



# CELEBRATING 100 YEARS

A FREE EXHIBITION FROM MAY 14 TO DECEMBER 31, STEPHEN A. SCHWARZMAN BUILDING

D. SAMUEL AND JEANE H. GOTTESMAN EXHIBITION HALL AND THE SUE AND EDGAR WACHENHEIM III GALLERY



New York  
Public  
Library



CREDITS

The New York Public Library's Annual Exhibitions Program is funded through the extraordinary leadership support of Celeste Bartos, Sue and Edgar Wachenheim III, the Mahnaz Ispahani Bartos and Adam Bartos Exhibitions Fund, and Jonathan Altman. Additional support is provided by the Bertha and Isaac Liberman Foundation, Inc., in memory of Ruth and Seymour Klein.

MetLife Foundation is the Lead Corporate Sponsor of the Centennial Exhibition *Celebrating 100 Years* and related programming. Additional support for the Library's Centennial Celebration has been made possible through an endowment established by family and friends of the late Richard B. Salomon, and by Bank of America, The Skeel Fund, The Blackstone Charitable Foundation, Asprey, Wells Fargo, Celeste Bartos, *The Wall Street Journal*, the Metropolitan Transportation Authority, Titan, WABC-TV/Channel 7, Penguin Classics, Engine Yard, and *Gotham Magazine*.

MetLife Foundation

ON THE COVER

TOP:  
Spine by Victor Champs, 1887. Spencer Collection.  
Digital ID 1120350.

Spine by Chambolle-Duru, 1892. Spencer Collection.  
Digital ID 491543.

American political button, ca. 1970s.  
Schomburg Center, Art and Artifacts Division.

BOTTOM:  
Bronze ceremonial key by Victor David Brenner  
(New York: Black, Starr & Frost, 1911).  
NYPL Archives.

Man on a horse slaying a dragon. Picture Collection.  
Digital ID 807730.

Circular design with children and flowers by  
Kate Greenaway, 1910. Picture Collection.  
Digital ID 1698136.

CELEBRATING 100 YEARS

One hundred years ago, The New York Public Library opened its landmark building, now known as the Stephen A. Schwarzman Building, dedicated to preserving its varied collections and making them accessible to the public. Over time, the Library has radically expanded its holdings, but its founding goals are as central today as they were in 1911.

Library curators past and present have been guided by the philosophy that all knowledge is worth preserving. The exhibition's opening gallery contains highlights from the Library's extensive collections. Here you'll find a Gutenberg Bible, a *Tale of Genji* scroll, a handwritten manuscript by Jorge Luis Borges, one of Malcolm X's journals, costume designs for the Ballets Russes—even Virginia Woolf's walking stick. Many of the items on display are of obvious historical value, while others—dance cards, a board game, and a dime novel—may confound. Still others, such as a copy of *Mein Kampf*, may disturb. As Edwin Hatfield Anderson, director of the Library from 1913 to 1934, boldly stated, “If the devil himself wrote a book, we’d want it in the Library.”

The exhibition has been organized into four thematic sections: Observation, Contemplation, Society, and Creativity. These groupings, drawn from disparate times and places, are meant to highlight the collections' scope and their value as symbols of our collective memory. They also document changes in the way information has been recorded and shared over time, from samples from the Library's collection of Sumerian cuneiform tablets (ca. 2300 BCE) to selections from the Library's 740,000-item Digital Gallery.



Sumerian cuneiform tablet, ca. 2300 BCE. Manuscripts and Archives Division.

OBSERVATION

Alternately analytic, interpretative, and emotional, observations of the natural world are grounded not only in what we see, or think we see, but also in what we know. Ptolemy's 15th-century *Geographia*, for example, affirms the power of breaking from tradition. While his contemporaries allowed religious belief to influence their work, Ptolemy was the first cartographer to rely on mathematical formulas. Yet his work, too, was incomplete: The “undiscovered” Americas are absent.



*Icarus* engraving by Cornelisz van Haarlem, artist; and Hendrik Goltzius, engraver, 1588. Print Collection. Digital ID ps\_prn\_604.

CREATIVITY

The Library's collections of materials on the arts encompass the rarified and the popular, the classical as well as the avant-garde. The first edition of Mary Shelley's *Frankenstein* is displayed next to a comic-book version of the story, reflecting the work's cultural impact more than 125 years after Shelley first imagined her doctor and his creation. John Coltrane's handwritten score of the jazz standard “*Lover Man*” exemplifies the Library's pioneering acquisition of material once overlooked by other cultural institutions.



Charles Dickens's letter opener with the paw of his cat, Bob, 1862. Berg Collection.

CONTEMPLATION

Whether focused on a deity, a spiritual force, or the individual soul, the search for something beyond the material realities of daily life has always been one of the hallmarks of humanity. From the *Bhagavata Purana*, celebrating stories of Krishna, to T. S. Eliot's classic modernist poem *The Waste Land*, the items displayed here reflect the ceaseless desire for meaning. In their own quests, individuals as varied as Dante Alighieri, Rabindranath Tagore, Virginia Woolf, and Malcolm X have used travel—the journey, the pilgrimage, the search—as a metaphor or organizing principle.



*Poems on Various Subjects, Religious and Moral* by Phillis Wheatley (London: Archibald Bell, 1773). Schomburg Center; Manuscripts, Archives and Rare Books Division. Digital ID 485600.

SOCIETY

The Library's collections of material documenting political and social history powerfully reflect the belief that it is wiser to acknowledge the existence and impact of diverse agendas than to retreat from the realities of our past. The Declaration of Independence, in Thomas Jefferson's hand, asserts natural rights. Another document, written on the same soil less than a century later, provides a powerful contrast: A slave named James Tate composed a letter to his wife, who had recently been sold, describing his owner's insistence that he remarry.



Final draft of George Washington's Farewell Address, Manuscripts and Archives Division. Digital ID psnypl\_mss\_949.



## 100 YEARS AT THE NEW YORK PUBLIC LIBRARY

The story of The New York Public Library is a story of ever-widening access to an ever-deepening body of knowledge. The Library was founded in 1895, and when its first director, John Shaw Billings, took the helm he had two simple goals: to continually expand the Library's holdings and to make everything accessible to everybody. Billings's vision was nothing if not ambitious, and dramatically demonstrated NYPL's mission to take its place among the great libraries of the world. An important first step for the new Library was the completion, in 1911, of its central facility—the iconic Fifth Avenue structure, today known as the Stephen A. Schwarzman Building. On opening day, the Library's holdings already comprised more than one million books, and Billings's belief that freedom of information is essential to the health of a democracy had become part of the fabric of the Library itself.



Bronze ceremonial key by Victor David Brenner (New York: Black, Starr & Frost, 1911). NYPL Archives.

Over the years, the initial circle of individuals who provided the Library with support, leadership, and curatorial vision has expanded, as has its community of patrons, further reflecting the increasing globalization of the world's most diverse metropolis. And the Library, too, has evolved: Handwritten catalog records and pneumatic tubes have made way for online catalogs and electronic books. The Library's mission, though—to ensure the widest possible access to the greatest number of people—remains the same today as it was a century ago.



The Library's collections can be accessed online through [www.nypl.org](http://www.nypl.org).

The building's marble originated in two quarries on Dorset Mountain in Vermont. More than 65 percent of the stone failed to meet the architects' rigid standards and was rejected.



Architectural drawing of the facade of the Library by Carrère and Hastings, ca. 1910. NYPL Archives. Digital ID 489418.

## ORIGINS

In 1848, New York-based real estate mogul John Jacob Astor died, leaving \$400,000 for the establishment of the country's first free public library. The Astor Library held a non-circulating collection dedicated to research. In 1870, New York merchant James Lenox opened another free reference library and art collection, although it was accessible primarily to scholars and bibliophiles. By the 1880s, there were many libraries in New York, including those that charged a subscription fee and others that, while receiving some municipal support, operated as charitable book-lending institutions. There was still not a central public library.

In his will, former New York governor Samuel J. Tilden stipulated that a trust be established for the purpose of endowing a public library. Following successful legal challenges to his will after his death in 1886, however, a reduced Tilden Trust proved insufficient to the task on its own. Nearly a decade later, on May 23, 1895, the Tilden Trust consolidated with the Astor and Lenox libraries to form The New York Public Library.

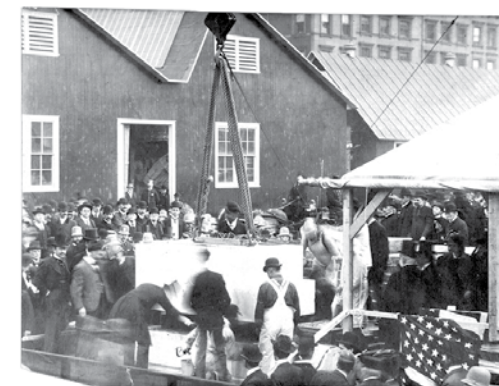
## THE BUILDING SITE

The chief challenge facing the Library's first director, John Shaw Billings, was the need for a central building large enough to accommodate the rapidly growing collections. In 1897, the Board of Trustees accepted the city's offer of a site at Reservoir Square, the soon-to-be abandoned Croton Reservoir on Fifth Avenue between 40th and 42nd streets. In exchange for municipally funded building construction and maintenance, the Library would be open to the public free of charge. The choice of the Library's site was an auspicious one. Centrally located and easily accessible by public transportation, it would soon take its place between the city's two principal transportation hubs, Pennsylvania Station and Grand Central Terminal. Collectively, the Library and these two magnificent terminals, all architectural expressions of a new vision of New York as a world capital of monumental classical buildings, would serve as gateways: two as literal points of entry to the metropolis, and one—the Library—as a gateway to intellectual inquiry of all kinds.

## THE STEPHEN A. SCHWARZMAN BUILDING

Even before securing a site, John Shaw Billings, working with the engineer Bernard R. Green and the architect William Robert Ware, instituted two design competitions for the new building. In November 1897, the architectural firm of Carrère & Hastings, the least well-known of those invited to submit designs, won the Library commission. John Mervin Carrère and Thomas Hastings had met while studying at the École des Beaux-Arts in Paris. Before forming their partnership, both had worked as draftsman in the offices of McKim, Mead & White.

Carrère & Hastings rejected Billings's suggestion that the building be clad in brick, as well as the trustees' choice of limestone, insisting instead on the more imposing white marble. As completed in 1911, the building not only served as an architectural landmark, but also helped the Library take its place on the city's developing cultural stage. Its main entrance set back from Fifth Avenue by a beautifully proportioned terrace, the building, which backed directly onto Bryant Park, created its own urban campus, just at once a part of the city and apart from it. Visitors could appreciate the park's greenery before entering the Library to enjoy a carefully orchestrated journey through rooms and spaces, culminating in the grandly scaled Deborah, Jonathan F. P., Samuel Priest, and Adam Raphael Rose Main Reading Room on the third floor, where readers, as was Billings's intention, could work comfortably, with maximum air and light, far above the noise and commotion of the busy Midtown streets below.



NYPL cornerstone ceremony, November 10, 1902. NYPL Archives. Digital ID 1151302.

Seven and a half tons: The weight of the building's cornerstone, laid November 10, 1902. It contains a relic box with newspapers, photos, official letters, and other ephemera related to the building's creation.

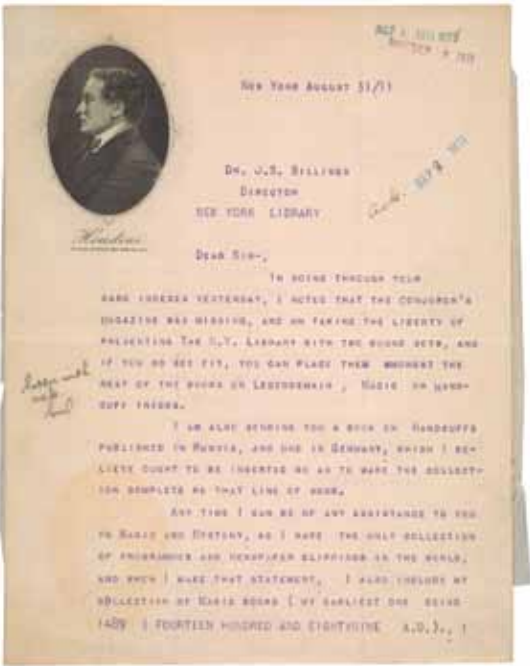
The New York Public Library's landmark building, now known as the Stephen A. Schwarzman Building, was built on the site of the city's Croton Reservoir on Fifth Avenue between 40th and 42nd streets.

OPENING DAYS

The dedication ceremony for the Library's new main building took place on May 23, 1911, and was covered by the national press. President William Howard Taft, Mayor William J. Gaynor, and Governor John A. Dix addressed an invitation-only audience. President Taft proclaimed the Library both an achievement and a paradigm:

"This day crowns a work of National importance. The dedication of this beautiful structure for the spread of knowledge among the people marks not only the consummation of a noteworthy plan for bringing within the grasp of the humblest and poorest citizen the opportunity for acquiring information on every subject of every kind, but it furnishes a model and example for other cities...and points for them the true way."

An estimated 60,000 people entered the building the next day, when the Library opened to the public. The first book was delivered to a Russian-speaking immigrant who sought N. I. Grot's *Nravstvennye idealy nashego vremeni* (Ethical ideals of our time), a book on the moral conceptions of Friedrich Nietzsche and Leo Tolstoy.



Letter from Harry Houdini to John Shaw Billings, Director of the Library, August 31, 1911. Manuscripts and Archives Division. Digital ID 2008735.

ACQUISITIONS

The Library has always built its research collections through both purchase and donation. The identification and receipt of material has consistently reflected what Edwin Hatfield Anderson, the Library's second director, characterized as "intellectual hospitality." A Library-sponsored buying trip to Europe in 1923–24 included Soviet Russia and demonstrated the organization's commitment to acquiring material across a broad political and cultural spectrum when popular sentiment was not necessarily supportive. And gifts from generous donors have enriched the collections immeasurably—from William Augustus Spencer's magnificent library of illustrated books and fine bindings, the bequest of an American expatriate who perished on the *Titantic*, to a bound set of *Conjurers' Monthly*, presented in 1911 by the great Houdini, who had noticed that the Library's magic holdings were a little thin on the ground.



*Daphnis et Chloé* by Longus, in gilded leather binding and velvet-lined presentation case. Paris: H. Launette et Cie., 1890. Spencer Collection.

The first book actually delivered from the main stacks, a speedy seven minutes after the call slip was submitted, was *Nravstvennye idealy nashego vremeni* (Ethical ideals of our time) by N. I. Grot.



STAFF

From the completion of the Fifth Avenue building in 1911, a professional staff of highly credentialed curators, librarians, and administrators has worked tirelessly and creatively to enhance patrons’ access to and understanding of the collections. The Library’s staff has served the needs of individuals ranging from students to well-known scholars, from children to the elderly—indeed they are there for anyone armed with curiosity. Services and information provided go far beyond tracking down a particular book. Addressing the intellectual demands and interests of a profoundly diverse city, the staff has helped to democratize knowledge. Today, these initiatives are furthered by Ask NYPL, which responds to patrons’ questions via phone, text, and online, 24 hours a day, 7 days a week. In addition, exhibitions, lectures, including appearances by leading authors and public figures, children’s “story time,” and seminars on topics as varied as conducting scholarly research, making crafts, and looking for a job during tough economic times reflect how the Library’s staff continually updates and fine-tunes its mission.

POPULAR CULTURE

The Library has entered the popular imagination, with its building, and often its iconic guardian lions, Patience and Fortitude, appearing on countless magazine and book covers, in works of art, advertisements, movies, and television programs. From *The New Yorker* to *Sex and the City*, the Library has become imbedded in the idea of the city itself. Referring to the Schwarzman Building, the eminent architectural historian Henry Hope Reed succinctly stated, “One cannot imagine New York without it—its presence is that of some natural fact.”



*Sex and the City: The Movie*. Courtesy of New Line Cinemas/HBO Productions.

TOURS

Docent-led tours are an excellent way to see highlights of The New York Public Library’s Stephen A. Schwarzman Building. Free docent-guided tours for walk-in visitors are available. One-hour tours of the Stephen A. Schwarzman Building begin at 11 a.m. and 2 p.m. Monday–Saturday and 2 p.m. on Sunday (except in July and August). Tours meet at the reception desk in Astor Hall.

Free public tours of the exhibition are conducted Monday–Saturday at 12:30 and 2:30 p.m. and Sunday (except in July and August) at 3:30 p.m.

Can’t make it to a docent-led tour? Explore the building on your own with a self-guided tour, available in Gottesman Hall and at the Information Desks.

All group tours, including school groups, must be scheduled well in advance. Unauthorized tours are not permitted. To schedule a group tour, call 212.930.0650. Group tour fees are \$7 per person (\$5 for seniors). To schedule a tour for K-12 students, call 212.576.0037; there is no charge for full-time students.

EXHIBITION WEBSITE

[www.nypl.org/100](http://www.nypl.org/100)

ORDER CUSTOM PRINTS

Images of many of the items featured in this exhibition are available as decorative prints (framed and unframed). Where applicable, Digital ID numbers are included in the captions in this brochure. You may find most of these images and over 740,000 more online at [digitalgallery.nypl.org](http://digitalgallery.nypl.org). To celebrate the Centennial, the Library is offering 20 percent off your next print purchase. Use code Yes100 at checkout.

HOURS AND INFORMATION

The exhibition is open Monday, Thursday–Saturday, 10 a.m.–6 p.m.; Tuesday–Wednesday, 10 a.m.–7:30 p.m., and Sunday (except in July and August), 1–5 p.m. Closed May 23, May 28–30 (Memorial Day weekend), July 2–4 (Independence Day weekend), September 3–5 (Labor Day weekend), October 10 (Columbus Day), November 7, November 11 (Veterans Day), November 24 (Thanksgiving), December 4, and December 24–26 (Christmas weekend). For more information on hours, current and upcoming exhibitions, programs, and services at The New York Public Library, call 917.ASK. NYPL (917.275.6975) or visit the Library’s website at [www.nypl.org](http://www.nypl.org).

The QR codes in the exhibition are related to Find the Future: The Game; visit [www.nypl.org/game](http://www.nypl.org/game) for more details.



Writers for the television series *Mad Men* use the Library’s Ask NYPL service to research period details.

SUGGESTED READING

ADULT NONFICTION

Chapman, Carleton B. *Order Out of Chaos: John Shaw Billings and America's Coming of Age*. Boston: Boston Medical Library in the Francis A. Countway Library of Medicine; Canton, Mass.: Sole distributor, Science History Publications/USA, 1994.

\*Dain, Phyllis. *The New York Public Library: A Universe of Knowledge*. London: The New York Public Library in association with Scala Publishers, 2000.

Hudson, Alice. *Maps Between the Lions: A Brief Look at The New York Public Library Map Division*. New York: The New York Public Library, 2004.

\*Larkin, Susan G. *Top Cats: The Life and Times of the New York Public Library Lions*. San Francisco: Pomegranate, 2006.

Lydenberg, Harry Miller. *History of The New York Public Library: Astor, Lenox and Tilden Foundations*. New York: The New York Public Library, 1923.

Marcus, Leonard S. *Minders of Make-Believe: Idealists, Entrepreneurs, and the Shaping of American Children's Literature*. Boston: Houghton Mifflin Harcourt, 2008.

\*Ossman, Laurie and Heather Ewing. *Carrère & Hastings: The Masterworks*. Photography by Steven Brooke. New York: Rizzoli, October 2011.

\*Reed, Henry Hope and Francis Morrone. *The New York Public Library: The Architecture and Decoration of the Stephen A. Schwarzman Building*, Anniversary Edition. New York: W. W. Norton & Company, 2011.

\*Steffensen, Ingrid. *The New York Public Library: A Beaux-Arts Landmark*. London: Scala Publishers, 2011.

ADULT FICTION

Fairstein, Linda. *Lethal Legacy: A Novel*. New York: Doubleday Books, 2009.

Ozick, Cynthia. *Heir to the Glimmering World*. Boston: Houghton Mifflin, 2004.

SCHOOL AGE

\*Benedictus, David. *Return to the Hundred Acre Wood*. Decorations by Mark Burgess. New York: Dutton Children's Books, 2009.

DiTerlizzi, Tony. *The Search for WondLa*. New York: Simon & Schuster Children's Publishing, 2010.

Marsh, Katherine. *The Night Tourist*. New York: Hyperion Books for Children, 2008.

\*Milne, A. A. *Winnie-the-Pooh*. Decorations by Ernest H. Shepard. New York: Dutton Children's Books, 2009.

\*Milne, A. A. *The Complete Tales and Poems of Winnie-The-Pooh*, 75th Anniversary Edition. Decorations by Ernest H. Shepard. New York: Dutton Children's Books, 2001.

YOUNGER CHILDREN

Daugherty, James Henry. *Andy and the Lion*. New York: Viking Penguin, 1938.

DeSaix, Frank. *Hilary & the Lions*. Illustrated by Debbi Durland DeSaix. New York: Farrar, Straus and Giroux, 1990.

\*Rubbino, Salvatore. *A Walk in New York*. Somerville, Mass.: Candlewick Press, 2009.

Titles marked with an asterisk (\*) are available for purchase in The Library Shop.



Commemorative tile depicting one of the lions in front of the Schwarzman Building, by New York artist Frank Giorgini. Available in The Library Shop.

CENTENNIAL MERCHANDISE AT THE LIBRARY SHOP

The Library Shop celebrates the Centennial of The New York Public Library's Stephen A. Schwarzman Building with an exciting array of new gifts and Library souvenirs. From jewelry replicas of the original 1911 key to the Library to designer tote bags to handmade tiles from the kiln of a noted New York craftsman, everything The Shop sells reflects pride in the Library and helps to support its very important mission.

Open Monday–Saturday, 11 a.m.–6 p.m.; Sunday (except in July and August), 1–5 p.m. The Shop accepts mail, phone, and Internet orders. For details, call 212.930.0641 or visit [www.thelibraryshop.org](http://www.thelibraryshop.org). Library Friends receive a 10 percent discount in The Shop and online.

*Lethal Legacy*: The superintendent's apartment plays a part in solving crimes depicted in Linda Fairstein's 2009 novel, which takes place in and around the Library.



The original Winnie-the-Pooh and his friends have lived at the Library since 1987.

RELATED EXHIBITIONS

**RECENT ACQUISITIONS:  
PRINTS AND PHOTOGRAPHS**  
APRIL 22–JUNE 30, 2011  
STOKES AND PRINT GALLERIES  
The holdings of the New York Public Library's Wallach Division of Art, Prints and Photographs include a broad spectrum of prints and photographs that date from the origins of each medium to the present day. Far from static, these collections are continually growing through a combination



Vera Lutter, "Corte Barozzi, Venice: March 10, 2006." The Miriam and Ira D. Wallach Division of Art, Prints and Photographs. © Vera Lutter; reproduced courtesy of Carolina Nitsch, New York.

of purchases and gifts. The prints featured in the exhibition showcase examples that were made and acquired in the past decade. Among the more than 50 artists whose work will be shown are Huma Bhabha, Stefan Kürten, Beatriz Milhazes, Lothar Osterburg, and Darren Almond. Representing a wide array of techniques, nationalities, subjects, and styles, these artists exemplify the range and diversity of the Library's Print Collection. In contrast, the photographs on display focus on a more specific type of work: the photographic sequence or series. Although serial photography is arguably as old as the medium itself, the artists in the exhibition deploy the series in a manner (often as a means of self-projection or self-exploration) that is clearly aligned with contemporary artistic practice. Acquired for the Photography Collection over the past five years, the six series on view represent work by Dieter Appelt, Tom Burr, Maria Martinez-Cañas, Natasha and Valera Cherkashin, Michel Szulc Krzyzanowski, and Vera Lutter.

This exhibition has been made possible by the continuing generosity of Miriam and Ira D. Wallach.



Illustration by Paul O. Zelinsky from *Dust Devil* by Anne Isaacs. New York: Schwartz & Wade Books, 2010.

**CHILDREN'S BOOK ILLUSTRATORS  
AND AUTHORS COME ALIVE**  
CHILDREN'S CENTER AT  
42ND STREET  
JUNE 9–DECEMBER 31, 2011

See how the magic of art and language combine to create engaging children's literature in this exhibition of nearly 20 original children's-book illustrations. Highlights include work by Pat Cummings and Caldecott Medal winner Paul O. Zelinsky, as well as artist Alix Delinois's vivid illustrations from *Eight Days: A Story of Haiti*. Numerous Library copies of the books in which the illustrations appear will also be on hand, so visitors can borrow and share them with their children.

**A CENTURY OF ART**  
OCTOBER 11, 2011–  
JANUARY 15, 2012  
STOKES AND PRINT GALLERIES

The Wallach Division of Art, Prints and Photographs continues the celebration of the Library's Centennial with *A Century of Art*. The exhibition will feature 100 works created since the Library opened its doors in 1911. The show offers a glimpse into the Library's vast holdings and will showcase the talents of both prominent and some lesser-known artists of the 20th and early 21st centuries, including Diane Arbus, Tina Barney, Elliott Erwitt, Emil Nolde, Marcel Duchamp, Jasper Johns, Thomas Struth, Hugo Wilson, and Bing Wright.

This exhibition has been made possible by the continuing generosity of Miriam and Ira D. Wallach.

Reflecting the collecting practices of earlier generations, the Library holds locks of hair from the heads of Charlotte Brontë, Walt Whitman, Mary and Percy Bysshe Shelley, and Wild Bill Hickok, among many other notables.

ACKNOWLEDGMENTS

Administrators, curators, and librarians, as well as members of their support staffs, in every collection and division of The New York Public Library's four research centers provided invaluable guidance and help; their knowledge of the Library's collections is, simply put, encyclopedic, and I thank them all for generously sharing their expertise and time. Space limitations preclude acknowledging each individual, but their assistance is no less valued.

Among those who contributed mightily to the effort were: Robert Armitage, Allan Bailey, John Balow, Jason Baumann, Kenneth Benson, Elizabeth Bird, Stewart Bodner, George Boziwick, Ruth Carr, Charles Carter, David Christie, Susan Chute, Kristen Clemente, Barbara Cohen-Stratynier, Stephen Corrsin, Elizabeth Denlinger, Howard Dodson, Catherine Dunn, Rebecca Federman, Anne Garner, Andrew Gaylard, Caryn Gedell, Isaac Gewirtz, Karen Gisonny, Margaret Glover, Elizabeth Green, Ryan Michael Haley, Jonathan Hiam, Denise Hibay, Patrick Hoffman, Iris Holt, Michael Inman, Tanisha Jones, Clayton Kirking, Matthew Knutzen, Robert Kosovsky, Diana Lachatanere, Thomas Lannon, Tammi Lawson, Alvaro Lazo, Maira Liriano, Caro Llewellyn, David Lowe, Alexis Marion, Anne McPeak, James Murdock, Karen Nickeson, Wendy Norris, Sumie Ota, Grace Owen, Charles Perrier, John Edward Peters, Jessica Pigza, Stephen Pinson, Sarah Reidell, Roberta Saltzman, Jan Schmidt, Amy Schwegel, Heidi Singer, Victoria Steele, Deborah Straussman, William Stingone, Abby Tannenbaum, Diane Tenerelli-June, Nicholas Teti, Natalie Tschechaniuk, Madeleine Viljoen,

Mary Yearwood, Hee-Gwone Yoo, Jennifer Zaslow, and Thomas Zimmerman.

Special thanks to Alexis Taines Coe, Research Curator, who provided invaluable assistance with the research component as well as every phase of the project's realization. I am very grateful to Kailen Rogers, Curatorial Associate, whose experience enhanced the prodigious contributions she made. I thank Edward Kasinec, emeritus NYPL curator, who generously shared his unsurpassed knowledge of the Library's collections and institutional history. I am particularly indebted to Susan Rabbiner, Assistant Director for Exhibitions, who managed the project with humor and grace. Special thanks to Elaine Charnov, Director, Education, Programming and Exhibitions, who so ably kept the project focused and on track. Ann Thornton, Acting Andrew W. Mellon Director, skillfully coordinated the project's varied initiatives. Thanks to Andrew Pastore, installation coordinator, and Myriam de Arteni, exhibitions conservator, for meeting the myriad challenges of preparation and installation. I thank designers Michael Gericke and Don Bilodeau and their entire team at Pentagram, including Matt McNerney, Jed Skillins, and Gillian DeSousa, for so effectively applying their lucid vision and creative problem-solving to the project. David and Sandy Spaeth, and the Spaeth Design team, transformed concept into reality. Finally, I thank the Library's President, Paul LeClerc, whose unflagging leadership created an environment in which the efforts of so many could flourish.

—Thomas Mellins, Exhibition Curator

FIND THE  
FUTURE  
THE NEW YORK  
PUBLIC LIBRARY  
100 YEARS

