

News

Research Library and Archives at the Mariners' Museum Acquires 75,000th Volume

The Research Library and Archives at The Mariners' Museum in Newport News, Virginia, has acquired its 75,000th volume—*A New Voyage Round the World*—written in the late 1600s by British navigator, Royal Navy Captain, and surveyor William Dampier. The Research Library and Archives' impressive collection of 75,000 volumes, 350,000 photographs, and one million archival items complements the international collection of ship models, figureheads, and other maritime artifacts of The Mariners' Museum, one of the largest maritime museums in the world.

The 75,000th volume, *A New Voyage Round the World*, chronicles Dampier's expeditions to the Americas, including the West Indies, South America, and Australia. It is believed that Dampier's description of the aborigines in Australia may have inspired Jonathan Swift to write about Gulliver among the Yahoos in *Gulliver's Travels*. The three-volume work contains detailed charts and maps, as well as drawings of fish, birds, plants, and other wildlife that Dampier encountered during his adventures.

"We chose Dampier's books for this landmark acquisition because it reflects the international scope of our library collection; it relates to the Museum's Age of Exploration Gallery, and the author also has a local connection because of his visit to the Virginia coast as a buccaneer," said Librarian Benn Trask.

Celebration for acquisition of 75,000th volume includes special exhibitions and events

In conjunction with the 75,000th volume celebration, the Research Library celebrated the year's 1,000th patron—William R. Miller, of Asbury, New Jersey—in July. In recognition of the occasion, Miller and his son

Matthew were presented with a copy of *Chesapeake Country*, autographed by photographer Lucian Niemeyer. The Millers were visiting the library to research materials about the RMS *Titanic*.

In early November, the Research Library celebrated the year's 2,000th patron by presenting that individual with a signed copy of Antonio Jacobsen's *Painted Ships on Painted Oceans*, the lavishly illustrated book about the renowned marine artist, written by museum curator emeritus Harold Sniffen. The museum held the definitive retrospective exhibition of Jacobsen's work in October.

Treasures of The Mariners' Museum Library, a small exhibition featuring some of the library's most notable holdings, including the Dampier books, will be mounted in April in the Museum's lobby exhibition space. Mark Twain's pilot's license, historic photographs, a book with a fore-edge painting, and the library's largest, smallest, oldest, and newest volumes also will be displayed in the exhibit. Two smaller displays in the library's lobby this fall will chronicle the history of the library and show some of the many publications that have featured the Museum's signature Lancaster Eagle over the years.

The 75,000th volume celebration will culminate next spring with a presentation by a nationally known speaker, to be announced later this year. For more information about the Research Library and Archives or the Mariners' Museum, please call 804-596-2222.

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Booklove — by Jerry Stern

I have just come from an exhibition that told me that books will be replaced by electronic libraries, talking videos, inter-active computers, cd-roms with thousands of volumes, gigabytes of memory dancing on pixillated screens at which we will bleakly stare into eternity.

And so, in the face of the future, I must sing the song of the book, nothing more voluptuous do I know than sitting with bright pictures, fat upon my lap, and turning glossy pages of giraffes and Gauguins, penguins, and pyramids. I love wide atlases delineating the rise and fall of empires, the trade routes from Kashgar to Samarkand.

I love heavy dictionaries, their tiny pictures, complicated columns, minute definitions of incarnative and laniary, hagboat and fopdoodle.

I love the texture of pages, the high gloss slickness of magazines as slippery as oiled eels, the soft nubble of old books, delicate India paper, so thin my hands tremble trying to turn the fluttering dry leaves, and the yellow cheap, coarse paper of mystery novels so gripping that I don't care that the plane circles Atlanta forever, because it is a full moon and I am stalking in the Arizona desert a malevolent shape-shifter.

I love the feel of ink on the paper, the shiny varnishes, the silky lacquers, the satiny mattes.

I love the press of letters in thick paper, the roughness sizzles my fingers with centuries of craft embedded in pulped old rags, my hands caress the leather of old bindings crumbling like ancient gentlemen.

The books I hold for their heft, to riff their pages, to smell their smoky dustiness, the rise of time in my nostrils.

I love bookstores, a perfect madness of opportunity, a lavish feast eaten by walking up aisles, and as fast as my hand reaches out, I reveal books' intimate innards, a doleful engraving of Charlotte Corday who murdered Marat, a drawing of the 1914 T-head Stutz Bearcat whose owners shouted at rivals, "there never was a car worser than the Mercer."

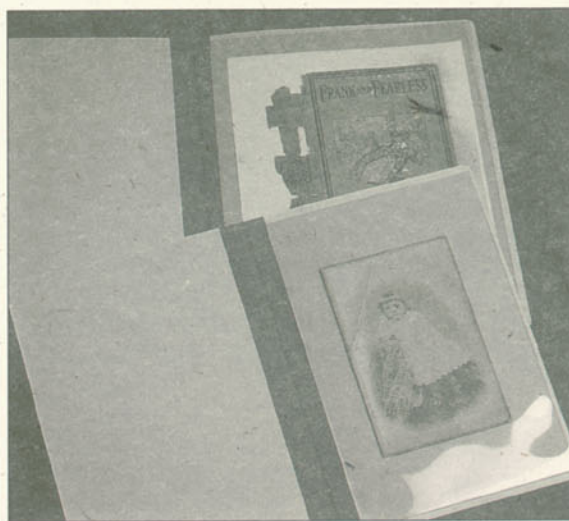
I sing these pleasures of white paper and black ink, of the small jab of the hard cover corner at the edge of my diaphragm, of the look of type, of the flip of a page, the sinful abandon of the turned down corner, the reckless possessiveness of my marginal scrawl, the cover picture—as much a part of the book as the contents itself, like Holden Caulfield his red cap turned backwards, staring away from us, at what we all thought we should become.

And I also love those great fat Bibles evangelists wave like otter pelts, the long graying sets of unreadable authors, the tall books of babyhood enthusiastically crayoned, the embossed covers of adolescence, the tiny poetry anthologies you could slip in your pocket, and the yellowing cookbooks of recipes for glace blanche dupont and Argentine mocha toast, their stains and spots souvenirs of long evenings full of love and argument, and the talk, like as not, of books, books, books.

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Archival Products Focus: Academy Folder

The Academy Folder was originally designed by Archival Products to display and protect from further damage the New York Academy of Medicine's collection of distinguished portraits. The Academy Folder is constructed with .040 dark tan archival board and brown C grade book cloth for the folder spine. A 5 mil acid-neutral polyester mylar interior envelope is applied on the inside back cover of the folder. The mylar envelope is polywelded on the bottom and right side, and open at the top and spine allowing for placement of photos, certificates, or other display items which eliminates bending and unnecessary handling. The Academy Folder is available in a variety of sizes. Contact us for a quotation on a custom size for the preservation of your special collection. Call now to discuss your special project with Janice Comer or Millie Knee at 800-526-5640.



Preserving Mark Twain — *by Mark Woodhouse*

The mention of the name Mark Twain brings to mind Hannibal, Missouri and Hartford, Connecticut or perhaps Virginia City, Nevada. Many people would not be aware that Twain spent 20 of his most

productive summers here in the small upstate town of Elmira, New York at Quarry Farm, the home of his wife's half-sister. His wife, Olivia, was a member of the prominent Elmira Langdon family and attended Elmira College. His children were born here. He was married and buried here and much of *Huckleberry Finn* was written in a small octagonal study at Quarry Farm overlooking not the Mississippi, but the Chemung River. The study now sits on the campus of Elmira College and Quarry Farm is now the Elmira College Center for Mark Twain Studies, both the results of gifts to the college by the Langdon family.

The Gannett-Tripp Library of Elmira

College was built in 1969, one hundred years after Samuel Clemens first came to Elmira to court Olivia Langdon. A special room in the library was richly paneled and decorated, constructed by incorporating ceiling panels, a bas-relief, and marble details salvaged from Klapproth's Tavern, a favorite local spot of Twain.

In 1987 it was decided to make this room into a resource for Twain scholars and a showcase for the College's growing collection of Twain material. At the same time, many volumes from the library at Quarry Farm containing marginalia in Twain's hand were brought to the library for safekeeping.

The renewed attention to the collection and the facility brought to light many preservation problems that had to be addressed. With the help of grant funding from New York State it has been possible to begin to move forward in a positive way toward caring for this increasingly recognized and used collection.

One important set, a 42 volume Dickens that had belonged to Twain's brother-in-law Theodore Crane, was in pieces. Covers and spines were detached and the whole was in a state of confusion. Many of the volumes had been read and annotated by Twain, and

the individual volumes had been examined by scholars and the marginalia noted but no attention had been given to the volumes themselves.

After sorting the pieces and matching covers and spines with text blocks, each volume with its associated pieces was put in an acid-free phase box and stored in a lockable bookcase in the Mark Twain Room. The deterioration has thus been arrested somewhat and the set is now once again coherent.

Pamphlets and fragile editions of some lesser known works that have benefited from preservation attention are also in the collection. An 1874 paper edition of Mark Twain's *Sketches*, for instance, is now enclosed in an acid free pamphlet folder as are several other thin volumes.

There remains much work to be done, but attention to UV filtering of light sources and display windows, use of Mylar enclosures and

encapsulation for rare photos and documents, microfilming of originals and general care in using inert and acid free materials for storage has greatly improved the safety, longevity and usability of the material.

An unforeseen benefit of the preservation attention given to the collection has been the increase in significant gifts of materials. Confident

that their Twain materials will be afforded the proper care and respect, donors have presented Elmira with significant gifts in the last few years. These include a major collection of rare and first editions from a Philadelphia collector and several inscribed and annotated volumes from Twain's personal library.

Looking at Twain's marginalia, one is struck by the care he has taken, even in his marginal comments, to make himself clear. In one set by a favorite author of Twain's, in which witchcraft is being discussed, he has underlined heavily and written a lengthy comment in the margin. He has crossed out the final sentence of his comment with a series of heavy loops so as to make it thoroughly unreadable.

Scholars have commented on Twain's practices in this regard. It reveals that Twain knew that this small volume tucked away on his sister-in-law's shelf would be looked at someday and that he would be also judged by what he had said here, not just by the work for which he was so well known. He wanted the words to be just right, and I like to believe that that's because he knew that the words would be preserved.

Mark Woodhouse/Elmira College/Elmira, NY 14901/
607-735-1869.

Preservation Photocopy Worth the Labor Intensive Task

Archival Products offers Brittle Book Replacement Service to those dealing with the problem of deteriorating paper materials. The photocopy of brittle pages is produced on archivally sound, permanent, durable paper meeting the ANSI Standard A39.48-1984 for printed library material. Our goal is high quality reproductions that eliminate the yellow, foxed, cracking, and crumbled edges of the original aged paper.

When the manuscript or book arrives, we disbind the original deteriorated volume to prepare it for reproduction. We use a high-tech, high-volume, electrostatic photocopier that produces a stable, well-fused toner image. This caliber of copier is required due to the constant demands of usage, lack of cool down cycle periods, and criteria for above average copy quality.

Although photocopying pages seems very easy to achieve, producing brittle book copies of consistently high quality is a complex and labor intensive task. Each original brittle page is carefully hand placed on the glass of the photocopier for duplexing. The page is manually turned, and aligned to match the original registration. Color xerography is used to reproduce color plates when they are requested.

When the original text extends to the outermost margins or when maps and illustrations are slightly larger than the largest format, it is sometimes necessary to slightly reduce the original. This can be a simple, valuable, time-saving solution to an otherwise difficult problem.

After photocopying, the new pages are bound, and the replacement volume is ready to be placed on the shelf for use. The original can be placed in an archivally sound book box and stored.

One advantage of bound photocopies is their familiar book format. Most library patrons find microfilm readers and printers awkward to use and the film itself difficult to handle. Brittle Book Replacement Service is a preservation answer for deteriorated materials that are too fragile to be circulated.

Our Brittle Book Replacement Kit provides binding tickets, bookbinding fabric color swatches, memorandum of agreement, a brittle book questionnaire for your specifications and price list. Contact Millie Knee, Archival Products Customer Service Representative at 800-526-5640 to request a kit to prepare your brittle volumes for replacement.

Brittle Book Replacement Service is a preservation answer for deteriorated materials that are too fragile to be circulated.

We at Archival Products appreciate and are thankful for the association and friendship of those we serve. It is the foundation of our progress and that which will sustain us. We could not have made it nor can we continue without the help from our customers and friends. We endeavor to merit the continuance of this relationship throughout the coming year.

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