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Capturing History as It Happens

**WUSTL LIBRARIES
LAUNCH DOCUMENTING
FERGUSON PROJECT**

 **Washington
University in St. Louis**
UNIVERSITY LIBRARIES

LETTER FROM THE UNIVERSITY LIBRARIAN



AS EVER, CHANGE IS IN THE AIR at Olin Library. From new acquisitions and staff members to improved study spaces, the transitions never seem to stop. The past several months have been exciting ones, as you'll discover when you flip through these pages. Always a hub of activity—a gathering place for readings and events, a favorite study spot for students—the library has a reputation for serving as a center of community involvement and outreach. Even as we strive to provide services and space, we're reaching out to campus and neighboring partners to share our resources. Further collaboration and growth are key goals for the future.

Partnership takes center stage in the Libraries' Documenting Ferguson project, the subject of this issue's cover story. Utilizing the expertise of our librarians and drawing upon our digital resources, the project has allowed us to capture an important period in the state's—and the nation's—history. Digital initiatives of this kind will only grow in importance in the years to come. As Documenting Ferguson and other undertakings around the Libraries prove, we have the know-how to take such projects from vision to reality.

Growth is evident in our Modern Literature Collection (MLC), spotlighted on page 10. Always a point of pride, this special archive gives us new cause for celebration as it turns 50. With a major acquisition—the papers of acclaimed poet and Wash U faculty member Mary Jo Bang—and the use of new technology, the collection is primed for continued development. And speaking of development, when it comes to our ecollections—digital books and journals—expansion is pretty much a constant. You'll find facts and figures about our electronic holdings in this issue.

The secret to a successful library lies in its staff, and we have a terrific team. This year, we welcomed two new associate university librarians to the fold: Meredith Evans and Joyce McCray Pearson. Evans, previously at the University of North Carolina at Charlotte, takes the helm of Special Collections. Pearson, who comes to us from the University of Kansas, will serve as director of the Law Library and as a senior lecturer in the Wash U School of Law. You can learn more about them on page 18.

Our excitement over the arrival of new staff is matched by our regret at the departure of longtime friend and colleague Associate University Librarian Gail Oltmanns. During her 13-year tenure, Oltmanns' work on behalf of the library has been untiring, and she leaves it a better place for her contributions.

The next time you're in Olin, stop, look around, and stay a while. You'll find much that is new—exhibits, study spaces, and projects in progress—as well as the resources that make the Washington University Libraries a top research library.

Happy reading.

JEFFREY TRZECIAK

University Librarian

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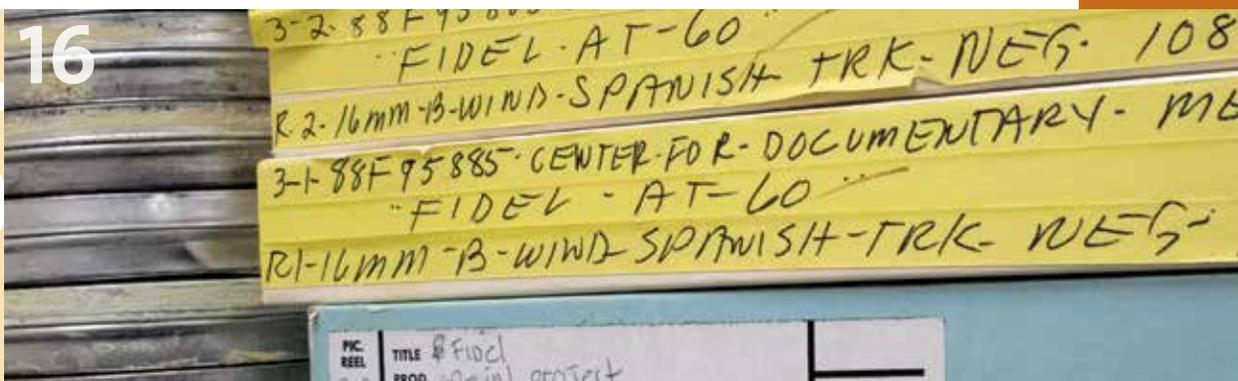


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A Look Back:

EVENTS & EXHIBITION NOTES



» Pictured left to right on this page are authors William Gass and Curtis Sittenfeld.
Washington University Libraries



WILLIAM GASS “PASSAGES OF TIME” READING VIEWABLE ONLINE

In September 2014, author William H. Gass presented “Passages of Time,” a reading that marked the occasion of his 90th birthday. A revered and prolific American novelist, short story writer, essayist, and literary critic who began publishing in the 1960s, Gass taught philosophy at Washington University for 30 years. He also founded and directed the university’s International Writers Center. Gass was recently awarded the William Dean Howells Medal by the American Academy of Arts and Letters for his 2013 novel *Middle C*. His new book, *Eyes: Novellas and Stories*, will be released in October.

The introductory remarks for “Passages of Time” were delivered by Vice Provost Gerhild Williams, who highlighted three qualities that she admires in Gass’s work: linguistic brilliance, courage, and acerbic humor. “Bill Gass will never stop challenging our ways of employing words and our intentions in doing so,” Williams said.

Gass read excerpts from his works of fiction *Omensetter’s Luck* (1966), *In the Heart of the Heart of the Country* (1968), *Cartesian Sonata* (1998), and *Middle C*. He concluded the reading with his translation of Rainer Maria Rilke’s sonnet “The Death of the Poet.”

The event was hosted by the WU Libraries, home of Gass’s manuscripts and correspondence, which are held in the Manuscripts unit of Special Collections.

To view the “Passages of Time” video, go to YouTube.com and search for “William H. Gass.” The video will appear in a list of Gass readings and interviews. Included among these is “How to Behave Around Books,” a talk Gass delivered at WU in 2013. For more information about the author, visit libraries.wustl.edu and type “William Gass” in the search box.

NOVELIST CURTIS SITTENFELD FOCUSES ON ST. LOUIS

In 2007, best-selling novelist Curtis Sittenfeld became an official St. Louisan. Relocating from Philadelphia with her husband, she put down roots in the Gateway City and gave it a starring role in *Sisterland*, her 2013 novel about identical twin sisters who possess psychic powers.

Sittenfeld, who is originally from Cincinnati, Ohio, gave a presentation in WU’s Simon Hall in November 2014. She read from and talked about her work in an entertaining presentation entitled “St. Louis, Novels, and St. Louis Novels.” The Washington University Libraries sponsored the talk as their annual Neureuther Library Lecture, with funding from an endowment established by the late Carl Neureuther, a WU alumnus who encouraged lifelong reading for enjoyment. The lecture was the final event of Washington University’s fall Assembly Series.

Sittenfeld’s earlier novels include *Prep* (2005), *The Man of My Dreams* (2006), and *American Wife* (2008), a book loosely based on the life of First Lady Laura Bush. Her novels have achieved commercial and critical success and have been included in the best-of lists of many top American publications. Sittenfeld has also written for *The New York Times*, *The Atlantic*, *Slate*, *Glamour*, and for the public radio show *This American Life*.

A former high school English teacher, Sittenfeld is a graduate of Stanford University and the Iowa Writers’ Workshop. Her current project is a contemporary American re-imagining of *Pride and Prejudice* as part of The Austen Project, which was conceived by the British division of HarperCollins.

Portions of this story were contributed by Barbara Rea, director, Assembly Series & Special Projects.



« Pictured left to right on this page are Derek Hoeflerlin, Assistant Professor of Architecture, speaking at the GIS Lightning Talks event; students at the fall 2014 Write-In. *Washington University Libraries*

LIGHTNING TALKS HIGHLIGHT USE OF GIS BY WU RESEARCHERS

On November 19, 2014, in recognition of Geographic Information Systems (GIS) day, the University Libraries' Data & GIS Services unit held a free "Lightning Talks" event in Umrath Lounge featuring 16 talks lasting just seven minutes each, presented by faculty, post-docs, and graduate students.

Nearly 100 faculty and students gathered for the talks, which highlighted exciting and innovative uses of geographic information systems to describe, analyze, and make predictions in research. Aaron Addison, director of Data & GIS Services, served as master of ceremonies. The presentations took place over the course of three hours, allowing attendees to stay for the whole event or drop in for particular speakers.

The program included speakers from Archaeology, Biology, History, Education, Energy, International Area Studies, Medicine, and Social Work. While each speaker focused on problems and processes unique to his or her respective area of research, all illustrated the diverse and powerful applications of GIS. Topics ranged from poverty and mobility in education to the spatial exploration of early modern London and the monitoring of air quality.

Two longer talks were mixed into the event. Leading off was Derek Hoeflerlin, assistant professor of Architecture, who delivered a 20-minute presentation on GIS in a multidisciplinary workshop. Hoeflerlin focused on investigating spatial design strategies for climate adaption in communities, economies, and ecologies in Midwest river basins. John Kelly, senior lecturer in Anthropology, also gave a 20-minute presentation. His subject was the use of GIS in researching the ancient Cahokia Mounds.

Non-GIS users, novices, and experts attended the program, and their feedback was overwhelmingly positive. There were many requests for another round of lightning talks covering

the ways in which Wash U researchers are using GIS. The 2014 sessions were recorded and will soon be available for viewing online.

ANNUAL WRITE-IN EVENT IS A HIT WITH STUDENTS

In May of 2013, The Writing Center (TWC) relocated from Eads Hall to Level 1 of Olin Library, a move that expanded access to the valuable campus resource, which offers writing workshops and one-on-one instruction to students. The relocation also opened the door to collaboration between The Writing Center and the Libraries. Out of this new partnership was born what has quickly become a new tradition: The Write-In!

The Write-In is an event that makes it possible for student writers to focus on their work in a collaborative, inviting place—Olin Library Level 1—with writing tutors and librarians at the ready to help with all aspects of composition and research. All students working on writing projects are welcome. The event further supports students by offering some extra perks: refreshments are provided, and there's a relaxation option courtesy of the Stressbusters™ a team of student volunteers trained by a licensed massage therapist to provide free, five-minute backrubs and wellness information at campus events.

The combination of writing-tutor and librarian expertise; food, drink, and backrubs; and the central, welcoming location of Olin Library has proven to be a success. So far, TWC and the Libraries have co-hosted three Write-Ins, one per semester since the fall of 2013, along with other campus partners, including the First Year Center, the George Warren Brown School of Social Work, and the Writing I program.

Each Write-In has drawn approximately 70 students, and post-event surveys have shown strong student support for continuing the collaboration. Indications of success came early on. After the first Write-In, one student remarked, "Great job with the event! I loved the idea of an environment

» Pictured left to right on this page are Amber Musser, Assistant Professor in the Women, Gender Studies, and Sexuality Studies Program, lecturing during the Faculty Book Talks program; Associate University Librarian Meredith Evans, film producer Laurens Grant, the Visual Media Research Lab's Nadia Ghasedi, and Assistant Professor of African-American Studies Jonathan Fenderson at the screening of *The Black Panthers: Vanguard of the Revolution*.
Washington University Libraries



where people can just be together and write...I like the feel of the collective aspiration towards a good paper. Thanks so much for hosting it!"

The Write-In, already an every-semester tradition, lays a solid foundation for future collaborative programming in support of student learning.

BOOK TALKS SPOTLIGHT FACULTY RESEARCH

Partnering with academic departments across campus, the Libraries sponsored two faculty book talks in February and a third in March. On February 10, Amber Musser, an assistant professor in the Women, Gender Studies, and Sexuality Studies Program, gave a talk entitled "Riddles of the Sphinx: Kara Walker and the Dangers of Black Female Sexuality." Musser is the author of the recent book, *Sensational Flesh: Race, Power, & Masochism*. In her lecture, she discussed depictions of black female sexuality, focusing on artist Kara Walker's controversial sculpture, *A Subtlety, or the Marvelous Sugar Baby*, a 40-foot-tall female sphinx, made out of sugar, that drew complex responses from viewers.

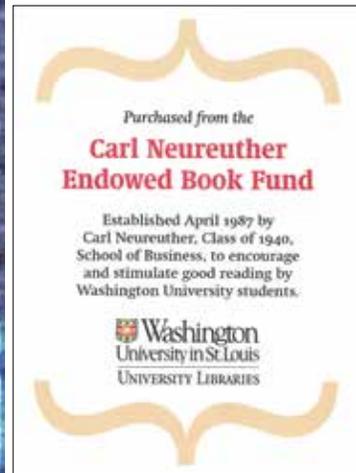
On February 19, Assistant Professor Lerone Martin of WU's John C. Danforth Center on Religion and Politics delivered a talk based on his book, *Preaching on Wax: The Phonograph and the Making of Modern African American Religion*. Martin's book tells the story of African-American ministers who were banned from the radio between 1925 and 1941 and recorded their sermons on vinyl in an effort to reach audiences. The ministers worked with studios such as Columbia, Paramount, and Victor-RCA. Martin discussed the ways in which their recordings shaped African-American Christianity. His book is the first comprehensive history of African-American clergymen who used modern technology to connect with a broader audience.

On March 19, Assistant Professor of History Sonia Song-Ha Lee discussed her book *Building a Latino Civil Rights Movement: Puerto Ricans, African Americans, and the Pursuit of Racial Justice in New York City*. Lee showed that Puerto Ricans and African Americans in New York City came to see themselves as minorities joined in the civil rights struggle and the War on Poverty, until forces beyond their control helped break the coalition.

BLACK PANTHERS DOCUMENTARY DRAWS LARGE CROWD

The February screening of Firelight Media's new documentary *The Black Panthers: Vanguard of the Revolution* drew a large crowd to Steinberg Hall Auditorium. Directed by Stanley Nelson, the feature-length film documents the rise of the Black Panther Party through a mix of rare archival footage and interviews with eyewitnesses, including party members, police, FBI informants, and white supporters and critics of the group. The documentary was shown at the Sundance Film Festival in January 2015.

Laurens Grant, the film's award-winning producer, attended the February screening. Nadia Ghasedi, head of the Visual Media Research Lab, and Jonathan Fenderson, assistant professor of African-American Studies, provided introductory remarks. In addition to the documentary, footage from the *Eyes on the Prize* Preservation Project, featuring interviews with Black Panthers Huey Newton and Bobby Seale, was shown. After the screening, Grant participated in a question-and-answer session. Approximately 90 people attended the event, which was part of the University Libraries' Henry Hampton Minority Documentarian Series. The screening was co-sponsored by the African and African-American Studies Program, the Center for Diversity and Inclusion, and Cinema St. Louis.



RESEARCH STUDIO SERIES PROVIDES TIPS, TRAINING

During the first two weeks of February, Daria Carson-Dussán, Cynthia Hudson-Vitale, Jennifer Moore, and Melissa Vetter—all members of the Libraries’ Research Studios Planning Group—organized a series of workshops focusing on research methods for advanced scholars. The sessions were held in Olin Library’s Arc Lab. Geographic information systems, data management practices, and dissertation writing were among the featured topics.

“The Research Studios were conceived of two years ago as an umbrella term to market the variety of workshops that library staff were already offering,” says subject librarian Carson-Dussán. “We’ve always had workshops in some form, but we finally landed on a way to market and brand them. The workshops support and can serve as introductions to new and emerging information topics, such as open access or using WordPress.”

The workshops also offer an opportunity for the Libraries to collaborate with other departments. Sessions have been taught in partnership with The Writing Center and with the Institute for Public Health at Washington University.

This year’s workshops were presented by members of the planning group and by library staff, including Shannon Davis, Kris Helbling, Ruth Lewis, Emily Stenberg, and Brian Vetruba. The sessions were held at 5:30 p.m. and attracted graduate students and faculty. More workshops are planned for the fall semester.

WINNERS OF THE 2015 NEUREUTHER COMPETITION RECOGNIZED

Now in its 28th year, the Neureuther Student Book Collection Essay Competition is a WU Libraries tradition. The contest is made possible thanks to a book fund established by Carl Neureuther, a 1940 graduate of the Washington University School of Business. Neureuther hoped to promote a lifelong love of reading among students through the fund, which was set up in 1987 and has bolstered the Libraries’ offerings in the areas of fiction, poetry, biography, and other forms of popular literature while providing the financial resources for the annual essay competition.

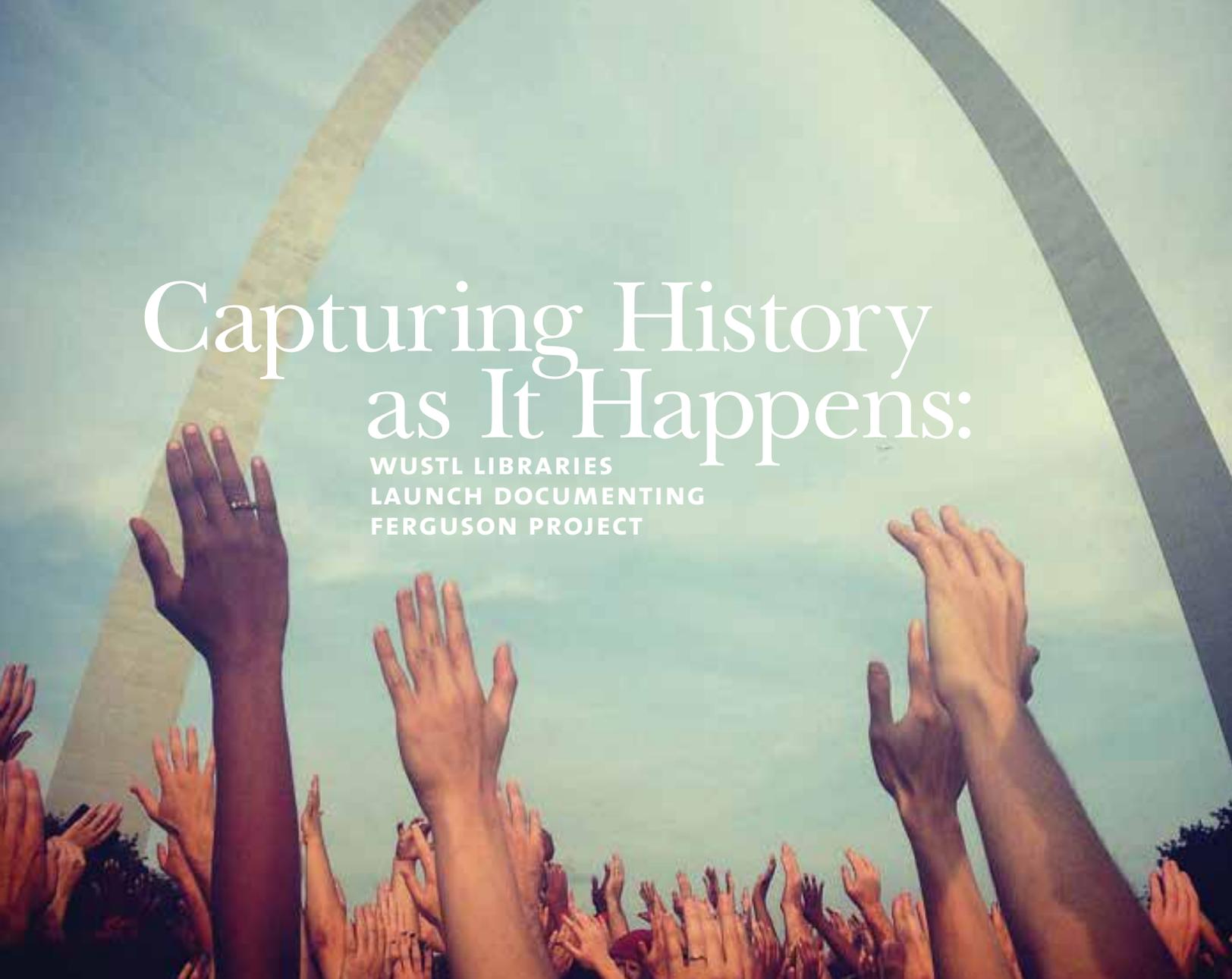
The contest is open to any fulltime Washington University student who loves collecting books. Four cash awards are offered: \$1,000 and \$500 at the graduate and undergraduate levels. Each participant must submit a brief essay about the titles in his or her personal library.

This year, Gabriel Shechter, a graduate student in the Washington University School of Law, took the top prize for “Paul’s Wife: Messages from the Past,” while Rose Miyatsu, a PhD candidate in English, came in second with “Taking Madness off the Shelf.” In the undergraduate category, Catalina Ouyang, a studio art major, took first place with “Small Girl, Big Nudes: Helmut Newton and the Voyeur.” Leona Chen, who is studying business administration, won second place for “Across Seas, Across Shelves.”

The 2015 winning essays, as well as past winners, are available on the Libraries’ website (at library.wustl.edu/neureuther) and as a collection in the Open Scholarship repository.

↗ The 2015 Neureuther Contest winners pictured here (left to right) with University Librarian Jeffrey Trzeciak: Gabriel Shechter, Catalina Ouyang, and Rose Miyatsu (not pictured: winner Leona Chen); the bookplate commemorating Carl Neureuther’s book fund.

Washington University Libraries



Capturing History as It Happens:

WUSTL LIBRARIES
LAUNCH DOCUMENTING
FERGUSON PROJECT

BY JULIE HALE, MANAGING EDITOR

Laura A. Schatzman

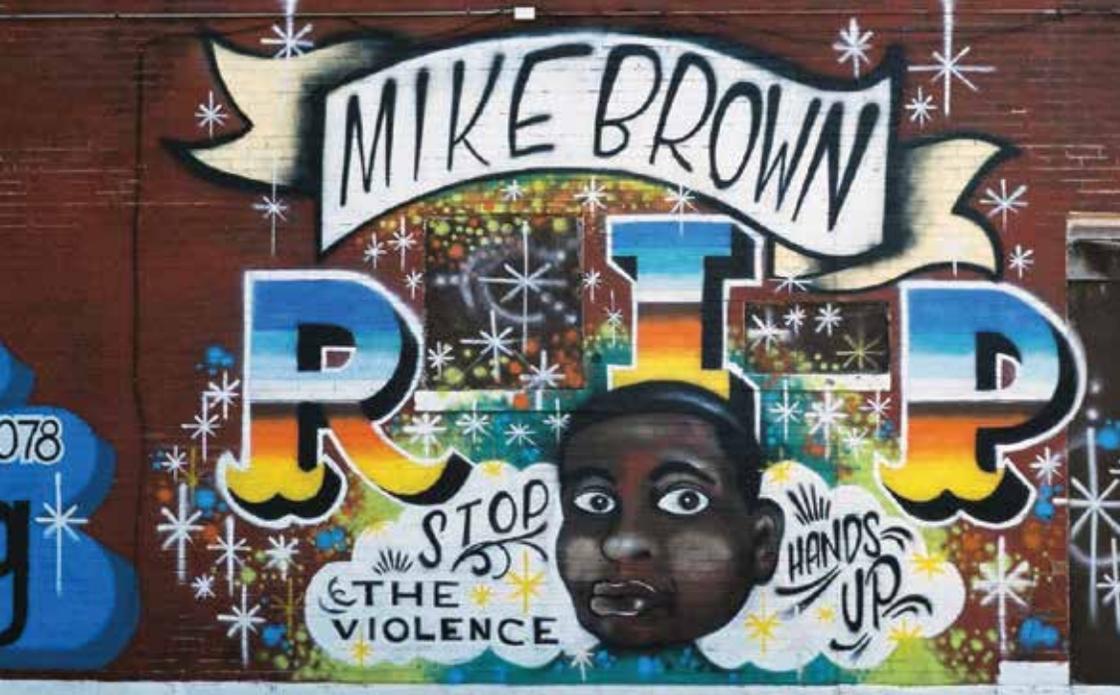
In an era of routine tragedy, the incident stood out: On August 9, 2014, in Ferguson, Missouri, Michael Brown, an 18-year-old African American, was fatally shot by Darren Wilson, a white police officer.

Prior to the shooting, Brown had stolen some cigars from a convenience mart. He was unarmed and—according to some witnesses—in the process of surrendering when Wilson killed him. For roughly four hours after the shooting, his body lay unattended in the street where it fell.

The incident ignited an already combustive situation in Ferguson, where friction had long existed between the mostly black population and the predominately white police force. Protests, looting, and vandalism followed in the wake of the shooting. Some of the tactics employed by Ferguson police

as they attempted to bring the situation under control, including the use of tear gas and the presence of military equipment and officers in riot gear, were widely criticized. Overnight, the small St. Louis suburb and its police procedures became subjects of national scrutiny.

From officially sanctioned news stories to deeply personal blog posts, Brown's death inspired a multitude of responses. Around the country people tweeted, posted photos on Facebook, uploaded videos to YouTube, and created websites connected to the tragedy. With history happening so close



Mural by Joe Ryan; photo by Rudolph Clay

Chris Freeland

to home, University Librarian Jeffrey Trzeciak hit upon the idea of using the Libraries' resources to collect and archive the flood of Ferguson-related content appearing in the media. Trzeciak hoped to establish a digital repository where such web-based material could be permanently stored and accessed by the public.

To make that idea a reality, a Documenting Ferguson project team was assembled. Made up of library staff and faculty from the Center for the Humanities and the Center for Diversity and Inclusion, the team set about creating a plan for capturing digital material.

"There was no advance planning for the project," says Digital Archivist and team member Jennifer Kirmer. "Once Jeffrey contacted us, we quickly created a working prototype for the repository. Within 48 hours, the framework was in place."

For assistance with the creation of the repository, the team turned to Archive-It, a subscription web-archiving service that helps institutions gather, organize, and manage digital material, in part through the tracking of specific URLs. As it happened, Archive-It was already amassing content related to the shooting and making it available for viewing on its website. The Documenting Ferguson team began collaborating with the service, providing it with trackable links, which expedited the gathering of digital responses to Ferguson—responses from within the Washington University community and beyond.

A Documenting Ferguson website promoting the Libraries' partnership with Archive-It along with an invitation for web submissions followed. Powered by Omeka, the site allows individuals to contribute digital audio and video material from mobile devices as well as computers. To

simplify the submission process, the Documenting Ferguson team established a set of criteria for approval of content and set up guidelines addressing everything from file specifications to copyright.

Aided by word of mouth and social media, news about the project spread, and submissions came in quickly. By October 2014, the team had approved more than 300 files and made them available for public viewing.

The following month, the St. Louis grand jury investigating Michael Brown's death released its verdict. On November 24, the news that Darren Wilson would not be indicted in the shooting had immediate consequences. Across the country, demonstrators took to the streets in what were, for the most part, peaceful protests. But in Ferguson, protestors set fires, and businesses were looted. St. Louis police were criticized again for using tear gas during the demonstrations. Missouri Governor Jay Nixon also met with controversy due to his handling of National Guard troops, which weren't authorized to protect property and weren't deployed to Ferguson until the damage to the community had already been done.

men sure like their bullets
they like them more than
they love
any
thing

-Lines from May Allgire's "They Say There's a Riot," a poem in the Documenting Ferguson archive

DOCUMENTING FERGUSON: CAMPUS COLLABORATORS

THE DIVIDED CITY: AN URBAN HUMANITIES

INITIATIVE: Introduced in the fall of 2014, the Divided City is a cross-disciplinary project that will explore segregation from multiple perspectives such as architecture, business, economics, public health, social work, and urban design. The venture is partially funded by a four-year grant from the Mellon Foundation and is supported by the Office of the Provost; the College of Arts & Sciences; and the College of Architecture and Graduate School of Architecture & Urban Design, both in the Sam Fox School of Design & Visual Arts. University Librarian Jeffrey Trzeciak is a member of the project's advisory committee. To learn more, visit cenhum.artsci.wustl.edu/Divided-City-Initiative.

ST. LOUIS STUDENTS IN SOLIDARITY: On August 25, 2014, in memory of Michael Brown, student organizers at WU and Saint Louis University (SLU) led marches on their campuses. Nearly 400 students, staff, faculty, and administrators took part in the march at WU, attracting

the attention of the national media. Building on that momentum and driven by the desire to engage students, the organizers at WU and SLU reached out to other area universities to form St. Louis Students in Solidarity, a unified group advocating for change and equality across the country. The organization now includes students from Webster University, the University of Missouri-St. Louis, and Fontbonne University, as well as WU and SLU. For more information, go to stlstudentsinsolidarity.wordpress.com.

WASH U VOICES: FERGUSON AND BEYOND: This online platform for the discussion of current events was launched by WUSTL in August 2014. An open forum that welcomes participants, it's a place where people can exchange viewpoints, share news, and learn about events and opportunities. Discussion topics include diversity, education, and economic development. To take part in the conversation, go to voices.wustl.edu/washuvoices/ and use the hashtag #WashUvoices.

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With the Documenting Ferguson site up and running, the team was prepared to track the next chapter of the story. In addition to photos and fliers, users were uploading poems and artwork to the repository. The ever-growing mosaic of material was a testament to the power of bystanders to bear witness and assist in the assembling of a historical record. It was also a milestone for the Libraries—their first attempt at chronicling a major event as it unfolded.

The repository now holds more than a thousand digital files. In January of this year, the project was mentioned in a *New York Times* article. The initiative has also received coverage on St. Louis Public Radio.



Joel Levy

“In the future, the focus in collecting material for events like Ferguson will be digital, so it’s good to have systems in place,” says team member and Digital Projects Librarian Shannon Davis. “But this isn’t how we usually work. Usually we digitize collections that have already been curated. Now we’ve got to curate material that’s digital and has no analog equivalent. The project has been a learning experience.”

Using digital materials to preserve a historical moment does indeed present unique challenges.

Because of the special circumstances surrounding the project, the team is accepting images as JPEGs, a form that isn’t ideal for preservation purposes. All submissions to the repository must be approved by a site administrator and meet the criteria set up by the team. According to those guidelines, each entry should be related to the events in Ferguson, be accompanied by appropriate metadata, and be free of personal or private information. Copyright issues are another consideration, notes Davis.

“Making sure that the people who submit the materials also own the copyright is a challenge,” she says.

That concern is addressed in the repository’s Terms and Conditions section, which stipulates that a contributor should also be the creator of the material submitted and that the material shouldn’t violate any existing copyright. By agreeing to the site’s terms, a contributor gives the Libraries clearance to reproduce and use the material.

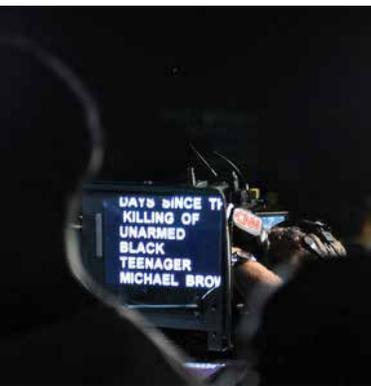
The fostering of partnerships in the St. Louis community has been one result of the Documenting Ferguson project, as the team has reached out to the Organization for Black Struggle, a local group promoting human rights and equality, and worked with the Missouri History Museum, which is collecting physical artifacts related to events in Ferguson. On campus, the team has found collaborators in the Divided City initiative, Students in Solidarity, and Wash U Voices (see sidebar).

Working with Washington University classes to establish oral history guidelines for the sharing of narratives is one way in which the team is looking toward the future. Its long-term goals include developing ways to use the repository’s content and expanding community engagement efforts. “We’ve been working diligently to build a useful archive,”



Mark Regester

Mark Regester



Joel Levy

says Makiba Foster, team member and subject librarian. “We have been busy with developing our collection strategy, as well as finding ways to help the community produce content for the archive.”

In February, Foster, Davis, and team member Nadia Ghasedi, who is

head of the Visual Media Research Lab, received Innovation Grants from the Libraries to back two undertakings connected to the Documenting Ferguson project. The Innovation Grants—introduced this year—were established to support creative projects that promise to break new ground in library programming and to benefit library users, staff, and operations. Davis, Foster, and Ghasedi will use the grant funding for a project called “History Out Loud,” which involves the creation of a mobile audio recording booth that can be used for interviews and the recording of oral histories whenever important events take place. They will work with faculty and students to develop a traveling exhibit called “Eyes on Ferguson,” which will draw on the Libraries’ “Eyes on the Prize” collection and feature content from the Documenting Ferguson project.

And what can that content tell us about this particular moment in history?

Right now, says Davis, the material in the repository is slanted toward a younger demographic, and toward supporters of Michael Brown’s family. “We have searched for and solicited material representing all sides of the issue,” stresses Davis,

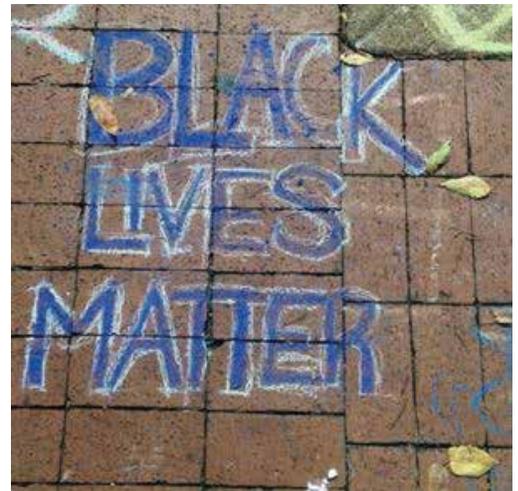
adding that what has surprised her the most about the project is the creative work—the original poems and pieces of art that have been submitted.

As time goes by, the balance of material could shift and change, and that open-endedness is part of what makes the repository significant from a cultural perspective.

“People don’t recognize the value in preserving digital content,” says Jennifer Kirmer. “If a URL changes, or a website removes a story, that information will be lost. If files don’t get backed up, they could get lost.”

Given the impermanence of digital information and the ever-evolving composition of the Internet, where posts and pages are fleeting, and tweets are deletable, the repository’s holdings are definitely precious. Even months after the fact, it’s likely that yet-to-be-seen images and other valuable files are still out there, stored on the cellphones and computers of those who have been following Mike Brown’s story. Kirmer encourages people to share their material.

“Those photos on your phone could be important,” she says. “The digital stuff really is transient. Unlike paper, it has a lifespan. By submitting your material to our site, you extend its life and give others access.”



Makiba Foster

To view or submit content to the Documenting Ferguson digital repository, go to digital.wustl.edu/ferguson/.



Jessica Baron

Assembling an Archive:

FROM MERRILL TO BANG

BY JULIE HALE, MANAGING EDITOR

Washington University Libraries' Modern Literature Collection (MLC) celebrated a major milestone in 2014, when it reached the half-century mark.

Five decades of careful curation have resulted in a world-class archive, where visitors can flip through the pages of a Wash U blue book containing a Greek exam taken by Tennessee Williams, listen to Gwendolyn Brooks' 1970 Assembly Series lecture, "The New Blacks: Poetry," and hold a true literary totem: the bronzed death mask of James Merrill.

That's just a tip-of-the-iceberg list of the treasures tucked away in the MLC. Today it houses the

materials of more than 175 writers, presses, and journals. The collection's roots can be traced back to 1964, when William Matheson, head of the Libraries' Rare Books Department (known today as Special Collections) hit upon the idea of assembling a library of books and manuscripts by notable 20th-century Anglo-American authors. Matheson wanted to build the collection around writers who'd been overlooked by contemporary critics but would likely be celebrated in 50 years.

JAMES MERRILL SYMPOSIUM: OCTOBER 22-23, 2015

Scholars, curators, digital humanists, graduate students, poets, family, and friends will gather at Washington University to celebrate the work of James Merrill during this special conference. Dr. Langdon Hammer, professor of English and American Studies and chair of the English Department at Yale University, will serve as keynote speaker.

Dr. Hammer is the author of the new book *James Merrill: Life and Art*, the first biography of the poet. For more information on the symposium, contact Joel Minor, curator of the Modern Literature Collection, at joelminor@wustl.edu or (314) 935-5413. To register online, go to merrillsymposium.eventzilla.net.



Tom Victor

He tapped Washington University faculty member and award-winning poet Mona Van Duyn to lead the project. Working with a committee of writers attached to the university, including Stanley Elkin, Naomi Lebowitz, and Donald Finkel, Van Duyn drew up a list of 46 authors and contacted them about adding to the new collection. These efforts resulted in early manuscript acquisitions from William Gass, James Merrill, May Swenson, and many others.

Selections from those and other important holdings were on view in “Modern Literature Collection: The First 50 Years,” an exhibition displayed in Olin Library from November 2014 to March 2015. The exhibition featured letters, manuscripts, photos, and ephemera from a host of notable writers. The digital version, which contains even more material, is at digital.wustl.edu/mlc50/.

A 21st-CENTURY ACQUISITION

With a reputation that attracts a steady stream of scholars, a track record of important acquisitions, and a store of remarkable material related to literary legends like Samuel Beckett, Howard Nemerov, and Anthony Burgess, the MLC is recognized today as one of the world’s leading resources for the study of contemporary Anglo-American literature. Joel Minor, curator of the collection, feels the MLC is poised to move forward into a successful future and predicts expansion into areas like the performing arts, drama, and creative nonfiction. “But our focus has always been on postmodern fiction and on poetry, and it will continue to be so,” he says.

That focus was reaffirmed this year by a major addition: the papers of Mary Jo Bang, a poet of international acclaim who has taught in Washington University’s English department since 2000. Bang—a Missouri native—is the author of seven poetry collections and a translation of Dante’s *Inferno*. Since the publication of her first book, *Apology for Want*, in 1997, her work has been consistently well received, and her biography now includes a formidable list of honors: a National Book Critics Circle Award, a Guggenheim Fellowship, and, this year, a Berlin Prize. Bang’s new volume of poetry, *The Last Two Seconds*, was released in March. Critic Marjorie Perloff has called her “one of the finest poets of her generation.”

“It’s thrilling that we have Bang’s papers. She’s an extraordinary poet,” says Minor, adding that the acquisition marks an important milestone in the development of the MLC. “Throughout its first 50 years, the collection’s development efforts were focused on founding writers like Merrill and Nemerov, and the writers of their generation. That

THE PAST COUPLE OF YEARS HAVE BEEN BUSY ONES AT THE MODERN LITERATURE COLLECTION

Two significant collections—the literary archives of Pacific Northwest poet David Wagoner and Scottish author Alexander Trocchi—were acquired in 2013. Major digitization projects have also been completed, making choice materials from the MLC’s holdings viewable via computer. The digital counterpart to “William H. Gass: The Soul Inside the Sentence,” an exhibition about the author’s life and work mounted in Olin Library in 2013, is now available to anyone with an Internet connection. In addition to manuscripts and drafts, the online exhibit features photos of Gass’s massive personal library, estimated at 22,000 volumes. In 2013, the James Merrill Digital Archives went live. That collection includes transcripts from the poet’s famous Ouija board sessions, as well as early versions of poems and galley proofs. Viewers can zoom in on Merrill’s marginalia—the doodles and sketches, scratched-through passages, and other emendations so crisply visible on the pages of his digitized drafts. The MLC is now the largest archive in the world devoted to the Pulitzer Prize-winning poet. View the collections here:

- William H. Gass: The Soul Inside the Sentence: omeka.wustl.edu/omeka/exhibits/show/gass
- The James Merrill Digital Archive: digital.wustl.edu/m/mrl/

The Modern Literature Collection received 182 research requests in 2014. Here are a few recent projects that drew on its materials:

Elizabeth Bishop and The New Yorker: The Complete Correspondence, edited by Joelle Biele

Shouting Down the Silence: A Biography of Stanley Elkin by David C. Dougherty

James Merrill: Life and Art by Langdon Hammer

A Poet’s Revolution: The Life of Denise Levertov by Donna Krolik Hollenberg

Not at All What One Is Used To: The Life and Times of Isabella Gardner by Marian Janssen

The Letters of Samuel Beckett, Volume III, edited by George Craig, Martha Dow Fehsenfeld, Dan Gunn, and Lois More Overbeck

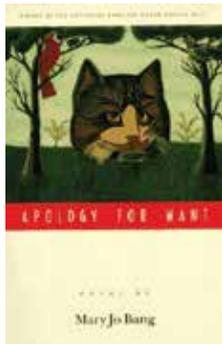
The Letters of William Gaddis, edited by Steven Moore

The Selected Letters of Robert Creeley, edited by Rod Smith, Peter Baker, and Kaplan Harris

Beckett Digital Manuscript Project: www.beckettarchive.org

FOR MORE INFORMATION on the history of WUSTL Libraries’ Modern Literature Collection, check out these articles online:

artsci.wustl.edu/features/articles/2013/mona-and-jarvis
library.wustl.edu/offtheshelf/pdf/2008fall.pdf



focus has served us well but can only last for so long. Because Bang has been so influential to later generations of poets, she presents a vantage point from which we can look forward.”

From a curator’s viewpoint, Minor observes, Bang also represents a validation of the MLC’s past collecting efforts. “She was influenced by the writers for whom we’re well known, and she’s an award-winning poet in her own right.”

Along with her drafts, correspondence, journals, and photos, the Libraries acquired one of Bang’s retired computers, as well as many of her old diskettes, and Digital Archivist Jennifer Kirmer is in the process of retrieving the information from them. To get at the data, Kirmer is using the same type of digital forensics tools law enforcement agencies employ to excavate files from computers and cell phones. The system she’s working with—a computer called a Forensic Recovery of Evidence Device (FRED)—allows her to access, copy, and preserve anything that might live on Bang’s old drive: innumerable emails, journal entries, forgotten poems-in-progress—even deleted files. Minor is assisting Kirmer with the project, and their work represents the Libraries’ first use of a forensics program for digital excavation.

“The Libraries wanted Bang’s computer files to be the guinea pig for FRED,” says Minor. “It’s a wonderful opportunity. There are thousands of files and documents worth preserving.”

THE IDEA OF ARCHIVES was very much on Mary Jo Bang’s mind when she sat down to talk in her office at Washington University on a frigid afternoon in February. She was preparing to depart for Berlin, where, as a recipient of a 2015 Berlin Prize, she’d be living for the next few months. The prestigious prize is one of 24 awarded each year by the American Academy in Berlin to support leading scholars, artists, and writers who are working on independent projects. Bang’s project is a new book of poetry involving research at Berlin’s Bauhaus Archive.

“I think the Bauhaus poems and the process of putting my papers in order have made me appreciate in a new way the role of artifacts and memory,”

Bang said. “As I was going through my papers, I’d see letters that I hadn’t looked at in 30 years, and suddenly I was remembering all of these things. They were all in my brain, of course—I just needed the trigger to pull them forward. That’s what archives do. They pull the past forward into today.”

In the Bauhaus Archives, Bang would be researching the life and work of photographer Lucia Moholy, the first wife of László Moholy-Nagy, one of the Bauhaus master teachers. Moholy, who photographed the Bauhaus buildings in Dessau and many of the objects produced in the workshops there, introduced her husband to photography. Bang planned to study Moholy’s photographs and related documents and use them as prompts for a new group of poems.

“The speaker in these poems is part her [Lucia], part me, and part invention,” Bang explained, “so I can draw on the details of her life and her attitudes toward photography, add elements of my own, and lay invention on top of that.”

The creation of a hybridized identity—an adoption of a persona for the purposes of poetry—isn’t new to Bang. A veteran user of disguises and devices, of mouthpieces and conceits, she has moved through a variety of modes over the course of her career.

The central speaker in *Louise in Love* (2001)—a Jazz Age-inflected collection, at once swoony and sophisticated, about the transformative effects of love—is an impetuous flapper type inspired by silent film star Louise Brooks. In *The Eye Like a Strange Balloon* (2004), Bang practiced *ekphrasis*, the act of writing poetry about other art forms, finding inspiration in the work of Salvador Dalí, Max Ernst, David Lynch, and others. The alphabet provided her with a prompt for *The Bride of E* (2009), an ingenious abecedarian collection that recharges the 26 letters we take for granted, offering fresh matings of meaning and symbol: “A Is for All of a Sudden;” “B Is for Beckett.” Rich with allusions to history and art, to literature and linguistics, each volume operates in the archival way Bang herself described, “pulling the past forward into today.”

That archival effect is especially evident in Bang’s version of *Inferno*. Interpreting Dante’s knotty

poem was a six-year labor that entailed the cross-referencing of multiple translations as she painstakingly constructed her own. The result is an updated rendition that feels remarkably authentic and keeps Dante's intentions intact. Accessible, playful, and lively, spiked with pop-culture references (Stephen Colbert, Superman, the Rolling Stones), Bang's *Inferno* both enfolds and renews the original. Critic and scholar Robert Pogue Harrison, writing in *The New York Review of Books*, described Bang's translation as "one of the most readable and enjoyable versions of the *Inferno* of our time."

"I think the trajectory of my own writing is that of trying to figure out how best to reveal what's in my mind," Bang explained. "I've tried many different conceits and worked in different registers. The question is always how to write about what you alone know. The fact that we are all unique means that in poetry there are many ways to do that."

"ARCHIVES," BANG SAYS, "PULL THE PAST FORWARD INTO TODAY."

Bang's best-known work is probably *Elegy* (2007), the volume she produced in the wake of her son's death, which occurred in 2004. In poems that are unflinching and direct, she writes with a cut-to-the-quick immediacy about her loss—"the tormented/Arithmetic of one minus one." No poetic evasion takes place in the collection. There is no adoption of persona or other device at work. There is only the writer giving voice to her grief.

Elegy won the National Book Critics Circle Award for Poetry in 2007. Placing it in the context of the rest of her work, Bang said, "With *Elegy*, there wasn't as conscious an effort to show what was in my mind. With that book, I found that if I was going to write at all, there simply was no other subject, and there was no veiling possible."

When she started writing the poems that comprise her new book, *The Last Two Seconds*, Bang was at work on *Inferno*. She wrote many of the pieces without the directive of a unifying device or conceit, and as a result, she wasn't sure they'd hang together to form a collection. She struggled for a while to find the tie that would bind them. It wasn't until she printed them all out and considered them as a group that she was able to discern the larger purpose behind the work.

"I wrote the poems in the new book for various reasons, yet they all seem to be speaking to a state

of concern about the world, about the state of civilization and the human condition in this moment," Bang explained. "There's also the unifying thread of time in the book, which, when I was writing, I hadn't seen. Almost every poem has words relative to time, like 'second' or 'moment.'"

The Last Two Seconds is a visionary collection, beautiful and bleak, and the poems in it are indeed of a piece. The atmosphere throughout is one of tense disquiet, the narrator often an anonymous "she" who struggles to make sense of the here and now, who's sapped by the sensory assault that comes with living in an accelerated age: "She knew little more than when she had started./That said, it wasn't that she knew nothing,/it was just that what must be known/was constantly evolving." Again and again, Bang returns to the concept of time, to the ways in which we're controlled by and respond to it, from a "clock that ticks like the nails of a foiled dog," to history, "our keeper and

contentious tormentor," and the larger presence of the past.

Reflecting on the new book, Bang said, "Time goes by so quickly. The last two seconds could be the last 50 years. It all passes by in an eye-blink. With all the risks that we have today, this could be the final two seconds. How does one live with that knowledge?"

The question is central to the new book. In it, as in previous collections, Bang draws on a wide range of references (history, neuroscience, the visual arts) and inspired allusions (Cleopatra and Pussy Riot, Stanley Kubrick and Cyndi Lauper) to create a network of associations that resonates with the reader.

"I'm intrigued by the fusion that poetry offers," Bang said, "by the connections that can arise between the writer, the poem, and the reader. It's unfortunate that many people are afraid of poetry," she adds. "So many of us have very active inner lives, but we have no one with whom to share them. But when you open a book of poetry, there's this space where you hear echoes of your own thoughts. The poem is a social space. It's one of the few places where we can talk about things that are really important."

AS ONE MIGHT EXPECT OF A POET, Bang speaks with deliberateness and exactitude, crafting her phrases with care, editing herself mid-sentence. Standing in contrast to the verbal precision and scholarly restraint is her deep appreciation for pop culture. Bang's fondness for comic books and cartoons—a lifelong predilection—tends to infiltrate her poetry (Mickey Mouse pops up a few times in *The Bride of E*). On the shelves in her office, figurines of characters from classic comics share space with books about literature. There are Nancy, Sluggo, and Popeye dolls, and—still pristinely packaged—South Park and Simpsons collectibles. There's a toy Freud. The office's chief adornment, though, is a large portrait of Fannie Hurst, the novelist and WU graduate whose bequest funds the English department's Hurst Professorship for Visiting Writers. The portrait hangs on the wall behind Bang's desk.

Of her career as a professor, Bang said, "Teaching, if you're really invested in it, makes you smarter. The students prompt you to learn, so that you can teach them."

"THE POEM IS A SOCIAL SPACE," SAYS BANG. "IT'S ONE OF THE FEW PLACES WHERE WE CAN TALK ABOUT THINGS THAT ARE REALLY IMPORTANT."

Bang was born in 1946 in Waynesville, Missouri, a town in the Ozarks. Her father was a truck driver who left the family when she was four. Her mother had, at most, a seventh-grade education. She spent her childhood in Cool Valley, Missouri, a community adjacent to Ferguson. She has an older sister and, through her mother's second marriage, two half-siblings. Growing up, she earned spending money by ironing sheets and pillowcases for neighbors. She and her friends spent time in Forest Park. There were school outings to the Saint Louis Zoo. No one in her family read much, but she got books from the library, discovering the poetry of Wordsworth, Dickinson, and Cummings while in high school. She had thoughts early on of becoming a writer.

Bang began her college studies at the University of Iowa but eventually landed at Northwestern University, where, in five years, she earned BA and MA degrees in sociology. Along the way, she got married, gave birth to her son, Michael, and got divorced.

By the age of 20, she was a single mother. During the Vietnam era, she did antiwar work with a Quaker group in Philadelphia before a career switch led her back home. She entered the physician assistant program at St. Louis University and earned her certification.

She took her first writing class—a seminar for women at Northwestern University—in 1980 and came to a major realization: fiction wasn't her form.

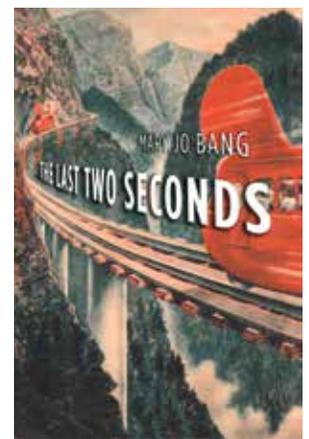
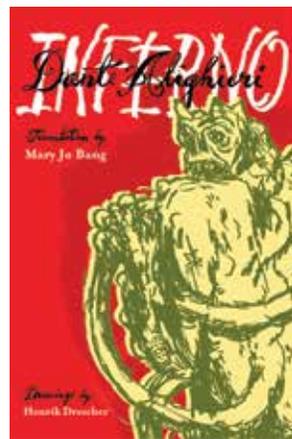
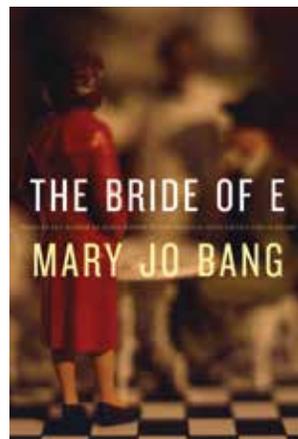
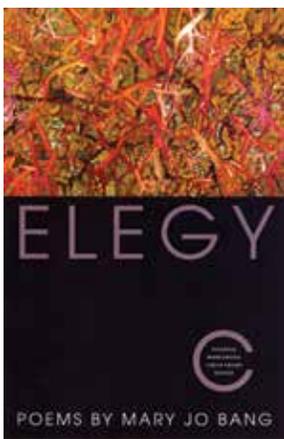
"I think that the elaborate artifice of a plot and characters created a barrier for me," she recalled, "whereas with poetry—with image and language, a disembodied speaker—it was much easier to translate what was in my head. Also, I got bored writing fiction. Part of what interests me about poetry is creating particular kinds of music. With fiction, there weren't as many opportunities for that."

At the time, Bang was working as a physician assistant in Chicago. Along with writing, she was cultivating a new interest: photography. During the early 1980s, she took photography classes at the Art Institute of Chicago. She had remarried, and when

her husband was transferred to England due to work, she studied photography at the Polytechnic of Central London. The program was grounded in semiotics, emphasizing the ties between image and narrative, and the approach inspired Bang in her own writing. She took photographs and composed poems in response to them—early experiments in *ekphrasis*.

Bang graduated with distinction from the Polytechnic in 1989, earning a BA in photography. She returned to the States the following year and worked for a while as a freelance photographer in Chicago. When she began teaching creative writing in a continuing-education program for adults, she felt she'd discovered her true vocation. In order to continue teaching, she needed the proper credentials, so in 1993, she enrolled in the MFA program at Columbia University. She was 47 years old and dedicated to the writing of poetry.

"In some ways, it felt like the first time I'd really had a youth," Bang said of her experience at Columbia. "Up until then, there had never been



a time when I wasn't working. Even as a college student, I was working and being a mother. Here I was finally immersing myself in poetry, of all things. It was a wonderful indulgence."

Although she was older than most of her fellow students, Bang felt at home in the program and was excited by her studies. From the start, it seems, she was a prolific and fluent poet. Well before she finished her MFA, she completed and won an award for her first collection, *Apology for Want*. The book earned the Bakeless Literary Publication Prize in 1996 and garnered favorable reviews in *The New Yorker* and other publications.

Bang graduated from Columbia in 1998, then went on to teach as an adjunct at Yale and The New School, among other institutions. She won a Hodder Fellowship from Princeton University, which enabled her to write for a year without teaching any classes. She reworked her Columbia thesis, and from it came her next two books, *Louise in Love* and *The Downstream Extremity of the Isle of Swans*. Both were published in 2001 and earned major poetry awards. In *The New York Times*, reviewer David Kirby called *Louise in Love* "a lush new book of poems," praising Bang's wordplay and comparing her work to that of poet John Ashbery.

During her time at Princeton, Washington University offered Bang an assistant professorship. In the fall of 2000, she returned to St. Louis to teach. Over the years, she has led writing workshops and taught poetry surveys. From 2005 to 2008, she directed the Creative Writing Program. She enjoys helping students find their individual voices. "Each person has a different way of putting themselves on the page," Bang said, "and to help them figure that out is an intellectual exercise that I find gratifying and stimulating."

After many years of teaching and writing, there are certain poets Bang returns to again and again: Gerard Manley Hopkins, Emily Dickinson, T. S. Eliot. In fiction, she favors Franz Kafka, Samuel Beckett, and Virginia Woolf. Her reading habits have so far survived the digital age—she's skeptical of the e-reader concept—but many of her

working habits have not. Technology, she admitted, changed her writing process "dramatically, absolutely."

"I used to write at coffee shops or sitting in a chair in the living room. Now I'm so busy that if I'm taking care of email and have an idea for a poem, I'll just compose at the computer, on the computer. When I come to a stopping point, I'll print out what I'm working on, look at it, and make changes by hand. Then I'll go back to the computer and record those changes."

Bang may produce 40 drafts before she arrives at a final version of a poem. She doesn't usually share her work or seek feedback from other writers as she composes. "I'm pretty good at splitting myself in two," she said, "and as a result I can read one of my own poems as not-me, as an avatar that has some of my DNA. I judge the poem and expose it to different ways of thinking about poetry. I critique it, and then I have to defend it against the critique. There's an ongoing dialogue, and then at some point—this is the poem. Then I have to silence the voices."

Bang's plate is overflowing. Along with the trip to Berlin, she has spring and fall readings planned for *The Last Two Seconds*. She has started on a translation of Dante's *Purgatorio* and been at work for a while on a never-say-never project: a piece of fiction called *Amnesia*.

The poet is something of a packrat. While organizing her papers for the Modern Literature Collection, Bang had to sort through old tax forms, photographs, and paystubs, and she came to realize that the items formed a kind of tapestry, that from them you could construct a life.

"Not just my life, but going out several generations," she said. "My parents' life, my son's life. To have a real picture, you have to tie all of the pieces together, and the archive has the potential to do that. There's a sense that one's life is a document. And for a writer," Bang said, "it's a very complicated document." §

Civil Rights Documentarian Jack Willis



Washington University Libraries

IN 2014, the Washington University Film & Media Archive acquired the collection of Jack Willis, a prolific documentary filmmaker and producer. The Jack Willis Collection contains film, video, and manuscript material from original, independent productions by Willis. His films tackle racism, poverty, and environmental issues and show his affinity for

what he called “unheard voices, unserved voices.”

A native of Milwaukee, Willis was born in 1935. He grew up in Los Angeles and attended UCLA. He got his start in television as an associate producer for David Susskind’s interview show, *Open End*. Many of the guests on the program were civil rights leaders who had become prominent by the early 1960s. A meeting with Jim Forman, head of the Student Nonviolent Coordinating Committee (SNCC), led Willis to travel to Mississippi to document the voter registration efforts of the SNCC during Freedom Summer. The film that resulted, *The Streets of Greenwood* (1963), was Willis’s first independent project and one of the most important documentaries of the period.

Willis returned to the South to film *Lay My Burden Down* (1966), which chronicled the lives of tenant farmers in Selma, Alabama. Throughout the 1960s, he wrote, directed, and produced a number of documentaries, including *Every Seventh Child* (1967), *Appalachia: Rich Land, Poor People* (1968), and *Hard Times in the Country* (1969). During these years, as he documented the struggle for civil rights, Willis had hostile encounters with local authority figures, including Sheriff Jim Clark in Selma, Alabama.

Between 1966 and 1971, Willis produced a diverse range of documentaries for National Education Television, a forerunner of PBS. He continued developing and producing television programs such as the *The 51st State*, which ran on WNET

in New York from 1972 to 1976. Winner of four Emmy Awards, *The 51st State* was a groundbreaking news program that often served as a platform for heated debates between audience members and local politicians. Willis also served as co-executive producer of *The Great American Dream Machine*, a satirical news program that aired on PBS from 1971 to 1973. The show featured Albert Brooks, Chevy Chase, and humorist Marshall Efron and won two Emmy Awards. Of his television work, Willis said, “I wanted to be involved in programming that was more informative and entertaining, to try to reach more people.”

In 1971, a surfing accident left Willis paralyzed from the neck down, but he regained mobility after six months of physical therapy and eventually returned to work. He co-wrote and co-produced the documentary *Paul Jacobs and the Nuclear Gang* (1979), which investigated the government concealment of health risks connected to radiation and the testing of atomic bombs in the 1950s. The film won an Emmy Award, a George Polk Award, and a Hugh M. Hefner First Amendment Award.

From 1978 to 1980, in preparation for a documentary, Willis conducted interviews with Rosa Parks, Fred Shuttlesworth, John Lewis, Andrew Young, Stokely Carmichael, Ella Baker, and other individuals who were deeply involved in the civil rights movement. The documentary was never completed. The bulk of the Jack Willis Collection consists of his original interviews with those individuals. More than 81 of the interviews in the collection have never been seen publicly.

The Film & Media Archive also holds the Henry Hampton Collection, its inaugural acquisition. Hampton (1940-1998) was an acclaimed documentary filmmaker whose many projects included the 14-part television series *Eyes on the Prize*, which chronicled the history of the civil rights movement in the United States. He was born and raised in St. Louis and was an alumnus of Washington University. The addition of the Jack Willis Collection to the archive represents a significant expansion of the unique and original material relating to the civil rights movement that is housed at the Washington University Libraries.

Newman Numismatic Portal

TO HIGHLIGHT COINS AND CURRENCY

Washington University and the Eric P. Newman Numismatic Education Society (EPNNES) are partnering to create the Newman Numismatic Portal, an Internet-based research tool for the study of coins and currency.

In December 2014, EPNNES announced that it would dedicate \$2 million to the project, which involves the digitization of materials from its extensive collection of numismatic materials, including rare books, monographs, journals, and images of rare coins and currency.

“This is a vision that has existed in the numismatic community for a long time,” says Associate University Librarian Chris Freeland, who is working closely with EPNNES on the project. “Right now, there’s no open data portal or single place for free numismatic information. Much of the data is owned by auction houses and the coin industry.”

Freeland puts the number of items to be digitized for the project in the low millions. “The Newmans have a long history with the university and with St. Louis,” he says. “These materials tell a rich story about the family and its love of collecting.”

Eric P. Newman, president of EPNNES, is one of the nation’s leading numismatic scholars. Now 104, he started collecting coins almost a century ago and has one of the most extensive private collections of U.S. and Colonial American currency in the country. A 1935 graduate of the Washington University School of Law, he has written more than 100 articles and several books on numismatics. In 2004, he and his wife, Evelyn, made a major gift to create the Newman Money Museum, housed within the Mildred Lane Kemper Art Museum at Washington University.

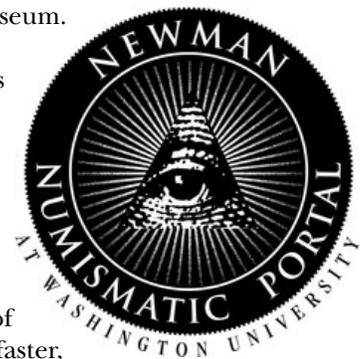
The Libraries will digitize EPNNES materials and work with other institutions to make the Newman Numismatic Portal as comprehensive as possible. It will feature an online encyclopedia edited by

experts, with entries on coins, currency, mints, designers, and collectors, as well as digital images of rare pieces. It will also give users access to a digital library of materials from the EPNNES collection and to new content from publishers. All of the material will be open access and made available to HathiTrust, a large collaborative repository of content digitized from libraries around the world.

“The portal will be a wonderful boon for researchers everywhere,” says Tom Serfass, curator of the Newman Money Museum. “Rare items will be available to collectors and to anyone else who’s interested. People who study numismatics seriously often find that the materials they need are dispersed—they’re rare and difficult to access. This will give them access.”

Along with increased accessibility of resources, the portal will facilitate faster, more efficient research. The technology behind it will be used for other digital initiatives at Washington University. EPNNES hopes the project will attract a new generation of numismatists—a younger audience—and raise awareness about the subject.

The Libraries plan to launch a beta version of the portal later in 2015, with an official release slated for 2016. Individuals who are interested in contributing materials to the project should contact NNPCurator@wustl.edu.



Two New Associate University Librarians Come on Board



» Pictured here are the members of the University Librarian's Council. Front row, left to right: Gail Oltmanns (now retired), Jeffrey Trzeciak, Meredith Evans. Back row, left to right: Virginia Toliver, Jeff Huestis, Trevor Dawes, Chris Freeland, and Joyce McCray Pearson. *Washington University Libraries*

MEREDITH EVANS, PhD, became an associate university librarian at Washington University Libraries in November 2014, joining the Libraries' senior leadership team, the University Librarian's Council. Evans leads the Department of Special Collections, which includes the Film & Media Archive, Manuscripts, the Modern Graphic History Library, Preservation, Rare Books, and University Archives.

Evans has expertise in developing and processing collections, applying archival and library technologies, fundraising, and managing staff. She comes to WU from the University of North Carolina at Charlotte, where she was associate university librarian for special collections. Evans also served as curator of printed materials at Atlanta University Center's library and participated in an Andrew W. Mellon Foundation-funded project to process and digitize the papers and books of Martin Luther King Jr. She previously directed George Washington University's Special Collections Research Center.

An experienced fundraiser, Evans aims to increase grant funding and donor support in order to strengthen and expand the Libraries' Special Collections. "I envision more collaborations with faculty who use our collections in research and teaching," she says. "In addition, we will continue to improve our workflow in order to use physical and online exhibits to increase the visibility of and access to our collections."

With Special Collections' holdings currently split between Olin Library and West Campus Library, Evans has facilitated changes so that the department now operates a single reading room, located in Olin Library. Evans encourages users to contact Special Collections in advance of a visit so that any needed arrangements can be made. She is deeply involved in planning renovations that will allow for permanently relocating many of the holdings to Olin, where they will be within easy reach of faculty and students.



≈ Meredith Evans



≈ Joyce A. McCray Pearson

“Here at Washington University, I am enjoying working with a stellar group of colleagues to further build our collections and document history in new and innovative ways,” Evans says.

Evans holds master’s degrees in library science from Clark Atlanta University and in public history from North Carolina State University. She has a doctorate in information and library science from the University of North Carolina at Chapel Hill. An alumna of the Harvard Leadership Institute for Academic Librarians, she has taught library science courses at several universities, including North Carolina Central, Clark Atlanta, San Jose State, and Wayne State.

JOYCE A. MCCRAY PEARSON became director of the Washington University School of Law Library and associate university librarian at the Washington University Libraries on February 1, 2015. Pearson has a dual reporting line—to Dean Nancy Staudt of the Law School and to University Librarian Jeffrey Trzeciak. This is something new at Washington University.

Until September 2014, the Law School operated its own autonomous library, as do most law schools. But, like the University of Chicago, Vanderbilt University, the University of Illinois, and others, Washington University adopted a non-autonomous structure, consolidating its law library into the broader system of libraries on campus.

Whether this represents a trend is not yet clear, but Pearson says it was a key factor in attracting her to Washington University. She finds it exciting to work with a team that is progressive and welcoming of change. She points out that the formal addition of the Law Library to the larger family of libraries at Washington University is beneficial to

all units. WU’s Law Library can draw on resources in reference, training, assessment, and collections, and some costs will be reduced, which is particularly important as law schools across the country face economic challenges. All the libraries can collaborate on space usage, collection storage, and other joint efforts.

Pearson comes to WU from the University of Kansas, where she was director of the Wheat Law Library and an associate professor of law. She is a senior lecturer in law at WU and will teach Legal Research Methodologies, a required course for all WU law students, beginning in fall 2016.

An expert on law and literature, civil rights, and diversity issues, Pearson has written for the Mid-America Association of Law Libraries newsletter, the *Legal References Services Quarterly*, *Trends in Law Library Management and Technology*, *Picturing Justice: The Online Journal of Law and Popular Culture*, the *Kansas Journal of Law & Public Policy*, and the *Kansas Law Review*.

Pearson earned a master of librarianship and certificate in law librarianship from the University of Washington (Seattle), a juris doctorate from Washburn University School of Law, and a bachelor of music education from Wichita State University. As a solo practitioner early in her career, she focused on family law. She then went on to work as a reference librarian at the University of Louisville and to join the University of Kansas Libraries.

“WE WILL CONTINUE TO IMPROVE OUR WORKFLOW IN ORDER TO USE PHYSICAL AND ONLINE EXHIBITS TO INCREASE THE VISIBILITY OF AND ACCESS TO OUR COLLECTIONS.”

–Meredith Evans

WUSTL Libraries' Ecollections Continue to Grow

1,403,712: that's the number of ebooks available through the WUSTL Libraries—at the moment, anyway. The number just keeps getting bigger.

IN 2014 ALONE, the University Libraries added 250,000 new ebooks to their holdings. Digital titles now comprise about 32 percent of the Libraries' book collections, and ejournals represent roughly 85 percent of the current journal holdings.

From a librarian's perspective, ecollections have an obvious edge over their print counterparts: they don't take up any shelf space. "The idea that we can offer so much more material without worrying about room is great," says Acquisitions Librarian Michelle Ehlert. "Ebooks also serve as a good supplemental resource for print holdings."

For many students and researchers, the appeal of eresources lies in access: many of the Libraries' digital books and magazines are available anytime, anywhere, to authorized readers. WU users seem to gravitate toward ejournals according to Database/Serials Librarian Kate Sathi.

"The transition to ejournals has been easy and natural for faculty and students," she says. "The articles are often in PDF form, which is handy. Plus, the ejournals are accessible from anywhere, and they can be viewed by more than one person at a time."

Research librarian Deb Katz likes ebooks for a number of reasons, all of them practical. "They work well as primary document books," she says. "Primary source books in print form are often heavily used—they get checked out by a single person when a whole class would like to use them. The print books can go MIA or become heavily highlighted, with comments in the margins."

Those concerns don't apply to ebooks. Unlike print books, they can't be damaged or misplaced, and their contents are often searchable—a bonus to researchers and students who need to work fast.

The Libraries' electronic resources are freely available to current WU students, faculty, and staff, just as its print collections are. Econtent can be searched for on the Libraries' homepage via the eBooks and eJournals tab, through its Classic Catalog, and through search tools such as Primo, which gives authorized users access to all of the Libraries' holdings. (For more information, visit libguides.wustl.edu/ebooks.)

The Libraries also subscribe to searchable databases, such as the HathiTrust Digital Library, that contain ebook and ejournal collections, and these are also accessible via the website. The HathiTrust Digital Library houses public domain and in-copyright content from a variety of sources, including Google and the Internet Archive. Through HathiTrust, WU faculty, students, and staff can access more than 3.3 million volumes in the public domain, as well as electronic journal and manuscript collections.

Keep in mind that licensing agreements prevent the Libraries from making all ecollections available to everyone. Some ebook collections require that each user set up an account, free of charge, and some titles are limited to one user at a time. Because of digital rights issues and publisher formats, most of the ebook content in the WU Libraries collections can't be downloaded to ereaders.

RECENT ACQUISITIONS

- *Benezit Dictionary of Artists* (Oxford)
- *Der literarische Expressionismus Online* (DeGruyter)
- Elsevier ejournal archive packages for: Business, Management and Accounting, High Energy Nuclear Physics and Astronomy, Inorganic Chemistry, Organic Chemistry, Physical and Analytical Chemistry, and Physics General
- *EMBO Journal* and *EMBO Reports* (Wiley)



- *Institute of Electrical and Electronics Engineers (IEEE) Journal Archive*
- *Ink, The Other Newspaper*, Nos. 1 to 29
- *Nineteenth-Century Collections Online*, sections 9 to 12 (Gale)
- *Oxford Bibliographies Online Art History*
- Springer ejournal archive packages for: Chemistry and Materials Science, Engineering, Biomedical and Life Sciences, and Physics and Astronomy
- Springer ebook subject collections for: Behavioral Sciences, Earth and Environmental Sciences, Energy, Humanities, Social Sciences and Law, and Professional and Applied Computing.

TWO NEW DATABASES GIVE USERS ACCESS TO A WEALTH OF DIGITIZED MATERIAL

Lesbian, Gay, Bisexual, and Transgender (LGBT) Life connects researchers with 50 of the most important LGBT journals, magazines, and newspapers. Dozens of monographs and a thesaurus of LGBT terms are also available via the database.

North American Women's Letters and Diaries: Colonial-1950 is a collection of digitized diaries and correspondence that spans 300 years. Featuring the writings of famous females like Helen Keller and Abigail Adams, as well as those of lesser-known figures, the database offers 150,000 pages of searchable material and is the largest collection of its kind.

A fresh app: The Libraries recently introduced BrowZine, an app designed for handheld devices that lets users search and read thousands of scholarly ejournals, download PDFs of articles, and create personal bookshelves featuring their top selections. BrowZine is free to all WUSTL students, faculty, and staff. Many of WUSTL's online journals can be accessed with the application.

STAFF PICKS

Database/Serials Librarian Kate Sathi recommends *Early English Books Online (EEBO)* From the Renaissance through the Restoration, EEBO spans three centuries and contains more than 125,000 titles, including the first book published in English. Covering English literature, history, philosophy, linguistics, fine arts, math, and science, the collection offers digitized versions of works by Shakespeare, Chaucer, Malory, and more. Sermons, speeches, and periodicals are also viewable via EEBO's database.

Research Librarian Deb Katz recommends *Cambridge Collections Online* "There is universal enthusiasm among those of us in the humanities for the *Cambridge Collections Online*. Their content is of high quality—informative and well written—and their bibliographies and references provide good additional sources. They're also easy to read, print, download, and share. Not all ebook publishers allow these functions."

Through *Cambridge Collections Online*, users can access electronic versions of the *Cambridge Companions in Literature and Classics* and the *Cambridge Companions in Philosophy, Religion, and Culture*. More than 350 Companions are offered, all fully searchable. Cambridge's *Shakespeare Survey*, an annual anthology of the best in Shakespeare studies and criticism, is also available here.

Research Librarian Makiba Foster recommends *Popular Culture in Britain and America, 1950-1975 (Parts I and II)*

"I recently taught a class for a course exploring women's social movements. The students thought this primary source was cool."

This collection brings together manuscripts and typescripts, newspapers, magazines, press kits, artists' files, photographs, advertisements, memorabilia, and more from prominent library collections in the U.S. and U.K. The collection includes original video footage of major events



such as Vietnam and the civil rights movement, and a multi-faceted chronology with embedded articles and images.

Acquisitions Librarian Michelle Ehlert likes the collections from Springer Science+Business Media.

An international publisher of scientific, technical, and medical material, Springer produces econtent for a target audience of students and researchers. The Libraries are participating in a pilot project with Springer using Occam’s Reader, a software program created for the interlibrary loan of ebooks. “Because of the pilot project,” says Ehlert, “we’re able to ‘lend’ Springer ebooks on interlibrary loan, which isn’t the case with most ebooks.” Springer’s electronic titles are user friendly—they can be copied and printed, and they offer unlimited concurrent reader access. They’re also free of digital rights.

Research Librarian Anna Robinson recommends *Qur’anic Studies Online* from Brill “*The Encyclopedia of the Qur’an* is a robust reference source for learning about various topics, as well as the tradition of interpretation.”

Qur’anic Studies Online includes the *Encyclopedia of the Qur’an Online*, a dictionary of qur’anic terms,

concepts, people, and places supplemented by essays on key themes and subjects. With more than 1,000 entries, it’s the first comprehensive reference work on the Qur’an to be published in a Western language. Also accessible through the collection is *Early Western Korans*, with translations and images of Korans produced in Europe between 1537 and 1857, along with details about their printing.

Engineering Subject Librarian Lauren Todd recommends a pair of popular databases: SCOPUS and Knovel.

SCOPUS is an abstract and citation database of peer-reviewed material featuring 55 million records and 21,915 titles. Scientific journals, books, and conference proceedings are accessible via *SCOPUS*, which provides a thorough overview of international research in science, technology, medicine, the arts and humanities, and more.

Knovel connects the engineering community with up-to-date content and data. Knovel’s library covers 30-plus subject areas, with information on topics like material selection, the environment, and safety and compliance issues. More than 3,500 searchable reference works and databases are available through Knovel.

MEMBERSHIP IN OPEN LIBRARY OF HUMANITIES BENEFITS WU COMMUNITY

The Washington University Libraries joined the Open Library of Humanities (OLH) in mid-February 2015.

The OLH is a unique not-for-profit publishing enterprise, led by academics and initially funded by the Andrew W. Mellon Foundation. Rather than billing authors when their work is accepted, the OLH covers the costs of publishing through membership fees paid by member libraries worldwide. Authors may submit their work and never be charged. The OLH publishes online, making scholarly work viewable by anyone, rather than charging subscription fees. This means no fees for authors and no incentive for OLH to accept sub-par work.

Dr. Martin Paul Eve, an OLH founder and academic project director, says: “I am thrilled that Washington University in

St. Louis has made a five-year contribution to support the Open Library of Humanities. The response to our call has already been enormous and, with universities like WUSTL involved, we will deliver a viable and fair transition to open access for the humanities disciplines.”

Trevor A. Dawes, associate university librarian at WU, added: “We are delighted to participate in the Open Library of Humanities, as it will enable access to open, peer-reviewed content, as well as provide a vehicle for our faculty members and students to make their scholarship available to the broader academic community.”

Washington University’s contact person for OLH is Ruth Lewis, Scholarly Communications coordinator, who may be reached at rlewis@wustl.edu or 314-935-4819.

Video Series Highlights Items from Special Collections

BY DIANE TOROIAN KEAGGY, DIRECTOR, WU CAMPUS LIFE NEWS

YOU CAN BUY THE PAPERBACK EDITION of Galileo's *Dialogue* online for \$13. But you can see—and touch—the real thing in Olin Library.

The Washington University Libraries own a first edition copy of Galileo's 1632 book in which the astronomer uses comedy and clever banter to argue that Copernicus got it right—the sun is the center of the universe. The book was a huge hit, but landed him in hot water with the Catholic church, which kept Galileo under house arrest until his death.

"This book represents a watershed in the opposition of scientific authority to church authority," said Rebecca Messbarger, professor of Italian, History, and Women, Gender and Sexuality Studies. "Even though the scientist lost, science wins."

Galileo's *Dialogue* is among the rare Special Collections objects spotlighted in "Into the Vault," a video series produced by Arts & Sciences in collaboration with University Libraries and hosted by Seth Graebner, associate professor of French and International and Area Studies.

Other videos showcase Denis Diderot's *Encyclopédie*, Charles Darwin's *The Various Contrivances by which British and Foreign Orchids Are Fertilised by Insects*, and a 1678 letter from Isaac Newton to natural philosopher Robert Hooke. The videos are viewable for free on YouTube (see directions at end of story).

Graebner conceived of the series while serving as interim faculty adviser to the Department of Special Collections. He was wowed by the library's vast catalog of rare books, manuscripts, film and videos, artifacts and art, and wanted to share them with the broader public.

Graebner invited faculty experts to dive deep into each object's significance, then be filmed talking about it.

Viewers learn from Garland Allen, professor of Biology, that Darwin's orchid research ran counter to the prevailing theory of natural theology—that a flower's beauty was a gift from God. Allen observes, "Darwin was an acute observer who could get right down into the nitty gritty, the weediness of

the field and also think in rather global, cosmic terms about large scale processes."

Tili Boon Cuillé, associate professor of French, points out that Diderot's *Encyclopédie* is nothing like today's Wikipedia, noting that, "the *Encyclopédie* makes no pretense to objectivity or anonymity. It is the embodiment of an enormous social debate."

And Michael Friedlander, professor emeritus of Physics, analyzes what could be a long-lost letter from Newton to Hooke. Old documents, he said, have new stories to tell.

"Scholars can go back and ask, 'Is this a good translation? Is there more here?'" Friedlander said. "Different scholars with different backgrounds may see different things. There are always different avenues to explore."

Graebner hopes to continue working with the library to create videos highlighting the original drawings of the Eads Bridge and the library's two copies of *The Nuremberg Chronicle*, a richly illustrated history of the world.

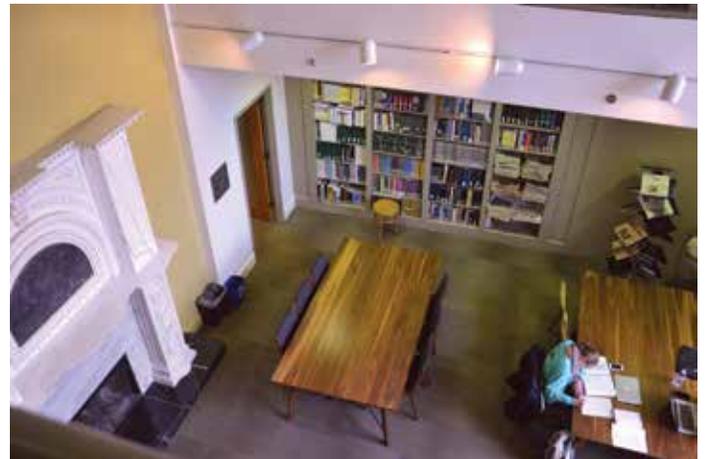
"There is the aesthetic pleasure and sense of wonder and strangeness of the object itself," Graebner said. "There is a thrill that comes with handling an object that has been around for so long and that so many other people have turned to for information or inspiration."

To view the videos online, go to YouTube.com, and search for "Into the Vault Washington University."



Washington University Libraries

Renovations Improve Form and Function of Business Library



DURING SUMMER 2014, the Kopolow Business Library was refreshed, expanded, and modernized to improve its appearance and function. The library updates were part of the Olin Business School's major renovation of Simon Hall and the WU Libraries' ongoing efforts to improve library spaces across campus.

Open to all WU students, the Business Library offers 17 new group study rooms, a collaborative computing station on the main level, and an instructional room on the mezzanine. All of the

spaces were repainted, the floors were recarpeted, and ceilings were retiled. More electrical outlets were added for charging mobile devices. The furniture was updated, too, and 60 more seats were added, providing options for both quiet study and collaborative work.

The library renovation is complete, but Simon Hall will undergo further changes during summer 2015. The building may sometimes be noisy, especially early in the morning, but library hours will not be affected.

STAFF NOTES

NEW FACES

Eliot Boden

E-LEARNING LIBRARIAN

Eliot Boden joined the staff of the Libraries as e-learning librarian in August 2014. A member of the Instructional Support Services unit, he focuses on the implementation of e-learning tools and the creation of online learning modules. Before he joined the Libraries, Boden worked as a reference librarian at Webster University and as an adjunct librarian at Jefferson College. A St. Louis native, he has a strong background in layout and design and enjoys the creativity that comes with the role of e-learning librarian. Boden earned an MA in Information Science and Learning Technologies from the University of Missouri. He also holds a BA in French Language and Literature and International Studies from Illinois Wesleyan University.

Julie Hale

COMMUNICATIONS COORDINATOR

Julie Hale joined the Libraries as communications coordinator in December 2014. In addition to serving as writer and editor for *Off the Shelf*, she works on a variety of communications projects and helps organize and promote library events. Hale holds an MFA in creative writing from Old Dominion University and a BA in English literature from the University of North Carolina at Greensboro. She brings a wide range of editorial experience to her new role, including work in both magazine and book publishing. She is a longtime columnist for *BookPage*, a monthly book review publication distributed through bookstores and public libraries. Before joining the Libraries, she served as an editor with Lark Books in Asheville, North Carolina.

Kacey Owen

WEEKEND/EVENING MANAGER AND CIRCULATION ASSISTANT

Kacey Owen took on duties as circulation assistant in March 2015. Her responsibilities include hiring and training student assistants, coordinating their schedules, and managing the student wage budget. Owen also assists with circulation and reference tasks. She holds an MA in East Asian Studies from Washington University and a BA in International Studies from the University of Missouri. Her previous library experience includes work as circulation clerk at the Scenic Regional Library in Union, Missouri, and as a student employee in Olin. A Missouri native, Kacey enjoys playing video games, writing fiction, and spending time with her cats.

Alexis Peregoy

PROJECT ARCHIVIST

Alexis Peregoy began working with the Special Collections team of the University Libraries in October 2014. As project archivist, she processes archival collections for the Modern Graphic History Library and works to improve access to Washington University's archival materials. Peregoy majored in art history in college, earning a BA from Lourdes University, but chose archives as a career path, in part because it gave her the chance to work with visual materials and original artwork at a hands-on level. In addition to her BA, she holds an MS in Information from the University of Michigan. A native of Toledo, Ohio, Peregoy is an experienced artist who enjoys printmaking and bookbinding.

Anna Robinson

ISLAMIC STUDIES AND SOUTH ASIAN STUDIES SUBJECT LIBRARIAN

Anna Robinson joined the Libraries' staff as subject librarian in February 2015. In her new role, she oversees the areas of Islamic and Near East Studies, and South Asian Studies, curating collections and building research connections with students and faculty. She holds an MS in Information Studies from the University of Texas at Austin and a BA in Near Eastern Studies and English from the University of Washington. She has traveled throughout the Middle East, with stops in Israel, Palestine, Egypt, Lebanon, and Syria. While in Egypt, she attended the Arabic Language Institute at the American University in Cairo and worked as a freelance English instructor. Robinson moved to St. Louis from Seattle and is an avid reader and tea drinker.

Katherine Van Arsdale

HELP DESK ASSISTANT (EVENING/WEEKENDS)

In September 2014, Katherine "Kat" Van Arsdale took on duties as help desk assistant in Olin Library. She supports the Libraries' Access and Research Services departments, providing reference assistance, collection access, and resource referrals to students, faculty, and staff. Van Arsdale earned a BA in Spanish Literature and Latin American Studies from Washington University. During her time as an undergraduate, she was a student worker at Olin Library, where she served as both interdepartmental and shelving systems assistant. Originally from Owasso, Oklahoma, Van Arsdale is currently pursuing her MLIS through the University of Washington-Seattle's Information School.



≈ Eliot Boden



≈ Julie Hale



≈ Kacey Owen



≈ Alexis Peregoy



≈ Anna Robinson



≈ Katherine Van Arsdale

Foster Named Executive Board Member

Research librarian **MAKIBA FOSTER** has been elected to the Executive Board of the Black Caucus of the American Library Association, Inc. (BCALA). Founded in 1970, the organization promotes the development, advancement, and improvement of library services and resources to African Americans across the nation.

Foster served as co-chair of the 9th National Conference of African American Librarians (NCAAL), which took place in August at the Hyatt Regency St. Louis at the Arch. The NCAAL is the largest conference in the country dedicated to African American librarians and librarians who work with diverse populations.



≈ Makiba Foster



≈ Shannon Davis

Davis Promoted to New Position in Digital Library Services

In March 2015, **SHANNON DAVIS** was promoted to the position of digital library services manager. Davis was first hired by the Libraries in 2007 as a digital library assistant. In her new position, she will focus on digital initiatives and outreach, as well as collaborations with library units, university departments, and outside organizations. Davis holds an MA in Library & Information Science from the University of Missouri and a BFA in Visual Communications from Washington University.

Moore Joins Faculty of International and Area Studies Program

GIS Outreach and Anthropology Librarian **JENNIFER MOORE** has been working closely with the International and Areas Studies (IAS) program over the last few years. In November 2014, she was invited by IAS program director Dr. Tim Parsons to join the program faculty. Moore has since teamed with other affiliated faculty members on the visualization of research and has provided classroom instruction. In the coming year, she will continue to collaborate with IAS faculty and may offer a GIS course to IAS students.



≈ Jennifer Moore

“A GREAT BOOK SHOULD LEAVE YOU WITH MANY EXPERIENCES, AND SLIGHTLY EXHAUSTED AT THE END. YOU LIVE SEVERAL LIVES WHILE READING IT.” *—William Styron*

Biermann Tapped to Join the SAVE Committee

Stacks Management/Retrieval Supervisor **STEPHANIE BIERMANN** has been selected to join Washington University's Solutions for Achieving Value and Efficiency (SAVE) committee. The committee was formed to identify ways in which the university could cut costs and improve productivity. In the year to come, SAVE committee teams will analyze a number of efficiency ideas submitted by the university community and present their recommendations to the SAVE Review Board and to university leadership. Biermann is one of 30 staff and faculty members chosen to participate in the project.



≈ Stephanie Biermann



Staff Members Selected for PLAN Program

Three Libraries staff members have been picked to take part in Washington University's Professional Leadership Academy and Network (PLAN) program. **AARON ADDISON**, director of GIS and Data Services, **RUDOLPH CLAY**, head of Library Diversity Initiatives and Outreach, and **NADIA GHASEDI**, head of the Visual Media Research Lab, will participate in the year-long initiative, which was designed to help individuals develop their leadership skills. PLAN provides staff with a curriculum specifically designed to cultivate growth and productivity. Now in its third year, the program is committed to raising awareness about diversity and the importance of inclusion in the university environment. Applicants needed to demonstrate a commitment to these key areas. This year, 24 staff members from across the university will take part in the program.

Kastin Recognized for Volunteer Work

In November 2014, **SHELLI KASTIN**, head of Publishing Production Services, received the Jackie Kaiser Volunteer Award from the social-services agency Provident. Kastin was honored for her nine years of volunteer service as a peer facilitator of Survivors of Suicide (SOS) support group meetings.



≈ Shelli Kastin

“I CAN FEEL INFINITELY ALIVE CURLED UP ON THE SOFA READING A BOOK.” —Benedict Cumberbatch

Innovation Grants Fund New Library Projects

It pays to have a think-outside-the-box attitude in today's library environment—that's what several University Libraries employees learned in February when they received Innovation Grants to pursue progressive projects. New in 2015, the Innovation Grants were designed to foster creativity in staff members and to help advance the Libraries' systems and services.

Any Libraries staff member or group of staff could submit a proposal for a grant, and ideas that enhanced library organization and utilized current or emerging technologies were encouraged. In all, 16 proposals were submitted. From that pool, the University Librarian's Council selected six winners who will provide updates on their projects later this year.

2015 INNOVATION GRANT WINNERS

Historical Maps Digitization, Georeferencing, and Access
Awardee: **JENNIFER MOORE**, subject librarian

History Out Loud Mobile Audio Recording Booth
Awardees: **SHANNON DAVIS**, Digital Library services manager, **MAKIBA FOSTER**, subject librarian, and **NADIA GHASEDI**, head of the Visual Media Research Lab

You're in Good Company: a Research Conference for Advanced Graduate Students in the Humanities
Awardees: Subject librarians **BRIAN VETRUBA** and **DARIA CARSON-DUSSÁN**

Eyes on Ferguson
Awardee: **NADIA GHASEDI**, head of the Visual Media Research Lab

Flexible Seating for Olin Level B
Awardee: **STEPHANIE BIERMANN**, stacks management/retrieval supervisor

Flying Camera (Quadcopter Drone)
Awardee: **STEVEN VANCE**, technology center assistant

Library Leader Gail Oltmanns Retires



≈ Gail Oltmanns

Associate University Librarian **GAIL OLTMANNS** retired from Washington University Libraries at the end of June 2015. During her 13 years at the Libraries, she led a number of units and spearheaded new initiatives at the library and university levels.

Oltmanns has overseen several library departments, including Staff Development, Communications and Special Events, and Assessment—a unit established under her leadership. She has led the library's strategic planning efforts, including the recent adoption of the Balanced Scorecard, a tool for measuring progress in multiple areas.

WU Libraries have benefited from Oltmanns' prior experience at other academic libraries, including 17 years at the University of Virginia (UVA) Libraries and 10 years at Indiana University Libraries.

UVA Libraries were an early leader in digitizing rare or unique library holdings. In 2005, the WU Libraries were ready to establish a Digital Library Services (DLS) unit, and it made sense for Oltmanns to lead that effort. To achieve a fast start, she hired four fulltime staff, including Andrew Rouser, a former colleague at the University of Virginia; she led the unit until 2011.

"Washington University Libraries have given me wonderful opportunities," says Oltmanns. Along with DLS, she considers establishing a culture of assessment, an assessment team, and the new position of assessment coordinator to be

among her most impactful contributions. An achievement she found personally rewarding was the creation of the New Librarians and New Library Professionals Group, an effort she started and led to help new staff acclimate and become involved early in their tenure.

Oltmanns also had an impact outside the library. She co-chaired the steering committee of WU's Professional Leadership Academy & Network (PLAN), a yearlong program established in 2010 to cultivate future leaders at the university. She also served on the search committee for a new university librarian. Jeffrey Trzeciak stepped into that role in mid-2012. Having worked with Oltmanns on numerous efforts, Trzeciak says, "I have been impressed by Gail's innovative work and her kindness and compassion to everyone here at the Libraries. Gail's optimistic and caring personality has helped her successfully accomplish many challenging projects."

Oltmanns looks forward to having more time for herself and her family, which includes her husband, Tom, a professor of psychology at WU; their son, Josh, a PhD candidate at the University of Kentucky; their daughter, Sara, son-in-law, Billy, and granddaughters Presley, Riley, and Kinley. Oltmanns also has extended family and many friends across the country.

Jeffrey Trzeciak says, "We will miss Gail as a valued co-worker, but, as a cherished friend, wish her well in this next adventure."



≈ Joy Lowery



≈ Julie Hale

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University Librarian: Jeffrey Trzeciak
Executive Editor: Joy Lowery
Managing Editor: Julie Hale
Contributors: Alison Carrick, Julie Hale, Diane Toroian Keaggy, Sarah Laaker, Joy Lowery, Jennifer Moore, Barbara Rea

If you have comments, questions, or address changes, email jhale@wustl.edu or write to:

Communications & Special Events
Washington University Libraries
Campus Box 1061
One Brookings Drive
St. Louis, Missouri 63130-4899

Visit the Libraries' website:
library.wustl.edu

To see past issues of *Off the Shelf* online, visit:
library.wustl.edu/offtheshelf

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UNIVERSITY LIBRARIES: BY THE NUMBERS FY14

COLLECTIONS

- Books and periodicals (print and electronic): 5.16 million
- Films and videos: 81,337
- Audio recordings: 66,270
- Photographs: 385,806
- Maps: 118,454
- Microforms: 3.46 million
- Architectural drawings: 611 linear feet
- Manuscripts: 20,119 linear feet

SERVICES*

- Books and other items checked out: 126,533
- Instruction sessions held: 646
- Reference transactions: 59,562
- Computers for public use: 245
- Loans from other libraries: 39,266
- Loans to other libraries: 34,393
- Olin Library gate count: 779,182

**Service statistics do not include the Medical Library and the Law Library.*

WASHINGTON UNIVERSITY HAS

12 LIBRARIES: the John M. Olin Library and nine school or departmental libraries on the Danforth Campus, one library at the Medical School Campus, and one at West Campus.

FOR INFORMATION ABOUT SUPPORTING THE WASHINGTON UNIVERSITY

LIBRARIES through annual fund gifts, endowments, or other types of giving, contact the Libraries' director of development, Mary Druyvesteyn, at 314-935-5219 or druyvesteyn@wustl.edu.



≈ Mary Druyvesteyn

“THERE ARE PERHAPS NO DAYS OF OUR CHILDHOOD WE LIVED SO FULLY AS THOSE WE SPENT WITH A FAVORITE BOOK.” —Marcel Proust

Change service requested

FSC LOGO

FROM THE ARCHIVES

In 2014—the 100th anniversary of World War I—the Louis and Jodi Atkin Family made a very special donation to the WU Libraries: a collection of more than 400 recruitment and propaganda posters produced from 1914 to 1918, along with an array of wartime memorabilia, including newspapers, photographs, and military clothing. The collection was dedicated in a formal ceremony in Olin Library on April 15, 2015. Selected posters are now on display on levels 1, 2, and 3 of Olin, where they'll remain through October 2015.

For Louis Atkin, who tracked down the posters without the aid of a computer or the Internet, the exhibit is a testament to “how the resources of yesterday were collected.” He found the pieces the old-fashioned way, by combing antique shows, searching bookstores, and exploring shops that specialized in war collectables.

“It was a very tactile experience,” Atkin recalls. “These were my fingers touching the imprint of artists. I could reach out and touch the symbols of another time.”

The collection features posters from all of the major countries engaged in the conflict: America, Britain, France, Italy, Russia, Czechoslovakia, and Germany. They're the work of artists who had a perfect grasp of the power of propaganda, and they added allure to the war effort. (What red-blooded American male could resist the gaze of the Christy Girl?) The posters plug for military recruitment, bond buying, and the donation of supplies. They're arresting individually, as ads for the war, but as a group, they have a cumulative beauty that's undeniably powerful—a spirit that transcends the conflict and resonates across generations.

“One hundred years ago continues to be palpable in these posters,” says Atkin. “They speak to the massing of talents gathered for a cause where so many paid the ultimate price.”

Two popular American artists of the era, *Saturday Evening Post* cover designer J. C. Leyendecker and Uncle Sam illustrator James Montgomery Flagg, are represented in the exhibit, which was curated by Skye Lacerte of the Modern Graphic History Library. It's Atkin's hope that viewers will take time to think about the events that inspired the artwork.

“How can men create so much that is beautiful for such a terrible outcome? I'm not a product of that time, and it's unfair of me to speculate on that answer,” he says. “But I can answer that this collection is necessary, because students and communities may reflect on the endeavors portrayed.”

Atkin and his wife, Jodi, live in Rochester, New York. Their daughters, Sarah, Hannah, and Jessica, are graduates of WU. Their son, Mitchell, will graduate from WU in fall 2015.



≈ Clear-the-Way!! Buy Bonds by Howard Chandler Christy, 1918 *Washington University Libraries*

≈ Louis and Jodi Atkin and their son, Mitchell, display a James Montgomery Flagg poster during the April 2015 dedication of the Atkin Family Collection.

