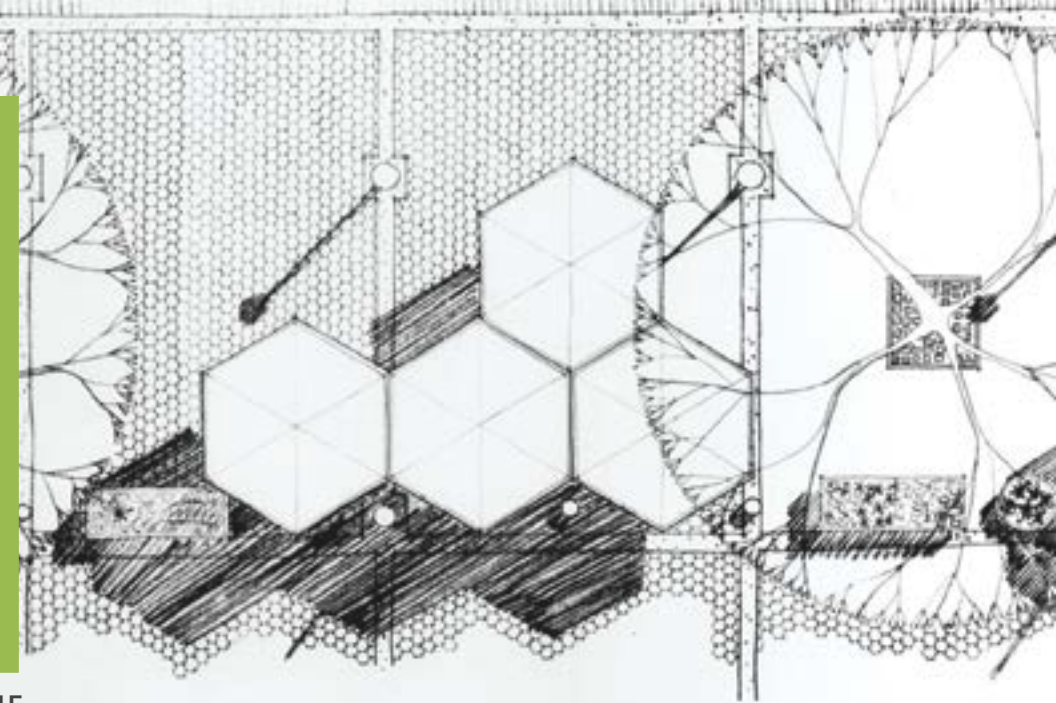




LIBRARY OF CONGRESS MAGAZINE
MAY/JUNE 2017



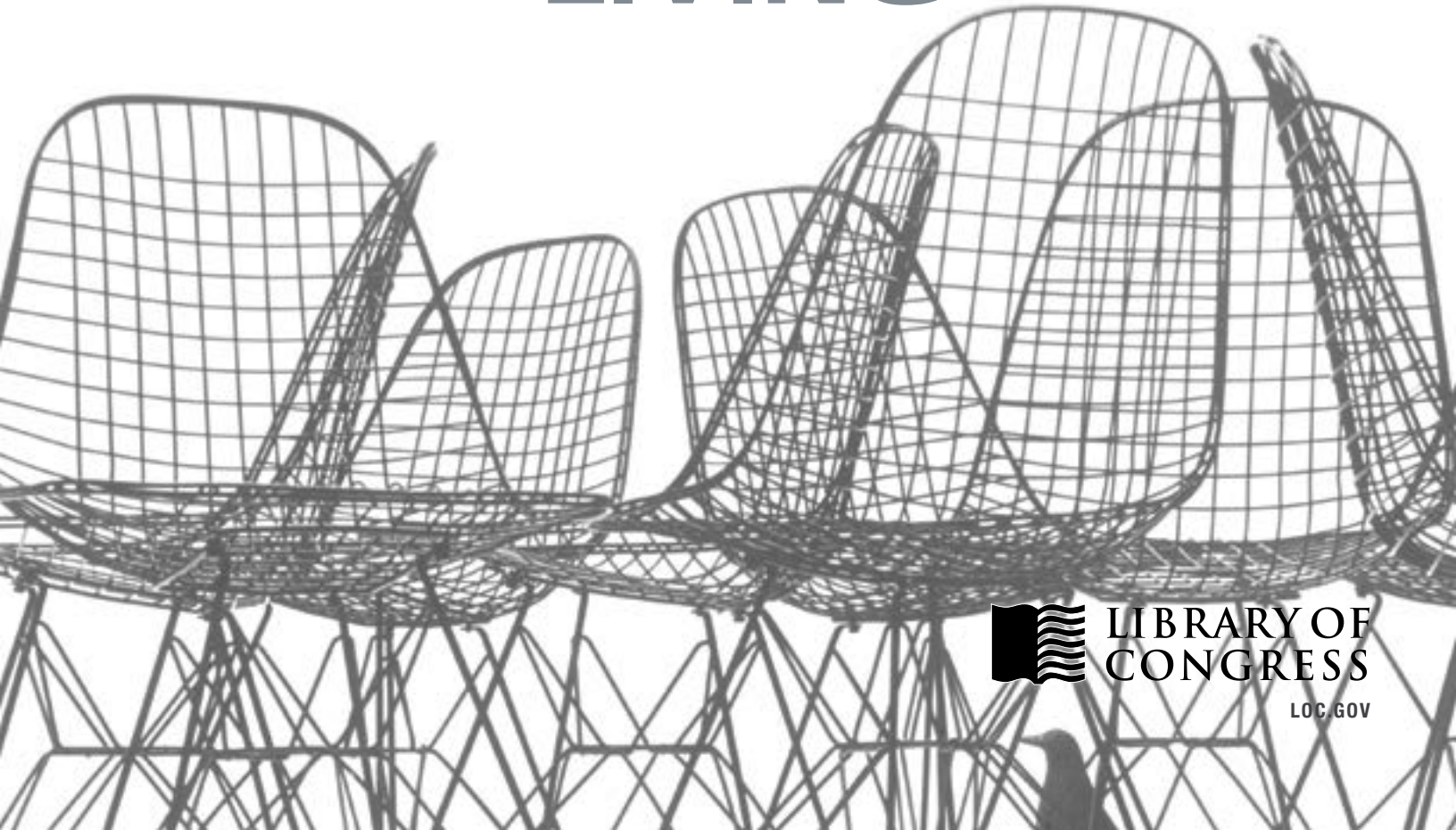
DESIGN | FOR | LIVING

INSIDE

Great Public Spaces
Storage Solutions for
America's Collections

PLUS

- ▶ Beautiful Gardens
- ▶ Fabulous Flutes
- ▶ Courtroom Style



LIBRARY OF
CONGRESS

LOC.GOV



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 6 No. 3: May/June 2017

MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to provide Congress, the federal government and the American people with a rich, diverse and enduring source of knowledge that can be relied upon to inform, inspire and engage them, and support their intellectual and creative endeavors.

Library of Congress Magazine is issued bimonthly by the Office of Communications of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, donors, academic libraries, learned societies and allied organizations in the United States. Research institutions and educational organizations in other countries may arrange to receive Library of Congress Magazine on an exchange basis by applying in writing to the Library's Director for Acquisitions and Bibliographic Access, 101 Independence Ave. S.E., Washington DC 20540-4100. LCM is also available on the web at loc.gov/lcm. All other correspondence should be addressed to the Office of Communications, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610.

news@loc.gov
loc.gov/lcm
ISSN 2169-0855 (print)
ISSN 2169-0863 (online)

CARLA D. HAYDEN
Librarian of Congress

GAYLE OSTERBERG
Executive Editor

JOHN H. SAYERS
Managing Editor

ASHLEY JONES
Designer

SHAWN MILLER
Photo Editor

Contributing Writers

ERIN ALLEN
BARBARA BAIR
JENNIFER GAVIN
MITCHELL GOLD
MARK HARTSELL
MARI NAKAHARA

The mezzanine of the Great Hall of the Thomas Jefferson Building features intricately designed mosaic tile floors. *Shawn Miller*

In This Issue

MAY/JUNE 2017

FEATURES

8 Form Follows Function

The diverse collections of the Library require unique solutions to ensure proper storage and access.

10 Aspirational Architecture

The great public spaces in the nation's capital were designed to motivate and inspire its residents, visitors and elected officials.

14 Design for Living

The design and architecture collections in the Library of Congress — and the visionaries behind them — reveal the places where creativity and day-to-day functionality intersect.

DEPARTMENTS

2	Trending	22	Curator's Picks
3	Online Offerings	24	Around the Library
4	First Drafts	25	News Briefs
6	Going to Extremes	26	Shop the Library
20	Page From the Past	27	Support the Library
21	My Job at the Library	28	Last Word

ON THE COVER: Detail, "The Weaker Sex. II," Charles Dana Gibson, 1903.
Prints and Photographs Division, Library of Congress. Photo Illustration | Ashley Jones

CONNECT ON

Twitter: @librarycongress

YouTube: youtube.com/libraryofcongress

Facebook: facebook.com/libraryofcongress

Flickr: flickr.com/photos/library_of_congress/

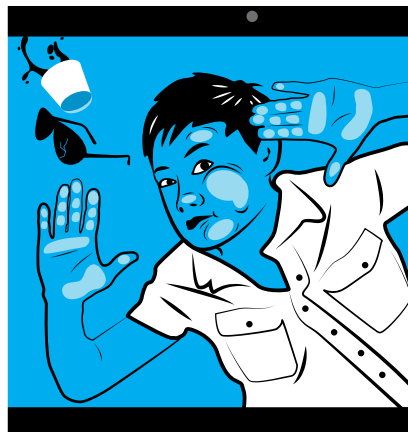
Pinterest: pinterest.com/LibraryCongress/

Instagram: @librarycongress

Medium: medium.com/@librarycongress

Library of Congress blogs: blogs.loc.gov

LCM online: loc.gov/lcm



21

Joon Yi



22

Mayflower Madam



24

Cherry Blossoms

HOW DOES YOUR GARDEN GROW?

APRIL SHOWERS BRING MAY FLOWERS, BUT IT'S THE SUMMER MONTHS THAT GIVE GREEN THUMBS A CHANCE TO CULTIVATE, NURTURE AND EXPERIMENT.

Right: Detail from a war garden poster, 1919 | Maginel Wright Enright

Below: Detail from a poster showing Liberty sowing seeds, 1918 | James Montgomery Flagg

National Garden Clubs Inc. has proclaimed June 4-11, 2017, as National Garden Week. The Library of Congress is following the gardening trend, collaborating with the Architect of the Capitol (AOC) to plant a series of “Victory Gardens” in commemoration of the centennial of America’s entrance into World War I.

According to Robert Gimpel, a gardener with the AOC, “War gardens were the brainchild of Charles Lothrop Pack and his National War Garden Commission. During the war, a severe food crisis emerged in Europe, as farmworkers enlisted in the military and agricultural lands became battlefields. The National War Garden Commission was organized to increase the food supply for civilians through home gardening.”

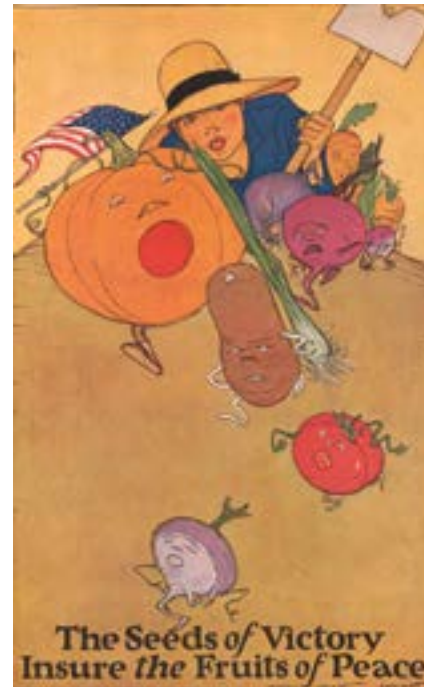
The gardens are featured on the grounds of the Thomas Jefferson Building and highlight heirloom varieties of vegetables available during the war years. Today, cities across the United

States are continuing this tradition with school and community garden programs.

During WWI, Maginel Wright Enright, sister of Frank Lloyd Wright, designed a series of posters for the U.S. School Garden Army (part of the National War Garden Commission).

This national campaign was launched in 1917 to increase the food supply. Secretary of the Interior Frederick Lane wrote of one of her posters, “I am sure a great many children will find their hearts stirred by the picture, and no older person can look at it without a thrill of loyalty and desire to do his part.”

If horticulturists are considered the ultimate gardeners and architectural landscaping the ultimate garden, the Library’s collections are very representative



of both disciplines. Considered the father of landscape architecture, Frederick Law Olmsted is best remembered for his design of the U.S. Capitol grounds and his career is documented in his personal papers, as well as those of his architectural firm, held in the Manuscript Division. The Science, Technology and Business Division also offers various reference guides on gardening and horticulture.

“Garden and Forest: A Journal of Horticulture, Landscape Art, and Forestry” was the first digital reformatting project done by the Preservation Reformatting Division. It was also the first serial digitized in its entirety by the Library. “Garden and Forest” was the first American journal devoted to horticulture, botany, landscape design and preservation, national and urban park development, scientific forestry, and the conservation of forest resources in the late 19th century.

—Erin Allen is a writer-editor in the Office of Communications.

► MORE INFORMATION

Reference Guides to Agriculture, Botany, Horticulture
go.usa.gov/x5qrS

Guide to the Papers of Frederick Law Olmsted
go.usa.gov/x5qYc

Presentation on School Gardens
go.usa.gov/x5qYx

“Garden and Forest” Journal
go.usa.gov/x5qYa



STOP AND SEE THE ROSES

THE COLOR GARDEN PHOTOGRAPHS BY FRANCES BENJAMIN JOHNSTON OFFER VIVID DOCUMENTATION OF THE “GARDEN BEAUTIFUL” MOVEMENT.



A garden is best experienced on a warm sunny day with the scent of roses in the air. But if escaping outside is not possible—or if you are looking for inspiration for prettying up your own corner of the earth—an online treasure trove of more than 1,000 lush, hand-colored, glass-plate lantern slides might just do the trick.

The images were taken more than a century ago by one of the first professional female photographers to achieve international prominence, Frances Benjamin Johnston.

Johnston, whose work in the early 20th century is important for her documentation of historic architecture, was also front and center in the Garden Beautiful movement as an advocate and artist working with garden clubs, horticulture societies and museums. She projected the slides during lectures to rally Americans to grow gardens on tenement lots, in row-house yards and in parks, which had deteriorated from industrial pollution and neglect during the Gilded Age.

The slides had not been seen since the 1910s to 1930s until the Library digitized the images and put them online in 2012. The project was aided by house and garden historian Sam Watters, who spent five years researching the collection to identify garden names, locations and dates.

Browsing this collection will surely have you reaching for some plants and a shovel.

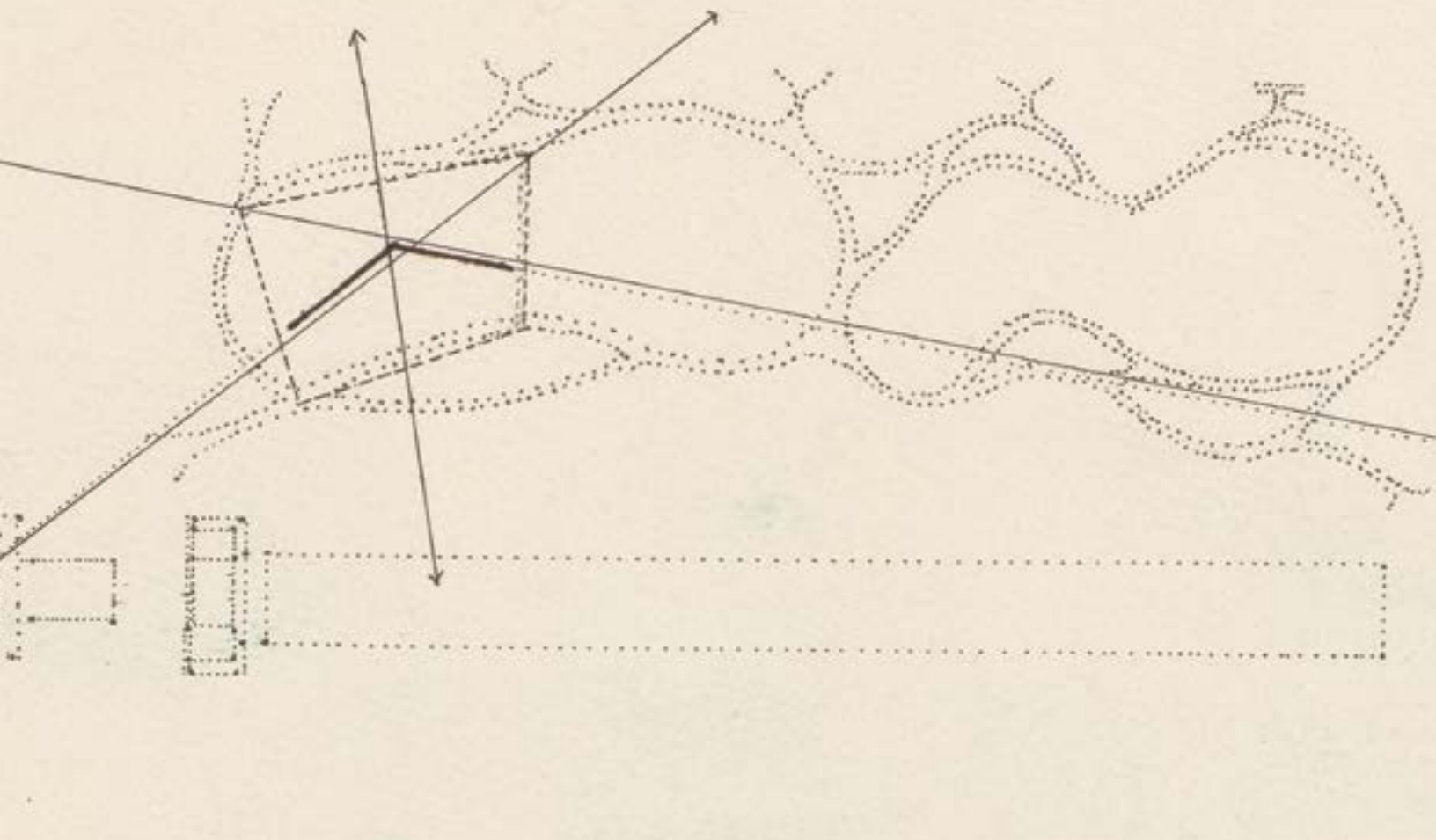


From top left: Frances Benjamin Johnston 1905; Myron Hunt house in Pasadena, California; a rose trellis at “Armsea Hall,” Charles Frederick Hoffman Jr. house in Newport, Rhode Island | Frances Benjamin Johnston. *All photos, Prints and Photographs Division*

► MORE INFORMATION

Frances Benjamin Johnston Collection

loc.gov/collections/frances-benjamin-johnston/about-this-collection/



Prints and Photographs Division

A WAR REMEMBERED

Maya Lin's Vietnam Veterans Memorial is one of the top 10 favorite architectural sites in the United States. Yet when her design was selected in 1981 from 1,421 proposals submitted to the design competition conducted by the Vietnam Veterans Memorial Fund, early reaction was negative. It is widely believed that Lin, not only a college student at the time but also Asian-American and female, would not have been chosen as the finalist if it had not been a blind competition.

Many proposals utilized circular structures to naturally pull people into the Constitution Garden, which is surrounded by the innermost curvilinear paths. Others were tall or massive sculptural objects that would easily catch the eye.

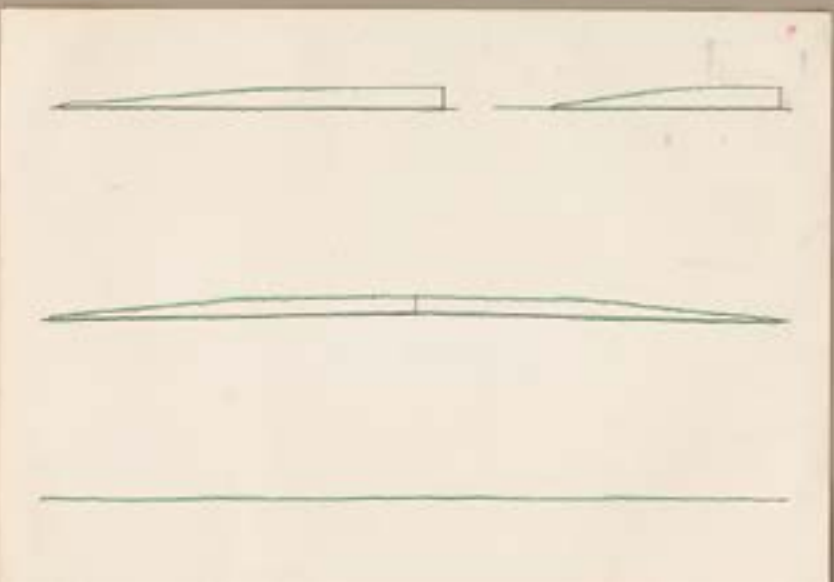
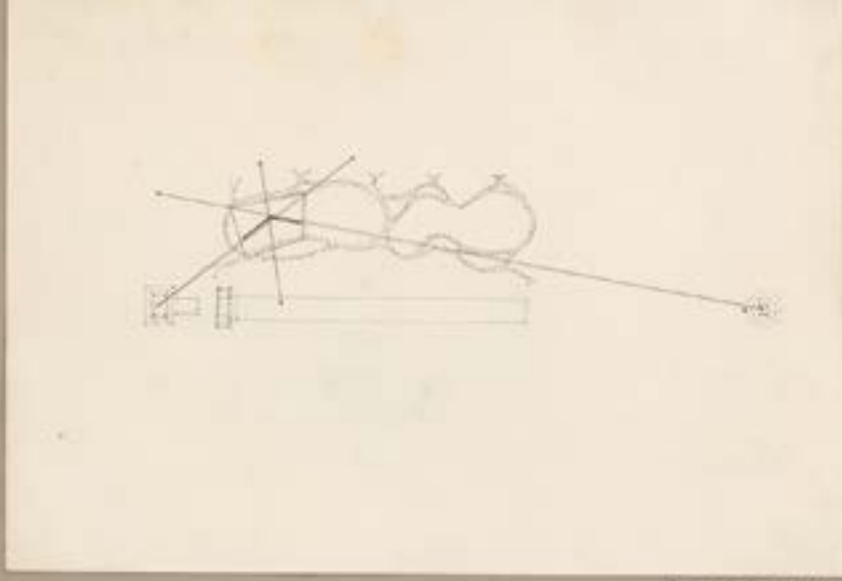
Lin's design was simpler and ultimately more powerful, relying on the use of three axes—an invisible but meaningful architectural design tools that creates context amongst originally unrelated sites or structures. They can express respect for pre-existing structures while at the same time borrowing from them to create something more than

the sum of its parts. Axes can also be used to produce contrast, as the poles of two magnets can either attract or repel.

Lin's axes connecting the Constitution Garden and the Washington Monument, as well as the Lincoln Memorial, are easy to recognize because each wall of the wedge-shaped structure is formed parallel to these two axes, but Lin's diagram includes one more axis. This is drawn with Lin's careful observation of pedestrian approaches, especially from the Reflecting Pool, which is separated from the site by trees. Lin marked the meeting point of the two walls in the center of the triangle formed by these three axes, which is also almost the center of the site.

Lin's proposal, highly prized by the jury, appeared too innovative or abstract to others at the time. What no one could have predicted was the profound emotional effect the Memorial would have on visitors.

—*Mari Nakahara is curator for architecture, design and engineering in the Prints and Photographs Division.*





MAGIC FLUTES

A UNIQUE LIBRARY COLLECTION SHOWS THE MANY DESIGN VARIATIONS POSSIBLE WITH A SINGLE INSTRUMENT.

Dayton Miller was an accomplished American physicist, astronomer and professor at Case Western University. He was also an amateur flautist and accumulated a collection of more than 1,700 flutes and wind instruments of different sizes, shapes and materials, which eventually were donated to the Library of Congress. He believed that musical instruments were invaluable scientific devices themselves, as well as historical documents to be studied.

Miller often gave lectures on his collection and work in science, including his scientific findings in acoustics and tone production. Further, his scientific interest in sound and the flute led him to develop the phonodeik, which could measure and record sound waves.

With Miller's particular interests, it's no wonder he enjoyed collecting the rare and unusual. In the collection are flutes of every size and design, from the smallest and highest to a huge bass. Notable items are a flute made of gold, a flute formerly owned and used by Frederick the Great, prehistoric pipes, the latest models and even a flute for a one-handed player.

Several of the rarest and most unusual flutes in the collection are a group of 18 glass and crystal flutes from the early-19th-century Paris workshop of Claude Laurent. These represent nearly half of the approximately 40 glass flutes known to exist worldwide. Other unusual items in the collection are a selection of rare recorders and piccolos, including a Sioux tribe "courting flute" with a bird motif. Another flute doubles as a walking stick in the shape of a wooden branch.

The unusual beauty of many of these instruments makes them works of art in and of themselves. There are flutes with end-caps made of mother-of-pearl or ruby or garnet; flutes etched with intricate designs; flutes that look like the finest china settings.

Miller's collecting efforts were also quite international, with flutes from Spain, Yugoslavia, Amsterdam, Greece, the Philippines, Tunisia and the United States, among many others.

As a whole, the Miller collection demonstrates how a single kind of object can be designed and represented in so many different ways.

—*Erin Allen*

◉ MORE INFORMATION

Dayton C. Miller Flute Collection

loc.gov/collections/dayton-c-miller-collection/about-this-collection/



Opposite, then from left: The beautiful and varied flutes in the Library's Dayton C. Miller Collection include Claude Laurent/Flute in C, Boehm & Mendler/Alto Flute in G (incomplete), Dayton C. Miller/Flute in E Flat, John C. Haynes/Piccolo in C and Claude Laurent/Flute in C.



FORM FOLLOWS FUNCTION

DIVERSE NATIONAL COLLECTIONS REQUIRE
DIVERSE MODERN STORAGE

The phrase “form follows function,” long associated with the design movement, isn’t a bad starting place when we look at how the Library of Congress keeps track of 164 million books and other collections items.

BY JENNIFER GAVIN

Materials handler Marcus Toler (center, behind cage) re-shelves items in the 30-foot-tall shelving units of one of the Library’s storage modules in Fort Meade, Maryland.
Shawn Miller

Back in the day of physical card catalogs, item storage simply meant building enough shelving to hold all that stuff, bound or in containers. As a result, the Library’s John Adams Building, an art deco delight, was built in the 1930s to hold the overflowing collections; and later, the Library’s James Madison Memorial Building opened, in 1980, with significant storage capacity tucked in among its reading rooms.

But by the new millennium, it was clear some new approach would be needed to handle the 12,000 items that are accepted into the collections daily. As a result, the Library now has five (soon to be six) specialized buildings in Fort Meade, Maryland, designed to hold Library materials safely and efficiently. With shelves that soar quite high (special forklifts move the items) everything in these climate-controlled structures is bar-coded. This allows every inch of shelving space to be fully used. Researchers requesting items from such storage are served within 24 hours, sometimes later the same day.

Another approach is the Library's special storage for rare collections. Custom boxes are created to hold rare or fragile items, such as those in a set of climate-controlled locking cases in the Geography and Map Division containing items from the unparalleled Kislak Collection of Mesoamerican artifacts.

With special storage that ensures preservation, the 3,800 items in the Kislak Collection—about 25 percent of them are on public display at any given time, in the “Exploring the Early Americas” exhibition—are available to researchers at all times, said John Hessler, curator of the collection.

He praised James Thurn of the Preservation Directorate and Thurn's team of box-makers, as he displayed a ceramic figure (300-650 CE) cradled in a specially carved bed of foam designed in the 21st century that could be slid sideways out of its preservation box, “so the object doesn't have to be touched too much.”

Researchers from around the world come to study the objects, which range from ceramic and stone figures to a rare notebook penned in a native language by a Spanish missionary, to beautiful, flag-like panels woven using brilliant Macaw feathers. “No one actually knows what they were used for—probably to create some sort of sacred space,” Hessler said.

When the Kislak collection first arrived at the Library, “It was nothing like this,” placed securely in closets but without the special preservation and access now made possible. “Now ... If it's not on display, it's still accessible to researchers.”

On the Library's Capitol Hill campus, book storage has been made more efficient by the use of shelving that rolls on rail-like tracks. The aisle space ordinarily left between fixed shelves is eliminated by putting the shelves on rollers,



so they can be packed tightly together but an access point can be created instantly by turning a wheel at the end of a shelf, “So you don't need all the aisles simultaneously,” says Steven Herman, chief of the Collections Access, Loan and Management Division. “It's much more efficient.”

Custom-designed boxes house priceless Mayan, Aztec and Olmec archaeological objects from the Jay I. Kislak collection. *Shawn Miller*

Special cold storage at the Packard Campus for Audio Visual Conservation in Culpeper, Virginia, ensures that precious old movies shot on nitrate-based film stock will have longer life and remain chemically stable. Nitrate stock, used for nearly all 35mm filmmaking until about the 1950s, is a fire hazard.

A nitrate fire, if one gets going, is “a tough critter,” said Stephen Leggett, liaison specialist for the Library's National Film Preservation Board. “It creates its own oxygen when it burns.” As a result, the nitrate film vaults at Culpeper isolate each film container in its own cubbyhole. Should a fire start, water would be released from overhead pipes at a rate of 200 gallons per minute, creating a curtain of water that would let the fire burn itself out within its compartment. To date, the campus has never had a fire and the nitrate film storage area, at 35 degrees F and about 30 percent relative humidity, has kept the film treasures intact.

MORE INFORMATION

Video: Building a Custom Storage Box
go.usa.gov/xXsBW

Jennifer Gavin is senior public affairs specialist in the Office of Communications.

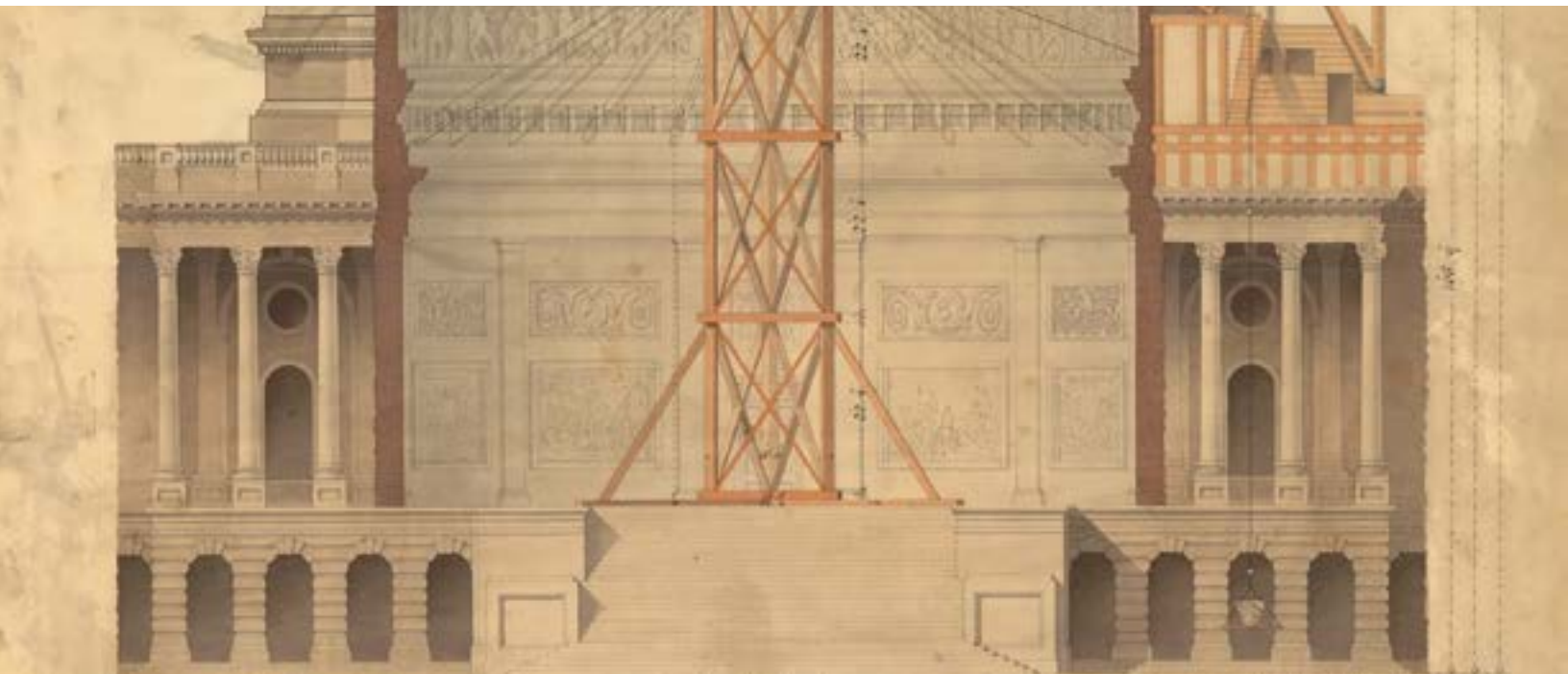


ASPIRATIONAL ARCHITECTURE

GREAT PUBLIC SPACES IN WASHINGTON MOTIVATE AND INSPIRE

The words of an 18th-century English poet, emblazoned on a wall of the Library's magnificent Jefferson Building, make for good verse and, for architects, good advice: "Too low they build who build beneath the stars."

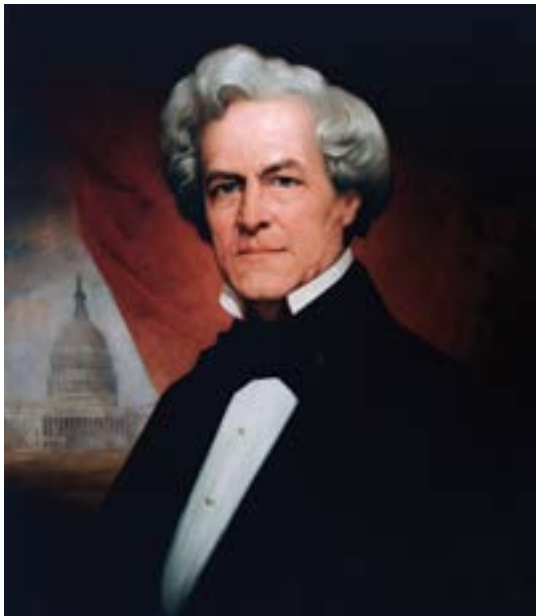
BY MARK HARTSELL



C. F. Thomas, Superintendent

Designed by A. Stevens

Photographed by L. E. Walker



Thomas Ustick Walter, fourth Architect of the Capitol. Portrait by Francisco Pausas, after a Mathew Brady photograph, 1925. *Architect of the Capitol*

Aim high, for the heavens.

Architectural design for important public buildings provides more than just functional space—it also inspires, evokes emotion, symbolizes big ideas. The Capitol building isn't simply a place for legislators to meet; through its art and architecture, the building celebrates the democracy carried out inside.

“Architecture is meant to be symbolic of who we are as people and symbolic of our culture,” says Stephen T. Ayers, who, as Architect of the Capitol, oversees the maintenance and operation of the Capitol, the Library and other federal buildings on Capitol Hill. “Our democracy is this experiment of something new and something grand and something that’s never been tried before and something that’s endured. Architecture needs to be representative of that.”

Thomas Ustick Walter certainly understood.

In 1851, Walter was appointed Architect of the Capitol to oversee construction of the new Senate and House wings he had designed, extensions that would double the building’s length. The expanded Capitol, Walter knew, would need a new dome scaled to the building’s larger size—and one befitting a growing nation and the important ideas on which it was founded.

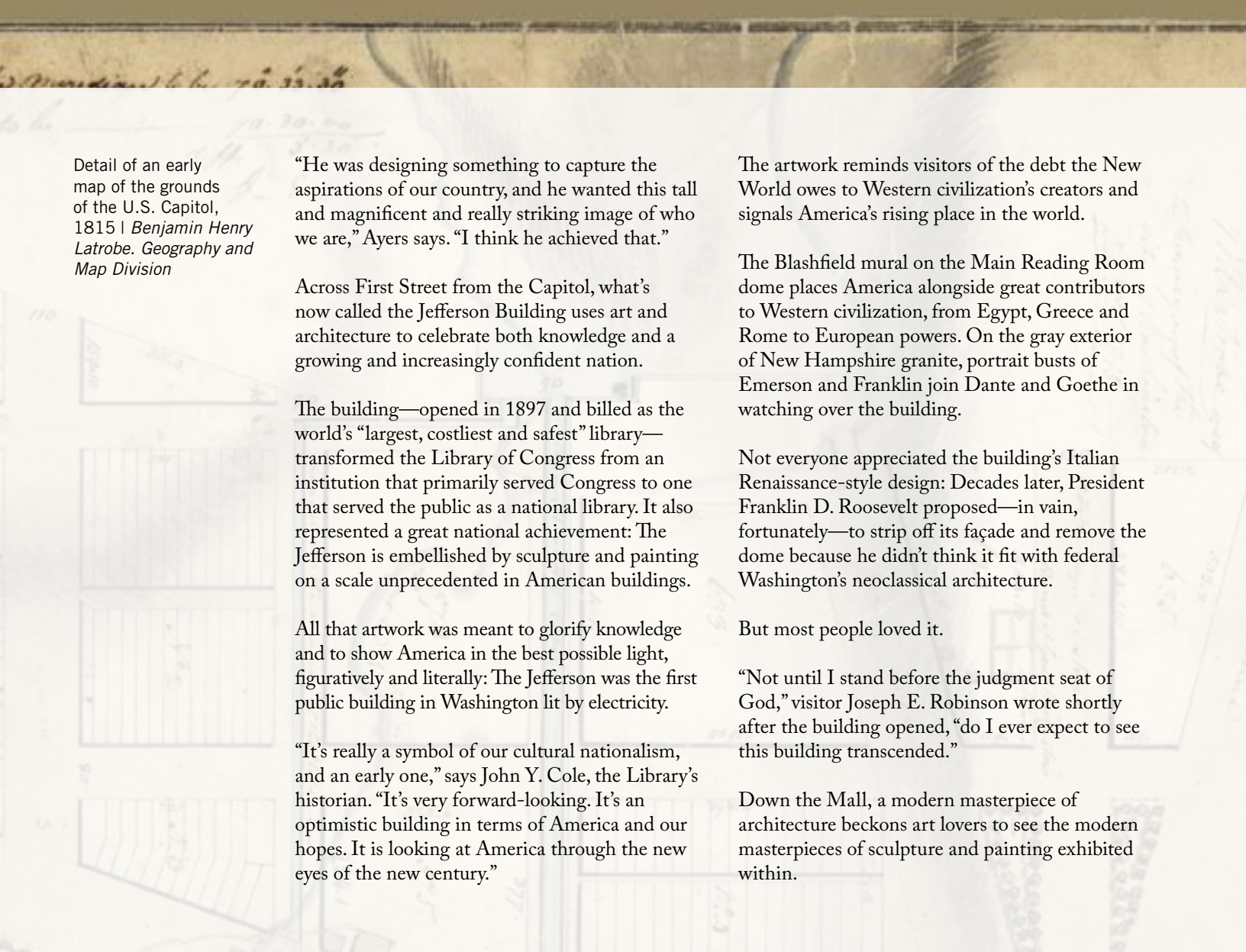


Opposite: Scaffolding plan for raising the Statue of Freedom to the top of the Capitol dome, 1863. *Architect of the Capitol*

Left: Drawing of the Statue of Freedom for the top of the Capitol Dome, 1859 | *Thomas U. Walter. Architect of the Capitol*

So, Walter designed a grand new dome—he hadn't been commissioned to do so—and, when he finished, simply posted the design on his office wall. Members of Congress saw it and were enamored. Congress eventually appropriated funds to carry out the design.

The rest is history: Walter's cast-iron dome was completed in 1866 and today remains one of the world's most important historic structures, an instantly recognizable global symbol of the democracy at work down below.



Detail of an early map of the grounds of the U.S. Capitol, 1815 | Benjamin Henry Latrobe. *Geography and Map Division*

“He was designing something to capture the aspirations of our country, and he wanted this tall and magnificent and really striking image of who we are,” Ayers says. “I think he achieved that.”

Across First Street from the Capitol, what’s now called the Jefferson Building uses art and architecture to celebrate both knowledge and a growing and increasingly confident nation.

The building—opened in 1897 and billed as the world’s “largest, costliest and safest” library—transformed the Library of Congress from an institution that primarily served Congress to one that served the public as a national library. It also represented a great national achievement: The Jefferson is embellished by sculpture and painting on a scale unprecedented in American buildings.

All that artwork was meant to glorify knowledge and to show America in the best possible light, figuratively and literally: The Jefferson was the first public building in Washington lit by electricity.

“It’s really a symbol of our cultural nationalism, and an early one,” says John Y. Cole, the Library’s historian. “It’s very forward-looking. It’s an optimistic building in terms of America and our hopes. It is looking at America through the new eyes of the new century.”

The artwork reminds visitors of the debt the New World owes to Western civilization’s creators and signals America’s rising place in the world.

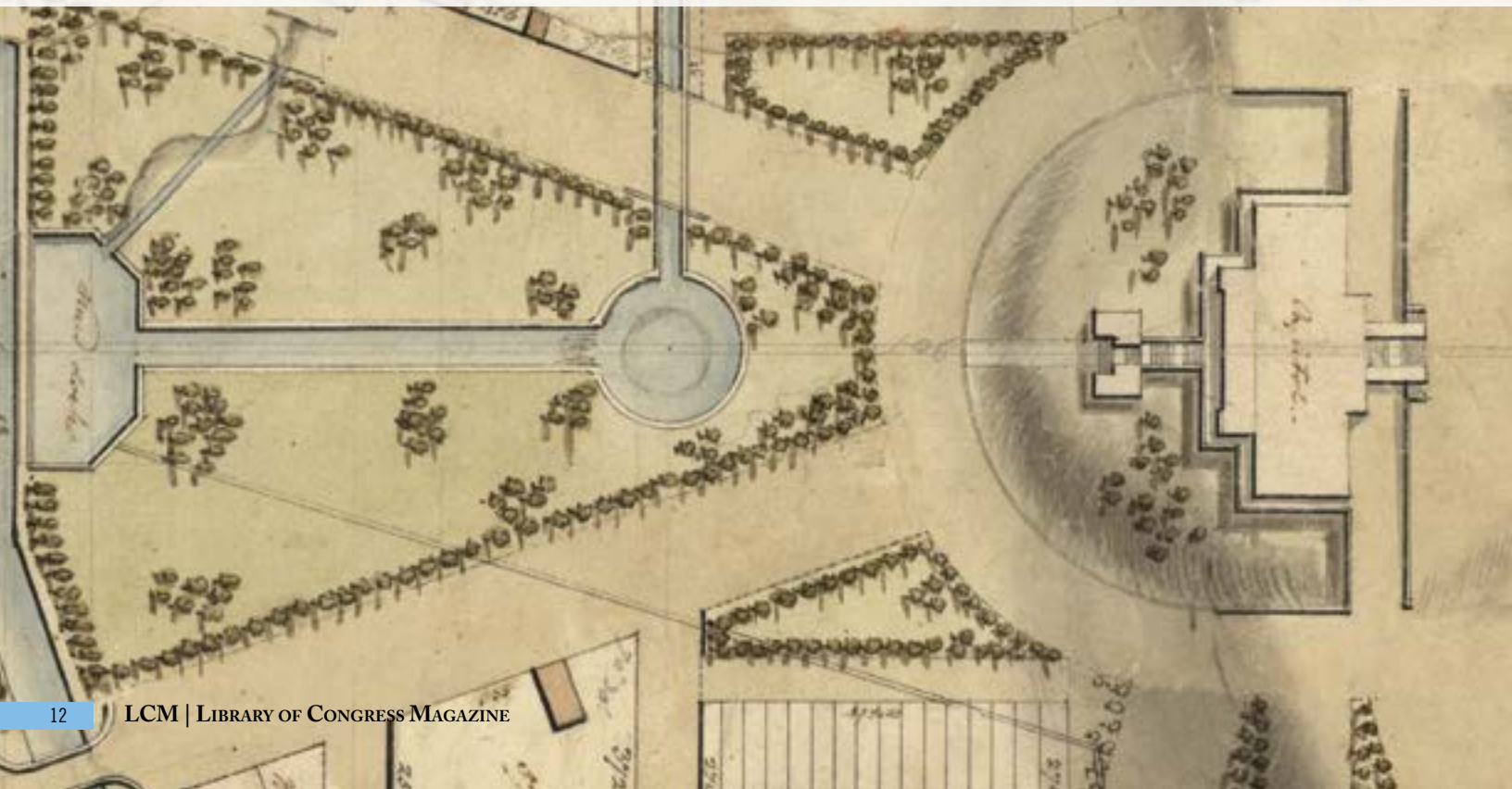
The Blashfield mural on the Main Reading Room dome places America alongside great contributors to Western civilization, from Egypt, Greece and Rome to European powers. On the gray exterior of New Hampshire granite, portrait busts of Emerson and Franklin join Dante and Goethe in watching over the building.

Not everyone appreciated the building’s Italian Renaissance-style design: Decades later, President Franklin D. Roosevelt proposed—in vain, fortunately—to strip off its façade and remove the dome because he didn’t think it fit with federal Washington’s neoclassical architecture.

But most people loved it.

“Not until I stand before the judgment seat of God,” visitor Joseph E. Robinson wrote shortly after the building opened, “do I ever expect to see this building transcended.”

Down the Mall, a modern masterpiece of architecture beckons art lovers to see the modern masterpieces of sculpture and painting exhibited within.





In 1968, the National Gallery of Art commissioned renowned architect I.M. Pei, whose manuscript collection is at the Library, to design a new building to house its collections of modern and contemporary art.

The gallery wanted spaces for its collections, natural light, an administrative center and a great library for the study of art. In addition to that list of desires, Pei faced a significant design challenge: the unorthodox geographical space—the plot is a trapezoid—upon which he would build.

Pei solved that problem by dividing the plot into an isosceles triangle that would hold the exhibition spaces and connect to a smaller right triangle that would house administrative and research areas.

The East Building's dramatic, break-out-of-the-box geometry heralds the unconventional art housed inside, with its "H"-shaped façade, terraces, towers and walls angled so sharply that visitors feel compelled to stroll over and touch. Inside, bridges and mezzanines cross a massive, airy atrium where a mobile by Alexander Calder hangs above galleries filled with Picassos, Rothkos and Warhols.

The National Gallery last fall completed a three-year renovation of the building that added more than 12,000 square feet of exhibition space, new

stairwells, new tower galleries and a new open-air sculpture terrace.

Today, nearly 40 years after it opened, Pei's building remains fresh in its simplicity, elegance and craftsmanship—even for those who walk inside every day.

"What's interesting about the building to all of us who work in it, it is always modern," says Earl A. Powell III, director of the National Gallery of Art. "He pulled this off in a beautiful way—the attention to detail is exquisite to the point of pouring in marble dust into the poured concrete so that it has the same pink as the marble on the outside. The attention to detail is what still astonishes me."

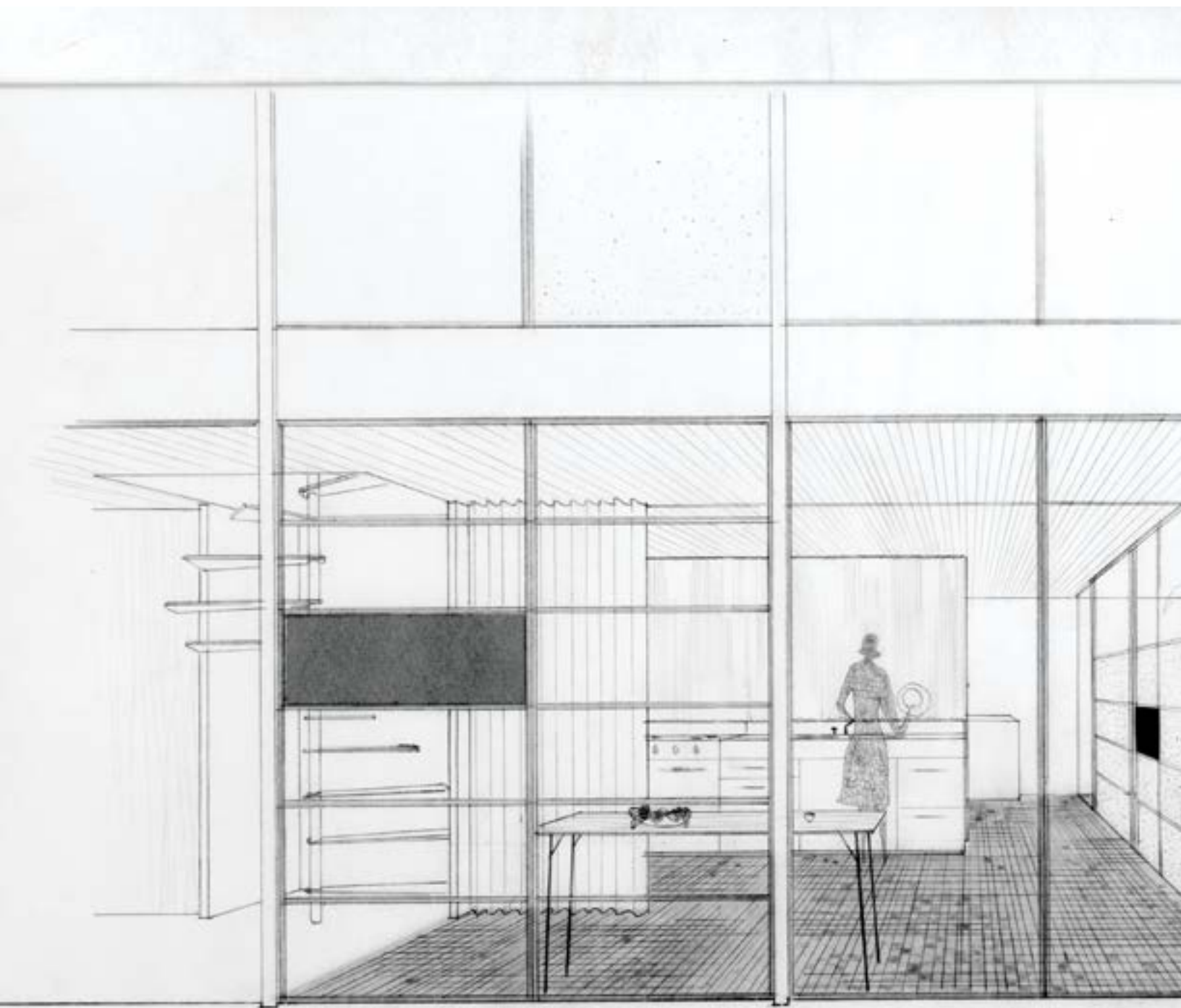
Pei turned 100 in April, and his building on the National Mall today still stands not only as a home to art and creativity, but a monument to them, too.

"At the National Gallery of Art, we've always treated our buildings as works of art—really as part of the collection," Powell says. "I think it's a great piece of sculpture as well as a great piece of architecture."

A piece of architecture, like the Capitol and the Jefferson, built not beneath the stars but reaching up to them.

I.M. Pei in front of the National Gallery of Art, 1978 | *Dennis Black. Manuscript Division*

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



The kitchen and dining area of "Case Study House No. 8" (1948) by Charles Eames shows how the groundbreaking designer fused new post-war visual style with everyday functionality. *Prints and Photographs Division*



DESIGN | FOR | LIVING

BY GAYLE OSTERBERG

The design and architecture collections in the Library of Congress—and the visionaries behind them—reveal the places where creativity and functionality intersect.

RECOGNIZING the need is the primary condition for design. So said Charles Eames, the famous mid-century modernist.

So it is no surprise, when you think about it, that well-designed objects are part of our lives all day, every day.

“Design is associated with function – coffee cups to drink from, dresses to wear, chairs to sit on, houses to live in – which is something different from ‘art,’” says Mari Nakahara, the curator for architectural collections at the Library of Congress.

That is not to say good design cannot also be artistic.

“Designers also seek something elegant, cool, or new to your eyes,” Nakahara adds. “As a whole, good design is a marriage between aesthetics and functionality.”

The best of the best sometimes fade into the background. Because they are so successful and ubiquitous, we stop thinking about them as “designed” objects. Consider the desk set telephone, which was essentially unchanged until Trimline wall phones were introduced 30 years later—both designed by Henry Dreyfuss. The paper clip, designed and patented by Norwegian designer Johan Faaler in 1899. And the basic design of the mug—whether you prefer coffee, tea or hot cocoa - dates back to at least 4000-5000 BCE.

The Library of Congress has been collecting books and information about design in various forms since Congress purchased Thomas Jefferson’s library in 1815.

Among the nearly 6,500 volumes in Jefferson's collection were more than 50 titles on architecture, furniture design and garden design, including "The Gentleman and Cabinet-Maker's Directory" by Thomas Chippendale, "Architecture of A. Palladio" by Jefferson's Monticello muse Andrea Palladio and "Practical Geometry applied to the Useful Arts of Building, Surveying, Gardening and Mensuration" by Batty Langley.

Today the Library has expansive collections in areas of design, including the materials of architect and educator Richard Morris Hunt, the first American to officially graduate from the École des Beaux-Arts; architects Charles Goodman, Victor Lundy and I.M. Pei; the Historic American Buildings Survey; Frederick Law Olmsted, the landscape architect responsible for New York City's Central Park and the grounds of the U.S. Capitol; and civil engineer Montgomery Meigs.

The collections include pattern books, collecting guides, biographies, specialized journals and electronic resources.

As Barbara Bair, a historian in the Library's Manuscript Division, points out, design resources can also be found in unexpected places, like the collection of photographer Frances Benjamin Johnston, whose work documents Southern colonial architecture and historically black schools, for example. Or the papers of Samuel F.B. Morse and the Wright brothers, which contain a wealth of material about technological and aviation design.

“But I also find design to be aspirational. It reflects who we are now but also what we want to become. It pushes the envelope.”

There is much to be learned from the design process in such primary-source material.

“Researchers can trace how designers initially transformed their ideas into forms, how they developed the design, what made them change their designs, and so on through sketches, drawings, correspondence, ledgers and other materials,” Nakahara says. “Even a small note on a drawing can become a key to solve a puzzle.”

Kathy Woodrell, the Library's reference specialist and recommending officer for decorative arts and architecture, says, “Tracing the influences and contributions of design is a historical record of global culture. Design encompasses every aspect of our past and present civilization.”

The balance of need-based and accessible design that still strives for something of beauty and significance can be explored in the personal papers and collections of several pioneering designers at the Library of Congress.

Charles and Ray Eames, Victor Gruen and Raymond Loewy are three such designers working in the mid-20th century who sought to elevate everyday things or places to a new and improved plane. Evaluating changing socioeconomic factors, new technologies or materials, they transformed American life through their work.

“I think intentionality is at the heart of design,” says Meg McAleer, an archivist in the Library's manuscript division. “But I also find design to be aspirational. It reflects who we are now but also what we want to become. It pushes the envelope. Charles Eames once said that we must feel secure in change. Maybe that is what designers do. They nudge us into the unknown while tethering us, reassuringly, to the known.”

Charles and Ray Eames

How many different chairs do you sit in during a single day? Probably enough to know not all chairs are created equal.

“People may think it easy to design chairs—a flat board with four legs. Is it really easy? No!” says Nakahara. “Four legs need to firmly support the board and the weight of people sitting. How long should the legs be? Will it be used at the dining table or a study desk? How long will people sit on this chair? There are numerous factors and functions that the designers have to consider when designing a chair.”

Chairs, for Charles and Ray Eames, were “architecture in miniature at a very human scale.”

For more than three decades the Eameses experimented with the concept of creating an affordable chair using molded forms that could be quickly mass-produced rather than cushioned upholstery. Their first attempt was a molded plywood chair introduced to the public in 1946. Over time, their creations evolved as new innovations in materials like plastic, metal and fiberglass made new design approaches possible.

“One of the important things to remember about the best-known Eames designs is that they represent experimentation and refinement in materials and technique,” Bair notes.

Indeed, their original designs are still in use, and some producers have found ways to apply new material technology to the original designs creating, as recently as 2013, a single-form wood side chair.

“I love the molded plywood chairs the best, both the lounge chair with wooden legs and the dining chair with wooden legs,” says McAleer, who archived the Eames collection for the Library. “The functionality and comfort of the chairs reflected Charles Eames’s vision of the designer as a good host who anticipates the needs of his guests. But it is the chairs’ sculptural silhouettes that take my breath away and keep me gazing.”

The Eames’ seating designs are more accessible than people might think.

“Many people have seen and sat on the tandem seating at airports,” Nakahara says, “but I doubt most of them know it was designed by the Eameses.”

▶ MORE INFORMATION

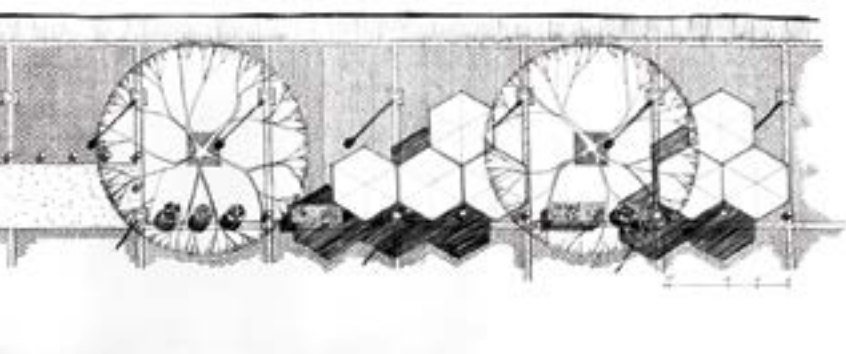
Exhibition: The Work of Charles & Ray Eames
loc.gov/exhibits/eames/

Charles and Ray Eames Papers Finding Aid
hdl.loc.gov/loc.mss/eadmss.ms998024



From top: Charles and Ray Eames changed the look of the everyday, and were particularly renowned for their chairs. Photos courtesy of the Office of Charles and Ray Eames

Victor Gruen



Victor Gruen (right) revolutionized the vision of the shopping space, typified in these designs for a pedestrian mall in Washington, D.C. (above) and the interior of the first enclosed shopping mall in Minneapolis, Minnesota (1957), below. *All images, Prints and Photographs Division*

It is Saturday and shopping must be done. We set out with lists and plan our route based on what we need, but also based on places we like to go – whether for convenience, atmosphere or variety of merchandise.

The demise of the suburban shopping mall has been analyzed extensively in recent years for a mix of reasons including higher suburban land values, the rise of other retail formats and the popularity of online shopping.



It was those same kinds of cultural trends that led to the mall's creation in the first place. And at its center was designer, architect and urban planner Victor Gruen.

Credited with designing the original concept of the shopping mall—and indeed designing more than 50 of them in his lifetime—Gruen emigrated to the United States from Austria in 1938. He was motivated by a number of factors at work in his home of Southern California in the early 1950s: the increase in women's disposable income following World War II; the need to design storefronts that attracted shoppers in cars, rather than on foot; and a perceived lack of public spaces and public experiences in Los Angeles by fellow European immigrants.

In his 1960 book, “Shopping Towns U.S.A.,” Gruen wrote of the suburban landscape: “To accommodate the flood of humans seeking escape from the intolerable conditions of the city, mass housing builders tore up the ground, chopped down the trees, and removed swiftly and cynically every vestige of what the people had come to find. Modern suburbia was born, in which there were neither the values of a rural community nor those of an urban environment.”

Gruen's remedy was to create a modern-day town square, with goals loftier than just offering plenty of parking: “If the shopping center becomes a place that not only provides suburbanites with their physical living requirements, but simultaneously serves their civic, cultural and social community needs, it will make a most significant contribution to the enrichment of our lives.”

His papers at the Library of Congress, however, reveal how meticulously he considered the more practical aspects of the design. His site-plan drawings include multiple layers of mylar, each featuring different-colored magic-marker tracking access points. By overlaying the sheets together, Gruen was able to study traffic patterns and determine where parking and buildings should be located on a particular site.

In the end, Gruen distanced himself from his creations, arguing that developers and retailers had embraced only the “profitable” aspects of his designs without the “environmental and humane” ideas. He returned to Austria in 1968.

[▶ MORE INFORMATION](#)

Victor Gruen Papers Finding Aid

hdl.loc.gov/loc.mss/eadmss.ms001017

If you could design anything, what would it be? Your dream car? An iconic logo? The inside of a spaceship?

A more down-to-earth design scenario for we amateurs might be designing a dream kitchen. And anyone doing that today is still likely to be working with concepts Raymond Loewy and his firm helped pioneer.

The man who would become widely known as “the father of industrial design” and credited with the concept of “streamlining” was born in France, and started his career as a fashion illustrator. But over the course of his career, Loewy made a huge mark developing the field of industrial design, reimagining things like locomotives, copy machines and buses.

Perhaps as much as any designer, Loewy embodies the reality that walking through everyday life involves numerous encounters with a designer’s influence.

His influence in the kitchen extended to almost everything, from appliances to cabinets to dishware. He designed refrigerators in the 1930s for Sears and Electrolux. For Frigidaire his firm designed refrigerators, electric ranges and home freezers. By the early 1950s, he presented an entire kitchen of streamlined cabinets and built-in appliances, which featured recessed cabinet bases and extended countertops, allowing room for a cook’s knees and toes to maneuver without banging against the surfaces.

Original restored and upgraded Loewy kitchens can still be purchased online.



Raymond Loewy

Loewy was aware of the designer’s role as hand-holder. “The adult public’s taste is not necessarily ready to accept the logical solutions to their requirements if the solution implies too vast a departure from what they have been conditioned into accepting as the norm,” he wrote in his 1950 autobiography “Never Leave Well Enough Alone.”

He repeatedly hit upon that balance in an astonishing array of projects from cars (which he designed for Studebaker) to corporate logos for Exxon, Shell and Lucky Strike (all still in use today).

Oh, and about that spaceship—Loewy also worked with NASA to design spacecraft interiors and with President John F. Kennedy and first lady Jacqueline Kennedy to design the exterior of Air Force One.

► MORE INFORMATION

Raymond Loewy Papers Finding Aid

hdl.loc.gov/loc.mss/eadmss.ms003009

Library of Congress historian Ryan Reft also contributed information and scholarship to this story.

Top: Industrial designer Raymond Loewy (right) with Robert Bourke at work in their South Bend, Indiana, office, 1953. *Prints and Photographs Division*

Left: Loewy’s design for a sheet of five-cent postage stamps commemorating President John F. Kennedy, 1964. *Prints and Photographs Division*



ARCHITECT I.M. PEI

The design for the East Building of the National Gallery of Art by I.M. Pei & Partners (1968-1978) proceeded from early sketches by Pei of a trapezoid divided by two triangles, indicating interior and exterior space. The finished building was quickly heralded as a classic of American Modernism. In the next decade Pei's firm expanded the Louvre in Paris. Controversy swirled there around another geometric conception—a glass-structure pyramid that jutted skyward from the classical courtyard and served as a skylit entrance to underground space.

Born in China in 1917, Pei became a naturalized citizen of the United States in 1954. The I.M. Pei collection in the Library's Manuscript and Prints and Photographs divisions chronicles the amazing scope of Pei's collaborative projects and architectural designs. The Museum of Islamic Art in Doha, Qatar, commissioned in 2000 and opened in 2008, is among those projects extensively documented in the collection.

A capstone from Pei's "post-retirement" period, the Doha museum is a total-concept oasis, featuring angular planes of reflection and shadow under a desert sun. Built under the patronage of the Emir of Qatar, Sheikh Hamad bin Khalifa Al Thani, with Perry Chin as project manager and Toh Tsun Lim and Hiroshi Okamoto as site representatives, the almost Cubist-style building appears to float on water, poised on a crescent-shaped artificial bay, in a landscape studded with palm trees. Pei termed it "one of the most difficult jobs I ever undertook."

He found inspiration in the stark simplicity of the mosque of Ibn Tulun in Cairo (876-9), and based detail motifs on the perforated metalwork of Egypt. The result is the successful merging of modernism with Islamic tradition, in a museum and education center that houses priceless works of Islamic artistic heritage.

The project is just one of the masterworks of multi-culturalism and international cross-influences represented in the Pei collection.

—Barbara Bair is the curator of literature, culture and the arts in the Manuscript Division.

Manuscript Division



MUSEUM OF ISLAMIC ARTS, DOHA, QATAR
SITE PLAN

JOON YI TALKS ABOUT HIS DESIGN WORK FOR THE LIBRARY AND THE POSSIBILITIES OF USING TECHNOLOGY TO REACH PEOPLE.

You've played an important role in developing the look and functionality of the Library's web sites over the years, from loc.gov and World Digital Library to catalog.loc.gov. How would you describe your work?

I am a matchmaker. The Library has serious talent everywhere, subject matter experts in all divisions, curators, engineers, reference librarians, information specialists—but we don't always talk to each other. It's my job as a designer to reach out to them. They may not know it, but they all want the same thing. Half the work of design happens before you even sit down at the computer screen.

I use design to emotionally connect with people to understand what they need, then work out solutions for them. Good design solves problems.

What's your background, and how did you come to the Library?

I studied car design at the Art Center College of Design, then my dad bought a building in Mount Pleasant in Washington, D.C., so I had to come here and help renovate it. I even worked as the clerk in our video store in the building.

But I kept working on art and design on my own. I was finally able to get into the Corcoran School of the Arts and Design here. I was studying traditional art and design, but at the time, video and computers were just coming into their own. By my final year, I was running the new computer graphics lab, designing the school and gallery websites, and had put together a multimedia CD-ROM that the school sent out as a promotion.

Then the web really caught fire, and people started calling. I started a design firm, and my brother did the numbers—I'm a real black-sheep Asian, I can't do math! Suddenly I have a firm of 35 people, and we have big advertising agencies as clients, we're doing joint ventures in Hong Kong, we're doing web and multimedia work for Sony and Yahoo and Johnson & Johnson—it's crazy. I learned a lot about what works and what doesn't in design—not just the process and the technology, but what motivates people and how they use it best.

But I wanted to get back to doing the work. So I was in DC and a friend invited me to a lecture at the Library about what they were doing. Not just



Illustration by Joon Yi

a website, but how to give people what they want and a satisfying experience while they're getting it. So I started working here in the early 2000s, and designed our second-generation websites, did some work on physical spaces like the Library of Congress Pavilion at our National Book Festival, and produced multimedia, like the concept video to introduce our idea for a World Digital Library to UNESCO.

What have been some of your most memorable experiences at the Library?

I have so much respect for the work that was done here before me. The American Memory project, where we started digitizing Library collections back in the 1990s, was the greatest achievement in our history, thanks to [former Librarian of Congress James] Billington and all the staff here who worked on it. For 200 years we were able to acquire, archive and preserve information. With American Memory, we finally started making it accessible to everyone.

The second big achievement is when we had our "Google moment." All of this stuff online is great, but it's no good if you can't find it. The team who finally got our web search right—people like Chris Carlson, Mary Donovan, Bill Kellum, Steven Schneider, Chris Thatcher, David Woodward and many more who worked and continue to work behind the scenes—they are real heroes.

I'm excited now to be working in our Interpretive Programs Office, where I'll collaborate with good, smart people to use new and existing technologies to design how our public exhibitions look and work, both in our physical space here in Washington and online.

MAY IT PLEASE THE COURT

COURTROOM ILLUSTRATIONS CAPTURE THE STYLES OF THE TIMES WORN BY PEOPLE IN ALL WALKS OF LIFE, OBSERVED IN THEIR MOST VULNERABLE MOMENTS.

“Drawing Justice: The Art of Courtroom Illustration,” a new exhibition at the Library of Congress, showcases the Library’s extensive collections of original art by talented artists hired by both newspapers and television to capture the personal dynamics of legal trials. Skilled at quickly conveying both individual likenesses and the atmosphere of the courtroom, these artists reveal, in intimate detail, the dramatic and, at times, mundane aspects of trial proceedings. Artists often pay attention to details like understated dress, expensive suits, a stylish hat, or clothing more appropriate for a party than a sentencing, offering insight into changing trends in fashion.



JACQUELINE ONASSIS

Jacqueline Kennedy Onassis returned to court in 1982, having already sued paparazzo photographer Ron Galella, arguing he was in contempt of a 1975 court order. Here, Galella’s lawyer Marvin Mitchelson interrogates her, while Judge Irving Ben Cooper presides. Cooper argued that Galella was not going to change his behavior voluntarily and it was therefore necessary to “positively and effectively stop Galella’s unbridled behavior” by penalizing him for his contempt of the court’s 1975 order. Marilyn Church, who drew the former first lady, wrote, “Oddly, there was little evidence of the high-fashion elegance that she was so famous for. Most days she wore the same brown blouse to court, a garment made of synthetic fibers that had seen better days.”

© Marilyn Church, 1982. Gift of the family of Marilyn Church, Prints and Photographs Division



DANIELLE CHIESI

While financial cases tend to be dry for courtroom illustrators, New Castle Funds LLC analyst Danielle Chiesi made her trial exciting. She turned up for her sentencing wearing what artist Elizabeth Williams called “garden-party attire.” The FBI caught Chiesi, a flirty woman who used her beauty-queen good looks to seduce men and gain insider information, on wiretap. She was sentenced to 30 months in federal prison, subsequent house arrest, community service, and a fine.

© Elizabeth Williams, 2011. Gift of Tom Girardi, Prints and Photographs Division

— Sara W. Duke is a curator in the Prints and Photographs Division.



MARTHA STEWART

In 2004, Martha Stewart and her former Merrill Lynch stockbroker, Peter Bacanovic, went to trial on charges of securities fraud and obstruction of justice at the U.S. District Court in Manhattan. A former stockbroker herself, Stewart chose an understated outfit as she listened to the testimony of Merrill Lynch employee Brian Schimpfhauser, as her defense attorney Robert Morvillo stood by. Judge Miriam Goldman Cedarbaum presided over the U.S. District Court for the Southern District of New York in Manhattan. On March 5, 2004, the jury found Stewart and Bacanovic guilty. Stewart served five months in Federal Prison Camp Alderson in West Virginia and an additional two years of supervised release, which allowed her to return to her business empire.

© Marilyn Church, 2004. Prints and Photographs Division



JOHN GOTTI

Flamboyant crime boss John Gotti, “the Dapper Don,” faced trial on several occasions. In 1992 he appeared in United States v. John Gotti and Frank Locascio, in the U.S. District Court in Brooklyn. Gotti, sporting a red tie and handkerchief, sits next to his attorney, Ken Kukec. Defense attorney Albert Krieger hands Anthony M. Cardinale, another defense attorney, papers, while Murray Appleman, the sole witness for the defense, testifies. Judge I. Leo Glasser leans forward to listen. When his second in command, Salvatore “The Bull” Gravano, turned on him and became a government witness, Gotti was convicted on charges of murder, racketeering, obstruction of justice, illegal gambling, tax evasion and loan-sharking. He died of throat cancer in 2002, while serving a life sentence in prison in Springfield, Missouri.

© Marilyn Church, 1992. Prints and Photographs Division



THE MAYFLOWER MADAM

In a 10-minute hearing on July 19, 1985, in the New York State Supreme Court in Manhattan, Sydney Biddle Barrows, dubbed the “Mayflower Madam” for her patrician bloodline, pled guilty to a misdemeanor charge of promoting prostitution. For artist Aggie Kenny the hat became the focus of her drawing: “[It] gave shape to the face.” Barrows’s plea followed a week of negotiations between her lawyers and the prosecutors after an order by Judge Brenda Soloff would have required information about each charge to be made public. Barrows was fined \$5,000 for the crime.

© Aggie Kenny, 1985. Gift of Tom Girardi, Prints and Photographs Division

► MORE INFORMATION

“Drawing Justice” exhibition
go.usa.gov/x5b27



1



2



3



4



5

1. U.S. Supreme Court Justice Ruth Bader Ginsburg and author Debbie Levy charm a crowd of children at the Young Readers Center, March 16.

2. Visitors look over restored violins played by Jewish victims of the Holocaust during the “Violins of Hope” presentation by Israeli violin maker and restorer Amnon Weinstein, March 23.

3. Deputy Librarian of Congress Robert Newlen and Librarian of Congress Carla Hayden unveil a print by photographer Bob Adelman to announce the acquisition of Adelman’s collection of more than 575,000 images, March 20.

4. The Yoshino cherry tree outside the Jefferson building reaches peak bloom, March 27, 105 years to the day after First Lady Helen Herron Taft and the Viscountess Chinda, wife of the Japanese ambassador, first planted two cherry trees on the bank of the Potomac River.

5. Visitors tour the “Echoes of the Great War” exhibition during a reception prior to the grand opening, March 28.



6

6. Librarian of Congress Carla Hayden (right) talks with women leaders in the arts, from left: Molly Smith, Arena Stage artistic director; Deborah Rutter, president of the John F. Kennedy Center; and Marin Alsop, music director of the Baltimore Symphony Orchestra during a Women’s History Month celebration, March 22.

All photos by Shawn Miller

AUTHORS ANNOUNCED FOR 2017 NATIONAL BOOK FESTIVAL

The Library's 2017 National Book Festival will be held Saturday, Sept. 2, from 9 a.m. to 7:30 p.m. at the Walter E. Washington Convention Center in Washington, D.C. All programs will be free of charge due to generous private support. The festival will feature dozens of distinguished authors across many fields and in all genres of writing—history and biography, young people's literature, mysteries and thrillers, science, poetry and fiction.

Authors scheduled include poet Kwame Alexander, novelist David Baldacci, children's author Kate DiCamillo, "Outlander" author Diana Gabaldon, "Moneyball" author Michael Lewis, physician and cancer researcher Siddhartha Mukherjee, "Hidden Figures" author Margot Lee Shetterly, and J.D. Vance, author of "Hillbilly Elegy."

► **MORE:** loc.gov/item/prn-17-037/

NATIONAL RECORDING REGISTRY ADDITIONS ANNOUNCED

Judy Garland's hit single "Over The Rainbow," the original-cast album of "The Wiz," the rap group N.W.A.'s debut album, "Straight Outta Compton," Barbra Streisand's 1964 debut hit single, "People," a classic baseball game announced by Vin Scully and the national anthem of black America have been designated as aural treasures worthy of preservation among the recordings recently selected for induction into the Library of Congress National Recording Registry.

Under the terms of the National Recording Preservation Act of 2000, the recordings have been recognized for their cultural, artistic and/or historical significance to American society and the nation's audio legacy. The 25 titles selected for inclusion in the 2016 registry by Librarian of Congress Carla Hayden span the years 1888-1997. They bring the total number of recordings on the registry to 475, a small part of the Library's vast recorded-sound collection of about 3 million items.

► **MORE:** loc.gov/item/prn-17-029/

LIBRARY ACQUIRES ARCHIVES OF PHOTOGRAPHER BOB ADELMAN

The Library of Congress has acquired the archives of Bob Adelman, one of the best-known photographers of the Civil Rights Movement of the 1960s. The collection, containing 575,000 high-quality images, represent a wide range of images covering the latter half of the 20th century.

Adelman (1930-2016) photographed many of the important leaders and events of the Civil Rights Movement, including Martin Luther King and the March on Washington. He also photographed people, events and other social issues of the day, including pop artists Andy Warhol and Roy Lichtenstein and short-story writer Raymond Carver.

His mentor, Ralph Ellison, once said, "Adelman has moved beyond the familiar clichés of most documentary photography into that rare sphere wherein technical ability and social vision combine to create a work of art."

► **MORE:** loc.gov/item/prn-17-036/

HASIER NAMED CHIEF OF GEOGRAPHY AND MAP DIVISION

Paulette Marie Hasier has been appointed chief of the Geography and Map Division at the Library of Congress. Hasier has nearly 20 years of library and geospatial information program management experience, most recently as branch chief of the U.S. National Geospatial Intelligence Agency's GEOINT Research Center and Pentagon Map Library. Hasier is the ninth person and first woman to be named chief of the division since its creation in 1897.

Hasier earned a bachelor's degree in history from Northern Illinois University and a master's in history and a master's in library science from the University of North Texas. She received her doctoral degree in transatlantic history from the University of Texas at Arlington, with a focus on early French mapping of the United States. Hasier managed one million maps both at NGA and at the Pentagon Map Library, with approximately 90 percent of the maps digitized to ensure access.

► **MORE:** loc.gov/item/prn-17-018/

THE LIBRARY OF CONGRESS SHOP offers a wide selection of thoughtfully designed gifts that reflect art and architecture.



Ray Gun Ink Pen
 Product #21503048
 Price: \$130

An elegant rollerball pen gives electric thrill to the most mundane tasks. Silver-plated brass pen with aluminum and hand-lacquered acrylic stand.



Library Step Chair
 Product #21700000
 Price: \$149

Benjamin Franklin designed a two-in-one chair similar to this item. This chestnut-stained rubberwood version provides extra seating and easily converts to a stepladder.



Art and Architecture of the Thomas Jefferson Building
 Product #21107010 Price: \$85

This richly illustrated volume explores the history and architecture of the Library's first building, itself an American treasure. Hardbound, 320 pages.



Washington D.C. Architecture
 Product #2579
 Price: \$40

"A bird's-eye view map of the Nation's Capital," originally published in 1860 by A. Sachse & Co.



Owl Wooden Puzzle
 Product #21507302
 Price: \$15.99

This wise wooden puzzle encourages creativity and imagination. Handcrafted, with non-toxic paints.



Pentateuch
 Product #21108103
 Price: \$49.99

Illuminator Donald Jackson reproduced this full-color section from the St John's Bible, featuring the first five books of the Old Testament: Genesis, Exodus, Leviticus, Numbers and Deuteronomy.

➤ **MORE INFORMATION** | Order online: loc.gov/shop | Order by phone: 888.682.3557

PUTTING DESIGN WITHIN REACH

GENEROUS SUPPORT BRINGS UNIQUE COLLECTIONS TO THE LIBRARY, RANGING FROM THE COURTROOM TO THE STAGE.

Thanks to the generosity of donors, unique drawings from the courtroom to the Broadway stage are available to scholars and the nation at the Library of Congress. The Library is able to acquire materials from individuals and compete at auctions because of private benefactions. Without funds in hand or champions who step forward on the Library's behalf, many collections would be out of reach.

Thanks to the generosity of Madison Council member Thomas V. Girardi, the Library acquired a selection of 95 high-profile courtroom drawings by Aggie Kenny, Bill Robles and Elizabeth Williams for the Library's collection (see page 22). With the addition of the Thomas V. Girardi Courtroom Illustration Drawings, the Library's courtroom illustrations are the most comprehensive in any American institution.

Because each artist has worked as a courtroom illustrator for decades, the collection includes poignant illustrations of some of the most famous people in the last 45 years of trial history in their most vulnerable moments. Illustrations range from the Iran-Contra hearings and Supreme Court events to the trials of diplomat Dominique Strauss-Kahn, John DeLorean, John Gotti, Martha Stewart, Osama bin Laden's son-in-law Sulaiman Abu Ghaith, Jerry Sandusky, Charles Manson, Patty Hearst, O.J. Simpson, Terry Nichols and Timothy McVeigh, Michael Jackson, Roman Polanski and more.

Over the years, as funding has been available, the Library of Congress has acquired designs and production notes representing the broad range of legendary Broadway stage and set designer Tony Walton's career. Walton's work spans six decades, with designs that not only document the dozens of shows with which he was associated, but the evolution of the craft itself.

While closely associated with more than 50 Broadway shows in the last 50 years, Walton also designed for over 20 films and television shows, off-Broadway shows, the London stage, and various operas and ballets. Walton's legacy is extraordinary.



A gift from the Library's James Madison Council funded the purchase of the entirety of Walton's original scenic designs, costume sketches, drawings and production photographs for "Mary Poppins." Walton's work on "Mary Poppins" earned him an Academy Award nomination for his costume designs in 1964. Since then he has won an Oscar, plus multiple Tony and Emmy awards for his design work.

Other Walton designs in the Library's collection include "Anything Goes," "Chicago," "A Funny Thing Happened on the Way to the Forum," "Grand Hotel," "Peter and the Wolf," "Sleeping Beauty," and "The Tempest." The collection represents Walton's work across all genres and throughout all stages in Tony's career. They also reflect the deep links between Walton's work and his collaborators whose papers are also held in the Music Division, including Bob Fosse, Leonard Bernstein, and producers Robert Wright, George "Chet" Forrest and Hal Prince.

These collections are invaluable for historians and researchers and provide education and inspiration for future illustrators and designers. Please consider a gift to make more collections like these available.

► MORE INFORMATION

Make a Gift to the Library
202.707.2777
loc.gov/donate

Detail of Tony Walton's set design for the 1989 Broadway production of "Grand Hotel," from a Library exhibition in 2015 | *Shawn Miller*



Courtesy, Mitchell Gold

MITCHELL GOLD, CEO AND FOUNDER OF MITCHELL GOLD + BOB WILLIAMS, DESCRIBES WHAT DESIGN TELLS US ABOUT OUR WORLD.

A few years ago, on one of several trips we have made over the years to the Library of Congress, my husband Tim and I had the opportunity to see up close a first-edition copy of Thomas Chippendale's book on design, "The Gentleman and Cabinet-Maker's Directory," published in 1754. My jaw literally dropped. It was so inspiring.

In the preface of this expansive collection encompassing the most elegant and useful designs of household furniture in Gothic, Chinese and Modern tastes, Chippendale himself suggested "... every design in the book can be improved, both as to beauty and enrichment, in the execution of it." In other words, good design is timeless, and yet, it can also be improved upon.

In our business, one of the mantras we live by is "we look backward to learn." It is a guiding light that keeps us from making the same mistakes. And, from a design perspective, it's also a chance to find what works—capture the very best of it—and make it current and relevant for today. For example, our upcoming Fall collection takes a look at traditional designs of the past and reinvigorates them in a way that translates to how we live now.

We have found that including the roots—or traditional elements—in a design not only makes it feel familiar, but also makes it more visually comfortable. This idea ties in to our all-encompassing definition of comfort – meaning, it's not just about how a chair or sofa sits, but how you feel when you look at it, how it enhances the overall look and feel of your home, and even how you feel in your own skin. Which brings me to one of our other mantras, "When a home has been finished successfully, just walking in the door is like getting a hug."

When we started our business in 1989, seven other furniture companies started around the same time. We are the only one that survived and thrived. Our emphasis was—and still is—on comfort. We focused on the idea that good design could also mean comfortable design. In other words, the modernist principle "form follows function" didn't necessarily have to mean sacrificing comfort. This was a relatively new idea back then, when one didn't really talk about the merits of good design and comfort together.

While design is both timeless and evolving, it also speaks to how we live in the present. One of the trends I've noticed over time is that when the economy is not strong, or there is a sense of uncertainty, whether on a national or international level, people tend to seek out colors that are safe, soothing and calm when furnishing their homes. For instance, after 9-11, people weren't in the mood for bold hues like orange; it was a taupe kind of time. Later, people started to seek out more color, until we experienced an economic recession in 2008 and a desire for safe design returned.

It remains to be seen what design trends will unfold in the coming decade and what that might say about the world today. As a home furnishings company, we are finding that people want to live with color and exciting styles. I am all for it. Finding that right blend of currency, comfort and color to create a sanctuary for peoples' lives is what we want to achieve.



Flowers bloom in the northwest courtyard of the Thomas Jefferson Building outside the Whittall Pavilion. *Shawn Miller*



LIBRARY OF CONGRESS

OFFICE OF COMMUNICATIONS
101 INDEPENDENCE AVE. S.E.
WASHINGTON, DC 20540-1610

DATED MATERIAL

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE
\$300

LOC.GOV

PRESORTED STANDARD
POSTAGE & FEES PAID
LIBRARY OF CONGRESS
WASHINGTON, DC
PERMIT No. G-103



exhibitions AT THE LIBRARY

**Drawing Justice:
The Art of
Courtroom
Illustrations**
Through
Oct. 28, 2017

**Echoes of the
Great War:
American
Experiences of
World War I**
Through
January 2019

**Baseball's
Greatest Hits:
The Music of Our
National Game**
Through
July 22, 2017

MORE INFORMATION:
loc.gov/exhibits/