



LIBRARY OF VIRGINIA

the magazine of the

broadSIDE

SUMMER 2011

THE HOMECOMING

Earl Hamner returns to Virginia
to accept Literary Lifetime
Achievement Award, *page 2*

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LIBRARIAN OF VIRGINIA
Sandra G. Treadway

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THE INSIDE STORY

SHELF SPACE NOT REQUIRED

E-books and libraries are not mutually exclusive

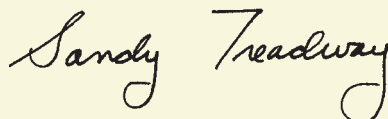
Electronic books have been around since early in the 1970s, when innovator Michael Hart launched Project Gutenberg, an ambitious effort to make as many books as possible available in electronic format free of charge to anyone who wished to access them. Until recently, digital libraries such as this project—focusing primarily on the classics, out-of-print titles, and reference works—had limited impact and were used mainly by librarians and academics. In the last few years, however, things have changed dramatically. Now, almost every newspaper or magazine one opens features an article about e-books and how they are transforming the nation's reading habits. The availability of lightweight, affordable, and user-friendly reading devices has encouraged many readers to shift from print to electronic publications. Publishers, online bookstores, and libraries have increased the number of popular fiction and nonfiction titles offered in electronic format, providing readers with choices that they did not have just a few years ago.

The public's eager embrace of e-books has taken nearly everyone by surprise. Just two years ago, virtually anyone you asked in the world of publishing or libraries expected that sales of electronic books would not overtake print for about twenty years. Last year, many of these experts revised their estimates and were predicting this would likely happen within two years. Yet, in May 2011, Amazon.com announced that it had already reached this benchmark, selling 150 electronic books for every 100 print books.

Those involved with books and the book industry are struggling to keep pace with this change and to understand what it means for the future. Publishers are trying to craft new business models that will enable them to survive in the electronic environment. Libraries are rethinking traditional approaches to building their collections as more of the content they acquire has to be licensed rather than purchased outright. Authors are wondering whether it is still possible to earn a living by writing and whether they should abandon conventional publishers in favor of self-publishing. There is palpable tension among all these groups as each maneuvers to find its footing on rapidly shifting terrain.

One thing seems clear (or at least as clear as anything in this fast-changing arena can be): print books are not going to *disappear* anytime soon. Within a week of Amazon's announcement that its electronic books were outselling print, the Bowker company, publisher of *Books In Print*, released its annual report showing a steady rise in new print titles and editions: a 4 percent increase in new print books in 2009 and a 5 percent increase on top of that in 2010. Libraries will be managing both print and electronic collections for many years to come, and grappling with the challenges and opportunities that accompany that responsibility.

Sincerely,



Sandra G. Treadway, Librarian of Virginia



Libraries are rethinking traditional approaches to building their collections as more of the content they acquire has to be licensed rather than purchased outright.

ON THE COVER

The Library's 2011 Literary Lifetime Achievement Award recipient, Earl Hamner, became a writer at age 6 when his mother sent a poem he had written to the *Richmond Times-Dispatch* and they published it. He is shown here at about that age in his Blue Ridge hometown, Schuyler, Virginia. Photograph courtesy of Earl Hamner.

NEW & NOTEWORTHY

The Art of the Sale

Trade card advertising was a hit with late-19th-century consumers

At the height of its popularity in the 1880s, the trade card was the most widespread form of paper advertising in America. No other format reached so many households or was so often saved and cherished by the consumers themselves. Examining the creation and design of such material can reveal a great deal about social history, the development of local businesses, the evolution of printing technology and graphic design, and the history of advertising.

While trade cards advertising goods or services were printed in America as early as the eighteenth century, the chromolithograph versions distributed between 1876 and 1900 are the best-known today. Primarily produced by lithographers in Boston, New York, and Philadelphia, advertising trade cards were designed to merge promotional messages with interesting colorful images. Rather than being specifically designed for a company, stock cards were often overprinted with the firm's name, with the space on the back of the card used for the main publicity message. Trade cards were presented as attractive giveaways at fairs, tucked into product containers, and offered to customers in shops and stores.

Despite the popularity of trade cards, their heyday was not long-lasting. Manufacturers and retail businesses found they could reach even more potential customers through magazine or newspaper advertising. By 1900 the mass production of stock trade cards was over, although the printing for individual clients continued for a short time.

Products and industries vanish, and services are eliminated or changed. But advertising ephemera, the stuff that pervades our lives, will always illustrate our history.

—Dale Neighbors,
Prints and Photographs Collection Coordinator



SOFT-SHELL SELL

The Library's collection of Virginia advertising ephemera includes this recently acquired trade card.

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LIBRARY OF VIRGINIA

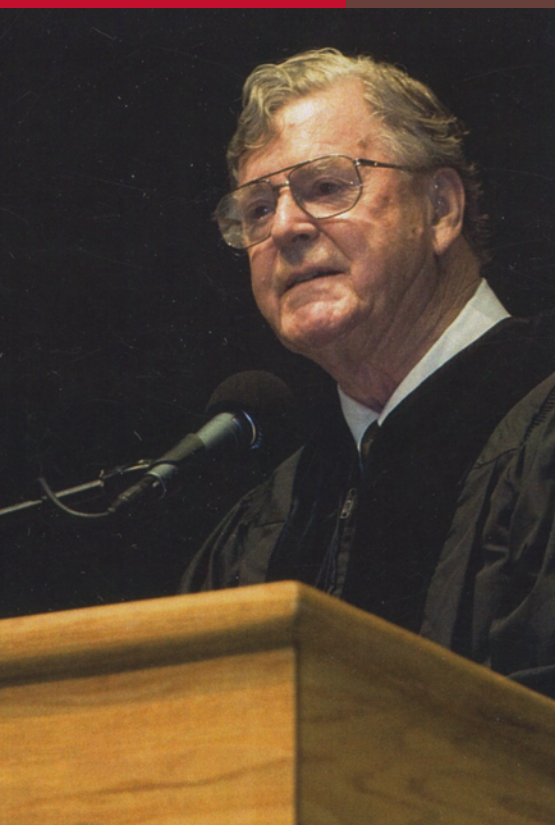
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Open Monday–Saturday, 9 AM–5 PM

Underground parking available for visitors

Welcome to the Library of Virginia, the state's oldest institution dedicated to the preservation of Virginia's history and culture. Our resources, exhibitions, and events attract more than 175,000 visitors each year. Our collections, containing nearly 113 million items, document and illustrate the lives of both famous Virginians and ordinary citizens.

**DISTINGUISHED SPEAKER**

Hamner delivers the 2008 commencement address at his alma mater, the University of Cincinnati, where he studied broadcasting. All photographs in this article appear courtesy of Earl Hamner.

THE HOMECOMING

Earl Hamner returns to Virginia to accept Literary Lifetime Achievement Award on October 15

Novelist and screenwriter Earl Hamner was born and raised in the foothills of Virginia's Blue Ridge Mountains. He has written many books, movie scripts, and television shows during his long career but is perhaps best-known for creating and producing the Emmy Award-winning television series *The Waltons*, based on his novel (and television special) *The Homecoming*. Hamner drew on his own experience growing up in rural Nelson County in crafting the beautifully told story of a family's struggle to survive the hardships of the Great Depression and World War II, drawing strength from each other and their community. Audiences around the world were deeply moved by Hamner's portrayal of everyday life in Virginia's heartland. For this, and for so much more, the Library is delighted to honor Earl Hamner with the 2011 Literary Lifetime Achievement Award.

—Sandra G. Treadway, Librarian of Virginia

IN HIS OWN WORDS

Questions for Earl Hamner

Broadside: Does this award have particular meaning for you as a native Virginian?

Hamner: My growing up in Virginia, the molding of my character, the family I was born into, the religious training I received, the schooling, the spoken history and folklore preserved by our elders, and the beauty of the Blue Ridge Mountains have been the wellspring of everything I have ever written.

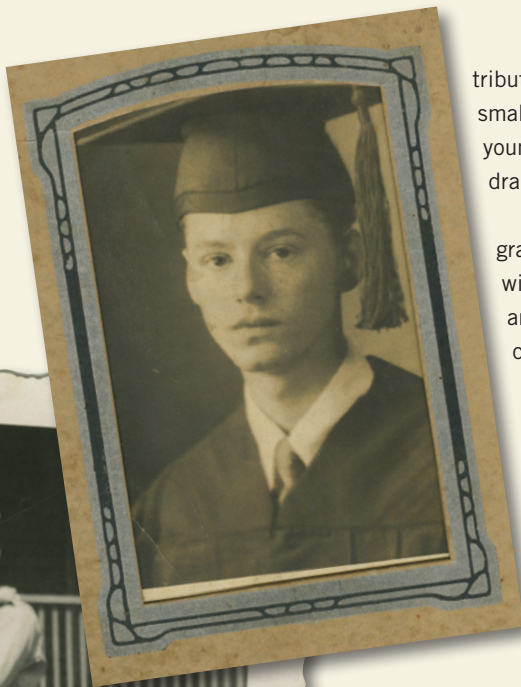
B: Are there any stories you would like to tell about the early days of TV writing in New York and California?

H: The first significant television drama came to life in New York in what is now called the Golden Age. Hollywood was lukewarm to the medium because they saw it as a threat to the film business, but in New York it was a time of great excitement, adventure, and discovery. Nobody was quite sure yet what it was. We were just feeling our way along.

Many of us had been radio writers. We had to learn to "write for the eye" as well as the ear. I was a staff writer at NBC and one of my first television assignments was to write an original drama, a

The spoken history and folklore preserved by our elders and the beauty of the Blue Ridge Mountains have been the wellspring of everything I have ever written.





THE EARL OF NELSON COUNTY

The writer Earl Hamner's upbringing in the Blue Ridge Mountains inspired his most famous creation, the TV show *The Waltons*.

COUNTERCLOCKWISE FROM LEFT: 1. On the National Register of Historic Places, the Hamner home in Nelson County offers daily tours. 2. On furlough from the army in 1942, Hamner holds his sister Nancy. 3. Hamner graduates from high school in 1939.

tribute to the Salvation Army featuring a singer named Jane Pickens. Playing a small role was a then-unknown young actress named Eva Marie Saint. Another young actor, not yet known to the public, performed in one of my early dramas—James Dean!

Later the industry moved to Hollywood, became more commercial, and gradually lost much of its luster. When the work moved west I took my family with me and went with it. Fortunately, after a short time, I was able to write and produce work that I believed in and that became successful, both commercially and artistically.

B: Did your Virginia roots influence any of the episodes you wrote for *The Twilight Zone*?

H: When I arrived in Hollywood my career hit a brick wall. My agent sent me to see producers who would ask, "What have you got on film?"

I had published two novels to good reviews, years of radio writing, and some decent live television credits in New York—but I had nothing on film. It was as if writing for film was some mysterious process that you could master only if you were born in Hollywood and had breathed smog all your life.

Rod Serling's *Twilight Zone* was a huge success, and since I had known Rod in the past I sent him an idea. It was based on my father's love for one of his hunting dogs. The plot was built around the death of a dog and his owner. When the gentlemen gets to Heaven and finds that dogs aren't allowed, he won't go in either. Rod bought the idea along with several others, and finally I had "something on film." And my career in Hollywood was underway.

Another of my *Twilight Zone* stories was about two children in Hollywood looking for the love they did not receive at home. They dive into a swimming pool and surface in another time and place—a rustic pond by an old-fashioned cabin very much like our old swimming hole back in Nelson County. It is the home of children like themselves and presided over by an elderly grandmother who gives her love unselfishly.

One of my hour-long episodes told the story of Jesse Belle Turner, who sold her soul for the love of a man and is turned into a witch. It was set in the Blue Ridge and inspired by any number of folktales I heard as a child.

B: Did your Italian roots influence the creation of *Falcon Crest*?

H: I have always claimed that wine is in my blood. It is a little-known fact that my maternal ancestors came to Virginia to help Thomas Jefferson realize his dream of creating a wine industry. They brought cuttings of their vines from Lucca, a walled town in Tuscany peopled with tall, blond folks. While their cuttings failed to take root at Monticello, the Gianinni family flourished out there in Albemarle County and their descendant, Doris Marion Gianinni, became my mother. (For more on this see *Broadside*, Summer 2009, page 6: www.lva.virginia.gov/news/broadside/2009-Summer.pdf.)

I knew about this history and was proud of it and finally integrated it into my creation of the television series *Falcon Crest*.

As a sidelight, when Anthony Gianinni left Thomas Jefferson, Jefferson made him a gift of several hundred acres of land. It is believed in my family that the land eventually became part of the Kluge Estate, which was recently sold to Donald Trump.

Another sidelight: Working with Jane Wyman, my star on *Falcon Crest*, gave me an insight into what it really means to be a STAR. I called Miss Wyman one day and said we needed to go over some things and that I had made a reservation at her favorite restaurant, Jimmy's, in Beverly Hills. I added that I had asked for a table in the back where we could talk. She replied: "Call them back and tell them I want my usual table. I do not sit in the back!"

*Rod Serling's **Twilight Zone** was a huge success, and since I had known Rod in the past I sent him an idea. It was based on my father's love for one of his hunting dogs.*



ITALIAN WINEMAKING ROOTS
Hamner, his mother, Doris Giannini Hamner (FAR LEFT), and his grandfather, Colonel Anderson Giannini (LEFT), are descendants of Anthony Giannini, a gardener who came to Virginia from Italy to help Thomas Jefferson set up vineyards at Monticello.

It is a little-known fact that my maternal ancestors came to Virginia to help Thomas Jefferson realize his dream of creating a wine industry.

B: Any current projects you'd like to share with us?

H: I am putting the finishing touches on a book about an American boy whose family moves to Australia. There he befriends an Aboriginal boy, and the story concerns their adventures in trying to raise an orphaned kangaroo. I produced a series in Australia called *The Man From Snowy River*; and while working there I fell in love with the country and its people.

At this particular moment I am also promoting my newest book, *Odette: A Goose of Toulouse*. It was autumn in France and I was back in a country I love. I first came to France as a soldier in World War II. Now I was back as a tourist. The plane trees along the canal were golden yellow. The canal wound its way through small villages and farmland. It was in a small village alongside the canal where I came upon my first Toulouse goose. She was a gorgeous creature with gray feathers laced with white and her expressive eyes were huge and brown. Our guide from the barge pointed out that the goose was still young but later it would be force-fed copious amounts of grain until its liver was huge, and then the goose would be slaughtered and its liver made into pâté. And the guide said all these dreadful things right in front of the poor goose, and when she leaned toward me and looked at me with those big brown eyes, I could tell that she had heard and understood every word.

That was when the inspiration came to write *Odette: A Goose of Toulouse, A Celebration of Life and Music for Readers of All Ages*. In the book, Odette is destined to die for her liver, but because she is endowed with a special gift, she saves her own life in a most surprising way.

The book is illustrated by the students in Judith Victoria Hensley's 6th-grade class at Wallins Elementary and Junior High School in Wallins Creek, Kentucky. As far as I know, this is the first time a book has been illustrated by school children. It's available from Amazon.com and Barnes and Noble.com and can be ordered through your local bookstore (or the Virginia Shop, www.theviriniashop.org).

Finally, at age 88, I am working on a light-hearted guide to "the golden years." It gives instruction in how to find your hearing aids when they develop a life of their own and hide under the bed while you're sleeping. It suggests what to say to the arresting officer when he stops you for going the wrong way on the freeway. It guides you in ways to remember her name when a woman appears across the table at breakfast and claims she is your wife. And it is especially useful when you arrive at a business meeting in a button-down oxford shirt and your old school tie, but have forgotten your trousers and are still in your pajama bottoms.

For more information about Earl Hamner's life, career, and projects, visit his Web site (www.earlhamner.com) and blog (www.earlhamner.blogspot.com).

TELEVISION MEMORIES

CLOCKWISE FROM TOP LEFT: 1. Hamner's winemaking roots influenced his creation of the TV show *Falcon Crest* (1981), starring Jane Wyman, about an Italian family in the vineyard business in California's Napa Valley. 2. Earl Hamner (RIGHT) poses in 1970 with the actor Richard Thomas, star of Hamner's TV creations *The Homecoming* and *The Waltons*. 3. Hamner (BACK ROW) poses with most of the cast of *The Waltons*.



Kindred Spirits

Author Adriana Trigiani tips her writer's cap to the "great Earl Hamner"



ADRIANA ON EARL

"I could instantly relate, as I was one of seven children who grew up in those same mountains."

with a sense of honesty and wisdom that was never treacly, yet totally accessible.

I owned a dog-eared paperback copy of Earl Hamner's opus, the fictional *Spencer's Mountain*. I had to have it after checking it out on the Wise County bookmobile.

Earl's ease with local dialect, language, relationships, and values spoke to me. Hamner's work did not seem foreign or of another era, it felt very "front porch" to me, newsy, fresh, wise, and loaded with humor. I learned later on that a writing style that appears simple and direct is anything but—rather, it is a honed craft, of which Earl is a master artisan.

To know that Earl was from our mountains with a "furriner" mother, also of Italian descent, galvanized me. I faithfully watched every show and movie Earl wrote, read his books from the public library, and was creatively inspired by the man.

Earl Hamner is a national treasure, and he will never be forgotten as an artist and writer, as a husband and father. He is the definitive voice of the Blue Ridge Mountains.

Whenever I need inspiration, or a reminder that every sentence I write must be my best, I look to Earl. His generosity of spirit and elevation of the craft of writing is a tonic for anyone who reads his work or watches his shows. He is one in a million, and how lucky I am that *Spencer's Mountain* was on the bookmobile. My world was opened up to an endless sky of possibility, in life and on the page, because of Earl Hamner.

—Adriana Trigiani

I grew up in Big Stone Gap, Virginia, in the 1970s, addicted to the library and the bookmobile. Eventually, we received good television reception, and it opened up my world even further. My favorite television show was *The Waltons*—about a Depression-era family with seven children who grew up in the Blue Ridge Mountains.

I could instantly relate, as I was one of seven children who grew up in those same mountains.

I recently watched a marathon of *The Waltons* with my daughter, and marveled anew at Earl's style of storytelling. Smart, witty, clear, and original, he infused every script

Smart, witty, clear, and original, he infused every script with a sense of honesty and wisdom that was never treacly, yet totally accessible.

DON'T TOUCH THAT DIAL!

Literary luncheon explores television writing that influenced a generation

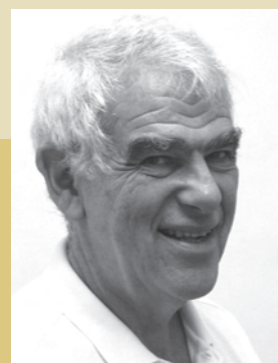
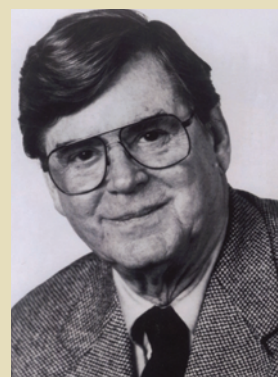
The words "Goodnight, John Boy" are more than just a familiar line from the television show *The Waltons*—lines like these serve as iconic memories for the baby boomer generation.

On Friday, October 14, legendary writer and native Virginian **Earl Hamner** will explore the effect that television has had on viewers from its days as a relatively new and novel medium.

Hamner, the recipient of this year's Literary Lifetime Achievement Award, will be joined by fellow writer **Bill Persky** at a luncheon and moderated discussion hosted by award-winning journalist Lisa LaFata Powell. Persky is a five-time Emmy Award-winning writer, producer, and director for such shows as *The Dick Van Dyke Show*, *That Girl*, *Kate and Allie*, *The Cosby Show*, and *Who's the Boss?*

"These two panelists wrote content over a period of decades that is firmly embedded in today's popular culture for millions of Americans," said Mary Beth McIntire, executive director of the Library of Virginia Foundation. "We are delighted to have such a venerable pair of television writers assembled under one roof and to hear the backstories about the development of characters that are unforgettable to a legion of viewers."

For information on tickets to this event, call the Library of Virginia Foundation at 804.692.3900 or visit www.lva.virginia.gov/litawards.



Friday, October 14 | 11:30 AM

THE LIBRARY OF VIRGINIA'S ANNUAL LITERARY LUNCHEON

Place: The Jefferson Hotel

101 W. Franklin Street, Richmond

Call 804.692.3900 or visit www.lva.virginia.gov/litawards to purchase tickets.

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Library of Virginia
**Literary
Awards
Celebration**
10.15.2011

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FOR MORE INFORMATION SEE
WWW.LVA.VIRGINIA.GOV/
LITAWARDS



Dominion

TAKE A TOUR!

HERE'S HOW TO PLAN YOUR VISIT

1. **We accommodate any size or kind of group.** Bring your family, your book club, your office, your date—even your out-of-town guests. We like adults and kids and the young at heart and lifelong learners.
2. **Give us some notice.** We like to have at least a week to plan for your visit. If it's closer than that, contact us and we'll see what we can do.
3. **Call the Docent Office at 804.692.3901.** You can also go to the **Library of Virginia Web site**, use the "Contact Us" option, and request "Tours of the Library."
4. Tours can be scheduled from **9:00 AM to 4:00 PM, Monday through Saturday.**
5. **Tours are FREE!** The Positive Vibe Express café or the Virginia Shop may tempt you to make a purchase after your tour.
6. **Parking is FREE!** Enter the parking garage below the Library of Virginia from either 8th or 9th Street. Bring your parking ticket to the front desk for validation.
7. **Plan on spending 45–60 minutes on a tour** with a docent.
8. Feel free to stop by and **walk through the exhibition on your own** anytime the Library is open.
9. **Check out the orientation video** about the history of Library of Virginia. We're happy to share that with you, too. Just ask!
10. While you're here, walk over to see ***The Struggle to Decide: Virginia's Secession Crisis at the Virginia State Capital***. It's FREE too!

—Aaron-Paula Thompson, Docent Program Coordinator

EXHIBITION EVENTS

150th Anniversary Commemorated

Virginia's withdrawal from the Union examined through Ordinance of Secession display and debate reenactment



A special viewing of the **Ordinance of Secession** was offered on April 16, 2011, in the Library of Virginia's lobby. On April 17, 1861, after months of debate, the Virginia Convention of 1861 voted 88 to 55 to repeal Virginia's ratification of the Constitution of the United States, effectively withdrawing from the Union. Because of the age and fragile condition of the Ordinance of Secession, it will be displayed for the public only a few times during the run of the Library's current exhibition, *Union or Secession: Virginians Decide*. **The next—and last—opportunity to see this rare item on display is Tuesday, October 25, 2011, 9:00 AM–5:00 PM.**

Also in recognition of the 150th anniversary of Virginia's secession from the United States, William W. Freehling, historian and author, discussed the debates and the significance of the Virginia Convention of 1861 in an event entitled **A Commonwealth in Crisis: The Virginia Secession Debates**, held on April 17, 2011. The program included reenactment of speeches made as Virginia's leaders wrestled with the question of whether secession was wise, legal, necessary, or in Virginia's interest. The event was broadcast live from the Old House Chamber in the Virginia State Capitol on WCVE TV in Richmond and on WHTJ TV in Charlottesville. You can also view it on our YouTube page at www.youtube.com/user/LibraryofVa#p/u/1/f6QDuIRyeHc.



DOCUMENTS & DEBATES

TOP: **Tom Camden**, the Library's director of Special Collections, shares background information with visitors viewing Virginia's Ordinance of Secession. FAR LEFT: **Brent Tarter**, retired editor with the Library's *Dictionary of Virginia Biography*, points out a detail in the Ordinance to a visitor. ABOVE: The secession debate event is broadcast live from the Virginia State Capitol on local PBS TV stations.

Volunteer Docents Bring Exhibitions to Life

The Library of Virginia's volunteer docents welcome visitors and guide tours of the Library's changing exhibitions, answering questions about their content. In addition, docents serve as educational instructors for school-age visitors, and may assist in developing educational programs or staffing special events.



FIELD TRIP

Docent **Barbara Howson** leads a school group on a tour of *Union or Secession: Virginians Decide* in April.

UNION OR SECESSION ==== *Virginians Decide* =====

Through October 29, 2011
Exhibition Gallery & Lobby

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QUESTIONS FOR THE LIBRARY OF VIRGINIA'S DOCENTS

WHY DID YOU WANT TO BECOME A DOCENT FOR THE LIBRARY OF VIRGINIA?

Myrna Norman: I think that the Library is amazing and have to say that it's kind of a secret—most folks from Richmond don't even know about the Library. I love books and being around them makes me happy. Also, finding out about the Civil War was interesting to me due to the fact that I probably didn't take it all in when I was in school.

WHAT DID YOU LIKE BEST ABOUT YOUR TRAINING TO BECOME A DOCENT?

Betsy Booth: The training sessions were wonderful. I especially enjoyed the sharing of information by Brent Tarter, Gregg Kimball, and Mark Greenough. It was like taking a private history class taught by expert professors.

WHAT WAS THE MOST CHALLENGING PART ABOUT PREPARING FOR THE CURRENT EXHIBITION, *UNION OR SECESSION: VIRGINIANS DECIDE*?

Kerry Dahm: Figuring out how to talk about slavery with different groups of people who have different historical memories. It's still a very sensitive historical topic, and I want to do my best in being accurate because there are still a lot of inaccurate ideas out there.

WHAT DO YOU LIKE BEST ABOUT BEING A DOCENT?

Clare Newbrand: Being connected to the Library and helping others learn more about Virginia's history. I also love the opportunities for attending lectures and events—learning, learning, learning!

DESCRIBE THE GROUP OR PERSON THAT YOU WOULD MOST LIKE TO LEAD THROUGH THE EXHIBITION.

Lucy Boswell Negus: James Madison, Thomas Jefferson, John Adams, and all the Founders who created the Constitution, leaving the door there wide open for the sectional crisis—and war—that was sure to come—and did!

Barbara Howson: Actually, I already had the most ideal person. He was in a small group, but stood out with youthful enthusiasm—although not a youth—and shared his own interesting experiences related to the Civil War in Virginia to add to my presentation. He had a contagious smile and looked like he was enjoying every minute; therefore, so was I and I think everyone else was too!

Margaret Stalford: It was wonderful to take an elderly man through the exhibition who had brought his Virginia ancestor's papers to the Library to be copied for the Civil War Legacy Project. He was very moved to see what was in the exhibition. I kept asking him if he was tired, but he insisted that we keep going! This was my best experience so far as a docent.

Midge Cooke: 1. A group of intelligent women who know little about the subject.
2. My husband, who knows a lot, but—hopefully—will give me pointers on the tour.

Derrick Gregory: High school kids!

Jean James: People curious and willing to ask questions.

—Aaron-Paula Thompson, Docent Program Coordinator

For more information about the docent program, contact Thompson at 804.692.3901.



Hidden Roots

African American genealogy prior to the end of the Civil War requires deeper digging

Difficult, but not impossible. That's how Library of Virginia reference archivist Cara Griggs describes researching African American ancestors before 1870. In connection with its current exhibition, *Union or Secession:*

Virginians Decide, the Library will offer a workshop in September on methods and

Thursday, September 29 | 10:00 AM–Noon

WORKSHOP

RESEARCHING YOUR AFRICAN AMERICAN ANCESTORS: GENEALOGY TO 1870

Place: Conference Rooms

Call 804.692.3592 to register

resources for African American genealogy prior to the end of the Civil War. Led by Griggs, the workshop will help participants explore ways of determining whether an individual was enslaved or free and what types of records will be most useful for further research based on this information.

The workshop will focus on records from the Library's collections including cohabitation registers, legislative petitions, free negro lists, census records (including slave schedules), wills, deeds, Bible records, and personal papers, as well as selected federal records that can be accessed through its databases.

FROM THE BURKE FAMILY PAPERS (1847–1924)

OPPOSITE PAGE: A prominent African American family, the Burkes lived in Fairfax County and Alexandria, Virginia. The 19th-century records on the family, in the Library's Personal Papers Collection, include the emancipation paper for Fanny Mark (born ca. 1809), who was freed by her owner William Butler Callicot; an April 10, 1851, sales agreement between D. Minor and William Burke to sell Frances Burke to her father, William Burke, and mother, Margaret Burke; and 1869 and 1870 letters from Frances J. Burke in Alexandria to her brother Willie Burke ((PICTURED HERE) in Washington, D.C., sending family news and offering sisterly advice. FROM LEFT TO RIGHT: Florence Burke (mother), William Tilman Burke (son), Bessie Payne Burke and Viola Burke (daughters), and Willie Burke (father).

GROUP PORTRAIT FROM THE PRINTS & PHOTOGRAPHS COLLECTION

RIGHT: This 1930s-era image was marked on the back with the following list: 1. Mrs. Liza Barlow – Age 72; 2. Mrs. Eliza Hill – Age 74; 3. Mrs. Mary Edwards – Age 72; 4. Mr. James Boatman – Age 74; 5. Mr. John Brown – Age 75; 6. Mrs. Georgiana Preston – Age 88; 7. Mrs. Harriette Hammond – Age 75; 9. Mrs. Eliza Mays – Age 73; 9. Mrs. Charlotte Taylor – Age 74.



"In many cases, African American genealogy is no different than any other kind of genealogy from 1870 to the present. Patrons need to search the census, county records, tax records, etc. It's only when the patron gets back to the Civil War that research becomes different, because locating useful records can be a problem," said Griggs. "Individuals who were free can be found on free negro lists, the census, and possibly tax records and county records. But those who were slaves are less likely to be recognizable even if they appear in records. For example, they could be on the 1850 and 1860 federal census, but they would not be listed by name. Instead, the slave schedule lists the owner's name and then numbers of slaves, such as '1 Black female' or '2 Mulatto males.' If you don't know the owner's name, you won't be able to identify

the slaves. It's also important to be aware that names could change. If one needed a surname after the Civil War, one could choose any name. That can make it difficult to find individuals!"

The Library also maintains an in-house *Guide to Free Black and Slave Records*, available at the reference desks in the East and West Reading Rooms and in the Manuscripts Room. The guide provides information on the wide variety of records in our holdings that are useful for African American genealogical research.

Cohabitation Registers

A cohabitation register, or as it is properly entitled, *Register of Colored Persons ... cohabiting together as Husband and Wife on 27th February 1866*, was the legal vehicle by which former slaves legitimized both their marriages and their children. Cohabitation registers are among the most important genealogical resources for African Americans attempting to connect their family lines back through their enslaved ancestors. The registers provide a snapshot in time for the individuals recorded therein, offering a wealth of information that otherwise might be impossible, or at least very difficult, to uncover. The documents can offer clues on how to proceed with an individual's history that may have remained hidden even from the 1870 federal census takers four years later. The registers also interest historians because of what the documents say about a particular community of people at a time when great changes had come about as a result of the Civil War and the end of slavery. Though recorded at the local level, registers may not exist for every Virginia county. Images of some cohabitation registers are available at www.virginiamemory.com/collections/whats_new, along with accompanying full-text searchable transcriptions of each.



STEREOSCOPIC CABIN

This photographic print on a stereo card labeled "No. 885. Cabin Home, Petersburg, Va." was created between 1869 and 1872 by the Kilburn Brothers. Stereoscopic views were a popular 19th-century recreational pastime that enabled photographs to be viewed in three dimensions. To see more of the Library of Virginia's Stereograph Collection, go to www.virginiamemory.com/collections/online_photo_collections.

COMPANY TOWN



Hopewell labor photograph collection documents lives of mid-century workers

Spanning nearly three decades, the Hopewell Virginia Locals of United Mine Workers of America Photograph Collection includes thousands of candid images chronicling the growth of an industrial city.

In 1912, the DuPont Company selected the Hopewell area as the site of its explosive-powder production operations. Completion of the factory coincided with the start of World War I. DuPont built a company town around the factory. As with other industrial planned communities of the early twentieth century, DuPont also provided for the physical and social lives of its workers by building schools, churches, gymnasiums, libraries, clinics, and social clubs, in addition to houses. By the 1930s, several local and national industries recognized Hopewell's pool of workers and established factories alongside DuPont.

In an effort to preserve individual rights in a town largely controlled by industry, Hopewell plant workers joined labor unions such as District 50 of the United Mine Workers of America. The UMWA's stated purpose was to address the lack of continuity of employment, the limited access and ownership in company-owned towns, and the extreme

occupational hazards that led to regular strikes and constant efforts to improve conditions through collective bargaining. By 1952, five local chapters were represented within District 50: Local 12103, Allied Chemical and Dye Corporation (formerly Solvay Process Division); Local 12146, Continental Can Company, Inc.; Local 13358, Coastal

Industrial Contractors; Local 13053, Celanese Corporation of America; and Local 13061, Hercules Powder Company.

The 3,888 prints and photographs in the collection, ca. 1940–1975, show union officers and proceedings, strikers in action, contract-signing ceremonies, parades and marching bands, racially segregated recreational activities, Labor Day festivities, and earth-breaking ceremonies. Negatives from Hercules Powder Company (ca. 1947–1957) make up the largest measure of this collection and include images of workplace accidents and safety efforts, operations and machinery, social clubs, notable visitors, and special events.

This collection and many others are featured on Multiple Exposure: Catablog of the Prints and Photographs Collection @ the Library of Virginia (www.virginiamemory.com/blogs/multiple_exposure).

—Kenny Williams, Volunteer,
Prints and Photographs Collection



WORKPLACE & BEYOND

The majority of the images document Hopewell's Hercules Powder Company and picture workplace safety efforts, operations and machinery, social clubs, notable visitors, and special events. For more images, visit www.virginiamemory.com/blogs/multiple_exposure or Flickr.com (see page 11).

FOR LABOR DAY

Hopewell UMWA photographs to be added to Flickr.com

In honor of Labor Day, the Library of Virginia will add about one hundred of the Hopewell labor photographs to its collection on Flickr.com. The images are scheduled to go live on Sept. 1, 2011. The Library participates in **Flickr: The Commons**, which shares images from the world's public photograph collections and allows visitors to add their knowledge in describing them. Please help us identify any people, places, or events that you recognize in the photos by commenting on the site. To see the Hopewell images and other Library of Virginia photographs on Flickr.com, visit www.flickr.com/photos/library_of_virginia/.



WHAT'S NEW ON THE WEB

Now More "Browsable"

New user-friendly format improves older digital photograph collections on VIRGINIAMEMORY.COM

One of the Library's challenges is keeping its online offerings up-to-date and available for users in ways that facilitate and enhance their research. While adding new collections is exciting, it is often just as satisfying to make something old new again.

Several of our original digital photograph collections are now available in a more browsable, user-friendly format through DigiTool, our digital collections management system. Whether you've never seen these collections before or haven't enjoyed them for a while, we encourage you to explore them at www.virginiamemory.com/collections.

U.S. Army Signal Corps Photograph Collection

This collection includes more than 3,500 photographs from the Hampton Roads Embarkation Series, 1942–1946. The arrival and departure of more than 1.5 million people in Hampton Roads was documented by the army's Transportation Corps, which maintained a port historian's office and assigned Signal Corps photographers to record as many comings and goings as practicable.



Photographs of Public Schools Collection

A photographic survey commissioned by the Department of Education beginning in the 1920s as part of a movement to consolidate and reform school systems created this visual record of elementary and secondary school buildings across Virginia. Including photographs from as early as 1900 and as late as the 1960s, this survey of 3,100 schools shows buildings in various conditions. Interior and schoolyard images show students at study and play. Hundreds of small, one- and two-room schoolhouses, many of which have vanished with the passage of time, are also documented.

Charles F. Gillette Photograph Collection

This collection consists of 875 images, all part of the manuscript papers of Charles F. Gillette (1886–1969), a legendary landscape architect who was associated with the restoration and re-creation of historic gardens in the upper South and especially Virginia. Two hundred of the photographs are the work of either Harry

Bagby or George Moffett, both professional photographers. The images primarily depict Virginia houses, estates, gardens, and other landscape design projects.

—Kathy Jordan, *Digital Initiatives and Web Resources Manager*

FIND IMAGES LIKE THIS WITH DIGITOOL

A visit to our digital photograph collections on VirginiaMemory.com offers this image and more. First Lieutenant Chetlain Sigman poses with other World War II servicemen at the port of Hampton Roads (call number C1:2/12/052. U.S. Army Signal Corps Digital Photograph Collection).

calendar

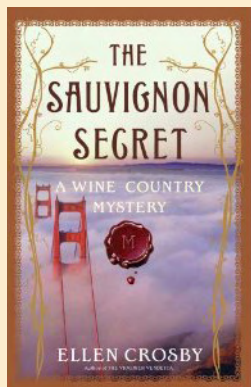
All events are free unless otherwise noted.

Wednesday, August 24 | 5:30–7:30 PM

"BOOKS ON BROAD" FEATURING ELLEN CROSBY

The Sauvignon Secret

Place: The Virginia Shop



Virginia author Ellen Crosby will join us for the release of her newest wine country mystery, *The Sauvignon Secret*, featuring vintner sleuth Lucie Montgomery.

The evening will include samplings of Virginia wines. Light refreshments (wine and cheese) will be served (5:30–6:15 PM), followed by author talk (6:15–7:15 PM), and book signing (7:15–7:30 PM).

Thursday, September 15 | Noon–1:00 PM

UNION OR SECESSION LECTURE

Virginia Divided:

The Forgotten First Campaign

Place: Conference Rooms

Hunter Lesser, a native West Virginian and a consulting archaeologist and historical interpreter, will discuss how the mountains of Western Virginia were a proving ground for soldiers and statesmen in 1861. Here Generals George McClellan and Robert E. Lee squared off in the opening campaign of America's Civil War. While armies battled, Virginia Unionists defied the Confederates in Richmond by forging a new state government in Wheeling. Soldiers, civilians, and politicians come to life in this overlooked but compelling chapter of Virginia history.

Friday, September 16 | 10:00 AM–4:30 PM

Saturday, September 17 | 10:00 AM–3:00 PM

CONSTITUTION WEEK EVENT

Display of Virginia's Copy of the Bill of Rights

Place: Lobby

The Bill of Rights contains the first ten amendments to the United States Constitution, which limit the power of the federal government. Fourteen handwritten copies of the Bill of Rights were created, one for Congress and one for each of the original thirteen states. Come take a look at Virginia's original copy of this important document. The Friday event will feature a

noontime public reading of the Bill of Rights by a "town crier" reenactor.

Saturday, September 17 | 9:30 AM–5:00 PM

SLATTEN LECTURE FEATURING ELIZABETH SHOWN MILLS
Friends of the Virginia State Archives
Annual Meeting & Conference

Place: Conference Rooms

Influential genealogist Elizabeth Shown Mills provides the 12th Annual Slatten Lecture at the Friends of the Virginia State Archives Annual Meeting and Conference. Mills is best known for two works now considered essential references in the field of family history:

Evidence Explained: Citing History Sources from Artifacts to Cyberspace and *Professional Genealogy: A Manual for Researchers, Writers, Editors, Lecturers and Librarians*.

The registration fee is \$35 for FVSA members and \$45 for nonmembers. Registration closes September 12. Checks should be made payable to: Friends of the Virginia State Archives and mailed to FVSA, P.O. Box 4804, Richmond, VA 23220. For more information contact Anne Taylor Brown, 804.741.0136, annetaylorb@aol.com or Harriette Thorn Kent, 804.264.6625.

Tuesday, September 27 | 11:30 AM–4:00 PM

SEMINAR & BOOK TALK

Autism Seminar with Kathryn Erskine,
Winner of National Book Award for
Young People's Literature

Place: Conference Rooms & Lecture Hall

Ticket Sales and Registration:

<http://readaloudva.org/redbox-erskine2011.html#erskineregister>

The Library of Virginia and Children's Book Bank of Virginia (formerly Read Aloud Virginia) are cosponsoring an autism seminar for educators and an author talk and book signing by Kathryn Erskine, winner of the 2010 National Book Award for Young People's Fiction for *Mockingbird*. The book explores the world of a young girl with Asperger's syndrome as she tries to cope with the killing of her older brother.

Thursday, September 29 | 10:00 AM–Noon

WORKSHOP

Researching Your African American
Ancestors: Genealogy to 1870

Place: Conference Rooms

Space is limited. To register, call 804.692.3592.

Cara Griggs, reference archivist at the Library of Virginia, will discuss methods and resources for African American genealogy prior to the end of the Civil War. Workshop participants will explore ways of determining

whether an individual was enslaved or free and what types of records will be useful for further research based on this information. The workshop will focus on records from the Library of Virginia collections including cohabitation registers, free negro lists, wills, deeds, Bible records, and personal papers, as well as selected federal records that can be accessed through its databases. (See article, page 8.)

Mondays & Wednesdays, Sept. 26 & 28,
Oct. 3 & 5 | 1:00–3:00 PM

OSHER INSTITUTE CLASS

Genealogy for Beginners

Place: Network Training Center

Fee: \$60 for Osher Silver members, free for Osher Gold/Gold Plus One members

Get started on finding your family history!

The class will begin with an introduction to the basics, followed by setting goals, keeping organized, and identifying resources. Led by Donna Shumate, the class will focus on using the Library of Virginia's rich on-site and online collections of Virginia heritage. For registration information, visit <http://scs.richmond.edu/osher/>.

Tuesday, October 4 | Noon–1:00 PM

BOOK TALK BY DAVID POYER

The Towers: A Novel of 9/11

Place: Conference Rooms

Author David Poyer will discuss and sign

The Towers, the 13th

book in his popular

series featuring U.S.

Navy officer Dan

Lenson. *The Towers*

is an engrossing, fast-

paced, and accurate

depiction of the events

of September 11 and

the military response.

Poyer's military career

included service

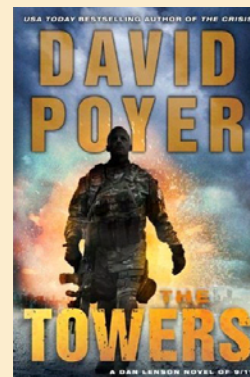
in the Atlantic,

Mediterranean, Arctic,

Caribbean, Persian Gulf,

and Pacific. He lives on the Eastern Shore of

Virginia with his wife and their daughter.



exhibition at 800 east broad

Through October 29, 2011

Exhibition Gallery & Lobby

Union or Secession: Virginians Decide

What were Virginians thinking and discussing as the first Southern states withdrew from the United States following the election of Abraham Lincoln in November 1860? Why was Virginia's decision critical to America's fate in 1861 and a key to the ultimate course and outcome of the sectional crisis? Explore the choices Virginians faced as they decided their fate and the lasting consequences of their decisions for Virginia



and the nation. Sponsored by Middleburg Trust Company and the Richard S. Reynolds Foundation.

& at the state capitol

Through October 29, 2011

Virginia State Capitol Visitor Center

The Struggle to Decide: Virginia's Secession Crisis

Presented by the Library of Virginia. In the aftermath of the election of Abraham Lincoln as U.S. president in November and the beginning of the secession crisis in December 1860, Virginia had a fateful choice to make: Would it remain in, or secede from, the United States of America? In January 1861 the Virginia General Assembly called for a state convention to act for Virginia during the crisis. *The Struggle to Decide* examines the actions taken by convention delegates and the governor that had a profound effect on Richmond and the Virginia State Capitol.



Amazing Tales at Your Library

Library of Virginia and Verizon sponsor 2011 summer reading programs for children and teens at public libraries

Chances are that while you're reading this, a young person in your life is reading a book.

A study by the National Endowment for the Arts states that "reading is the best thing we can do, for ourselves and each other. Not only does it enrich our lives, but it can enrich the world around us."

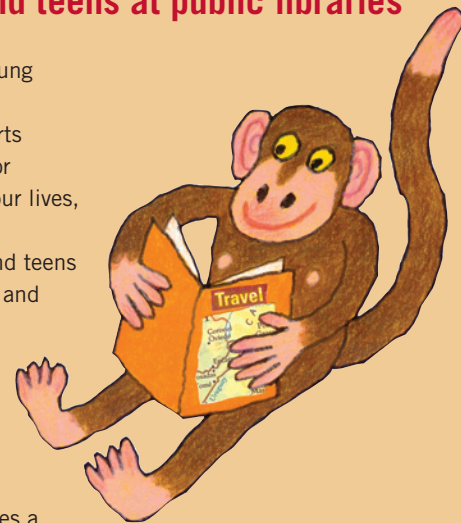
The Library of Virginia encourages children and teens to improve their skills over the summer by reading and using their public libraries. Children can sign up with their local library, then track their reading throughout the summer, either in total number of books read or total hours of reading completed. The Library offers printed materials to each of Virginia's 343 public libraries to help them host their own summer reading programs. It also provides a free, six-week online course on planning a summer reading program to enhance the effectiveness of the programs. The program themes change each year and are designed to be eye-catching and appealing to children, teens, and parents. At the end of the summer, libraries traditionally award prizes to children who have successfully completed the program.

"This year's theme for children is 'Amazing Tales at Your Library,' or 'Asombrosos Cuentos en su Biblioteca,' and features the artwork of Caldecott Award-winning artist Simms Taback," said Enid Costley, children's and youth services consultant at the Library. "The theme for the teen summer reading program is 'You Are Here but Books Take You Anywhere,' or 'Tu Estás Aquí pero los Libros Te a Llevan a Todas Partes,' with artwork created by Daniel Swartz."

The Library of Virginia and the state's public libraries are grateful to have support this year from the Verizon Foundation, whose gift will help increase the amount of program materials available. In addition, the grant will help spread the word to new participants in the program, with the goal of increasing the number of young people who spend time reading during their summer vacation.

"People in Virginia are fortunate to have creative and enthusiastic public librarians who want healthy communities and the children in the community to thrive," said Costley. "Public librarians are amazing. During a time when school activities shut down, they gear up and provide a variety of art, cultural, and recreational activities for children and teens that encourage them to read, learn, and flourish."

The Library has also implemented a program called Read Virginia Kids, which parents and young readers are encouraged to visit on Facebook by "liking" the Read Virginia page. For more information, visit www.lva.virginia.gov/lib-edu/ldnd/youth-services/ or inquire at your local public library.



Trailblazers

Event celebrates African American contributions to history

The Library of Virginia's African American Trailblazers in Virginia History program highlights the accomplishments of African Americans who have made significant contributions to Virginia and the nation. The 2011 Trailblazers ceremony and reception was hosted by Cheryl Miller on February 24 and sponsored by Capital One and the *Richmond Times-Dispatch*.



GROUNDBREAKERS

CLOCKWISE FROM RIGHT: 1. Honoree **Annie Belle Daniels**, founder of the Madam Daniels School of Beauty Culture and an influential civil rights and political activist in Newport News, poses with **Congressman Bobby Scott**.

2. Virginia's Secretary of Education, **Gerard Robinson** (RIGHT), congratulates honoree **John Stokes** (LEFT). As a student at Robert Russa Moton High School, Stokes helped lead a strike by pupils to gain better educational facilities, an act of defiance that contributed to the integration of public schools in the United States.

3. Honoree **John Stokes** presents an award to **Bryce Williams**, a 7th-grade student at Bailey Bridge Middle School in Midlothian, as part of a student essay contest. Representing the contest sponsors were **Glenn Proctor**, editor, *Richmond Times-Dispatch*, and **Gigi Amateau** from James River Writers.



in circulation

Setting History Straight

Virginia Women in History event celebrates honorees



The Library's Virginia Women in History program honors women who have made significant contributions to society that have often been overlooked in the history books. The March 24 awards ceremony and reception, hosted by May-Lily Lee, marked the 12th year of this signature event, which celebrates National Women's History Month. The program was sponsored by Dominion and the *Richmond Times-Dispatch*.

HISTORYMAKERS

ABOVE: Honoree **Felicia Rogan**, "the First Lady of Virginia Wine," accepts her award. CLOCKWISE FROM TOP LEFT: 1. Librarian of Virginia **Dr. Sandra Treadway** poses with honoree **Lillian Lincoln Lambert**, who in 1969 was the first African American woman to earn an MBA from Harvard. 2. **Virginia Board**, president of the Dominion Foundation, poses with honoree **Pearl Fu**, a civic leader from Roanoke. 3. Members of the Petersburg Garden Club pose in front of the Virginia Women in History traveling exhibition and the panel featuring honoree **Bessie Niemeyer Marshall** (1884–1960), a Petersburg botanical illustrator.



Save a Piece of the Past

Your gift can preserve specific rare items in the collections

The Adopt Virginia's History program supports our conservation efforts, helping the Library preserve the state's collective memory. Conservation can involve a simple repair and cleaning to make an item more accessible to the general public, which can cost as little as \$100. A larger, more complex work can cost as much as \$5,000 for a complete restoration. Any adoption gift of \$100 or more will be recognized in the Library's catalog record of the item. We welcome donations to our general conservation fund in any amount. You can be proud of your contribution to this important cause, which is tax deductible. For more information, please contact Dan Stackhouse at 804.692.3813 or dan.stackhouse@lva.virginia.gov.

In Need of Conservation and Up for Adoption:

Arlington County Book of Records for Alexandria Freedmen's Cemetery

Genre: Manuscript Volume

Date: 1863–1869

Compiler: The Reverend Albert Gladwin, Superintendent of Contrabands

Description: This volume contains priceless biographical information about African Americans who fled slavery by crossing over to Union lines and moving north to Alexandria, Virginia, during the Civil War and their experiences during and immediately after the war. The book is a death and marriage register kept by the Reverend Albert Gladwin, superintendent of contrabands in Alexandria from 1863 to 1865. Two of Gladwin's duties as superintend were to record the deaths of freedmen and to assist poor and destitute people with coffins, headstones, and burial.

A great number of the deceased whose names are recorded here were members of the United States Colored Troops. With the exception of these soldiers, most of whom are interred at Arlington National Cemetery, the people listed in the register were likely buried in the Freedmen's Cemetery, located at the intersection of South Washington and Church Streets in Alexandria.

The marriage records document those that took place in 1863 and 1864. In addition to names and dates, Gladwin

sometimes included remarks about the ceremony or the couple's situation, such as "traveled over a hundred miles from vicinity of Richmond on foot together to get married."

Sometimes called the *Gladwin Record*, this book has been an indispensable resource for researchers and preservationists seeking to recover the history of the Freedmen's Cemetery and the experiences of the people who escaped to freedom during the Civil War. The cemetery closed in 1868 and was largely forgotten until 1987, when historical researchers and archaeologists began to uncover evidence of its location. A historic marker commemorating the site was erected by the Virginia Department of Historic Resources in 2000. In 2007, the City of Alexandria acquired the property and removed a gas station from the cemetery grounds. The cemetery was rededicated on May 12, 2007, with an illumination ceremony. Using information in the Gladwin register, organizers created a luminary for each individual known to have been buried there. In 2008, the City of Alexandria sponsored a design competition for a permanent Contrabands and Freedmen Cemetery Memorial, intended as "sacred site honoring the more than 1,800 people of African descent who were buried in the cemetery during and immediately following

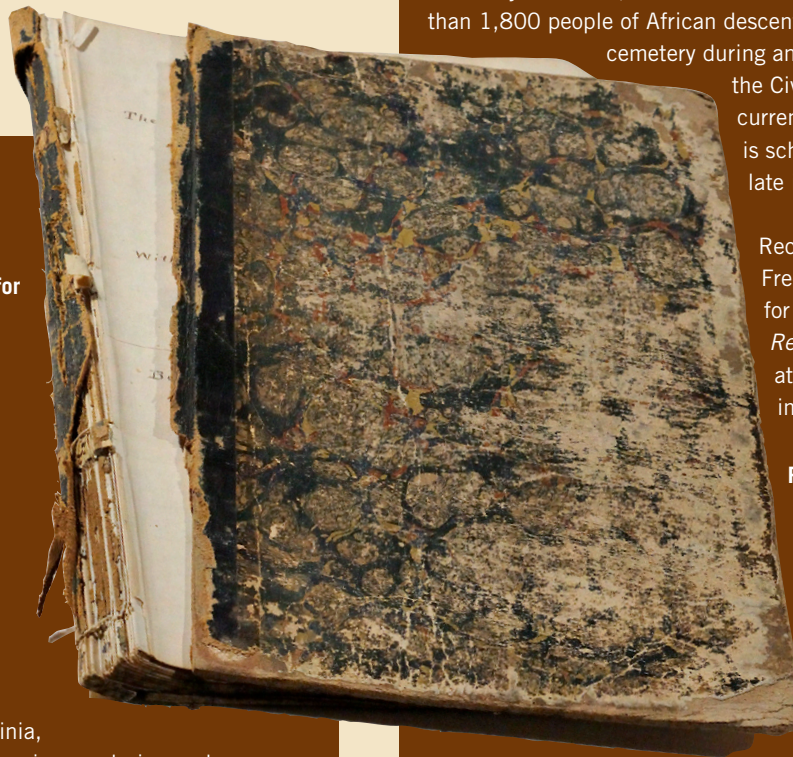
the Civil War." The memorial is currently under construction and is scheduled to be completed late in 2012.

The Library thanks Local Records archivists Callie Freed and Sarah Nerney for identifying the *Gladwin Record* and bringing attention to its historical importance.

Restoration Needs: The volume will be disbound (leaves released from the cover) into signatures and then surface-cleaned. The original pastedowns (the outer leaves of the endpapers pasted to the inside

of the front and back covers) will be lifted, retained, and remounted after conservation. The entire text block (the total of a book's leaves) will be deacidified non-aqueously. The text pages will be mended with Japanese tissue. The book's signatures will then be guarded (edges protected with a border) and resealed together. The volume will be rebound in leather and marbled paper and finished in a style to replicate the original binding, which is no longer stable. A custom clamshell box will be made to provide extra protection for the book.

Estimated Conservation Cost: \$1,535



THE WORD ON VIRGINIA

Carole M. Weinstein establishes Endowment Fund for Virginia Authors

The Library of Virginia Foundation is pleased to announce the creation of the **Carole M. Weinstein Endowment Fund for Virginia Authors**.

Weinstein established the endowment to help the Library continue to celebrate the rich literary tradition of Virginia and to make Virginia authors more accessible to its citizens throughout the commonwealth.

"I have great admiration for the talented writers of Virginia. They are amazing people who have the courage to tell their stories, making it possible for the rest of us to learn, ponder, laugh, cry—and often inspiring us to see the world in a new way," said Weinstein about the endowment. "I hope that this fund will encourage new writers, provide scholarship assistance to writers with works



in progress, honor published writers, and recognize extraordinary achievement in all genres."

The fund will be used to provide support for and expand programs featuring Virginia authors, such as the Library's monthly book talk series, author workshops, and outreach activities.

"Carole is a generous supporter of the Library of Virginia, both in gifts of time and money," said Mary Beth McIntire, executive director of the Library of Virginia Foundation. "We are extremely grateful to her for creating the Endowment Fund for Virginia Authors, which will allow us to bring our author programs to a wider audience."

Weinstein is also the benefactor of the Carole Weinstein Poetry Prize, which is presented each year at the Library of Virginia's Literary Awards.

Here Comes Santa Claus!

Old and new Byers' Choice Miller & Rhoads Santas offered at the Virginia Shop this fall

The Library of Virginia Foundation started a wonderful tradition in 2008—the annual Byers' Choice Miller & Rhoads Santa. Each year since then, 300 limited-edition Santas have been lovingly crafted by Byers' Choice. We've got a new design for 2011, plus a special surprise for the avid collectors who love the Byers' Santas and the memories of Miller & Rhoads department store that they evoke.

Those of you who frequent the Virginia Shop know that the Miller & Rhoads Santas serve as the shop mascots, sitting out on the sales desk throughout the year. Everyone who comments on them has a story from his or her past to share about the Legendary Santa. That's why we've created a 2011 design that we're sure will honor those loving memories.

Beginning August 15 we will accept pre-orders for the 2011 Santa, a product exclusive to the Virginia Shop at the Library of Virginia. The 2011 Santa holds familiar Miller & Rhoads Christmas shopping bags with a design touting "Where Christmas Is a Legend." Atop a package Santa holds a Christmas card, a reproduction of a Miller & Rhoads custom card designed by Elmo Jones. Both the bag and the card are reproductions of original items in the Library's archival collection.

And our special surprise? Many people have requested it, so—as a one-time special—we will also bring back the 2008 Santa in a limited re-release. It was the first one we produced and most were sold before Thanksgiving that year. One hundred of the 2008 Miller & Rhoads Santas will be available this fall.

Pre-orders will be accepted by phone at 804.692.3524 and on the shop Web site, www.thevirginiashop.org. Santas will ship to customers at the beginning of October or will be available for pickup. Call us today to reserve yours!

GOOD NEWS FOR COLLECTORS

The 2011 Santa holds shopping bags and a Christmas card from Miller & Rhoads department store, reproductions of original items in the Library's archival collection. To see the 2008 Byers' Choice Miller & Rhoads Santa, go to www.thevirginiashop.org/2008MillerandRhoadsSanta.



THE **virginia** SHOP

AT THE LIBRARY OF VIRGINIA | THEVIRGINIASHOP.ORG | 804.692.3524

by the numbers... CIVIL WAR 150 LEGACY PROJECT EDITION

Your support of the Library of Virginia makes a huge difference. Here are statistics for the remarkable success of the Civil War document digitization and access project undertaken by the Library and the Virginia Sesquicentennial of the American Civil War Commission. Thank you to all who came out to share your family treasures and be part of this exciting project!

47 counties visited
for scanning events

22 states represented by
the scanned items

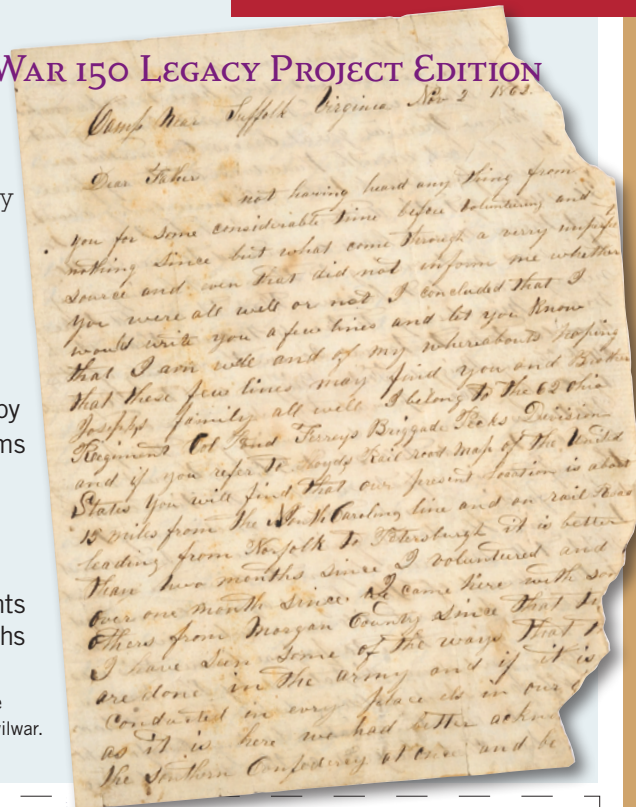
11,646

Civil War-related items scanned

36 scanning events
scheduled in the next six months

DEAR FATHER

This letter, dated November 2, 1862, is just one of 11,646 items shared by generous citizens to be scanned by the Civil War 150 Legacy Project to date. To view scanned images, visit www.virginiacivilwar.org/legacy/documents.php.



Enjoy the Benefits of Membership THE SEMPER VIRGINIA SOCIETY

AS A MEMBER OF THE SEMPER VIRGINIA SOCIETY, YOU HELP US—Acquire books, maps, and other artifacts for our collection • Conserve and restore rare treasures so they can be shared with the public • Inspire tens of thousands of your fellow patrons through exhibitions, Virginia author talks, and educational lectures • Create new Virginia history resources for teachers through the Brown Teaching Fellowship and Teacher Workshop programs • Share the life and legacy of extraordinary Virginians through the Virginia Women in History, African American Trailblazers, and Virginia Literary Festival programs • Train interns throughout the Library to create the next generation of historians and archivists. **THERE ARE BENEFITS TO YOU AS WELL, INCLUDING DISCOUNTS OF UP TO 20 PERCENT IN THE VIRGINIA SHOP.**

BECOMING A MEMBER IS EASY—Online: WWW.LVA.VIRGINIA.GOV/DONATE | Phone: 804.692.3900 | Mail: Return this form with payment to the Library of Virginia Foundation, 800 East Broad Street, Richmond, VA 23219-8000

Yes! I want to join the Semper Virginia Society. CHOOSE YOUR GIVING LEVEL:

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____ Anne Spencer Circle (\$1,000–2,499)

____ Sir Francis Wyatt Circle (\$100–249)

____ Sherwood Anderson Circle (\$2,500–4,999)

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____ Ellen Glasgow Circle (\$5,000–9,999)

____ Clementina Rind Circle (\$500–999)

____ Douglas Southall Freeman Circle (\$10,000+)

Mr. | Ms. | Miss | Mrs. | Mr. & Mrs. | Other _____

Name (print name as it will appear in membership listing)

E-mail Address

Address

City

State

Zip

Office Phone

Home Phone

Please include me in special interest mailings on: ____ Map/Cartography Events ____ Literary Events

PAYMENT OPTIONS: ____ Check (made payable to the Library of Virginia Foundation) or ____ Visa/Mastercard/American Express/Discover (please circle)

Name (as it appears on card)

Credit Card Account Number

Exp. Date

Gift Amount

If you or your spouse work for a matching-gift company, please send your company's form with your contribution. For additional information, call 804.692.3900.



LIBRARY OF VIRGINIA

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RICHMOND, VA
PERMIT NO. 1088

Club Culture

Organization records tell stories of community activity

The Boxwood Garden Club's records, some of which are shown here, are part of the Library of Virginia's more than 650 collections of organization records from a variety of groups, including state and local historical societies; fraternal and social organizations; women's and African American organizations; and agricultural, educational, medical, military, and religious organizations, clubs, and societies. These collections contain records—in paper as well as audio, video, and electronic format—that detail the goals and histories of these groups.

Founded in 1937 in Richmond, Virginia, the Boxwood Garden Club has a collection of records (1937–2007) containing meeting minutes, attendance records, yearbooks, financial reports, bank records, bylaws, programs, registers, photographs, slides, clippings, articles, magazines, and other materials concerning the club's activities, programs, community service, and projects, as well as its role as a member of the Garden Club of Virginia. (Accession 43899. Gift of Susan Overton, Richmond, Virginia.)

Access to all of these collections is now available through the *Organization Records Guide*, an online alphabetical guide located on the Library of Virginia's Web site: www.lva.virginia.gov/public/guides/organization_records.htm.

Any organization or individual considering donating a collection to the Library of Virginia should contact Trenton Hizer at trenton.hizer@lva.virginia.gov or 804.692.3638.

GREEN MEMORIES

Vintage and recent scrapbooks from Richmond's Boxwood Garden Club are among the many items housed in the Library's Organization Records Collection, which can be searched through a new online guide (www.lva.virginia.gov/public/guides/organization_records.htm).

SPOTLIGHT

