



## Special Collections and University Archives

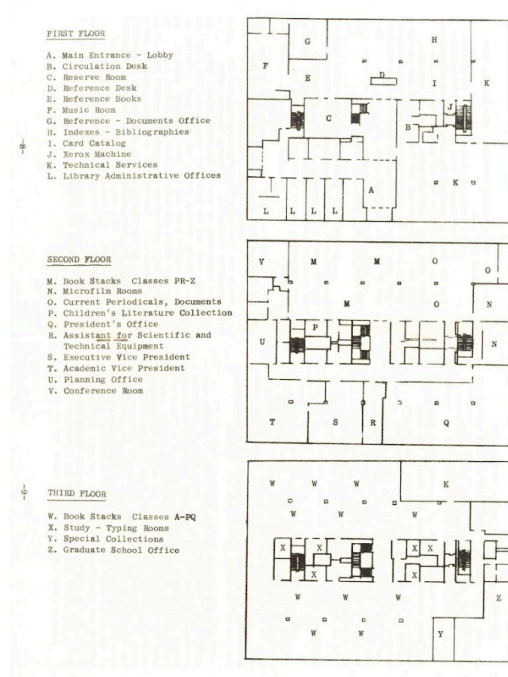
Frank Melville Jr. Memorial Library, Level 2, East Mezzanine

Explore a curated selection of our diverse collections.

This poster print display reflects an ongoing commitment to connecting the university, community, and visitors to our research collections through cultural heritage, shared stories, and scholarship. Learn more at: <https://www.stonybrook.edu/libspecial>

### Original floor plans of the Melville Library, circa 1968

The library at Stony Brook was originally a modest 3-story structure. The design was modular: from the outset it was planned so that the building could be expanded in phases as the university and its collections grew. Between 1969 and 1971, a major expansion took place: four five-story wings were built around the original building, a glass atrium was added, nearly quadrupling the square footage. In 1971, the building was officially re-dedicated as the Frank Melville, Jr. Memorial Library.



### George Washington Autographed Signed Letter: September 16, 1780

This original manuscript letter was authored and signed by George Washington, Commander in Chief of the Continental Army on September 16, 1780 concerning C-- junior, code name of Robert Townsend, a member of the Culper Spy Ring, who gathered intelligence on British troops in New York City and Long Island and is here being praised, referring to forms of compensation for his efforts.

Washington, George (b. February 16, 1732, d. December 17, 1799), President of the United States of America (1789-1797).

Letter signed ("G:o Washington"), as Commander in Chief of the Continental Army, to Major Benjamin Tallmadge, Headquarters, Bergen County, dated September 16, 1780.

1 page; folio; body of the letter in the hand of aide Tench Tilghman and docketed upon receipt by Major Tallmadge.

Dimensions: 21.5cm. x 34cm.

Head Quarters Bergen County 16<sup>th</sup> Sept.  
1780.

Dear Sir

I have received yours of the 13<sup>th</sup> as I have your former late favors with their enclosures. It is impossible for me, circumstanced as matters are, to give a positive answer to C-- junior's request, as I cannot, without knowing his views, tell what are his expectations. Of this tell you and he may rest assured, that should he continue serviceable and faithful, and should the issue of our Affairs prove as favorable as we hope, I shall be ready to recommend him to the public, if public employ should be his aim, and if not, that I shall think myself bound to represent his conduct in the light it deserves, and procure him a compensation of another kind.

I shall take the first opportunity of sending you a further sum of Money for content: :geness.

I am Dear Sir  
Your most obed: Serv:  
G: Washington



## **Robert M. Emery Long Island Rail Road Collection**

Stony Brook Station, Stony Brook, New York

Photograph; circa 1905.

This sepia-toned photograph attributed to Arthur S. Greene shows the arrival of the 2:37pm train at the Stony Brook depot. The Stony Brook station is part of the Port Jefferson Branch of the Long Island Rail Road. It originally opened in 1873. Over time, the station evolved: in the late 1980s (1986-88) high-level platforms were added, tracks were realigned, a pedestrian overpass was installed, and a parking lot was developed on the university side.



## The Emory Payson and Jean Wilcox Tuttle Estate Collection



*The Schooner "John Crockford" is abandoned in ice on the Long Island Sound by Old Field Point, New York, February 2, 1902. Photograph by Byron W. Hallock.*

Long Island's rich history is shaped by the stories of families whose lives are deeply intertwined with the land, the sea, and the changing tides of time. The Tuttle-Hawkins family is one such lineage, whose journey spans generations and reflects the enduring spirit of Long Island's east end communities. The Emory Payson and Jean Wilcox Tuttle Estate Collection traces the history of the Tuttle and Hawkins families, whose deep roots in Eastport and Setauket, New York, reflect the unique history of Long Island.

The Tuttles were involved in farming, craftsmanship, and local church life. Notable family figures include John Anderson Tuttle, a descendant of Eastport's original settlers, and his son, Ray Tuttle, who served in World War I and later contributed to the local duck farming industry. Ray married Ruth Hawkins in 1920, and their son, Emory P. Tuttle, carried on the family legacy of farming, music, and community service. The family was notable for their maritime connections and contributions to the region's shipbuilding history.

The collection detailing this family history was donated by David W. Tuttle, Mark H. Tuttle, and Nathan J. Tuttle. It includes personal accounts, family records, correspondence, and photographs that offer a window into the lives of the Tuttle and Hawkins families, highlighting their contributions to farming, local culture, and history. The legacy spans generations, with family members like Emory and Jean Tuttle continuing the traditions of farming and service to the community. The collection captures the enduring spirit of a family dedicated to preserving its history while navigating the changes of an increasingly modern world.

### **Fotografias de Mexico Collection**

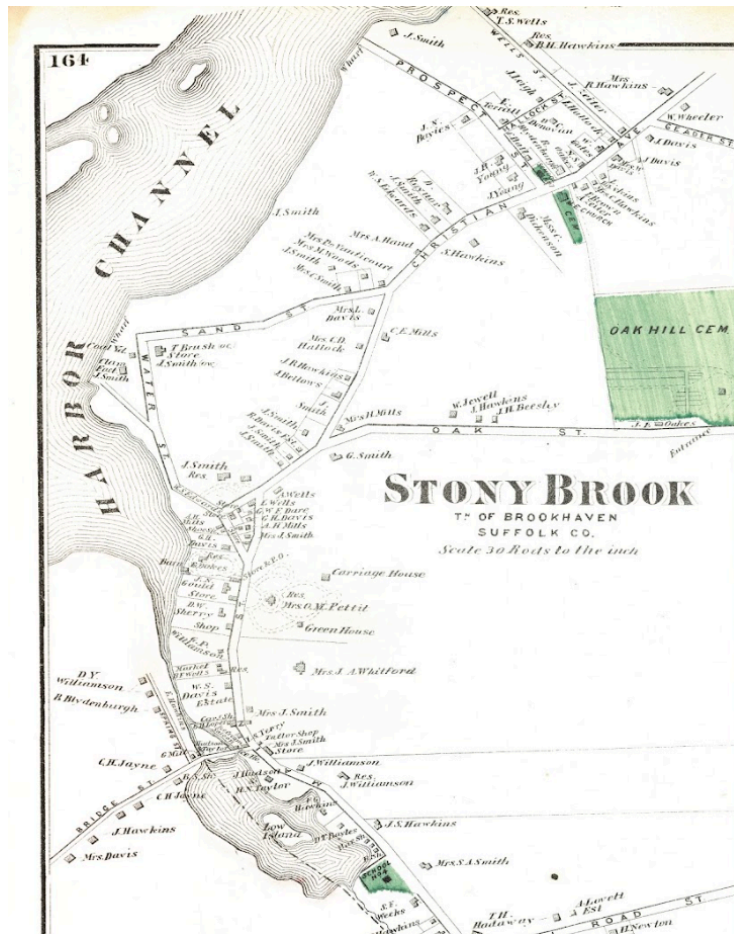
This early 20th-century photo album, titled “Fotografias de México,” contains 163 black-and-white images capturing Mexico’s diverse landscapes, architecture, and cultural landmarks at a pivotal time in the nation’s post-revolutionary history. Issued by the Tourist Department of the Banco de México, the album reflects national efforts to promote heritage tourism and modernization during the 1920s-30s. The volume, embossed with “With the Compliments of the Tourist Department, Banco de Mexico,” serves as a rare visual archive of Mexico’s early tourism infrastructure and national identity as framed for international visitors. This sepia-toned photograph shows a woman in a traditional dress and headscarf, sitting beside a tree and a body of water.





**Map of Stony Brook from: F.W. Beers, *Atlas of Long Island*, New York (New York: Beers, Comstock & Cline, 1873)**

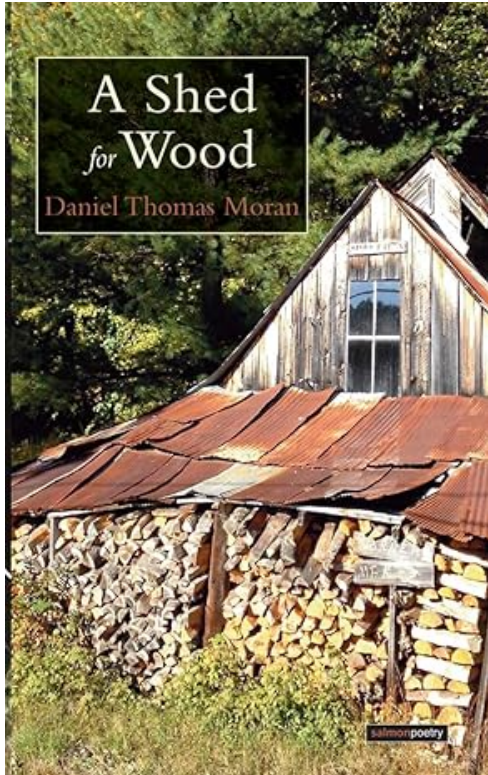
This detailed lithographic map captures the hamlet of Stony Brook in the post-Civil War era, highlighting property boundaries, landowners' names, roads, and key infrastructure of the time. Published as part of Frederick W. Beers' comprehensive atlas, it offers a rare visual record of Long Island's transformation from agrarian communities into more developed towns - just as railroads like the Long Island Rail Road were expanding access to the North Shore. The map is a vital reference for studying settlement patterns, local genealogy, and the historical landscape that predated the founding of Stony Brook University by nearly a century.





**Daniel Thomas Moran, *A Shed for Wood* (Salmon Poetry, 2014)**

In this collection of contemporary poetry, Moran, formerly of Shelter Island and the Poet Laureate of Suffolk County, meditates on themes of memory, materiality, and the quiet life of everyday objects, using “wood” (and the image of a shed) as a metaphorical site where time, labor, and nature converge. The title poem - “A Shed for Wood” - frames the outbuilding not just as storage but as a locus of transformation and witness. The volume’s tension between domestic space and elemental material invites readers to consider how the built environment and natural materials become intertwined in the archive of lived experience.



### *Nova Belgica et Anglia Nova*

Map; Willem Janszoon Blaeu [Amsterdam: Blaeu, 1640?]

This hand-colored map depicts New England and the Middle Atlantic states, from Penobscot Bay south to the mouth of Chesapeake Bay. It appears in Willem and Joan Blaeu's *Theatrum Orbis Terrarum, sive Atlas Novus* (1640) and other editions. Oriented with north to the right, the title is written in Latin, with place names in Latin, Dutch, and vernacular languages. Blaeu was a surveyor, globe maker, publisher, and the head of a map-making firm alongside his two sons, Joan and Cornelis. This map of New Netherland and New England derives from Adriaen Block's 1614 hand-drawn chart, which defined Manhattan and Long Island as islands after Block's explorations of Long Island Sound and coastal waters up to Cape Cod. It served as the cornerstone for Dutch claims to the lower Northeast. The map is decorated with illustrations of deer, foxes, bears, egrets, rabbits, cranes, turkeys, beavers, polecats, and otters. The economic and territorial aspects of Native American life are reflected in the map's focus on natural resources. The naming of geographical features also points to the importance of these regions to the Native populations, such as the inclusion of the name Matouwacs on Long Island.





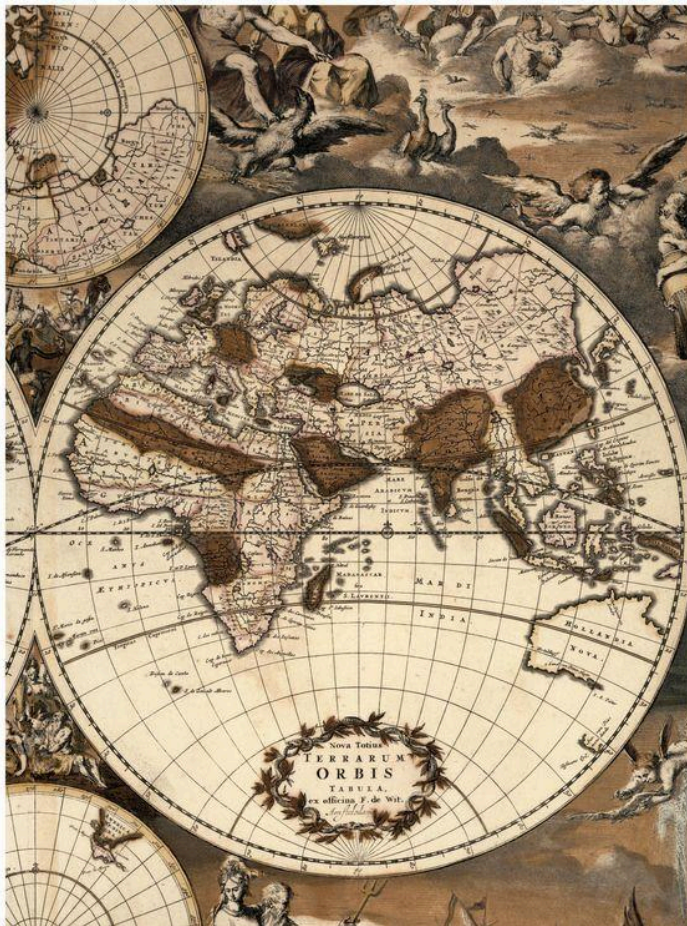
### Robert J. Markell Collection

This drawing is part of the vast archive of Robert J. Markell (1924-2020), a distinguished art director, producer, and set designer. His collection includes sketches, set designs, production materials, and related ephemera from theater, television, and film. Within the “Set Designs and Sketches” component of Markell’s papers, multiple works relate to *The Nutcracker*, including conceptual elevations and scenic layouts. This image represents Markell’s artistic contribution to staging the ballet - capturing architectural and visual dimensions of scenery, spatial relationships, and theatrical vision. The sketch situates *The Nutcracker* not merely as choreography but as a spatially realized world, bridging the literary, musical, and visual aspects of the performance. It is a scene from George Balanchine’s live televised production of Tchaikovsky’s *The Nutcracker*. The ballet aired in December 1957 as part of the CBS series *Seven Lively Arts*.



Section from *Nova Totius Terrarum Orbis Tabula* [A New Map of the Whole World].  
Ex officina F. de Wit. Amstelodami: F. de Wit, [1668]

This double-hemisphere world map is an example of Dutch Golden Age cartography, combining evolving geographic knowledge with elaborate artistic decoration. It features the Dutch's latest discoveries of the time, including Abel Tasman's voyages around Australia and New Zealand (depicted with a single coastline). Notably, California is shown as an island, reflecting a common cartographic misconception of the 17th century. The map is surrounded by allegorical illustrations representing the four classical elements - fire, air, earth, and water - highlighting the era's blend of science, myth, and art. De Wit's work was widely influential, shaping European perceptions of the world during a time of exploration and expanding global connections.





## **Tintypes and Portraits Collection**

This collection offers a glimpse into the lives of African Americans during the post-Civil War era, a period often underrepresented in historical documentation. Tintypes, popular from the mid-19th century, were affordable and accessible, making them a common medium for personal portraits. These images were often produced by itinerant photographers at parks, fairs, and beaches, reflecting the democratization of portraiture during this time. Tintypes first appeared in the mid-1800s. They are photos made by coating a thin black metal plate with a special solution and then taking a picture. Even though the photo is actually a negative, the dark plate makes it look like a positive image. By the 1860s, people stopped using fancy cases and instead put tintypes in plain paper envelopes with a small window to see the picture.

The collection's focus on African American subjects highlights the significance of these portraits as both personal mementos and historical artifacts. Despite the subjects' anonymity, these tintypes serve as a testament to the resilience and presence of African American communities in an era of systemic marginalization.



### Eversley Childs Collection

Photograph of four generations of Eversley Childs' family, pictured left to right: Jane Ketcham Eversley (grandmother), Dorothy Shubrick Childs (daughter), Eversley Childs, & Maria Eversley Childs (mother), c1891.

Eversley Childs was an industrialist, philanthropist, and sportsman with residences in New York City and in Crane Neck, Setauket, New York. He was a leader and financial backer of Bon Ami Cleanser and Technicolor. Locally, he donated land that established West Meadow Beach, the Neighborhood House, and Old Field Park.

Spanning nearly 250 years (1772-early 2000s), this extensive archive encompasses over 230 linear feet of materials, including personal and business correspondence, land deeds, genealogical records, photographs, maps, textiles, and artifacts. The collection illuminates the multifaceted lives of the Childs, Eversley, and Lockwood families of New York and Connecticut, documenting their involvement in industries such as Mica Roofing, Bon Ami, and Technicolor. Notably, it also includes materials from the American Revolutionary War era, offering insights into early American history. Donated by Wendy Lockwood Fidaio, the great-granddaughter of Eversley Childs, this collection serves as a rich resource for researchers exploring local history, genealogy, and early American business and social life.

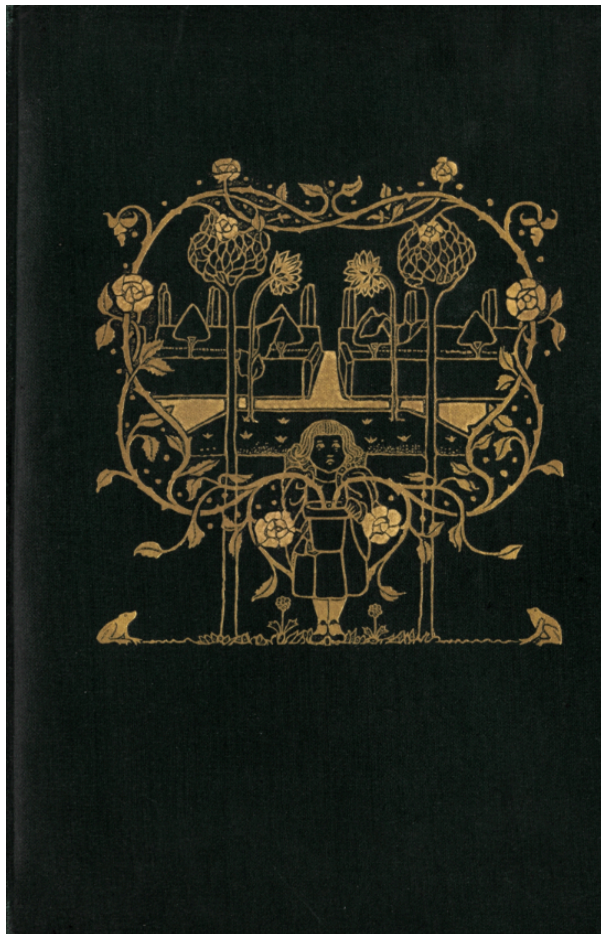


**Cover illustration from *A Child's Garden of Verses* by Robert Louis Stevenson.**

Illustrated by Charles Robinson. New York, C. Scribner's Sons; [etc.] 1897.

This richly detailed Art Nouveau-style cover was designed by illustrator Charles Robinson for the 1897 edition of *A Child's Garden of Verses*. The imagery - floral motifs, decorative borders, and flowing linework - reflects the period's aesthetic and the book's nostalgic tone. Robinson's illustrations helped define the visual identity of children's literature in the late 19th century.

Context: Originally published in 1885, *A Child's Garden of Verses* is a collection of poems by Robert Louis Stevenson, exploring themes of childhood imagination, nature, and memory. The 1897 edition illustrated by Charles Robinson, a leading figure in the Golden Age of Illustration, brought a new visual depth to Stevenson's verse. Robinson's work, often compared to that of Aubrey Beardsley and his brother W. Heath Robinson, used delicate lines and romantic imagery to elevate children's books to works of art. This edition captures a moment when publishers increasingly viewed illustrated books not just as entertainment, but as collectible and artistic objects in their own right.





**[Illuminated manuscript leaf with full page miniature painting]**

Catholic Church, c.1450

This illuminated manuscript leaf, dating from around 1450, is a richly decorated page created within the Catholic Church's tradition of manuscript illumination during the late medieval period, before the advent of printing presses. Likely part of a Book of Hours - a popular devotional prayer book used to guide daily worship - the leaf features a full-page miniature painting depicting the Pentecost scene, where the Holy Spirit descends upon the Apostles and Holy Women. Crafted on vellum (animal skin), it combines sacred Latin text with vibrant, symbolic imagery designed to inspire personal devotion and reflect the religious artistry of the time. This page exemplifies the seamless blending of text and illustration that characterized medieval Christian worship and manuscript culture.





## Billy Jim Layton Collection

[Dance Fantasy, Op. 7 Billy Jim Layton, 1964](#). (listen here)

Commissioned by the New Haven Symphony Orchestra, this orchestral work by Billy Jim Layton titled. “Dance Fantasy” was performed at Yale University’s Woolsey Hall on October 27, 1964. Layton (1924-2004), who was instrumental in founding Stony Brook’s Department of Music, was an innovative American composer whose work spanned the mid-20th century. Educated at the New England Conservatory of Music, Yale University, and Harvard University, Layton studied under notable figures such as Quincy Porter, Otto Gombosi, and Walter Piston. His compositional style, which he termed “new liberalism,” emphasized creating music that was rich, meaningful, and accessible while maintaining a connection to Western cultural traditions. “Dance Fantasy, Op. 7” exemplifies this approach, blending classical forms with a contemporary sensibility. The piece was part of Layton’s broader body of work, which includes compositions for various ensembles and solo performances.

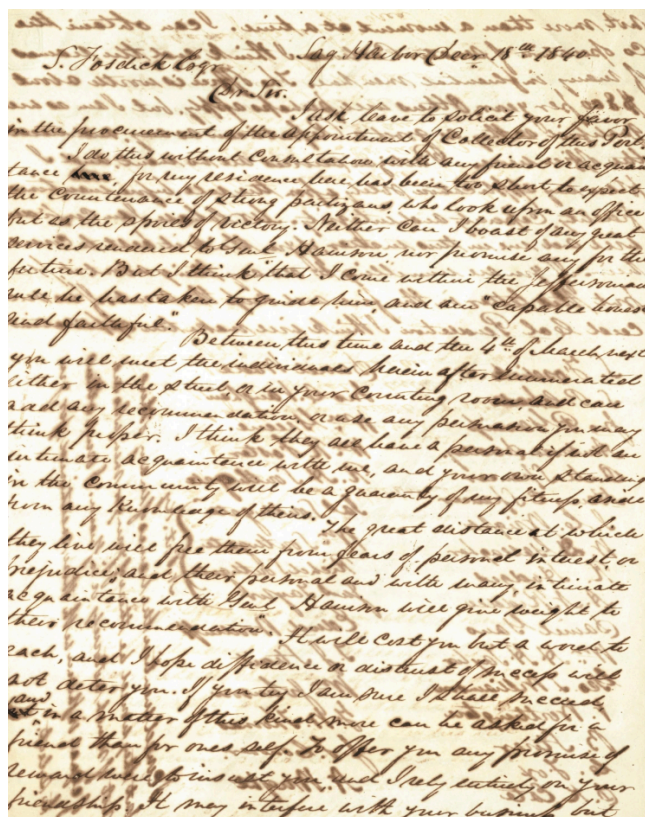


Letter from Samuel L'Hommedieu Gardiner to S. Fosdick, Esq. about the Port of Sag Harbor, New York, December 18, 1840

This letter, written by Samuel L'Hommedieu Gardiner, solicits support from his friend S. Fosdick for his appointment as Collector of Customs for the Port of Sag Harbor. Gardiner emphasizes his qualifications based on integrity, capability, and loyalty. Gardiner was appointed to the position in 1852 and served until 1857.

The Customs for the Port of Sag Harbor was a government office responsible for regulating and overseeing maritime trade and the collection of tariffs and duties on goods entering and leaving Sag Harbor, New York. As an important whaling and shipping port during the 18th and 19th centuries, Sag Harbor played a significant role in regional commerce and international trade. The Customs office ensured that imported goods complied with federal laws, collected import taxes, prevented smuggling, and maintained official records of trade activity. The position of Collector of Customs - the head of the office - was often a politically appointed role, serving as a key link between local economic interests and federal authority.

Gardiner, born in Sag Harbor in 1816, was a prominent figure in the community. After studying law at Yale University and practicing in Cincinnati, he returned to Sag Harbor in 1840. His letter to S. Fosdick reflects the political practices of the era, where personal connections and party loyalty played crucial roles in securing government positions.



S. Fosdick Esq. Sag Harbor Decr 18<sup>th</sup> 1840.  
Dear Sir,  
I have to solicit your favor  
in the procurement of the appointment of Collector of this Port.  
I do this without concealment with any friend or acquaintance  
I have here, for my residence here has been too short to expect  
the countenance of strong parties who look upon an office  
but as the spirit of victory. Neither can I boast of any great  
services rendered to the State. I have not performed any in the  
future. But I think that I come within the description  
into he has taken to guide him, and am capable to do so  
and faithful. Between this time and the 1<sup>st</sup> of March next  
you will find the individuals herein after mentioned that  
either in the street or in your Consulting Room, but case  
and so, recommend them, or use any persuasion you may  
think proper. I think they all have a personal interest in  
intimate acquaintance with me, and your own standing  
in the community will be a guarantee of my fidelity, and  
even my kind regards of them. The great distance at which  
they live will free them from fears of personal interest, or  
prejudice, and their personal and well known intimate  
acquaintance with me. I have will give weight to  
their recommendation. I will cost you but a word to  
each, and I hope difference or distrust of my word will  
not deter you. If you try I am sure I shall succeed  
and in a matter of this kind more can be asked for a  
friend than for one self. To offer you any promise of  
reward would be unjust to you, and I rely entirely on your  
friendship. It may interfere with your business, but

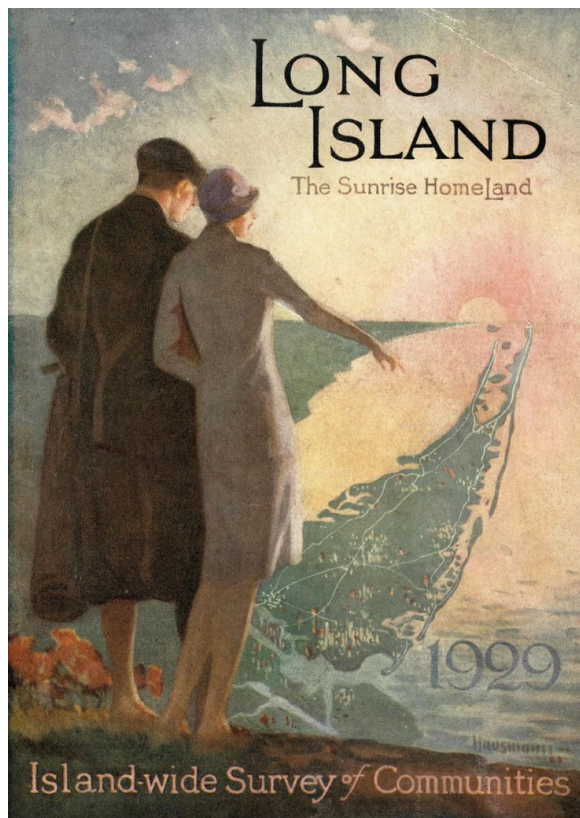
*Long Island The Sunrise Homeland: Island-wide Survey of Communities*

New York: George F. Sweeney (Firm) & Long Island Real Estate Board, 1929.

This comprehensive survey and promotional volume from 1929 offers a detailed overview of Long Island's communities during a period of rapid growth and suburban development.

Produced by the George F. Sweeney firm in partnership with the Long Island Real Estate Board, the publication was designed to attract new residents, investors, and businesses by highlighting the island's real estate opportunities, transportation links, and quality of life. Reflecting the era's optimism and expansion driven by the Long Island Rail Road and improved roadways, the survey provides valuable historical insight into the social, economic, and geographic landscape of Long Island between the World Wars.

This image of the cover art shows two people facing east from the perspective of New York City, and looking at the landform of Long Island as the sun rises in the horizon.





## **“Alice’s Evidence” from Alice’s Adventures in Wonderland by Lewis Carroll**

Illustrated by Salvador Dalí.

New York: Maecenas Press-Random House, 1969.

This surrealist plate, titled “Alice’s Evidence,” is part of a limited edition of Lewis Carroll’s classic work, interpreted through the vivid imagination of Salvador Dalí. Using dreamlike imagery, Dalí reimagines the climactic courtroom scene where Alice confronts the absurdities of Wonderland’s logic. His signature motifs - distorted figures, melting forms, and symbolic landscapes - transform Carroll’s narrative into a psychological and philosophical exploration.

Bibliographic Details:

Publisher: Maecenas Press–Random House, 1969.

Limited to 2,500 copies, each signed by Salvador Dalí.

Printed on Mandeure paper (a high-quality French paper).

The book was issued in a clamshell box with a silk-lined interior and gilt-stamped leather spine.

This plate for “Alice’s Evidence” corresponds to Chapter 12, where Alice grows to full size in the courtroom and challenges the King and Queen of Hearts, symbolizing a rebellion against nonsense authority. The fluid form of Alice in Dalí’s image - often shown running or abstracted - suggests her shifting identity and constant transformation throughout the story.





### Diana Chang Collection

The papers of Diana Chang (1924-2009), Chinese American novelist, poet, educator, and artist, are open for research. Her first novel, *The Frontiers of Love*, was also the first novel to be published by an American born, Chinese American, in the United States (Random House, 1956). Chang stated, "I have said elsewhere that I feel I'm an American writer whose background is mostly Chinese...my novels and short stories seem to be preoccupied with being and identity, and arise out of my abiding passion for exploring character and emotion to create the psychological realities of particular situations." Chang was a recipient of a John Hay Whitney Opportunity Fellowship, which made it possible for her to start writing *The Frontiers of Love*.

For over six years, she edited *The American Pen*, the quarterly of the American Center of P.E.N., the international writers organization. Her awards included a Fulbright Scholarship and *Mademoiselle Magazine* Woman-of-the-Year Award. The collection includes manuscripts and published poems, correspondence, subject files, clippings, and photographs dating from the 1950s to the 2000s.



**The Southern Part of the Province of New York: with Part of the Adjoining Colonies**

Engraved by Thomas Kitchin, Senior, Hydrographer to His Majesty.

London: Printed for R. Baldwin at the Rose, Pater Noster Row, [1778].

Published during the American Revolutionary War, this map by Thomas Kitchin depicts the southern portion of the Province of New York along with parts of neighboring colonies, including New Jersey, Pennsylvania, and New England. Kitchin, a prominent British cartographer and engraver, produced this map for a London audience eager to follow developments in the American colonies.

The map reflects both geographical detail and political importance, with particular emphasis on strategic regions such as the Hudson River Valley and New York Harbor, key areas of military activity during the war. It was issued in the context of growing public interest in the colonies' geography as the conflict unfolded, often appearing in periodicals or collected atlases of the time.

As Hydrographer to the King, Kitchin was known for creating maps that served both practical and propagandistic purposes. This map would have helped British readers visualize distant colonial territories at a time when Britain's imperial control was being forcefully challenged.

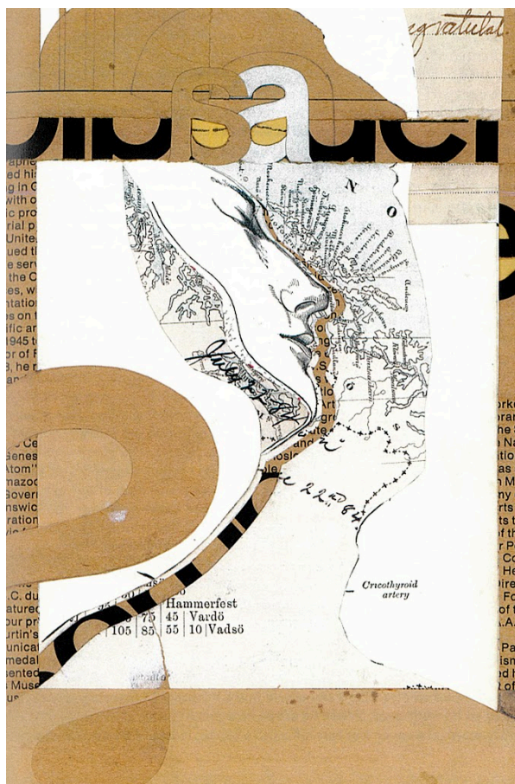


## Perishable Press Limited Collection

This image shows a page from *The Reardon Poems* from a limited-edition book of poetry by Paul Blackburn. Crafted by Walter S. Hamady under his Perishable Press imprint, Walter Samuel Haatoum Hamady (1940-2019) was an influential American book artist, poet, and printer, best known for founding The Perishable Press Limited, one of the most respected private presses in the United States. His work is celebrated for pushing the boundaries of bookmaking as both a literary and visual art form.

*The Reardon Poems* is stored in Box 2 of the Perishable Press collection, and only three signed and collaged copies were produced in 12 signatures (i.e. sections). The broader Perishable Press collection (SC 214) documents Hamady's work between 1964 and 1980, including manuscripts, proofs, typescripts, correspondence, and other publishing ephemera.

This particular page shows a profile illustration of a face on a page from *The Reardon Poems* and Hamady's distinctive handcrafted book art style. The tactile, handcrafted nature of private press printing, where each book is treated as an art object, with careful attention to paper, layout, and bindings. Hamady's influence spans fine press printing, book arts, poetry, and experimental typography.





**Postcard: “Shipman’s Beach from the Bluff. Stony Brook, Long Island, N.Y.”**

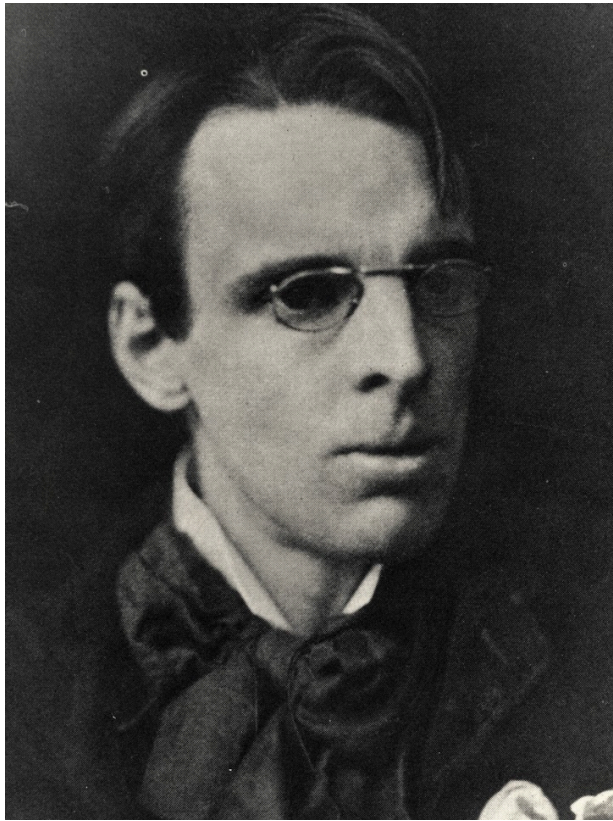
Undated. Published by Zimmerlein’s Pharmacy, Stony Brook, L.I., N.Y.

This postcard captures a scenic view of Shipman’s Beach as seen from the bluff above, likely dating to the early-to-mid 20th century. A popular local destination, Shipman’s Beach (present day West Meadow Beach) is known for its calm waters and natural beauty along the North Shore of Long Island. The postcard was published by Zimmerlein’s Pharmacy, a longstanding local business that served the Stony Brook community and also operated as a distributor of printed souvenirs and postcards. These locally produced postcards not only offered picturesque views for tourists and residents but also served as tangible reminders of the village’s identity as a seaside retreat before the suburban expansion and institutional development that reshaped the area in the latter half of the century.



### **William Butler Yeats Collection**

William Butler Yeats (1865-1939) was a prominent Irish poet and playwright, as well as a leader in the Irish Literary and Theatre Movements. He was awarded the Nobel Prize for Literature in 1923. Spanning the years 1775 to 1973, the collection, originally reproduced on 34 reels of 16mm microfilm, includes manuscripts, correspondence, documents, printed materials, memorabilia, music, drawings, sketches, still pictures and portraits of Yeats, his family and his friends. Of particular interest to scholars are the unpublished works of Yeats, his many drafts and revisions of both published and unpublished works, and the correspondence files. The largest segment (approximately two-thirds) of the total collection consists of correspondence, often including drafts of works and accentuated with sketches. These letters present unusual insights into Yeats' and the correspondents' personal views of history, philosophy and society.



## **Dan's Papers Collection and Digital Archive**

### **Access the Digital Archive**

Special Collections is excited to announce that it has embarked on a project to digitize *Dan's Papers*. Several year's worth of papers are now available through the Internet Archive, a publicly accessible digital library dedicated to preserving cultural artifacts, books, videos, websites, and more.

The digitized newspapers can be accessed and searched online via [\[this link\]](#).

### **About the Dan's Papers Digital Archive**

On April 27, 2023, Stony Brook University announced that it had received, through donation, the 60-year archive of *Dan's Papers*, the East End of Long Island's weekly lifestyle publication. The archive was gifted by the publication's founder, Dan Rattiner. *Dan's Papers* was established by Rattiner in 1960 and is currently one of the only weekly publications covering the entire East End. The collection, spanning from 1960 to 2023, comprises the most complete print run of *Dan's Papers* held by a research library.





## Environmental Defense Fund Archive

In 1967, the Environmental Defense Fund (EDF) was incorporated in Stony Brook, New York by a group of local scientists, academics, concerned citizens, and legal minds. The collection traces the history of the organization primarily from its early founding to the 1990s. One of the organization's early headquarters was located on the second floor of the Stony Brook post office building.

EDF successfully demonstrated the toxicity of DDT in a class action suit against Suffolk County Mosquito Control Commission. Its attorneys argued cases in Wisconsin, Michigan, and Washington, DC seeking a ban on registrations of DDT and aldrin dieldrin. DDT was finally banned in the U.S. in 1972. Throughout the 1970s and 1980s, EDF opened offices in Washington DC, California, Colorado, North Carolina, Texas and Boston. With this expansion came an evolution of tactics for resource conservation and improvement of environmental quality. Today, EDF is a leading global advocacy group dedicated to improving environmental quality through innovative strategies.

# EDF

**TAKES  
ENVIRONMENTAL  
OFFENDERS TO COURT  
and  
GETS RESULTS!**

ENVIRONMENTAL DEFENSE FUND  
162 Old Town Road  
East Setauket, New York 11733

*All membership contributions are tax-deductible.*

#### EDF MEMBERSHIP CATEGORIES

Student member: \$5  
Basic member: \$10  
Associate member: \$25  
Contributing member: \$50  
Supporting member, or organizations: \$100  
Life member: \$1000  
Founding member: \$5000

*All membership contributions are tax-deductible.*

In addition to your membership, please consider deferred-giving opportunities which provide additional tax advantages to you and at the same time allow increased giving to EDF. Remember, your descendants must live in the environment you leave them. We will be pleased to provide information.


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# EDF

**ONE  
ANTI-POLLUTION  
DEVICE  
THAT WORKS!**



## July 1976, issue #158 of The Amazing Spider-Man – “Hammerhead is Out”!

Len Wein, writer; Ross Andru, illustrator; Mike Esposito, embellisher.

New York: Marvel Comics Group, 1976.

Set at Brookhaven National Laboratory, in this issue Spider-Man finds himself in a battle with Doctor Octopus and the Ghost of Hammerhead... “Brookhaven National Laboratory on Long Island’s thriving North Shore: Usually these quiet buildings are merely devoted to extensive research in the field of atomic energy, but today they are an arena, a burgeoning battlefield destined to witness combat of a most unlikely nature!”



### **Robert Cushman Murphy Collection**

Photograph of Robert Cushman Murphy, circa 1925.

The Robert Cushman Murphy Collection offers an in-depth look into the life and work of Robert Cushman Murphy (1887-1973), a pioneering American ornithologist and conservationist. Born in Brooklyn and later a resident of Mount Sinai and Stony Brook, Murphy developed a lifelong passion for natural history, particularly marine birds. His extensive fieldwork spanned the globe, including expeditions to the subantarctic aboard the whaling brig *Daisy*, and research on the Snares Islands near New Zealand. Murphy's advocacy for conservation was instrumental in the establishment of Fire Island National Seashore and the Pine Barrens preservation, and he played a key role in the successful legal challenge to DDT spraying on Long Island.

The collection comprises 12 linear feet of papers, photographs, slides, glass plate negatives, manuscripts, journals, correspondence, and audio recordings. Notably, it contains Murphy's 1966 diary, documenting his reflections on ecology and conservation during a pivotal period in environmental history. The collection is open to researchers without restriction and is a valuable resource for those studying early 20th-century natural history and environmental advocacy.





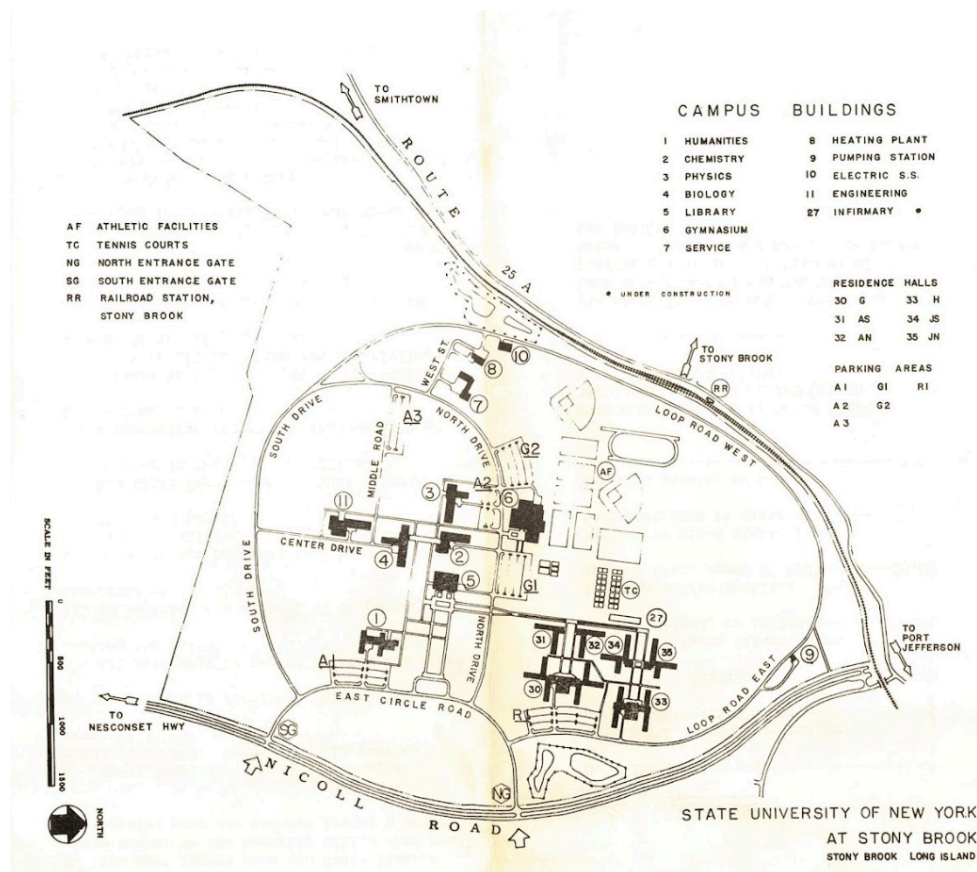
## Turmoil Radio Collection

*Turmoil* was a pioneering radio program dedicated to punk rock and hardcore music, making it the world's longest-running show of its kind. Founded by Steven Kreitzer, Turmoil Radio aired on Stony Brook University's campus station, WUSB (90.1 FM), every Wednesday evening from 1980 until 2004. The program became a vital platform for underground and emerging punk bands, helping to cultivate and sustain the local and broader punk scenes. This poster promotes the show, reflecting its raw, energetic spirit and commitment to alternative music culture.



## Campus Map, Stony Brook University, c1965

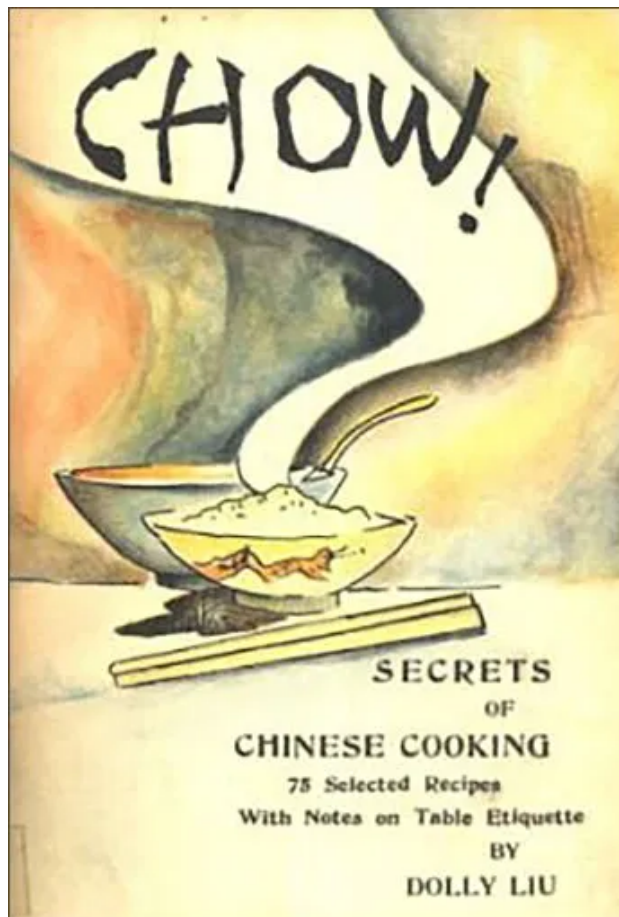
This map depicts the layout of Stony Brook University during the mid-1960s, a formative period in the institution's history. Established in 1957 and relocated to its current location in 1962, the campus was still in its early stages of development when this map was created. Key academic and administrative buildings, as well as residence halls and planned expansions, reflect the university's rapid growth in response to New York State's push to expand public higher education. The map offers a glimpse into the early architectural and planning vision for what would become one of the flagship institutions of the State University of New York (SUNY) system.



## Jacqueline M. Newman Chinese Cookbook Collection

Did you know that Stony Brook University has one of the largest, if not the largest, Chinese cookbook collections in the world? In 2002, Dr. Jacqueline M. Newman gifted her unique research collection to the university, which today includes more than 5,000 Chinese cookbooks, along with books about food culture, medicine, and history, and haute cuisine magazines. This special collection provides a valuable record of the Chinese diaspora that has carried its rich cuisine to every corner of the globe.

Dr. Newman collected Chinese cookbooks for more than 50 years, beginning when she received her first Chinese cookbook as a wedding present. Chinese cooking developed into her area of research and special interest. She wrote her Ph.D. thesis on changing Chinese food habits in New York City and was the founder and publisher of *Flavor and Fortune*, a magazine dedicated to Chinese cuisine. At the library dedication ceremony, Dr. Newman remarked, “This collection is like a child to me...It is hard to part with it, but I know that it will be in excellent hands at Stony Brook.”



Cover of *Chow! Secrets of Chinese Cooking* (1939) by Dolly Liu.



*The Court and City Register, for the year 1761: containing, I. An almanack. II. New and correct lists of both House of Parliament. III. The court register. IV. Lists of the Army and Navy* (London: Printed for John Rivington ... [and 11 others, 1760]).

Held by metal clasps fastened by a metal pin; 14 cm.

*The Court and City Register for the Year 1761* is a compact, historical reference book published in London in 1760. This volume was printed for John Rivington and eleven other publishers, reflecting the collaborative nature of book production in the 18th century. Measuring approximately 14 centimeters in height, the book is bound with metal clasps fastened by a metal pin, a feature common in the period to protect the contents and maintain the book's structural integrity.

The register served as an essential almanac and directory for its time, providing readers with detailed and authoritative information on several key areas: an almanac marking important dates and events, accurate listings of members of both Houses of Parliament, records of the royal court, and updated lists of the Army and Navy personnel. Such registers were invaluable to government officials, merchants, and citizens interested in political, military, and social affairs of 18th-century Britain.

As a physical artifact, the metal clasps and compact size highlight the importance of portability and durability for frequent consultation. The book offers modern researchers a window into the administrative and social structures of Georgian England, as well as the material culture of bookbinding and publishing during this era.



*A Tale of the Wind: A Novel of 19th Century France.*

Kay Nolte Smith.

New York: Villard Books, 1991.

This unique altered book (we do not know who altered the book) transforms Kay Nolte Smith's historical novel *Tale of the Wind* into a sculptural art object. Most of the pages are glued together except for a few preliminary leaves, while a rectangular section is cut from the center of the text block to create a hollow space. Inside, three rose stems with thorns are carefully placed, perhaps symbolizing themes of beauty and pain that resonate with the novel's 19th-century French setting. The piece merges literature and visual art, inviting viewers to consider the interplay between text, form, and meaning.

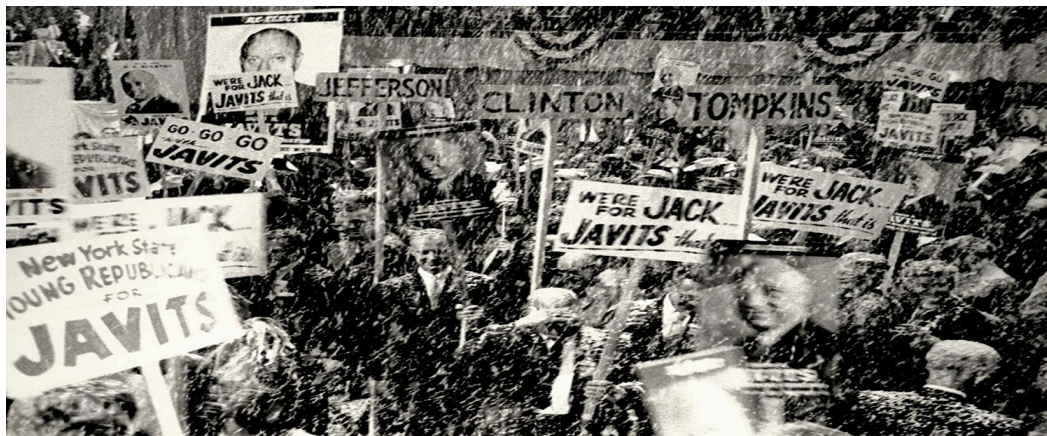


## Senator Jacob K. Javits Collection

Jacob K. Javits (1904-1986) was a pioneering figure in American politics. A prominent senator, he exemplified principled leadership and championed social justice throughout his career. With progressive views and a unique bipartisan approach, Javits earned the respect of both Republicans and Democrats. Known for his moderation, vision, and integrity, he was a statesman admired across party lines. Born and raised in New York City, Javits served as attorney general, congressman, and Republican U.S. senator, advocating for civil rights, healthcare, and social welfare. He played a key role in the passage of the Civil Rights Act of 1964. His legacy continues to shape policy and political thought today.

The archive of Senator Javits contains over 1.8 million items. Visit the collection website to access: digitized books including Senator Javits' autobiography; a new interactive digital exhibition; a searchable collection inventory; and a digital collection featuring archival materials (audio, video, photographs, and more).

“It is my hope and expectation that this collection of my official papers will be a stimulus for enterprising minds and a source of creativity in human and governmental endeavors. The lessons of both experience and moderation may be made to serve effectively for the solution of problems already crystallized or indicated in my time.” - Senator Jacob K. Javits, January 1986





## Herstory Writers Workshop Collection

### ***“Yema” (Second Daughter), 2006.***

Notecard featuring original artwork of Herstory Writers Workshop artist-in-residence Gwynne Duncan.

The Herstory Writers Workshop Collection is a rich archival resource that documents the work of the Herstory Writers Workshop, a program dedicated to supporting and showcasing the creative voices of women writers and artists. The collection includes manuscripts, artwork, correspondence, recordings, and other materials that reflect the diverse experiences, histories, and perspectives of its participants. Through fostering storytelling, visual art, and literary expression, the workshop and its archives highlight themes of identity, memory, empowerment, and social justice.



## Sucolian, a student newspaper at Stony Brook

The *Sucolian* was Stony Brook University's first student newspaper, named as an acronym for "State University College on Long Island." Serving as the primary voice for students in the university's early years, it covered campus news, events, and student opinions. This particular issue, Volume II, No. 1, was published on November 5, 1958, capturing a moment when the university was still in its formative stages. In 1959, the newspaper was renamed *The Statesman*, a title that continues today as the official student publication, reflecting the growth and evolving identity of the university's student community.

# Sucolian

Vol. II No. 1      Official Student Newspaper Of State University College On Long Island      Oyster Bay      November 5, 1958

## New Year... New Students Same Old Grind

Now that the school year is once again in full swing and everyone starts around campus with the familiar "Do you know what he's talking about?" expression, aside from becoming acquainted with new work, everyone is making new friends. There are plenty of new people to meet. The freshmen class numbers 104, more than twice the number of upperclassmen.

This year's freshmen come to from many different schools all over the state and a few even from other states. Though they have greatly diversified backgrounds, their goals are similar: a future in such fields as science, engineering, business, and education.

It is a rather interesting Freshman year at Stony Brook. The school, the Faculty and the students, an orientation program was initiated. For this purpose an orientation committee was set up composed of the Faculty members and eight upperclassmen. Head of the Faculty division was Mr. Lewis. The Sophomores, Elizabeth Joyce, Michael Collins, and Mr. Collins. The Freshman class, Ronald Warner, Eugene Miller, George Mary and chairman Arthur Whelan would help the freshmen acquaint themselves with the College community in the least space of one week. A schedule of events was drawn up which seemed to keep the students interested and busy.

After the residents moved in on Sunday, September 14, there was a buffet supper served in the gym. This was followed by a general meeting of the resident students. That night the first of a series of

social events was held. These informal mixers followed the planned activities of each day.

Monday marked the arrival of the incoming students. The class was greeted by addresses by Dean Olsen and Dean Austin. The activities of Monday afternoon and Tuesday morning were as pleasant as the preceding ones because at these times placement exams were given, but the function of the orientation program was to give the students a taste of college life and work is definitely an integral part. Tuesday afternoon was an orientation seminar and meeting of the freshmen class followed by a picnic in the gym and a movie in the Great Hall. Wednesday presented the new class with more placement tests and another seminar.

Thursday the only freshmen activities were appointments at the Health Office and getting their first glimpse of the sophomore class as the upperclassmen arrived on campus for registration. Friday morning was fresh registration at last and each new student became a part of the college community. That afternoon the first meeting of the entire student body was held. This was followed by a picnic supper and a square dance which was a definite social success.

Finally, the tea on Sunday held by the faculty wives, wound up a very pleasant and memorable start for each freshman's college career.

## Soph Officers

The Sophomore class has once again set a precedent by electing the first class officers in the one year history of the College. Elections were held at the first class meeting, September 18. Al Ram was awarded the office of President; Rose Capone, Vice-president; Marilyn Linsell, Secretary; and Elizabeth Joyce, Treasurer.

Due to the resignation of Mr. Ram new elections were held on October 21. Miss Capone was chosen as the new President and Ed Farnsworth is the new Vice. The other officers retained their titles.

These officers shall serve throughout the academic year 1958-59. Their work thus far has been confined to drawing up the rules governing Freshman elections and working with the Fresh officers to make up a draft of a Constitution for Student government.

The views and outlook of the Sophomore officers seemed up by Miss Capone in these words: "I feel our outlook is a very optimistic one. We hope that all will help to realize it. Many seem to realize the words 'lack of clear orientation' in one form or other but we should all realize that we are united if only in the fact that it is the duty of each and every one of us to take a good hold of our responsibilities towards our education, our school, and ourselves. We must put every effort into making this school year, and the next two years, as successful as possible."

I don't mean to imply that we should be like the child having no sense of judgment, who, when offered a piece of candy, will take a bite which is much too big to chew and will proceed only to regurgitate. We should, not like the child, but as mature individuals and as a unified Sophomore class, work together toward future maturation and development, both as individuals and as an integral part of the whole which comprises this institution. We should all take a small bite of the progress and problems which will confront us and proceed to chew, swallow and digest this little bit as well as we can. We may not feel that we have accomplished much but I'm sure that an accumulation of little bites, well digested, will add up to a successful college career for us all.

We need some starting point and that point is directly ahead of us -- the establishment of an organized student government. From this point let us proceed."

## Dean Meets Upper Class Restates School's Aims

Yesterday afternoon Dean Olsen called the Sophomores together for a meeting in the Great Hall. The purpose of the meeting, explained Dean Olsen, was to illustrate the College's position with respect to the recent misapprehensions of the Sophomore Class. It was brought to his attention that many Sophomores regarded the curriculum as existing merely for the purpose of reducing their class to a minimum.

The aim of the College, explained Mr. Olsen, is to prepare qualified students to become educated, competent, and able in their fields of endeavor. In addition, the College has the obligation to the citizens of the State of New York to provide teachers of science and mathematics who will be leaders in their fields. It is the responsibility of the students to understand and fulfill their part in achieving these aims. The College provides a Faculty which exemplifies these qualities and a program of curriculum which is designed to guide the students towards the attainment of these chosen ends. This Faculty, this program and the students are intimately involved in the success of this institution. The link between the College, the Faculty, and the students is the program designed by the Faculty. In order to improve the effectiveness of the program it must necessarily be adaptable and changeable.

To this end, it is the duty of the Sophomore Class to communicate with the Faculty and Administration, either through class discussion or through the officers, its problems, criticisms and suggestions pertaining to the curriculum.

It is unfortunate that because of the hasty and unadvised opinion of this College, some unqualified students were admitted. The College felt that it is often very difficult to tell from past performance whether a student will be able to apply himself successfully in the rigors of college studies. The State University motto, "Let Each Become All In the Capital Of Being," governed the College's decision to accept a number of students who had not completed all the academic requirements. It is for this reason that cannot vote for Freshman class

## Frosh Hold Elections

The election of freshman class officers took place on Monday, October 26. The ballots were counted in the Great Hall on the following Thursday in the presence of the candidates or their representatives and members of the student body. Thomas Bergh, a graduate of St. Dominic's High School in Oyster Bay was elected president. Ellen Joyce, the third member of that family to participate at SUCOL, was elected Vice-President. Alice Lieberman won, by an wide margin, the secretarial post of the Freshman class. Right Lovers was awarded the office of treasurer. Both the secretary and treasurer are graduates of Mepham High School in Sedmore.

The counting of the ballots ended an eventful two week period which began with the announcement of the candidates. The appearance of campaign posters, letters and personal electioneering marked this period.

The rules governing the elections were drawn up by a committee consisting of Elizabeth Joyce, George May and J. Roger Marghera. This committee, headed by Miss Joyce was appointed by Dean Austin. In the main, the candidates abided by the regulations set forth. However, due to a misunderstanding of the regulations, infractions were perpetrated by some candidates necessitating action by the board.

Interestingly, the one campaign procedure that seemed the most

## Masque Ball

The second Annual Fall Dance was sponsored by the women of Beta Phi and held Saturday Nov. 1 in the Great Hall.

The theme was Halloween, with costumes of pumpkins, ghouls, ghosts and creatures cleverly arranged around the room. One would hardly have recognized the familiar lecture hall.

The dance was a masquerade with costumes being optional. Approximately one third of the fifty eight couples in attendance wore costumes. The varying attire ran from the whimsical to clown with Mervin's and Enjapers in between.

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(Continued on page three)

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(Continued on page four)



**Section from Larry Auerbach, *The State University of New York at Stony Brook...: A Vision from the Clouds*. [Stony Brook, NY]: 1978**

Graphic artist Larry Auerbach, a Stony Brook University alumnus from the class of 1975, created this intricately detailed and stylized map (45"x 34") of Stony Brook's east and west campuses. Known for its humorous commentary and touches, the map includes elements like flying saucers taking off from the Earth and Space Sciences building, adding a playful layer to the representation of the campus. Auerbach, originally a math major who later transitioned into graphic arts, first proposed the idea of a campus-themed coloring book. However, the concept was ultimately adapted into a unique aerial map, which would serve as both a practical guide and a fun introduction to the campus.

The creation of the map took Auerbach nearly one year to complete, as he meticulously worked to capture the essence of the sprawling campus. The goal was to distribute these maps to new students during orientation, allowing them to familiarize themselves with the layout in a fun and interactive way through coloring. This creative project provided a practical tool for incoming students and sparked a sense of engagement and connection with their new environment.





### **Janis Joplin performing in the Gym on November 18, 1968**

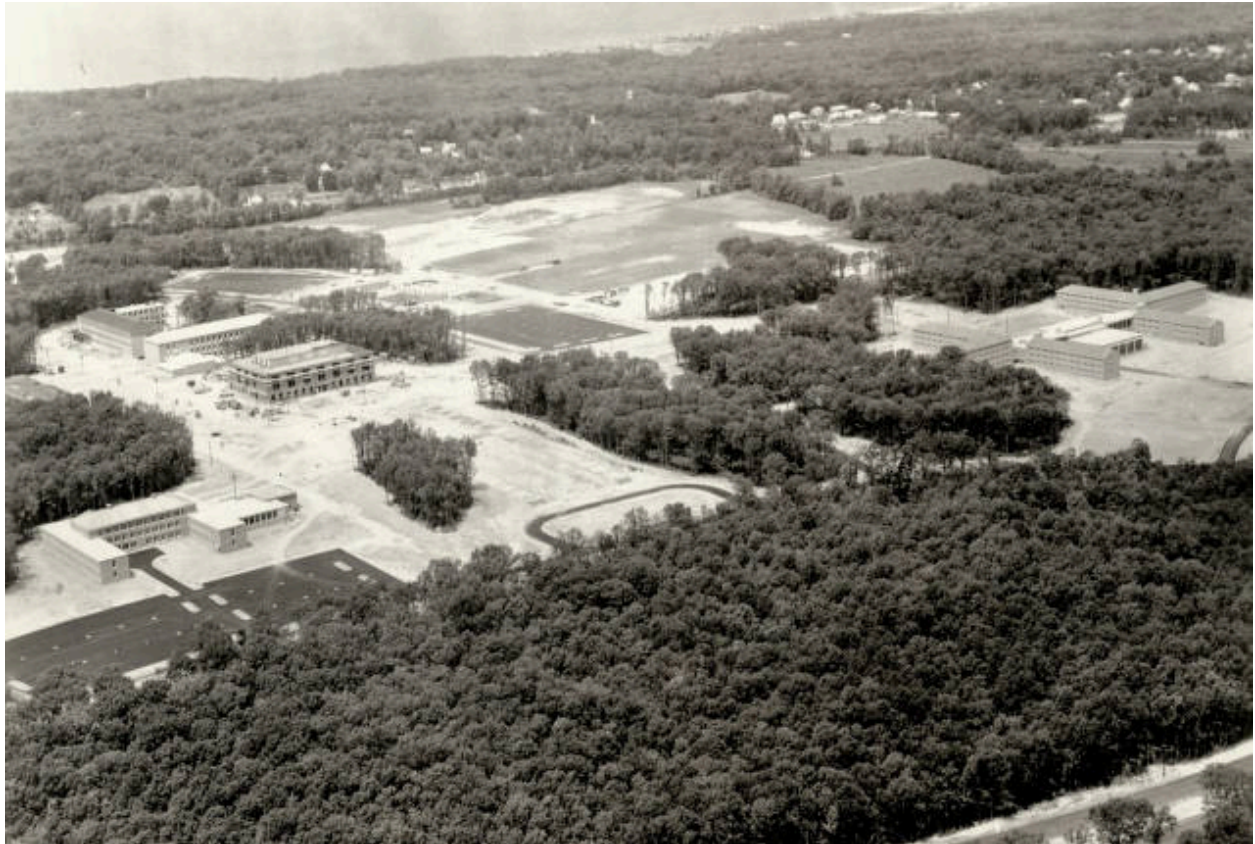
In the 1960s and '70s, Stony Brook University became a major stop on the touring circuit for some of the most influential artists of the era. Thanks to the efforts of the Student Activities Board - a student-run organization with a sharp ear for talent - the campus hosted an impressive lineup of emerging and established acts, including Pink Floyd, the Grateful Dead, Jimi Hendrix, and more.

On November 18, 1968, Janis Joplin took the stage in the campus gymnasium. These concerts not only brought world-class music to Long Island but also helped define the university's unique cultural identity during a time of immense social change.



### **Aerial Photograph, Stony Brook University, circa 1963**

In the early 1960s, Stony Brook University underwent rapid expansion to accommodate its growing student population. This aerial photograph, circa 1963, captures the swift development of the new campus. At center left are the Library and Humanities building, among the first permanent academic structures. The Long Island Sound is visible at the top of the image, while Nicolls Road can be seen at the bottom right.



## **Library, Stony Brook University**

Students walking along the east side of the Library, circa 1965.

This building, the original Library, includes the present-day Central Reading Room and the second floor of the North Reading Room. The original Chemistry building (now expanded - Frey Hall) is pictured in the background. The three-story library offered students and faculty open stacks, 750 study carrels, and a music and projection room. The library also temporarily housed business offices while the Administration Building was under construction. The renovation of the library, which entailed incorporating a larger structure around the perimeter of the existing building, was completed in 1971.





**Main floor of Coe Hall at Planting Fields, Oyster Bay, New York.**

Photograph; circa 1959.

Before Stony Brook University moved to its current campus in Stony Brook, Long Island, it began its academic journey in the stately surroundings of Coe Hall at Planting Fields Arboretum in Oyster Bay. From 1957 to 1962, this former Gold Coast estate served as the university's original home. The main building, Coe Hall, housed essential campus life: a dining hall, coffee shop, library, student lounge, and the "great hall," where students and faculty gathered in a uniquely grand setting. This early period at Planting Fields laid the foundation, both literally and figuratively, for the university's growth into a world-class institution.



## **Pink Floyd poster, Stony Brook University**

During the late 1960s and early '70s, Stony Brook University earned a reputation not just for academic excellence, but as an unexpected epicenter for groundbreaking live music. With a student-run concert committee that brought in major acts before they became legends, the campus hosted artists who would go on to define generations. One of the most iconic performances took place on April 11, 1970, when Pink Floyd - then on the cusp of global fame - performed at Stony Brook's Pritchard Gym. [Access a listing of concerts here.](#)

SBU emerged in the mid-1960s as a leading concert venue on Long Island. From punk to jazz to folk, the university hosted the biggest acts in music including Jimi Hendrix, Janis Joplin, Lou Reed, Pink Floyd – and “Soft White Underbelly” which evolved into Blue Oyster Cult, and whose famed manager was SBU alum Sandy Pearlman.

More examples of the legendary artists that performed on campus include U2, Carlos Santana, Chuck Berry, Dizzy Gillespie, The Doors, The Grateful Dead, Jefferson Airplane, Odetta, Miles Davis, Joni Mitchell, and Frank Zappa. The Allman Brothers Band's concert on September 19, 1971 marked Duane Allman's last public performance before his tragic death the following month.

Since 2008, best selling musical acts and artists including Bruno Mars, Wiz Khalifa, and Long Island's own Taking Back Sunday have performed on campus for Brookfest, continuing SBU's historical tradition as an important concert destination for the most influential artists in the music industry.



## **Photograph of the Class of 1961, State University of New York on Long Island**

West Portico, Coe Hall, Planting Fields Arboretum, Oyster Bay, New York, 1961.

This image depicts the inaugural graduating class of what would later become Stony Brook University. The students are posed in front of Coe Hall, the centerpiece of the institution's temporary campus from 1957 to 1962. The photograph represents a formative moment in the university's early development as part of the expanding State University of New York (SUNY) system.

The Class of 1961 occupies a foundational place in the institutional history of Stony Brook University. Established in 1957 as the State University College on Long Island, the institution was part of New York State's strategic initiative to expand public higher education in the postwar era, particularly to train science and mathematics educators in response to national educational needs during the Cold War.

Operating initially from the former Planting Fields estate in Oyster Bay - an early 20th-century Gold Coast property - the college's facilities were modest and improvised, yet the mission was ambitious. The photograph of the Class of 1961 on the west portico of Coe Hall captures the first cohort of graduates who navigated this transitional phase, studying in a setting that was simultaneously pastoral and provisional.

Their graduation preceded the college's relocation in 1962 to its newly constructed, permanent campus in Stony Brook, Suffolk County. That move marked the beginning of the institution's transformation into a major research university within the SUNY system. As such, the Class of 1961 serves as both a symbolic and literal cornerstone of the university's academic legacy.

