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LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2014

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Saving Pulp Fiction
From Mexico to America,
With Art

PLUS

- ▶ A Six-Foot Long Newspaper
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AMERICA AT PLAY



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Flowers bloom at the Library of Congress Packard Campus for Audio Visual Conservation Center in Culpeper, Va. *Abby Brack Lewis*



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 3 No. 2: March/April 2014

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THE ELEPHANTINE IN THE READING ROOM



Far left, a page from a special oversized holiday issue of the Illuminated Quadruple Constellation, New York, July 4, 1859 | *Serial and Government Publications Division*

◀ Jamie Roberts and Simonette dela Torre of the Conservation Division examine the largest newspaper in the Library's serials collection. *Shealah Craighead*

AT NEARLY SIX FEET LONG, A 19TH-CENTURY NEWSPAPER IS THE LIBRARY'S LARGEST SERIAL.

What is black and white and read all over? The answer, of course, is a newspaper, and the Library holds one of the largest ever printed.

Measuring 50 inches long by 35 inches wide folded (70 inches total when completely open) the Illuminated Quadruple Constellation (New York, July 4, 1859) is the largest newspaper in the Library's serials collection.

Technological advances during the 19th century gave newspapers the freedom to expand printing in various ways, one being large-page sizes—called “blanket sheets.” The term “elephantine” is also used to describe extremely large folio-sized newspaper issues.

George Roberts, formerly of the Boston Times, published this eight-page mammoth newspaper with a purported print run of 28,000 copies. According to Georgia Higley of the Library of Congress Serial and Government Publications Division, this edition could be considered a special holiday issue of The Constellation, since no other issues of the paper were produced in large format.



▲ Jamie Roberts of the Conservation Division measures the Library's largest newspaper prior to preparing special housing for its preservation. *Shealah Craighead*

An advertisement announcing the special edition heralded it to be the “greatest newspaper wonder the world has ever seen.”

The Library's Conservation Division is currently creating special housing to store and display this oversized item.

—Erin Allen

A HALLOWED LEGEND

NEARLY TWO CENTURIES AFTER ITS PUBLICATION, “THE LEGEND OF SLEEPY HOLLOW” IS AS POPULAR AS EVER.

Fox TV has a hit on its hands this season with its retelling of the 1820 short story “The Legend of Sleepy Hollow” by American author Washington Irving (1783-1859). The new drama series—one of many with supernatural themes—premiered Sept. 16, 2013, to 10 million viewers with 3.5 rating/9 share, making it the network's highest rated fall drama premiere in the past eight seasons. Several weeks after the first episode aired, Fox renewed “Sleepy Hollow” for a second season.

Written while the itinerant Irving was living abroad in England, the popular tale was one of 34 essays and short stories—including “Rip Van Winkle”—comprising “The Sketch Book,” which Irving wrote under the pseudonym of “Geoffrey Crayon.”

One might argue that the post-Revolutionary-War tale of Connecticut schoolmaster Ichabod Crane and the dreaded Headless Horseman in the Dutch enclave in New York State known as Sleepy Hollow has never been far from the American imagination.

According to American University professor Lewis Grossman, the Headless Horseman has remained one of America's favorite ghosts, in a roster that includes Casper, Freddie Kruger and Charles Dickens' ghosts of Christmas. Grossman based his conclusion on his research in Google's Ngram Viewer, a phrase-usage graphing tool that charts the yearly count of selected

words and phrases. Grossman also used the tool to monitor the author's popularity.

“The American-born Washington Irving was, at one time, more popular in England than Charles Dickens,” said Grossman, who spoke at the

Library as part of American University's “Books That Shaped

America” lecture series. The series was inspired by the Library's selection and exhibition of influential American works, including Irving's ghost tale.

“The Legend of Sleepy Hollow” was one of the first works of fiction by an American author to become popular outside of the United States. Regarded as the first American to earn a living by his pen, Irving argued for stronger laws to protect writers from copyright infringement. In the January 1840 issue of the New York literary magazine “Knickerbocker,” Irving endorsed legislation pending in the U.S. Congress that would offer stronger protection for American copyrights abroad. The copyright legislation was not enacted.

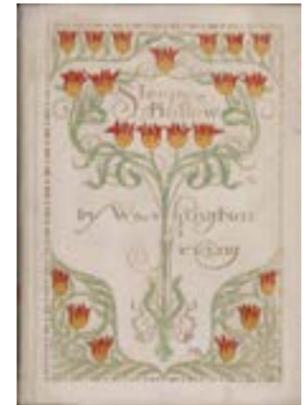
Long in the public domain, Irving's tale has been immortalized on stage and film, most notably by Walt Disney in 1949 (with tunes sung by Bing Crosby) and 50 years later by director Tim Burton in his 1999 film starring Johnny Depp.

Located on the historic Hudson River, the real-life Sleepy Hollow remains a popular tourist destination, especially during Halloween. The town boasts Irving's home (“Sunnyside”) and his gravesite in Sleepy Hollow Cemetery. Village administrator Anthony Giaccio recently reported a spike in visits to the town and its tourism website, which he attributes to the Fox show. Although the show is filmed in Wilmington, N.C., Giaccio hopes its popularity will do for Sleepy Hollow what the hit television series “The Office” did for Scranton, Pa.

—Audrey Fischer

◀ MORE INFORMATION

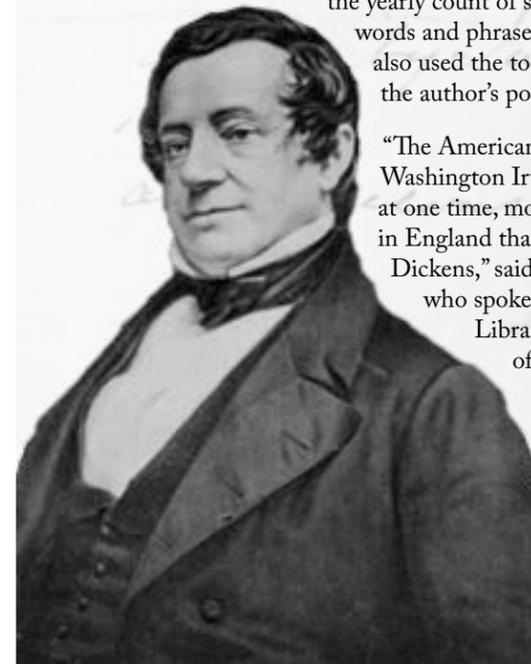
Books That Shaped America
loc.gov/exhibits/books-that-shaped-america/



The Library's Rare Book and Special Collections Division holds several copies of the first New York edition of “The Sketch Book” (1820). The division also holds eight 19th-century editions, including this 1899 edition featuring artwork by Margaret Armstrong (1867-1944), the pre-eminent designer of decorated cloth publishers' bindings between 1890 and 1913.

Far left, Washington Irving, 1861 | *Matthew Brady, Prints and Photographs Division*

Background, This autograph letter from Washington Irving was pasted into the first edition of “The Sketch Book” (1820). *Rare Book and Special Collections Division*



SAGE SAGAN

A NEW LIBRARY WEB PRESENTATION HONORS CARL SAGAN BY EXPLORING THE FIELDS OF SCIENCE HE ADVANCED.

“We are a way for the cosmos to know itself,” said American astronomer Carl Sagan (1934–1996). Profoundly interested in the universe and our place in it, the celebrated scientist, educator, television personality and prolific author was a consummate communicator who bridged the gap between academia and popular culture. The Library of Congress acquired his papers last year, thanks to the generosity of writer, producer and director Seth MacFarlane.

To commemorate the opening of The Seth MacFarlane Collection of the Carl Sagan and Ann Druyan Archive to researchers, the Library recently launched an online presentation showcasing selected items from the archive, along with elements from other important science-related collections at the Library.

Online visitors can view more than 300 items, including rare books, manuscripts and celestial atlases, early science-fiction books and pop-culture items and such personal items of Sagan’s as journals, loose notes and letters. Also included is a full draft of Sagan’s science fiction novel, “Contact,” from which the 1997 feature film of the same name was adapted.

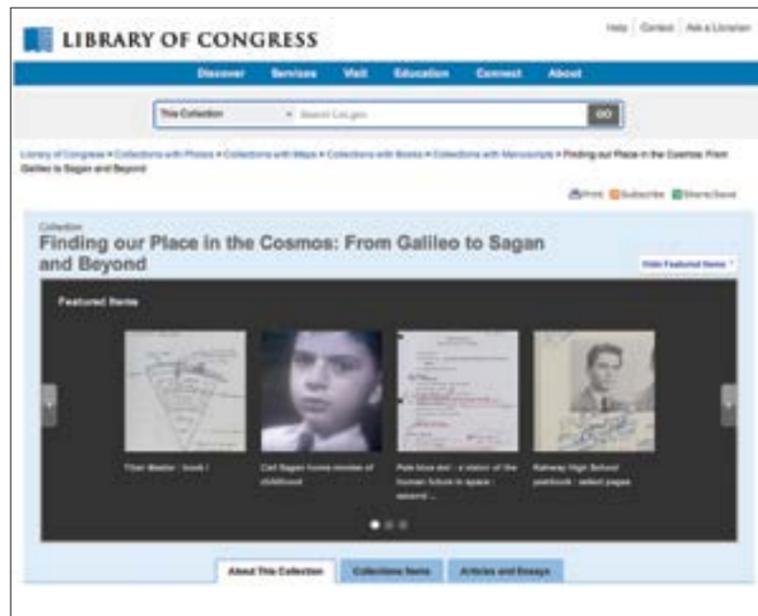
The website includes three sections. The first presents models of the cosmos throughout history. The second explores the history of the idea of life on other worlds. The third focuses on Sagan’s life and works as part of the tradition of science, his education, his mentors and the scientists he mentored.

A set of short narratives explaining the history of astronomy, notions of life on other worlds and Sagan’s place in the tradition of science complement the featured items from the Library’s collections.

—Erin Allen

MORE INFORMATION

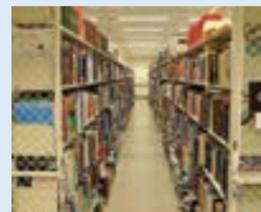
Science Web Presentation
loc.gov/collection/cosmos/



▲ A new science website features items in the Library’s collection from Galileo to Carl Sagan.

for you AT THE LIBRARY

A SURPLUS OF BOOKS



WHAT: Surplus Books Program
WHERE: James Madison Memorial Building, 101 Independence Ave. S.E., Room B03
WHEN: 9 a.m. to 4 p.m., Monday through Friday, except federal holidays.
COST: FREE

THE SURPLUS BOOKS PROGRAM strengthens educational programs nationwide by providing eligible organizations with surplus books and material no longer needed by the Library of Congress. The guiding principle behind the program is to build library collections.

To qualify for the program, organizations must be located in the United States and fall into one of the following categories: a tax-supported or nonprofit educational institution (school, school system, college, university, museum or public library); an agency of local, state or federal government; or a nonprofit organization with tax-exempt status under section 501 of the Internal Revenue Code of 1954 that operates a library and/or research center open to the public.

Surplus Book Program loc.gov/acq/surplus.html
202.707.9524, SurplusBooksProgram@loc.gov

CHERYL FOX

PROVIDING ACCESS TO THE LIBRARY’S HISTORICAL MEMORY IS THE JOB OF CHERYL FOX, THE LIBRARY OF CONGRESS ARCHIVIST.

How would you describe your work at the Library?

As Library of Congress Archivist, my job is to preserve and interpret the institutional history of the Library of Congress and to make the Manuscript Division collection known as the Library Archives accessible to Congress, Library staff, researchers and members of the general public. I also assist researchers who come to use the collections in the Manuscript Division Reading Room or answer reference questions via Ask-a-Librarian. I also help Library staff members find information pertinent to their work. With an average of 150 reference requests each year, the Library Archives consistently ranks as one of the Manuscript Division’s most frequently consulted collections, making it one of the top 20 most-used of the division’s 12,000 collections.

How did you prepare for your current position?

As an undergraduate at Chatham College I conducted archival research for my senior thesis on the German-American community in Pittsburgh, Pa., during World War I. This led to a job as a researcher for the Bethune Museum-Archives in Washington, D.C. During that time, I completed the Modern Archives Institute training program at the National Archives and Records Administration (NARA). I then did graduate work in American History and Museum Studies at the University of Delaware, where I held a research fellowship and interned as a project archivist at the Hagley Museum and Library. I then worked as a research collection curator at the Historical Society of Washington and for the State of Maryland, where I helped to plan the permanent exhibit of the Lewis Museum of Maryland African American History and Culture in Baltimore. In 2005, I assumed my current position in the Manuscript Division.

When did the Library begin archiving its own history?

Library of Congress records have been preserved and made accessible by the Manuscript Division at least as early as the creation of the “Manuscript Department” in 1897. Since then, various records



have been transferred to the division so that archivists could preserve and make them accessible to researchers and Library staff members. The Library Archives is considered a collection, not a federal records group that is maintained by the Library’s Records Management Section and subject to records retention schedules. Those records that are determined to be of permanent value are transferred to NARA for preservation.

What is the size and scope of the Library’s archives and how is it used?

The collection is estimated at 3.75 million items or approximately 2,200 linear feet of material. The collection comprises 97 series, which range from the American Memory Project (1992–2002) to the Desk Papers of former Deputy Librarian of Congress William J. Welsh (1979–1988). The collection also includes the papers of past Librarians of Congress Herbert Putnam, Luther Evans and Daniel Boorstin, among others, and those of several Library staff members. Among the most used are the Building & Grounds series (1873–1952), which documents the design and construction of the Thomas Jefferson Building, and the Order Division series (1899–1990), which documents the Library’s purchases dating back to 1899. In addition to Library staff members, users of the collections are primarily scholars of American and international library and archival history, and cultural studies. The history of cataloging is a popular topic for library science students to research in the Library Archives.

A set of keys (pictured above), which once opened the Jefferson Building’s bronze doors, was recently found in a Library safe and transferred to the Library Archives.
Shealah Craighead

A HALF CENTURY OF LIBRARY COMPUTING

FIFTY YEARS AGO, THE LIBRARY INSTALLED ITS FIRST COMPUTER AND TOOK THE LEAD IN AUTOMATED CATALOGING.

On Jan. 15, 1964, the first components of a small-scale computer system were delivered to the Library of Congress and installed in the Library's newly established Data Processing Office.

Provided for in the Legislative Branch Appropriation Act of 1964 (P.L. 88-248), the IBM 1401 was intended for use in payroll, budget control, card distribution billing, accounting for book and periodical purchases and to produce various statistical and management reports.

A week later, the Library announced the results of a multiyear study on the feasibility of automating its bibliographic functions. Sponsored by a \$100,000 grant from the Council on Library Resources Inc., and chaired by Gilbert W. King, the 88-page report titled "Automation and the Library of Congress" concluded that automation in bibliographic processing, catalog searching and document retrieval was technically and economically feasible. But developmental work would be required for equipment—not yet in existence—and the conversion of bibliographic information to machine-readable format. The King report also recommended that the Library of Congress, because of its central role in the nation's library system, take the lead in the automation venture. Many of the report's recommendations were implemented in the coming decades, while others, such as a plan for an integrated library system, would wait until the turn of the century.

Throughout the remainder of the 1960s, attempts were made for contractual development of a highly specialized bibliographic information system. The Library ultimately established its own in-house automated systems office (known today as the Information Technology Systems Office) for system development. Over the past five decades, the Library has developed more than 250 enterprise systems and applications for use by Congress, and the library, legal and copyright communities, to name a few.

By the early 1970s, the machine-readable cataloging standard known as MARC became the national and international standard for creating records that can be used by computers and shared among

libraries. The standard was developed at the Library of Congress by data processing pioneer Henriette Avram, working with various library associations and scientific standards groups.

MARC and the Anglo American Cataloguing Rules (AACR) in their various iterations served the library community for nearly 50 years to describe and organize library collections. Released in 2010, RDA: Resource Description & Access, a new set of instructions suitable for use in a linked data environment, has succeeded AACR2. The following year, the Library of Congress launched the Bibliographic Framework Initiative to address the future bibliographic infrastructure needed to share data, both on the web and in the broader networked world. A major focus of the initiative is to continue the tradition of a robust data exchange that has supported resource-sharing and cataloging cost-savings in recent decades while addressing the needs of 21st-century libraries and information storehouses across the globe.

The Library's foray into the digital era began in the mid-1980s with several pilot projects to digitize selected items from the Library's print and non-print collections. Building on the success of the CD-ROM-based American Memory pilot project, Librarian of Congress James H. Billington vowed to make 5 million items accessible electronically to the nation by the year 2000, the Library's bicentennial year. This goal was realized and then bolstered by the advent of the World Wide Web in the intervening years. The Library's website debuted in 1993. Today, the Library provides free global access to more than 45 million online primary-source files.

—Audrey Fischer

At right, Project Director Henriette Avram (center) speaks with colleagues at the launch of the MARC Pilot Project in 1966. *Library of Congress Archives*

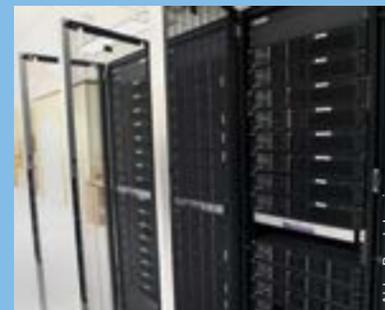
▶ MORE INFORMATION

Acquisitions and Bibliographic Access
loc.gov/aba/

Automation and the Library of Congress
archive.org/details/automationlibrar00king



21ST-CENTURY COMPUTING



Abby Braek Lewis

The Library's current information technology (IT) infrastructure includes five data centers in four building locations. These facilities support more than 650 physical servers, 400 virtual servers, 250

enterprise systems and applications, 7.1 petabytes of disk storage and 15.0 petabytes of backup and archive data on tape. The Library's IT infrastructure also includes a wide-area network, a metropolitan-area network and local-area networks that comprise 350 network devices. The Library's Information Technology Services Office also supports more than 8,600 voice connections, 14,700 network connections and 5,300 workstations.

SAVING 25¢ PULP FICTION

25¢

The Library of Congress is restoring early-20th-century magazine cover art to its colorful past.

BY LINDSEY HOBBS

Lindsey Hobbs is a collections conservation technician in the Library's Preservation Directorate.



Pulp-fiction authors created some of the most enduring characters of any literary genre, including Tarzan, detective Sam Spade and the sword-wielding Zorro. The magazines that illustrated their exploits, unfortunately, haven't fared as well. In fact, they never were built to last—the pulps were printed on cheap, wood-pulp paper (hence the name “pulp fiction”), which quickly became brittle and acidic.

Technicians in the Library's Preservation Directorate are working to give new life to the lustrous, eye-catching covers in the Library of Congress's sprawling collection of pulp-fiction magazines. The Serial and Government

Publications Division holds roughly 14,000 issues from more than 300 titles published in the United States between the 1920s and 1950, which were added to the library's collections primarily through copyright deposit.

“American popular culture is an ever-expanding scholarly field, and the pulp magazines were a publication type that was popularized in America,” said Georgia Higley, head of the Newspaper Section in the Serial Division. “Anyone studying magazine history considers the covers important primary sources.”

The Library transferred most of the pulp serials to microfilm years ago because of the

rapidly deteriorating wood-pulp paper. It was immediately apparent that the color limitations of microfilm diminished the vibrant graphics.

“Since even the best microfilming efforts do not adequately reproduce illustrative material, especially color images, the pulp magazine cover collection preserves an aspect of the original that would be lost to researchers,” Higley said.

As a result, the Collections Conservation Section is conserving the original covers, and the Preservation Reformatting Division oversaw the creation of preservation facsimiles of much of the remaining text. The Library Binding Section also played a role in coordinating the movement of materials during the project.

Pulp-fiction serials rose to popularity primarily in the first half of the 20th century, as new technology permitted cheap mass-production and a more literate working class sought new sources of entertainment. Not known as purveyors of good taste, the pulps covered everything from romance and adventure to westerns and detective stories to horror and science fiction.

The racier versions, known as “spicy” pulps, most often featured a scantily clad damsel in distress on the cover. Although the spicy pulps enjoyed wide popularity in their day, none occupy the Library's shelves—they were deemed unsuitable for collection at the time.

The striking cover art, which was at its most whimsical on the sci-fi and fantasy pulps, was a key factor in marketing and even story development. Often, artists created a cover that would lure readers at newsstands, and writers then would develop stories around the illustrated theme.

Some artists made careers working exclusively for pulp magazines—Margaret Brundage created dozens of covers for “Weird Tales,” considered the greatest of the horror and fantasy pulps.

In addition to the glossy covers, pulp magazines also are notable for the many now-famous authors who got their start writing stories for as little as a third of a penny per word—Ray Bradbury, Dashiell Hammett, H.P. Lovecraft, Isaac Asimov, Edgar Rice Burroughs, Raymond Chandler. Even a young L. Ron Hubbard became a star pulp writer before publishing his pre-Scientology treatise “Dianetics” in the pulp magazine “Astounding.”



Mary Elizabeth Counselman wrote stories for “Weird Tales,” and Dorothy McIlwraith served as editor of both “Weird Tales” and “Short Stories” for more than three decades. Leigh Brackett wrote science fiction as well as hard-boiled detective stories and went on to write novels and screenplays, including the script for George Lucas’ “The Empire Strikes Back.”

Nathan Smith of the Collections Conservation Section demonstrates paper repair on the cover of a pulp-fiction magazine. *Shealah Craighead*

Since a large number of the serials still are protected by copyright, digitization is not yet an option. For now, Collections Conservation technicians are performing many hours of paper repair and rusty-staple removal, as well as creating a custom protective enclosure for each cover. Once the project is completed, the section will have conserved more than 600 individual covers, which will return to the vault of the Serial Division in a condition suitable for handling by researchers.

The pulp-fiction era came to an end in the 1950s with the rise of the paperback novel and television, but the magazines continue to serve as a unique resource of pop-culture history.

The conservation work will allow researchers a more authentic and, likely, a more enjoyable experience. Said Higley, “We’ll be able to offer researchers the chance to re-create the experience people had reading them.”

► MORE INFORMATION

Newspaper and Current Periodical Reading Room
loc.gov/rr/news/



FROM MEXICO TO AMERICA, WITH ART

A previously unknown work by an acclaimed Mexican artist has surfaced at the Library of Congress.

BY MARK HARTSELL

The file boxes of Charles and Ray Eames yielded all sorts of eclectic items to archivists processing the collection at the Library of Congress—a letter from Georgia O’Keefe in this one, random receipts in that one, plans for an exhibition in another.

Buried in one carton, senior archives technician Tracey Barton found a crumpled, yellowed tube of paper that, when unrolled, revealed an astonishing image: a crowned Madonna standing atop a blue orb, a snake at her feet devouring a rabbit, cars riding down canyon roads, all drawn in childlike fashion in pencil, crayon and colored inks.

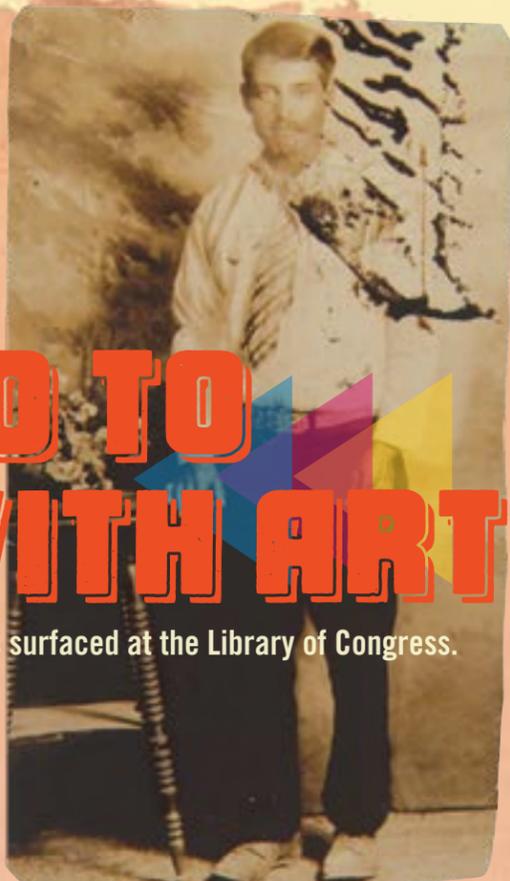
The flip side was equally amazing: The paper support was constructed of more than 20 pieces of junk mail—postmarked envelopes, solicitations for racy photos, ads for gardening supplies—glued together.

The artwork bore no obvious connection to the Eameses, a husband-and-wife team that in the 1940s and ‘50s pioneered modern design in furniture and architecture.

Sorting through the miscellany of their lives, Barton had made a stunning discovery: a previously unknown work by an artist described in the *New York Times* as one of the most important of the last century.

The artwork carried no signature, but the makeshift canvas offered Barton clues to the identity of its creator: The junk-mail canvas was a strong sign the piece might be an example of “outsider art,” a term generally applied to the work of self-taught artists.

Barton conducted an online search based on her hunch about the nature of the piece and on



Above, Martin Ramirez | *Estate of Martin Ramirez*

Below, Charles and Ray Eames | *Prints and Photographs Division*



Tracey Barton (right) of the Manuscript Division discovered the Ramirez artwork in the Charles and Ray Eames collection. Margaret McAleer (left) serves as the collection’s main archivist. *Abby Brack Lewis*

places and dates she lifted from the junk mail: “Auburn California 1951 outsider art.”

“All of a sudden, Martín Ramírez came up,” Barton said.

Ramírez, it turned out, was a prominent figure in outsider art, and the style of the drawing Barton had discovered perfectly matched other examples of his work.

In recent years, Ramírez has been the subject of major retrospectives at the American Folk Art Museum in New York and the Museo Reina Sofía in Madrid.

The *New York Times*, in a review of the 2007 show at the folk art museum, called Ramírez “simply one of the greatest artists of the 20th century.”

“From the moment his work was seen by his first champion, nobody has ever doubted the beauty, the importance and the cultural significance of Ramírez’s art,” said Brooke Davis Anderson, who curated the shows in New York and Madrid. “He’s never had a bad review.”

Ramírez’s story is fascinating and tragic. Born in Jalisco, Mexico in 1895, he got married, had children and, in 1925, emigrated alone to California in search of work. Because of political and religious strife in Mexico, Ramírez decided not to return home.

He would never see his family again.



The passing decades – and the time spent rolled up in a file box – took their toll on the Martín Ramírez Madonna (pictured top left, before and after conservation). Over the years, the piece suffered large tears, deep creases, insect damage and other losses.

Conservators at the Library stabilized the piece and repaired some damage. They mended tears using thin, almost transparent strips of Japanese tissue, filled small losses and used a gentle humidification process that allowed the creases to lightly expand and flatten.



Martín Ramírez constructed his early “canvases” from pieces of whatever paper he had on hand – envelopes, bags, magazines and scraps from examination tables glued together with a paste of bread or potatoes mixed with saliva.

The paper support for the Madonna (pictured bottom left, before and after conservation) includes more than 20 pieces of junk mail such as postmarked envelopes and ads for gardening supplies, vitamins and kitchen utensils.

Impoverished and disoriented, Ramírez was arrested in 1931 and hospitalized at Stockton State Hospital, where he eventually was diagnosed as schizophrenic. In 1948, Ramírez transferred to DeWitt State Hospital near Sacramento, where he lived until his death in 1963.

In the mid-1930s, he began to make drawings and collages using whatever paper was at hand – scraps from examination tables, bags, magazines, bits glued together with a paste of bread or potatoes mixed with saliva.

On these canvases, he created images that reflected the traditions of his home in Mexico and his experiences in California—Madonnas and caballeros, churches and tunnels, trains and animals.

Mark Hartsell is editor of The Gazette, the Library's staff newspaper.

The passing decades took a toll on the Madonna found in the Eames collection. The piece suffered insect damage, large tears, deep creases and some losses.

After the discovery, Library conservators repaired some damage and stabilized the piece but took a light approach to cosmetic work. What may appear as damage, after all, is part of the piece's story to tell.

“It is thrilling to welcome this new treasure to the Library's visual art collections and share Tracey's discovery with the world,” said Katherine Blood, a curator in the Library's Prints and Photographs Division. “We are honored that the Ramírez family has entrusted this uniquely compelling piece of the artist's legacy to the Library's care.”

¡UNA ABUNDANCIA!

The Library of Congress holds an abundance of materials from Mexico and, indeed, from the entire Latino World—from maps and art to books and recorded poetry, from folk music and sheet music to a rare silent movie documenting the Mexican Revolution of the early 1900s.

One such item of interest is the Treaty of Guadalupe Hidalgo, signed Feb. 2, 1848, which ceded to the United States more than 525,000 square miles in what we now know as the American West—Arizona, New Mexico, Texas, Utah, Nevada, California and sections of Wyoming and Colorado. The Library also holds two other artifacts of that conflict: the “Mapa de los Estados Unidos de Mejico,” an 1847 map detailing the lands Mexico lost through that treaty, and the “Croquis del terreno, camino, bosques, barrancas, ceros y veredas de Cerro-gordo con las posiciones de las tripas Megicanas y Americanas,” which shows in colorful detail the Mexican plan for the Battle of Cerro-Gordo, including Mexican and U.S. troop positions at various stages of the battle.

Among its visual collections in the Library's Prints and Photographs Division are relief prints by Mexican artist José Guadalupe Posada (1852-1913), a cartoonist and illustrator considered the “Father of Mexican Printmaking.” Also in those collections are works by the legendary artist Diego Rivera, including a lithograph titled “Mexican Figures” or “The Fruits of Labor” (Los Frutos del Trabajo), which he created in 1932. Rivera was a leader in the Mexican muralist movement, which in turn inspired numerous New Deal-era arts projects in the United States.

The Library also holds works by the Mexico-based artists and photographers Lucienne Bloch, Graciela Iturbide, Marana Yampolsky, Sebastiao Salgado and Miguel Covarrubias. And at the “Celebration of Mexico” the Library premiered the freshly preserved work by “outsider artist” Martin Ramirez (See story on page 10).

The Library's extensive holdings related to Mexico complement its Luso-Hispanic collections, in Spanish and Portuguese, reflecting the Caribbean as well, which comprise more than 6,000 volumes. Other Hispanic resources include the Jay I. Kislak Collection, encompassing more than 3,000 rare books, maps, manuscripts, historic documents, artifacts, and works of art related to early American history and the cultures of Florida, the Caribbean and Mesoamerica; the Archive of Hispanic Literature on Tape, an audio collection started in 1943 to amass recordings of the writings of contemporary poets and writers of prose, in their own voices; and the microfilmed Hans P. Kraus collection of documents relating to Colonial Spanish America.

–Jennifer Gavin

MORE INFORMATION

Hispanic Reading Room
loc.gov/rr/hispanic

Exploring the Early Americas exhibition
loc.gov/exhibits/exploring-the-early-americas/

AMERICA AT PLAY

More than 400 years of sports history in America can be found in the nation's library.



BY SUSAN REYBURN

Susan Reyburn is a writer-editor in the Publishing Office at the Library of Congress.

As major league baseball prepared to celebrate what it thought was the sport's centennial in 1939, it relied on a 1907 Mills Commission report that credited Abner Doubleday as the game's inventor. The commission had accepted a personal account from Abner Graves that placed Doubleday in Cooperstown, N.Y., where he supposedly spent the summer of 1839 creating the national pastime. Had baseball officials consulted with Library of Congress staff, they might have dug up irrefutable proof that baseball's tangled roots in America did not originate with Doubleday on a New York farm, but instead lie deep in colonial-era soil and—yes—England.

Two items available to researchers in 1939, and now in the Rare Book and Special Collections Division, would have been useful in debunking the Doubleday myth. One is the diary of John Rhea, a student at the College of New Jersey (now Princeton). Writing in his diary on March 22, 1786, Smith noted that it was "A fine day play baste [sic] ball in the campus but am beaten for I miss both catching and striking the Ball." The other is a copy of the first American edition of "A Little Pretty Pocket Book" (1787), in which a rhyme titled "Base-Ball" is accompanied by a woodcut image of three players at what appear to be short wooden posts, or bases. The work had originally appeared in London 43 years earlier.

A documentary photograph of life in a Japanese-American internment camp in Manzanar, Calif., captures a women's volleyball game, 1943, Ansel Adams, Prints and Photographs Division

ON THE AIR

The Library of Congress in recent years has acquired three major collections of sports broadcast recordings. Taken as a whole, the collections cover nearly a century of sports history.

Acquired in 2011, the private collection of oil engineer John Miley includes more than 6,000 historic radio and television broadcast recordings of professional and amateur sporting events in every major area of athletic competition spanning the years 1920 to 1972. The collection includes a complete collection of the Rose Bowl games since 1939 and many rare moments in sports history. The archive also includes an audio gallery of the great sports announcers of the 20th century such as Mel Allen, Vin Scully and Bob Wolff. With the acquisition of the John Miley Collection, the Library of Congress now will be able to ensure the archival preservation of a collection that substantially documents the historical record of the nation's sports broadcast history prior to 1972, when sound recordings were not protected by federal copyright law and, therefore, not available to the Library via copyright deposit.

Last year the Library acquired a collection of recorded sports interviews originally broadcast on the radio network program "Sports Byline USA" (1988-2003) and the personal collection of legendary sports broadcaster Bob Wolff, covering more than seven decades of sports history.

Launched in 1988, "Sports Byline USA" has presented more than 10,000 sports interviews, including Mickey Mantle, Hank Aaron, John Elway, Jose Canseco, Charles Barkley, Jimmie Johnson, John Mackey, Archie Griffin, Bonnie Blair, Billie Jean King, Missy Franklin, Bill Bradley, John McEnroe and Meadowlark Lemon. These interviews collectively form an invaluable archive of the nation's athletic heritage and an extensive resource for researchers, fans and sports professionals. The Library subsequently will acquire sports interviews conducted from 2004-2014. The collection will be made available on a streaming basis free to the public on the Library's website.

The Bob Wolff Collection dates to the start of his sports-broadcasting career on CBS Radio, WDNC in Durham, N.C., in 1939 while attending Duke University. The collection includes recorded interviews with such sports legends as Jim Thorpe, Babe Ruth, Vince Lombardi, Ty Cobb, Tris Speaker, Rocky Marciano, Clark Griffith, Babe Didrikson Zaharias and Jackie Robinson. The collection also features play-by-play coverage of some of sports' most golden moments, including pitcher Don Larsen's perfect game in the 1956 World Series and Jackie Robinson's game-winning hit in the final season of his Major League career that same year.

These collections are preserved by the Library's Motion Picture, Broadcasting and Recorded Sound Division at the Packard Campus for Audio Visual Conservation in Culpeper, Va.

▶ MORE INFORMATION

Packard Campus for Audio Visual Conservation
loc.gov/avconservation/

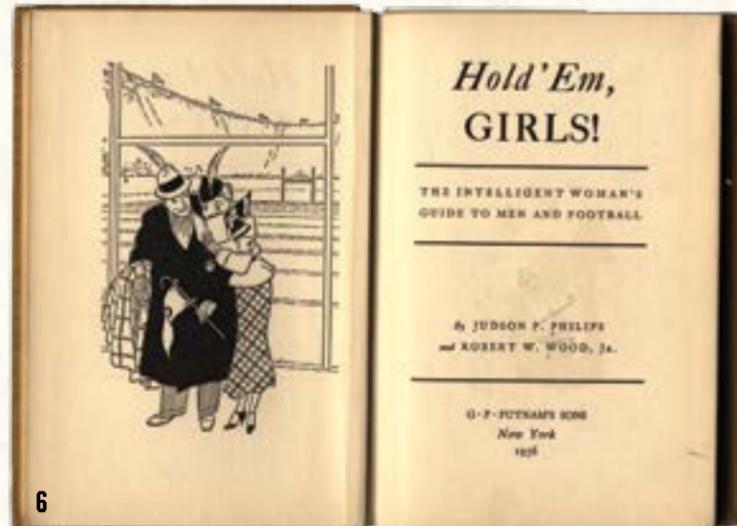
In a country as sports-minded as the United States, the nation's library documents that passion in myriad formats, housed in various divisions, located in three buildings on Capitol Hill and several preservation facilities in Maryland and Virginia.

"The Library of Congress has the most extensive sports holdings in the country—much of which has been acquired through copyright deposit," says reference librarian Darren Jones, the Library's recommending officer for sports and recreation. "It allows us to get things other people don't have."

Thus, scholars researching any sport—and especially its presence in American culture—should consider paying a visit to the Library of Congress.

Here one finds scholarly treatises on ancient athletics, early rule books and commentary on the "new" field of "physical culture," comprehensive 19th-century baseball-card collections, oral histories, memoirs, and municipal and private athletic-club directories.

1. Champion golfer Katherine Harley, Chevy Chase, Md., 1908 | *George Grantham Bain Collection, Prints and Photographs Division*
2. The Lowell High School Girls' Basketball Team, Lowell, Mass., 1905 | *Marion, Prints and Photographs Division*
3. Ty Cobb, Detroit Tigers, baseball card portrait, 1911 | *Benjamin K. Edwards Collection, Prints and Photographs Division*
4. Two women compete in a roller derby match in Madison Square Garden, 1950. *New York World-Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division*
5. World tennis champions Jock Soutar and Charles Williams, ca. 1910-1915 | *George Grantham Bain Collection, Prints and Photographs Division*
6. A first edition guide for the 1930s woman on how to behave at football games | *Library of Congress General Collections*
7. Poster promoting the Summer Olympics in Moscow, 1980 | *Alexander Archipenko, Prints and Photographs Division*
8. Ice skating at the Lincoln Memorial, Washington, D.C., 1922 | *Harris & Ewing, Prints and Photographs Division*
9. Miniature two-wheeled bicycles with pedals serve as rollers skates, 1910. *George Grantham Bain Collection, Prints and Photographs Division*
10. Title page from a 19th-century guide to hunting and fishing | *Prints and Photographs Division*
11. University of Alabama football game, Tuscaloosa, Ala., April 17, 2010 | *Carol Highsmith, Prints and Photographs Division*





American track star Jesse Owens, pictured above, countered Hitler's racial purity propaganda by winning four gold medals at the 1936 Summer Olympic Games in Berlin, Germany. *Prints and Photographs Division*

Game films, photographs, and radio and television broadcasts—including the first televised NFL game, played in 1939 between the Philadelphia Eagles and the Brooklyn Dodgers—chronicle the growth of both American athletic competition and sports media. Sports in the arts can be found in conference and league maps, posters, juvenile literature (starring Jack Standfast and Frank Merriwell), pulp fiction, comic books, original newspaper sports-page artwork and cartoons, and sheet music for fight songs and team anthems.

The Library also holds official International Olympic Committee reports and an unmatched selection of sports periodicals, such as “Spirit of the Times,” which debuted in 1831 and favored horseracing.

And there are books from A to Z—“Aborigines in Sport” (1987) to “Zinger: A Champion’s Story of Determination, Courage, and Charging Back” (1995), the autobiography of golfer Paul Azinger. In between are such items as “The Art of Swimming” third edition (1789), “The Game of Croquet: Its Appointments and Laws” (1865), “Hold ‘Em Girls! An Intelligent Woman’s Guide to Men and Football” (1936) and “Roaring Game: A Sweeping Saga of Curling” (2008).

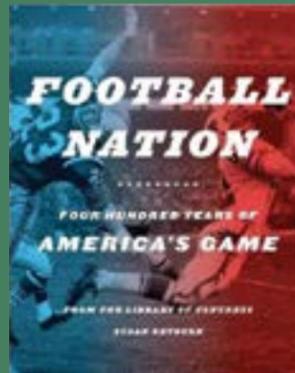
Notable sports holdings in the Library’s Manuscript Division include the Branch Rickey Papers and the Jack Kemp Papers. Rickey made history in 1945 when he broke the Major League Baseball color barrier by signing Jackie Robinson to the Brooklyn Dodgers. His papers include his scouting reports of Hank Aaron, Sandy Koufax and Willie Mays as well as a large collection of Robinson material. Kemp, star quarterback for the Buffalo Bills before he became a New York congressman, cabinet member and vice-presidential candidate, held onto his high school game programs and professional football contracts. Harry Blackmun’s papers include his college diary, in which the future U.S. Supreme Court associate justice chronicled his adventures during Prohibition as an usher and ticket-taker at Harvard football games, where, as he observed, “the liquor flew muchly.”

Several recently acquired sports broadcasting collections, featuring sportscasts from the 1920s to the early 21st century, continue to enhance the depth and variety of the Library’s holdings. (See story on page 17.)

And there’s more for sports enthusiasts to cheer about. The Library is currently selecting and digitizing approximately 600 sports books published before 1923 that will soon be available to researchers online.

◉ MORE INFORMATION

Research Sports, Recreation and Leisure on the Library’s website
loc.gov/topics/content.php?cat=11



FOOTBALL NATION

Published in 2013 by the Library in association with Abrams Books, “Football Nation: Four Hundred Years of America’s Game” by Susan Reyburn is available for \$30 through the Library of Congress Shop, 888.682.3557 or loc.gov/shop/.

ATHENA ANGELOS, IMAGE RESEARCHER FOR MANY LIBRARY OF CONGRESS PUBLICATIONS, DISCUSSES THE PROCESS OF VISUAL REFERENCE WORK.

How did you prepare for a career in image research?

I’ve always loved photography and looking for things. If you’ve lost a pearl in a white shag carpet, you should call me. When I was about 10 years old, my father let me start using his WWII-era Leica camera, which he purchased from the PX. I went on to get a bachelor of science degree in fine art at the University of Wisconsin with an emphasis on photography. When I returned to Washington, D.C., after college a friend put me in touch with a book packager who needed someone to “look for old photos at the Library of Congress.” I had never heard of picture research but this sounded more appealing than the house-painting I was doing at the time.

Looking back on my career, I have to mention that my success in the field and my enjoyment of the work has been dependent on the assistance I have received from many talented Library of Congress reference librarians, curators, catalogers and other specialists.

You have researched images for a number of Library of Congress publications. Can you tell us about those projects?

I was very fortunate that my first client, a book packager, had contracts with the Library of Congress Publishing Office for four multi-volume series of books. This provided me with about three years of work and was an excellent training period to learn about the Library’s vast array of materials and how to access them. The four series covered Colonial America, The American West, The U.S. Presidents and the Civil War. Over the years, I’ve conducted image research for many other Library publications such as “The Library of Congress Civil War Desk Reference,” “The Library of Congress Illustrated Timeline of the Civil War,” “The Library of Congress World War II Companion,” “World War II 365 Days,” and many calendars such as those in the “Women Who Dare” Series. My most recent project was image research for “Football Nation: Four Hundred Years of America’s Game.”

Can you tell us about your research process for “Football Nation”?

The process of working on “Football Nation” with author Susan Reyburn of the Library’s Publishing Office was dynamic and fun. We laughed a lot—



Athena Angelos | Shealah Craighead

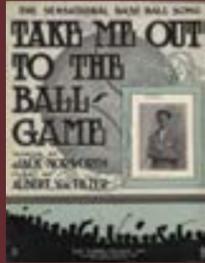
quietly, of course—in the various reading rooms. Working from Susan’s book outline and several lengthy lists of “must-have” images and topics, together we set about to discover anything and everything relating to football in the Library’s collections. This resulted in a preliminary visual file containing no less than 4,000 images, which we later edited down to 390. As with all Library of Congress publishing projects, we tried to include as many “never before seen” materials from as many different divisions and collections as possible. We also like to use a diverse range of formats: photos, drawings, cartoons, books, maps, sheet music, etc. I’m very pleased with the book and grateful to have had another rich research adventure, in such good company.

How have developments in image technology changed the field of photographic research?

The remarkable developments in technology have changed how all research is done. Image research has evolved from fifth-generation photocopies—snail-mailed—to digital images snapped on a camera and sent immediately to smart phones. This ongoing evolution in the technology, along with researching such a variety of subjects for different clients and purposes has kept me interested and engaged in image research.

AMERICA'S OTHER NATIONAL ANTHEM

On May 2, 1908, the U.S. Copyright Office in the Library of Congress received two copies of a new song titled "Take Me Out to the Ball Game." The sheet music (pictured at right) was submitted for copyright registration by composer Albert von Tilzer (1878-1956) and lyricist Jack Norworth (1879-1959)—two men who had never been to a baseball game.



Music Division

The popular song, which has become the game's anthem, has been ranked in survey polls as one of the top 10 songs of the 20th century—second only to "Happy Birthday" and "The Star Spangled Banner." The Library's collection of more than 6.7 million pieces of sheet music includes many tunes celebrating the game of baseball, its teams and the sport's stars, dating to the 1858 publication of "The Baseball Polka"—much of it attained through copyright deposit.

Norworth claimed that his inspiration for "Take Me Out to the Ball Game" came from an advertisement for an upcoming baseball game that he saw on a New York subway train. The song's success has benefited future generations of American songwriters as the royalties from all of Norworth's hits (including "Shine on Harvest Moon") were donated to the American Society of Composers, Authors and Publishers (ASCAP) Foundation. In 2009, the Music Division in the Library of Congress acquired archival materials from the ASCAP Foundation, the not-for-profit arm of the world's largest performing-rights organization, representing more than 275,000 creators. The Library is celebrating ASCAP's centennial with a new exhibition, on view Feb. 13 – July 26, 2014 in the Performing Arts Reading Room Gallery, James Madison Building.

Dedicated to J. A. STERNAD.

Take Me Out To The Ball Game. 3

Words by JACK NORWORTH. Music by ALBERT VON TILZER.

Tempo di Valse.

Till Ready.

Ka - tie Ca - sey was
Ka - tie Ca - sey saw

base - ball mad, Had the fev - er and had it bad,
all the games, Knew the play - ers by their first names,
Just to root for the home town crew, ev - 'ry sou - Ka - tie
Told the um - pi - re he was wrong, all a - long - good and

All Rights Reserved. Copyright MCMVIII by The York Music Co. Albert Von Tilzer Mgr. 40 West 126th St. New York.

The lyric "Buy me some peanuts and Cracker Jacks" increased sales of the crunchy popcorn treat, which debuted at the 1893 Chicago World's Fair.

MORE INFORMATION

Songs of America
loc.gov/collection/songs-of-america/



RESEARCHING YOUR FAMILY TREE

THE LIBRARY OF CONGRESS HAS ONE OF THE WORLD'S FOREMOST COLLECTIONS of U.S. and foreign genealogical and local historical publications. The Library's genealogy collection dates to 1815 with the congressional purchase of Thomas Jefferson's personal library of nearly 6,500 volumes. Today the Library's collection comprises more than 50,000 genealogies and 100,000 local histories.

Many resources devoted to genealogy and local history may be found on the Library's website. Other resources can only be accessed on site at the Library of Congress. These include several genealogical databases, which are available free to Library patrons.

BEFORE YOU BEGIN

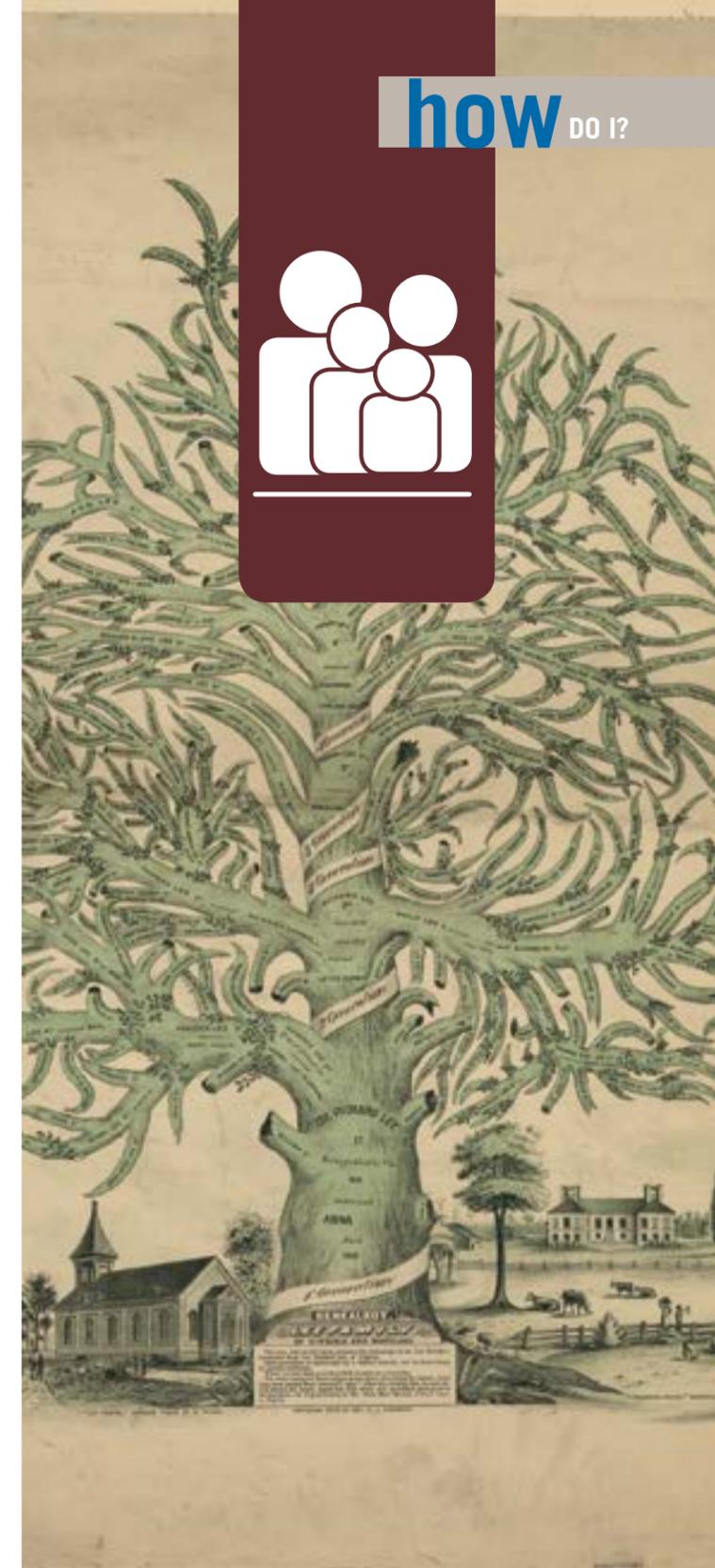
1. Visit the Library's Local History and Genealogy Reading Room resources online for general information on how to conduct family research at the Library of Congress and links to available resources.
2. Identify a particular branch of the family to be researched.
3. Obtain a Reader Identification Card to access the Library's reading rooms and collections. Some form of current, valid picture identification (e.g. driver's license, passport) must be presented at the Reader Registration Station, located in Room 140 in the Library's James Madison Building.
4. Consult with the Library's reference staff in-person or Ask a Librarian online for help identifying resources that relate to the subject of your research.

MORE INFORMATION

Visit the Local History and Genealogy Reference Services
Thomas Jefferson Building, Main Reading Room
loc.gov/rr/genealogy/

Reader Registration Information
loc.gov/rr/main/inforeas/register.htm

Ask a Librarian
loc.gov/rr/askalib/ask-genealogy.html



Lee family of Virginia and Maryland, family tree, 1866 | Prints and Photographs Division



THE JOHN ADAMS BUILDING AT 75

SEVENTY-FIVE YEARS AGO, THE LIBRARY OPENED A SECOND BUILDING ON CAPITOL HILL TO HOUSE ITS GROWING COLLECTIONS.

▲ The Library of Congress John Adams Building, ca. 1939 | *Theodor Horydczak, Prints and Photographs Division*

With a collection of more than 3.5 million items, former Librarian of Congress Herbert Putnam reported to Congress in 1926 that the nearly completed bookstack “will not be likely to take care of the accessions beyond the coming decade.” Thus began his push for an Annex Building.

In 1935, Congress approved and President Herbert Hoover signed a total congressional appropriation providing \$8,226,457 for the construction of a second building to be located east of the existing building on land that had been acquired in 1928.

Faced in Georgian marble, the building is a wonderful example of the Art Deco design movement, which first appeared in France after World War I. Various artisans and manufacturers contributed to the beauty of the building. The building was constructed under the auspices of the Works Progress Administration, a federal agency that employed millions of unemployed people during the Depression. The project was listed in President Roosevelt’s National Industrial Recovery Act, which authorized a variety of public works.

When the building opened to the public on Jan. 3, 1939, it was called “the Annex.” On April 13, 1976, in a ceremony at the Jefferson Memorial marking the birthday of Thomas Jefferson, President Gerald Ford signed into law the act to

change the name of the Annex Building to the Library of Congress Thomas Jefferson Building. The original Library of Congress structure was then dubbed “The Main Building.”

The South Reading Room of the Annex Building is a tribute to Thomas Jefferson and was referred to as the Thomas Jefferson Reading Room. His image is captured in a lunette overlooking the reading room.

The designation of the Annex as the Thomas Jefferson Building was short-lived. In the 1960s, President Lyndon Johnson had authorized a congressional appropriation of \$75 million to construct a third Library of Congress building to be named for nation’s fourth president. In 1980, the James Madison Memorial Building opened to the public and Congress passed a law that changed the names of both existing Library buildings. The main building was named the Thomas Jefferson Building and the Annex became the John Adams Building, in honor of second president John Adams, who, on April 24, 1800, signed the law that established a library for Congress in 1800.

► MORE INFORMATION

“On These Walls”
loc.gov/loc/walls/

Inside Adams: Science, Technology and Business blog
blogs.loc.gov/inside_adams/



Shealah Craighead

Under the auspices of the Architect of the Capitol, the bronze doors to the John Adams Building (pictured at left) were replaced recently with code-complaint sculpted glass panels mirroring the original bronze door sculptures. The Washington Glass studio and Fireart Glass of Portland, Ore., created the new doors. *Shealah Craighead*

► MORE INFORMATION:

“On These Walls”
loc.gov/loc/walls/

Inside Adams: Science, Technology and Business blog

blogs.loc.gov/inside_adams/

THE LIBRARY OF CONGRESS JOHN ADAMS BUILDING—initially named “The Annex” – opened to the public in 1939. Its classical architecture features a series of large bronze doors depicting the history of the written word in high-relief sculpted figures designed by American artist Lee Lawrie, who is best known for the architectural sculptures on and around New York’s Rockefeller Center.

The doors, located at the entrance to the Adams building, showcase various deities and mythological characters such as Hermes, who was attributed with inventing the alphabet; Odin, the originator of the science of written communication in Norse mythology; and Quetzalcoatl, revered as the inventor of books in Aztec culture.



1. Folkloric dances were performed at the Library's celebration of Mexico, Dec. 12-13. *Shealah Craighead*

2. March on Washington participant Jackie Bond Shropshire, pictured in a 1963 photograph by Leonard Freed (on the screen), discusses the event at a Library of Congress program. *Shealah Craighead*

3. Music curator Larry Appelbaum, far left, interviews the children of renowned jazz drummer Max Roach upon the acquisition of their father's papers by the Library of Congress. *Shealah Craighead*

4. The Joint Chiefs of Staff visit the Thomas Jefferson Building's Great Hall during their Jan. 15 meeting at the Library. *D. Myles Cullen, Defense Department*

5. Newly appointed National Ambassador for Young People's Literature Kate DiCamillo (center) is flanked by previous ambassadors Jon Scieszka (left) and Walter Dean Myers. *Shealah Craighead*



MIGUEL LEÓN-PORTILLA RECEIVES LIVING LEGEND AWARD

The Library of Congress presented its Living Legend Award to Mexican anthropologist and historian Miguel León-Portilla at a two-day event, "Celebration of Mexico," on Dec. 12.

León-Portilla is the world's foremost authority on Náhuatl philology and philosophy and the first Mexican to receive this award. He has spearheaded an entire scholarly discipline to evaluate and understand Náhuatl literature and thought, extending from pre-Columbian times to the 1.5 million speakers of Náhuatl today. The language of the Aztecs, Náhuatl has been spoken in Central Mexico since at least the 7th century AD.

The Living Legend Award honors those who have made significant contributions to America's diverse cultural, scientific and social heritage. Since 2000, the Library's bicentennial year, more than 100 recipients have included artists, writers, filmmakers, physicians, entertainers, sports figures, public servants and musicians who have enriched the nation through their professional accomplishments and personal excellence.

MORE: loc.gov/today/pr/2013/13-206.html

KATE DICAMILLO NAMED LITERARY AMBASSADOR

Kate DiCamillo, Newbery Medal Award-winner and honoree, was named National Ambassador for Young People's Literature by Librarian of Congress James H. Billington on Jan. 2. With a platform of "Stories Connect Us," DiCamillo will serve in the position during 2014 and 2015. DiCamillo is the author of "Because of Winn-Dixie" (a Newbery Honor book), "A Tiger Rising" (a National Book Award finalist), "The Tale of Despereaux" (2003 Newbery Medal winner) and "The Miraculous Journey of Edward Tulane" (winner of the Boston Globe Horn Book Award), among others. Her most recent book, "Flora & Ulysses," was published in September 2013 and is a New York Times best-seller. The National Ambassador for Young People's Literature initiative was established by the Center for the Book in the Library of Congress, the Children's Book Council and Every Child a Reader. The program is administered by Every Child a Reader.

MORE: loc.gov/today/pr/2014/14-001.html

2013 NATIONAL FILM REGISTRY ANNOUNCED

Announced in December by Librarian of Congress James H. Billington, the films named to the 2013 National Film Registry of the Library of Congress span the period 1919-2002. Selections include such movie classics as "Mary Poppins," featuring Julie Andrews' Academy Award-winning performance, and John Ford's "The Quiet Man," starring John Wayne and Maureen O'Hara. Silent films names to the registry are "A Virtuous Vamp," (1919), starring Constance Talmadge; "Daughter of Dawn" (1920), featuring an all-Native-American cast; and the 1926 Cinderella story, "Ella Cinders." Among the documentaries named to the registry are "Roger and Me," Michael Moore's 1989 advocacy film about the human effects of the failing auto industry; and "Cicero March," the confrontation between blacks and whites on the streets of an Illinois town in 1966. This year's selections bring the number of films in the registry to 625. Films named to the registry will be preserved as cinematic treasures for generations to come.

MORE: loc.gov/today/pr/2013/13-216.html

LIBRARY ISSUES SILENT FILM STUDY

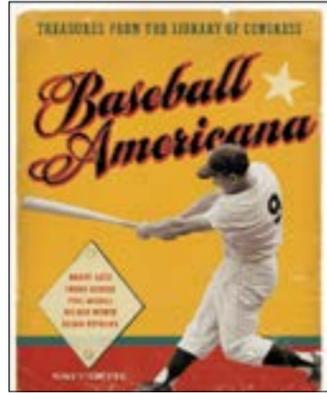
About 70 percent of the feature films produced in America during the silent era no longer exist anywhere in the world today, according to a new groundbreaking Library of Congress study. "The Survival of American Silent Feature Films: 1912-1929" is the first comprehensive survey of surviving U.S. films made between 1912 and 1929. The silent era produced the movies' first big stars in actors such as Charlie Chaplin and Mary Pickford and helped spread American popular culture across the globe.

Commissioned by the National Film Preservation Board, the study was written by historian-archivist David Pierce and published by the Council on Library and Information Resources. It is one of several congressionally mandated studies of the nation's cinematic and recorded sound patrimony. As part of the study, the Library also compiled the world's first online database of all the silent feature films known to exist today.

MORE: loc.gov/today/pr/2013/13-005.html

MORE: myloc.gov/exhibitions/books-that-shaped-america/pages/default.aspx

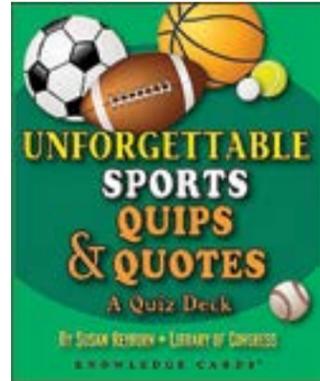
FROM BASEBALLS TO BOBBLEHEADS, the Library of Congress Shop features items inspired by the Library's history and collections.



Baseball Americana

Product # 21107117
Price: \$21.99

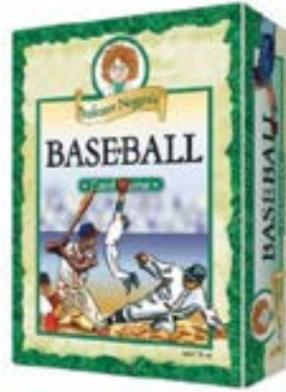
Home of the world's largest baseball collection, the Library of Congress presents this illustrated history of the national pastime.



Sports Quips and Quotes

Product # 21507017
Price: : \$9.95

Each of 48 fact-filled knowledge cards poses a "who said?" question in the field of sports.



Baseball Card Game

Product # 21504169
Price: \$10

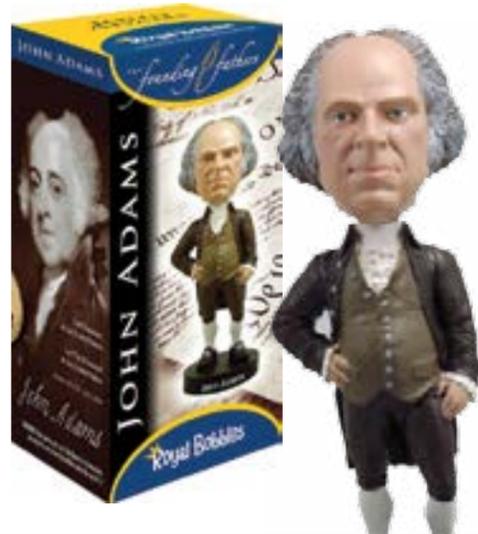
This educational card game encourages kids to learn interesting facts about baseball.



Baseball Declaration of Independence

Product # 21505121
Price: \$9.95

The Declaration of Independence baseball features the signatures on the July 4, 1776 document.



John Adams Bobblehead

Product # 21505072
Price: \$21.95

The Library's John Adams Building was opened in 1939 and is named for the nation's second president.

MORE INFORMATION

Order online: www.loc.gov/shop
Order by phone: 888.682.3557
Order by fax: 202.707.1771



JEFFERSON'S LIBRARY REDUX

WITH SUPPORT FROM THE PRIVATE SECTOR, THE LIBRARY IS RESTORING THOMAS JEFFERSON'S PERSONAL LIBRARY TO ITS ORIGINAL GLORY.

The Library of Congress recently located 16 titles it had been seeking during its multi-year effort to reconstruct Thomas Jefferson's personal library. The Library of Congress launched a project in 1998 to rebuild Jefferson's library, with the aim of putting the collection on public display in time for the Library's bicentennial in 2000.

Congress purchased Jefferson's eclectic library for \$23,950 in 1815 to replace the Library's nascent collection which was destroyed when the British burned the Capitol on Aug. 24, 1814. [The Library of Congress was housed in the U.S. Capitol building from 1800 until 1897, when the building now known as the Thomas Jefferson Building opened.] A second fire on Christmas eve 1851 destroyed about 35,000 of the Library's 55,000 volumes. Only about 2,000 of the 6,487 books that Jefferson sold to Congress survived. "The task was to build in one year what took Jefferson a lifetime to build," said Rare Book and Special Collections Division Chief Mark Dimunation.

The project got a boost on April 14, 1999, when Dallas Cowboys owner and general manager Jerry Jones and his wife Gene made a major benefaction to the Library to reconstruct Thomas Jefferson's personal library.

Working from various catalogs—including one created by Jefferson himself—Library curators prepared "A List of Desiderata" to aid in the search for replacement titles and editions. More than 3,000 replacement titles were located in the Library's existing collection, leaving more than 1,500 volumes to be located and acquired.

With private support the exhibition of Jefferson's library opened to the public on April 24, 2000—



Above, Thomas Jefferson's personal library is on display in the Library of Congress building named for him. *David Sharpe*

Dallas Cowboys owner Jerry Jones and his wife, Gene, present Librarian of Congress James H. Billington with a copy of "Hermes, or a Philosophical Inquiry Concerning Universal Grammar," 1999. *Glen Krankowski*

the Library's 200th birthday. But the reconstruction effort remained a work in progress. Color-coded labels indicated original volumes that survived the fire, those that were replaced from the Library's collection and those that were purchased.

The Jefferson Library project was nearing completion when the latest works were located. Covering subjects from politics to poetry, farming to the classics, the latest grouping reduces the Library's search to only about 250 volumes. With each recovered volume, the Library is reminded of the great value of the Jones' gift and the support of other private donors who made it possible to reassemble and display the original library of a founding father, who, perhaps more than anyone, created the United States.

MORE INFORMATION

Library of Congress Development Office
202.707-2777
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Thomas Jefferson's Library exhibition
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Abby Brack Lewis

BOB WOLFF HAS WITNESSED MAJOR CHANGES DURING HIS RECORD-BREAKING TENURE IN SPORTS BROADCASTING.

In the 74 years that I've been a professional sportscaster, I've watched sports evolve from a recreational activity to a billion dollar industry and the nation's most-viewed attraction. Sports are followed with an emotional fervor comparable to a religious crusade. Followers dress in war paint or their favorite players' jerseys. The hometown crowd's roar is believed to play an important part in victories. The result has been an economic revolution. Before television and cable brought nationwide and international audiences, star players made meager salaries of \$6,000–\$12,000 a year. Today's stars are multi-millionaires.

In the early radio days, the test for employment was one's voice. A pleasant voice is important but content is what holds people's attention. I've always enhanced each broadcast by identifying players quickly, telling human-interest stories, providing background information and even humor, when appropriate.

Sportscasting is competitive, but the only person I compete against is myself, trying to achieve the best standard possible. I have an average speaking voice, which works well in conversational interviews, but on play-by-play I raise my tone to equate with the roar of the crowd. Being a Phi Beta Kappa English major helps me with word use. Somehow I've appealed to viewers and listeners, but I never viewed this as a specific talent. I've had so many lucky breaks. I believe divine assistance must always have been with me.

Breaking my ankle at Duke University while stealing a base proved to be the first lucky break of my broadcast career. The local CBS radio station, WDNC Durham, N.C., made me an addition to their radio sports crew, so I began broadcasting college games in 1939. Increased hours on the radio forced me to decide between broadcasting and playing ball. My coach, Jack Coombs, understood my belief that my voice would last longer than my arms or legs. That proved to be a wise decision.

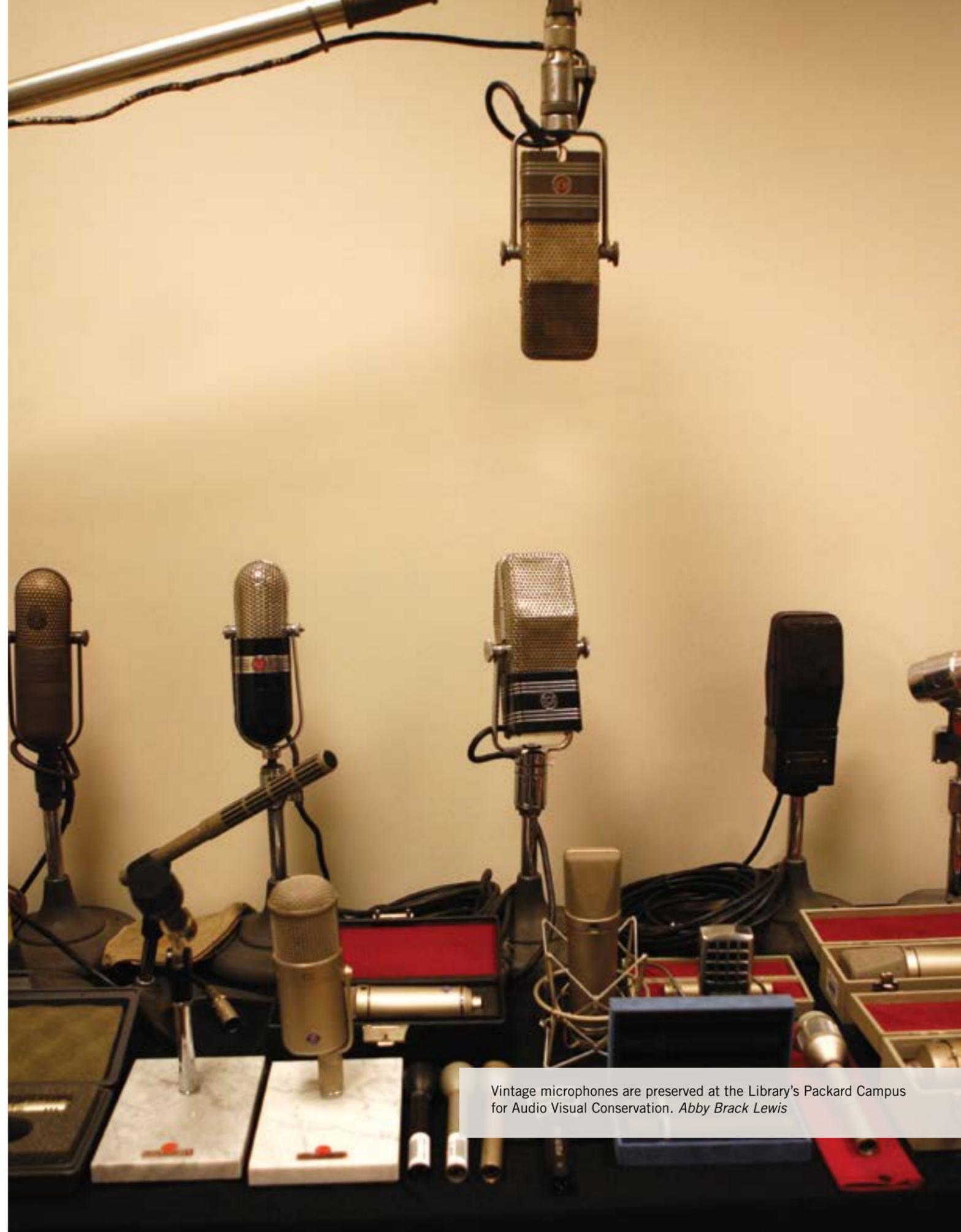
When World War II began, I was commissioned as a Navy supply officer and sent to the Harvard Business School to learn Navy supply procedures. Then came further training at Camp Peary, Va., with the SeaBees. This turned out to be my greatest break—I met Navy Nurse Jane Louise Hoy there and we were married in 1945 at the Bethesda Naval Chapel after my return from the Solomon Islands.

A book brought me to Washington, D.C. Realizing that my Harvard supply training was based on shipboard routine and not advanced base reality, I wrote a manual to assist those who would follow me in similar ventures. The book was sent to the Supply Department in Washington. The Navy published my book and I received a letter of commendation from Commander Hugh Haynsworth. I was recalled to Washington, D.C., to write new regulations for the Supply Manual, assist with a training movie and perform other related supply matters.

The war ended and in quick succession came hiring by The Washington Post as radio sports anchor and director in 1945. The following year, I became Washington's first TV sportscaster, on WTTG. Then came contracts by national networks for play-by-play broadcasting and Madison Square Garden hired me to telecast all their sports events. For the last 27 years, I've been with News 12 Long Island, a great journalistic organization. I'm now 93, Jane's 94 and "The Guinness Book of World Records" has proclaimed me the longest-running sportscaster.

My family and I are thrilled to have the Bob Wolff Collection preserved in the Library of Congress.

Bob Wolff has been elected to both the Baseball and Basketball Halls of Fame, the Madison Square Garden Walk of Fame and the Sportscasters-Sportswriters Hall of Fame, among many other honors.



Vintage microphones are preserved at the Library's Packard Campus for Audio Visual Conservation. Abby Brack Lewis



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