

Haiti as the Land of Adventure and Leisure

MAP OF THE ISLAND OF SANTA DOMINGO

Reproduced in:

Samuel Hazard

SANTO DOMINGO: PAST & PRESENT WITH A GLIMPSE AT HAYTI

New York: Harper & Brother's Publishers, 1873

Gould Library Collection

PLATE 4

Miguel Covarrubias

PAGEANT OF THE PACIFIC

San Francisco: Pacific House, 1940

Gould Library Collection

This map of Santo Domingo was created for Samuel Hazard's travel book on Hispaniola published in 1873. In contrast to previous maps that emphasized the island as a source of goods for the colonial system, Hazard presents the island as a land forgotten by civilization; in fact, much of the island is labeled as "debatable ground," unclaimed and left behind by both Santo Domingo and Haiti. Despite the political stability, urbanization, and intellectual production underway in Haiti at the end of the 19th century, Hazard implies to his Western audience that Haiti is still an unclaimed and wild country ready for incursions by white adventurers.

Similarly, the colorful map produced for an early twentieth-century trade exhibition in San Francisco shows Haiti as a place devoid of industrial production. It is clearly not a place for urban development or intellectual engagement, but instead a tropical land full of exotic produce and rum. These maps, along with the illustration that accompanies the author's note to Hazard's book show Haiti as a tropical paradise created for westerners' leisurely lounging.

**Haiti Exhibit
Spring 2010
Instructor: Victoria Morse**

Thirteenth Census of the United States: 1910 Abstract
Prepared under the supervision of E. Dana Durand, Director
Department of Commerce and Labor
Bureau of the Census
Washington, D.C. U.S. Government Printing Office, 1913
Gould Library Government Documents

In all relevant censuses the usage of the term "dwelling" referred to any building in which one or more persons reside. The term "family" referred to a group of persons, despite blood relation, who shared a common dwelling. Table 1 displays the fact that from the 1850 until the Thirteenth Decennial Census in 1910 the following characteristics of the population were subject to enumeration: the number of dwellings, the average number of families within these dwellings, the average number of persons within a dwelling, and the average number of persons in a family. From this data, it is evident that the majority of dwellings held only one family prior to 1900, based upon the fact that the average number of persons in a dwelling was approximately equal to the average number of persons in a family. However, in 1900 and 1910, the average number of persons in a dwelling was greater than the average number of persons in a family. It can be concluded that more persons outside of the family were residing with single families. Note, though, that the average number of persons in a dwelling in 1860 and 1870 were omitted due to the fact that unoccupied dwellings were accounted for during these years. Accounting for these types of dwellings made this data incomparable to the other years displayed because only occupied dwellings were accounted for.

Brittney Mikell '13

Census Exhibit
Spring 2010
SOAN 111: Introduction to Sociology
Instructor: Annette Nierobisz

Bleak House for the 21st Century
Chelsea Ronsse '10



This booklet combines text from the first chapter of Charles Dickens's *Bleak House* with modern-style comic illustrations. *Bleak House* was originally published in 4-chapter installments month by month, so I used pen and watercolors in hopes of producing an effect similar to the cartoons seen in modern literary periodicals like *The New Yorker* and *Atlantic Monthly*. These comics combine with the voice of Dickens's narrator to tinge the piece with humor, in spite of the novel's dingy-sounding name. Dickens's narrator both guides and engages the reader; likewise, I have foregrounded the gavel in the second picture as a means of inviting the reader's participation in the novel's themes of investigation and deliberation. All three images incorporate text in order to emphasize certain aspects of the narration. For example, the grand title for the third image pairs particularly strangely with the sludge framing the picture.

Victorian Novel Exhibit
Spring 2010
English 327: Victorian Novel
Instructor: Sudan Jaret McKinstry

Bobby Sands Memorial Murals
Ben Mirin '10

Murals are probably the most prominent documentations of Troubles history throughout Northern Ireland. While some change every year in response to events both in the North and around the world, others preserve a variety of

Bobby Sands led the republican hunger strikes at Long Kesh. From inside his Parliament (MP), and became a martyr for the republican cause upon his death. Painted by Danny Devanny during Sands' incarceration, this image of Sands on almost every year.

Sinn Féin 'Ourself' represented the political wing of the Irish Republican Army (IRA), the largest militant nationalist organization in Northern Ireland, before and during the Troubles. Party members still hold seats in the Northern Irish Parliament.

Comps Project
Spring 2010
Ben Mirin '10

Carl Sandburg's Chicago Poems
%HGXNMHQVHQURUSURWVWKHSURWVWHNMVNEULQVNH
HP SOP HQMU SKRMWUSKHP WPMUKKSHMFKHSWU
KLMMUHUHQMM WMLQZ LWVH
EALMSKEMKHGICUHOHHEHHEH H VHXEMVWHL QWVK Q UNK DYH
%HGXNMHQVHQURUSURWVWKHSURWVWHNMVNEULQVNH
HP SOP HQMU SKRMWUSKHP WPMUKKSHMFKHSWU
KLMMUHUHQMM WMLQZ LWVH

/ KLV KHEVHQJQHXGMNMP SOU RRUJLQUDWVQGMHJDMYHM
GUMWURXUQVHSKEMKLU RIGUQXWVChicago Poems
LWHSYUWHWHPHGUVSSUHGWHHP WPMUKKSHMFKHSWU
SKRMWUSKHPHUKRKHUQWSDMMZLVKQKVMHQMWHHP
SUGTHMRLVMPKHWUQAAPXGGLVMQGMHHEHM
VHP HMP HMP SUGHG HUSVMVHHPHUGZKLPYHZ LW
RKHHP WPMUKKSHMFKHSWU WPMUKKSHMFKHSWU
YHZ HZLVKRIUQKHOVMHMHSHHPVMQXVHGEXHMRQW

/ KHSUQWUHP WPMUKKSHMFKHSWU WPMUKKSHMFKHSWU
SKRMWUSKHPUNUHPZLVKXWGLVMHPHUMQWCHJDMYHM
VHQMUMUQXGMQXEMKHPDMUWKUQVAMHESHGVAAP
HP HU KHMCHJDMYHMHPZLVKRYHUNUQWHP WPMUKKSHMFKHSWU
DYH RYHHSUWMLPROMVFKHAGVKHSUQWUQVHVMH
LVMUHXPHESHUQVWPMUKKSHMFKHSWU
Chicago PoemsZLWHEHXUQ
LVMUHXPHESHUQVWPMUKKSHMFKHSWU

/ KHPDMUWUQKQKHHEHHSKGMVHSHMFKHSWU
SULMELVRYHZ LWUQGHUGWVHP DMUQUP LWVH
SURXHG

Comps Project
Spring 2010
Davey Bendickson '10
Introductory Label

Myla Fay
Salton Sea Timeline
Silkscreened on Rives BFK
January 2011
Courtesy of the Artist

The Salton Sea Timeline is a broad, pictorial introduction to the Salton Sea. For this book, I illustrated what I consider to be the ten most important moments in the history of the Salton Sea. I chose events that are both visually and conceptually interesting and that connect to larger, epochal trends at the Salton Sea and across the United States. The timeline key explains these moments in greater detail.

Comps Project
Spring 2011
Myla Fay '11

