

# QUARTERNOTES

THE NEWSLETTER OF THE HAMON ARTS LIBRARY

VOLUME 16 ISSUE 2

## AT THE HAMON

### *New Hamon Services*

As the new semester gets underway, I'd like to highlight a few of the Hamon Library's newest services to help with research:

Our new KIC scanning station, provided through generous funding from the Provost, allows you to scan large-format items and books, then save (in a wide variety of document types, including searchable PDF) and e-mail the images to yourself. It's so easy to use, you have to experience it to believe it! It's located in the Hamon basement, right next to the A/V checkout window. If you'd like an orientation on the new machine in the basement, any Hamon staff member can show you the ropes in under a minute. Or simply just try it out – it's that easy!

By popular demand, we have recently added Naxos Music Library to our list of sound recordings databases. See page 5 for more information. Also in the realm of digital audio, course reserves of selections of our 31,000+ library recordings are continuing to be added as streaming files to Blackboard course pages for online access 24/7. We will even digitize analog recordings (e.g., LPs) for this course reserve service. If you have any questions, please contact Jon Haupt, our Music and Media Librarian.

I'm pleased to announce that our microform reader has moved into the 21st century as well! Our new microform reader includes special scanning software that allows you to create PDFs, edit, print, save, or e-mail files.

The Central University Libraries (CUL) Digital Collections now include selections from the DeForrest Judd Sketchbooks (from the Bywaters Special Collections) and the Sulphur Springs Collection of Pre-Nickelodeon Films (from the Jones Film and Video Collection): <http://digitalcollections.smu.edu/all/cul/>.

Bywaters Special Collections staff have added finding aids to a number of our performing and visual arts special collections, including Everett Spruce, William Lester, and The Little Theatre of Dallas. To access the finding aids or learn more about the Bywaters Special Collections, visit: <http://smu.edu/cul/hamon/bywaters/index.htm>. In addition to our newest services, we still have self-service digitization stations and high-end group viewing rooms in the basement of Hamon, the latter of which can be reserved by faculty and students at the Hamon A/V desk.

Here's to a great semester!

—Alisa Rata Stutzbach, Director



Alisa Rata Stutzbach, Alan Wagner with KIC scanner

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VISIT US ON THE WEB AT [HTTP://SMU.EDU/CUL/HAMON](http://smu.edu/cul/hamon)



## NOTES FROM BYWATERS SPECIAL COLLECTIONS

### *William Lester Art Work and Papers A Guide to the Collection*

Bywaters Special Collections is pleased to announce that the William Lester collection is now processed and ready for use by researchers. William Lewis Lester (1910–1991), a Texas native, is associated with the Texas regionalist artists of the 1930s. Early in his career, Lester concentrated on painting scenes of arid landscapes and everyday life in the Southwest, mainly Texas and Oklahoma, reflecting the regionalists' style and subject matter. He was also a member of the Texas Printmakers organization. Lester received state and national attention when his work was accepted in two 1936 exhibitions: "Centennial Exhibition of Paintings, Sculpture, and Graphic Arts" at the newly opened Dallas Museum of Fine Arts and "First National Exhibition of American Art" at Rockefeller Center in New York City. In 1939, his work was presented in the New York World's Fair Exhibition "American Art Today" and in San Francisco's "Golden Gate International Exposition." Lester worked as a teacher in the museum school at the Dallas Museum of Fine Arts from 1940–1942 and had solo exhibitions at the museum in 1940 and 1947. In 1942, he accepted an appointment as an instructor in art at the University of Texas in Austin and served as the art department chairman from 1952–1956. In 1956, Lester was appointed professor of art. During his tenure at the university, Lester turned toward the abstract—a trend in painting he would follow throughout the remaining years of his career. Lester continued to teach at the university until his retirement in 1972. The William Lester collection includes artwork, clippings, correspondence, documents, photographs, publicity, and published works relating to his art and teaching career.

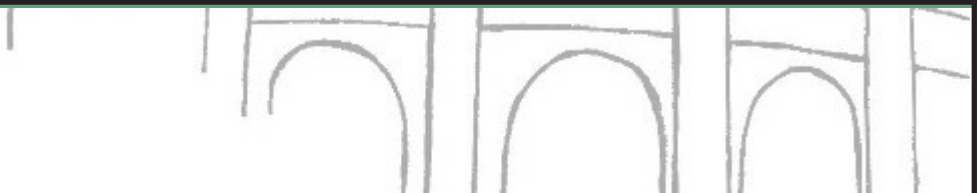


William Lester (n.d)

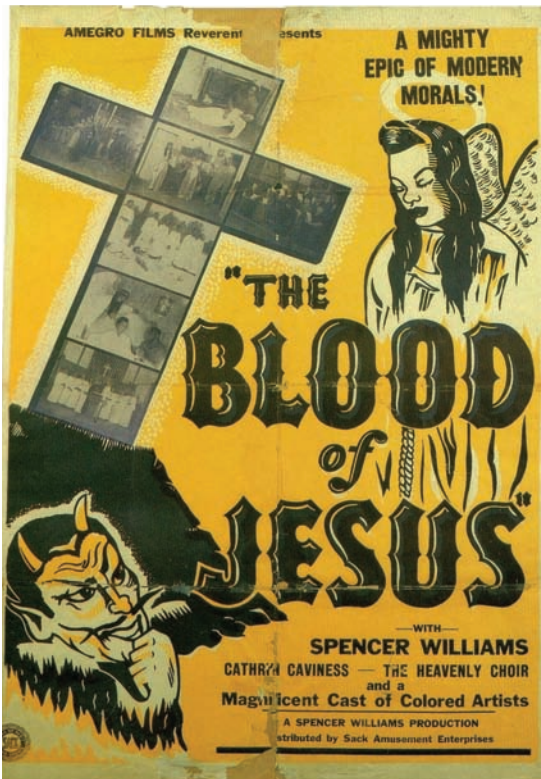
The collection was donated in four parts—in 1993, 1996 (two gifts), and 2000—by his wife, Sylvia B. Lester. For a detailed description of the collection, including biographical information on Lester, one may view the William Lester finding aid on the Texas Archival Resources Online (TARO) website: <http://www.lib.utexas.edu/taro/smu/00086/smu-00086.html>

Anyone interested in visiting Bywaters Special Collections may contact Ellen Buie Niewyk ([eniewyk@smu.edu](mailto:eniewyk@smu.edu) or 214-768-1859) or Sam Ratcliffe ([sratclif@smu.edu](mailto:sratclif@smu.edu) or 214-768-2303) to make an appointment. A list of collections in Bywaters Special Collections may be found at: <http://www.smu.edu/cul/hamon/collections/bywaters.htm>

—Ellen Buie Niewyk, Curator, Bywaters Special Collections



## NOTES FROM THE JONES COLLECTION



*Friends of the SMU Libraries/Colophon & the Hamon Arts Library present*

# The Blood of Jesus

Film Screening & Panel Discussion

Thursday, October 8, 2009

Hughes-Trigg Theater

Southern Methodist University

Reception- 6:30pm

Screening- 7:00pm

Discussion- 8:00pm

*Panel discussion moderated by Dr. Rick Worland, SMU Professor of Cinema-TV*

Written and directed by pioneering independent filmmaker Spencer Williams, *The Blood of Jesus* (1941) was made specifically for African-American audiences in segregated movie theaters. The film features Williams and a cast of amateurs in the moving and entertaining story of one couple's struggle with virtue and sin. *The Blood of Jesus* remains one of the most highly regarded films of Williams' career, and it was placed in the Library of Congress National Film Registry in 1991. The print shown at this screening was preserved through a grant from the National Film Preservation Foundation.

This is a free screening. Please be sure to arrive early. Seating is first-come, first-serve and not guaranteed. **For more information, please call 214.768.3225 or visit [www.smu.edu/friends](http://www.smu.edu/friends).**

Please join us for the screening and panel discussion of our film, *The Blood of Jesus*. The preservation of this film was made possible by a generous grant from the National Film Preservation Foundation. Panel guests participating in the discussion will include Barbara Hill Moore of the SMU Division of Music and Jodi Skipper of the University of Texas at Austin, Department of Anthropology. We hope you all can join us for this special event!

—Amy Turner, Film, Theatre and Communications Librarian, Head of G. William Jones Film and Video Collection

## NOTES FROM MCCORD/RENSHAW COLLECTION

### *Japanese Gigaku Masks*



Unidentified, *gigaku* mask

The Mary McCord/Edyth Renshaw Collection on the Performing Arts, housed in the Jerry Bywaters Special Collections Wing, includes extensive holdings significant in the history of theater, film, music, and dance. The McCord/Renshaw Collection originally began as the McCord Theatre Museum in 1933 at SMU and, while it succeeded in acquiring wonderful items, a lack of funds and adequate staffing prevented a complete inventory from ever being completed. This extensive collection is currently being processed and we are uncovering many treasures that had been previously hidden, none more astonishing than two Japanese masks dating from the 8th to 10th centuries.

The masks were given to the McCord Museum in 1940 by a Dr. Julius Y. Pokress of New York who identified them as late 16th century Asian masks. In later years, the masks were further mislabeled as Mexican masks. After recently locating the masks in the McCord/Renshaw Collection, the Bywaters staff consulted John Lunsford, former Director of the Meadows Museum, and Jennifer Price, Curator for Asian and non-Western Art at the Kimbell Art Museum, who identified the masks as *gigaku* masks from Japan, created between the 8th and 10th centuries.

The *gigaku* was a “religious dance-drama that was performed for the Japanese royal court at Buddhist temple ceremonies from the 7th to 10th century.”<sup>1</sup> The M/R Collection contains two different characters from the *gigaku* represented by the masks. One is the *Karura*, a giant bird, while the other appears to be a type of demon, but is currently unidentified. The masks were made using a hollow-core dry lacquer method, a technique from China that was one of three favored methods for making temple sculpture in eighth-century Japan. *Gigaku* masks, particularly ones in good condition, are extremely rare. Of the nearly 251 extant *gigaku* masks, the vast majority are in Japan. Approximately 11 *gigaku* masks are in known museum collections outside Japan, and about 8 of these are in the United States. The *gigaku* masks of the McCord/Renshaw Collection will be a valuable addition to both the limited collection in the United States and the world, bringing the number of extant masks to approximately 253 total.

Pending approval, the *gigaku* masks will undergo conservation by John Dennis, Conservator at the Dallas Museum of Art.

—Emily George Grubbs, Curatorial Assistant, Bywaters Special Collections



*Karura*, *gigaku* mask

<sup>1</sup> Kimbell Art Museum Calendar, page 6, 2006.



## NOTES FROM THE MUSIC LIBRARIAN

### *New Music Listening Services*

Over the past year, we have subscribed to two new audio services that offer music listening on-demand for our patrons: Naxos Music Library and DRAM. Meadows faculty in particular who wish to use online audio and video clips should be helped by these two services as the Meadows School continues to transition away from analog media equipment (e.g., VHS and record players) in the classroom. Everyone else will also find the services convenient and useful. Following are two short descriptions of the new services:



Naxos Music Library provides on-demand streaming access to the complete Naxos and Marco Polo music labels, along with many others. CD liner notes and essays are included. Like the well-known Classical Music Library (CML), from Alexander Street Press, the focus is on Western art music, but there are some surprising additions—for example, a bit of jazz and Chinese dramatic music. The coverage tends more toward comprehensive coverage of musical works, rather than on well-known performers (which is CML's point of interest).

CML includes some important recordings of well-known works, but users often find holes in coverage; Naxos should be an excellent resource for filling those holes.

DRAM (formerly an acronym for Database of Recorded American Music) provides CD-quality access to audio recordings from New World Records, Composers Recordings (formerly Composers Recordings Inc./CRI), Albany, Innova, Cedille, and other independent labels. The service has veered away from its original focus on American music and grown to include music from around the world; its second focus, on music that is neglected by the major labels and yet “culturally and academically important,” has become most prominent.



Both of the services offer permalinks and other tools for helping to incorporate the music into other sources. Naxos also offers a playlist function for faculty members, allowing them to create playlists within the software for specific courses or subjects.

—Jon Haupt, Music and Media Librarian



## NOTES FROM THE CIRCULATION DESK

### *Meet the Circulation Student Workers*



Alle Archana Reddy

My name is Alle Archana Reddy. I go by the name Archana. I'm from Hyderabad, a beautiful city in India. I have done my schooling and Bachelor's in Electronics and Communication Engineering in Hyderabad itself. I am presently doing my Master's in Telecommunications at SMU. I have been living in Dallas and working at Hamon Arts Library for almost a year now. And I love being and working here because it's simply cozy. Moreover, being in Texas makes me feel at home, miles away from home.

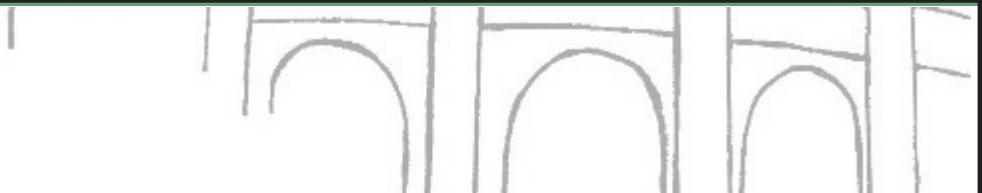


Venkata Naga Siva Vikas Vemuri

I am Venkata Naga Siva Vikas Vemuri, call me Vikas. I'm from Hyderabad, which is located in the south central part of India. I am pursuing my Master of Science degree in Electrical Engineering here at SMU. In my leisure time, I listen to old Hindi cinema music and I play table tennis (ping pong). I just love the sport and I played for my university back home. I am a complete sports freak so I'm always trying to catch up with various sports (American football is the new addition to the long list 'GO Cowboys and Mustangs!!!!'). Life in the U.S. has been great, nice people always wishing you (Hello, have a nice day....) which we are not used to very much in our part of the world. Working at the Hamon Arts Library is fun! I observe that the arts students are a very studious and hardworking lot, the qualities which I appreciate and am trying to learn. I am cherishing this phase of my life and looking forward to the good times ahead in the U.S.

### *Hamon New Books*

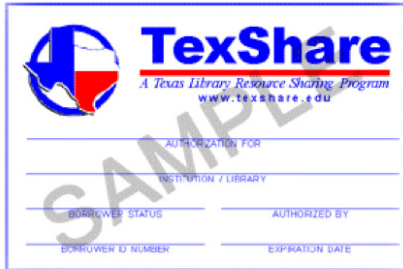
Some selected items from our recent acquisitions can be found in the New Book Section in the first floor Reference Reading area. If you have recently been published, let us know and we'll showcase your new book.





## NOTES FROM THE CIRCULATION DESK

### *Do you know about the TexShare program?*



The TexShare card program is a reciprocal borrowing program. What this means is that the registered users of participating institutions are allowed to directly borrow materials from the libraries of other participating institutions. Some of the area institutions that participate in TexShare include University of North Texas, University of Texas at Dallas and Texas Christian University. Patrons must obtain a TexShare Card from their home institution before they are able to check out materials from other participating institutions. Come get your TexShare card at Hamon Circulation!

### *Need a place to keep your Hamon books for research? Try our Study Carrels!*

#### Assignment Policy

The ten individual reserved study carrels in the Hamon Arts Library are intended to facilitate the work of faculty, students, and visiting researchers who need long-term access to materials in the Hamon's collections. Carrels are assigned in the following priority order:

1. Meadows graduate students enrolled in thesis study and faculty members
2. Meadows graduate students not enrolled in thesis study
3. Meadows undergraduate students
4. Visiting researchers
5. Others, determined on a case-by-case basis by the director of the Hamon Arts Library



- Carrel assignments are for one semester or two summer sessions. They expire on the last day of classes. You will need to renew your carrel before the end of the semester.
- Assignments are made during the first week of the fall semester, spring semester and first summer session.

If interested please, see circulation staff for additional information and policies.

—Chris Leamy, Circulation Supervisor

# THE HAMON ARTS LIBRARY

## CONTACT INFORMATION

For Information:

**Information • 214.768.2894**  
**Circulation Desk • 214.768.3813**  
**Audiovisual Desk • 214.768.3812**  
**Reference Desk • 214.768.1853**

Staff:

**Director & Music Librarian**  
Alisa Rata Stutzbach • 214.768.1855

**Art & Dance Librarian**  
Beverly Mitchell • 214.768.2796

**Film, Theatre & Communications Librarian**  
Amy Turner • 214.768.1856

**Music & Media Librarian**  
Jon Haupt • 214.768.1857

**Head of Circulation**  
Chris Leamy • 214.768.3814

**Evening and Weekend Supervisor of Circulation**  
Greg Dawson • 214.768.1858

**Head of Bywaters Special Collections**  
Sam Ratcliffe • 214.768.2303

**Curator, Bywaters Special Collections**  
Ellen Buie Niewyk • 214.768.1859

**Curatorial Assistant, Bywaters Special Collections**  
Emily Grubbs • 214.768.1860

**Administrative Assistant/Library Specialist**  
LaGail F. Davis • 214.768.4437

## HOURS OF OPERATION

### Regular Semester Hours:

Monday • 8 a.m. – Midnight  
Tuesday • 8 a.m. – Midnight  
Wednesday • 8 a.m. – Midnight  
Thursday • 8 a.m. – Midnight  
Friday • 8 a.m. – 6 p.m.  
Saturday • 9 a.m. – 5 p.m.  
Sunday • 1 p.m. – Midnight

The Hamon Arts Library will have extended hours  
the week of final exams. Check our hours at:  
<http://smu.edu/cul/hamon/about/hours.htm>

### Special Fall Hours:

**Fall Break**  
October 12 – 13  
8 a.m. – 5 p.m.

**Thanksgiving Holiday**  
November 26 – 27  
Closed

## MAILING ADDRESS

**The Hamon Arts Library**  
**Owen Arts Center**  
**P.O. Box 750356**  
**6101 N. Bishop Blvd.**  
**Dallas, Texas 75275**



The Hamon Arts Library is a branch of the Central University Libraries at Southern Methodist University. The Hamon is located in the Owen Arts Center within the Meadows School of the Arts, supporting research in the performing, visual, and communication arts. We encourage you to visit our website at <http://smu.edu/cul/hamon>.