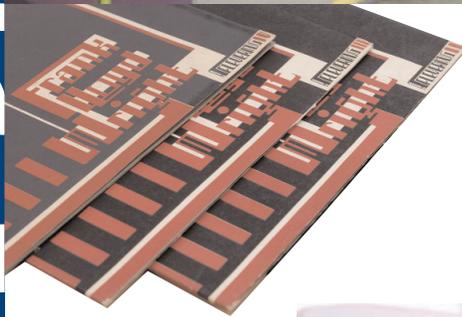


# OFF THE SHELF

## THE KRANZBERG ART & ARCHITECTURE LIBRARY:

# A Community Treasure



V1:2  
FALL  
06

# LETTER FROM THE DEAN



**IN THIS ISSUE** of *Off the Shelf*, we celebrate the importance of images in our culture and the role of the Washington University Libraries in making them available. It is appropriate that so many images should find a home in the Libraries. Images, more powerfully than words, can take us back in time, tell us stories, show us other worlds. We are surrounded by images—photographs, paintings, maps, and films. We read them just as we read texts, although those of us not visual “professionals” do it quite unconsciously.

The Libraries use new technologies and create new spaces to preserve and make accessible images in their many formats. The Film & Media Archive holds unique film footage and other materials that give viewers a front row seat to significant times in American history, as well as reveal the film-making process.

The Kenneth and Nancy Kranzberg Art & Architecture Library, a space designed especially for artists, architects, and art historians, is located in a museum. Library staff work with faculty to provide more images to students and a deeper understanding of what the images mean.

This issue also honors some of our donors who have special relationships with images. Featured are movie actress Mary Wickes and Nancy Kranzberg, St. Louis arts community champion.

The Libraries’ collections of media and print images provide incredible educational opportunities for Washington University and the larger community. The Libraries are proud to be able to make this contribution to the University’s curriculum and to preserving history for future generations.

**SHIRLEY K. BAKER**

Vice Chancellor for Information Technology &  
Dean of University Libraries

## ON THE COVER

The Kemper Art Museum houses the new Kranzberg Art & Architecture Library. Featured here are arts-related library holdings, including the Dutch arts journal *Wendigen* (1918-1931), the Russell Sturgis Photographs Collection and *Wall's Etched Monthly*.

Photo of museum by David Kilper, photos of materials by Mary Butkus.

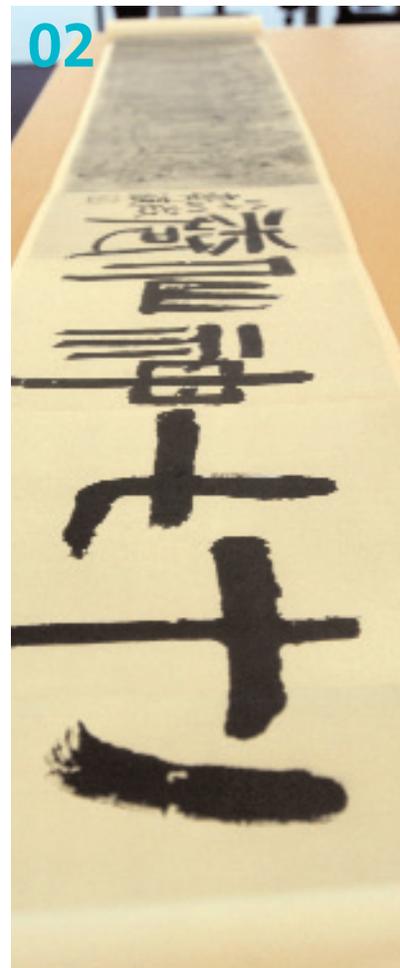
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A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

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V1:2  
FALL  
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**THE KRANZBERG ART & ARCHITECTURE LIBRARY:**  
*A Community Treasure*



« Image from *Wall's Etched Monthly*, a rare journal of etchings, located in the Kranzberg Library.

### THE LIBRARY AND THE FOX SCHOOL COMMUNITY

This fall brings the inauguration of the Sam Fox School of Design & Visual Arts, with the Kenneth and Nancy Kranzberg Art & Architecture Library at the heart of both the complex of buildings and the Washington University arts community.

The Fox School's painters, architects, graphic designers, sculptors, and book artists, and WU's art historians and archaeologists are all passionate about the visual world. The Art & Architecture Library is their research and study space, meeting place, and source for inspiration.

The Fox School has been in planning for over a decade. Two existing buildings—Bixby and Givens—have already been renovated. This summer, with the completion of two new buildings designed by Pritzker Prize-winning architect Fumihiko Maki, the library moved from Steinberg Hall (designed by Maki in the early '60s) to a stunning space in the Mildred Lane Kemper Art Museum. Construction for the Fox School will be completed with the renovation of Steinberg for studio and teaching space in 2007.

The Sam Fox School brings together, administratively and physically, the School of Art, the School of Architecture, and the Mildred Lane Kemper Art Museum, with the Department of Art History and Archaeology and the Kranzberg Art & Architecture Library as close partners. As Chancellor Mark Wrighton has said, "The Sam Fox School of Design & Visual Arts will strengthen collaboration between all of Washington University's outstanding design and visual arts areas. At the same time, it will create a larger-scale academic enterprise with greater resources and flexibility."

The Art & Architecture Library is named for Nancy Spirtas Kranzberg (LA '66) and her husband Kenneth, arts patrons and long-time library supporters. The Kranzbergs especially value and encourage the library's role in community and collaboration.

### THE LIBRARY AND ITS BUILDING

The five buildings of the Fox School, located at the corner of Skinker and Forsyth, surround a courtyard for student sculptures and gatherings. The L-shaped library runs along two sides of the courtyard, giving patrons and staff ringside seats. These walls, almost all window, bring in natural light and help visitors locate the library. From inside the museum, visitors have a balcony view into the library's elegant Kemp Reading Room, named for Fred Kemp (AR '50).

The library and museum are well placed in the same building. Both serve the broader arts community as well as the University. A visitor might, for example, view a painting by Max Beckmann in the museum and then check out further information on Beckmann and his milieu in the library. Visitors to the museum and library will benefit from easy access (just off Skinker) and convenient parking.



≈ Exterior view of Kemper Museum. Library is located on ground floor. *David Kilper*

## DIGITAL IMAGE COLLECTIONS AT WASHINGTON UNIVERSITY

In the 20th century, teachers of art and architectural history moved from using photographs and lantern slides to 35 millimeter slides. Now faculty are making the transition to digital images, which offer even greater flexibility.

The Libraries both subscribe to and create archives of digital images. The Libraries' subscription to ARTstor, a repository of more than 300,000 images of art, architecture, and design, is available to the University community and anyone visiting the Libraries.

Librarians digitize images from the Libraries' own collections. For instance, Art & Architecture library staff have digitized eight albums of original photographs from the St. Louis architectural firm, Eames & Young. In collaboration with the Visual Resources Center, library staff are now digitizing and cataloging selections from the Russell Sturgis Photographs Collection.



Russell Sturgis (1836-1909), a prominent 19th-century American architect and critic, collected photographs of architecture from around the world, assembling perhaps the most thorough collection of its kind in America. The photographs, once used for teaching architectural history, were superseded by slides. Digitizing this first-rate collection will return it to public use, and interest should be high, since the small sample already on the Libraries' website gets regular use.

The 200,000 slides in the Visual

Resources Center are being digitized and made available for classroom use and study. Using Luna software, staff are digitizing images for teaching. Luna allows users to save images, zoom in, and compare multiple images. To date, some 16,300 images have been created, supporting many art and architectural history courses, from a survey of Western art to Pacific prehistory. This year, digitizing services will begin to support smaller classes and specific departments in the Sam Fox School.

Luna also supports access to other collections of digital images, many of which are viewable by anyone with an internet connection. These include the David Rumsey Historical Map Collection and the Museums & Online Archive of California Collection. To view these collections and to learn more about Luna and ARTstor, visit the Kranzberg Art & Architecture Library's website: [www.library.wustl.edu/units/artarch/](http://www.library.wustl.edu/units/artarch/). The website also provides access to the Eames & Young Collection and to samples of the Russell Sturgis Collection.

≈ A view of the library's current periodicals and atlases. Joe Angeles



## WITHIN THE LIBRARY

Fumihiko Maki's library is elegant and functional. White walls and shelving, contemporary furnishings, pearwood blinds, and dark grey carpeting create a serene environment. Reading tables are wired for internet access. They are designed as open work surfaces, both for small-group collaborations and to accommodate oversized art books. Current issues of journals are displayed next to comfortable reading chairs, enticing users to sit and browse. Especially important to graduate students is the quiet study room, with seating for 20 students working on long-term projects.

The book collections are housed, for maximum capacity, in mobile sections of compact shelving. A user looking for a book must find the right section of shelving; if an aisle is not open to access the shelves, the user pushes a button to open an aisle. Compact shelving more than doubles the number of books an area can hold.

The Kranzberg Library features upgraded technology—more computers, wired and wireless network access, enhanced photocopying and scanning capacity, and a universal (U.S. and European format) VHS/DVD viewing station. The Rome Seminar Room, named for Jamie Rome (LA '84) and Dr. Leila Rome, allows staff to introduce small groups to the library's print and electronic resources. The Visual Resources Center, the image library that supports teaching in art history and archaeology, and the Whitaker Media Lab are adjacent to the library.

## COLLECTIONS AND STAFF

The Kranzberg Art & Architecture Library has 102,000 books and journals and hundreds of videos, DVDs, and CDs on a broad range of art and architecture topics. The collection is continually developed and updated, with a focus on materials to support research and teaching in art, architecture, art history, and archaeology.

Art History Professor Elizabeth Childs notes, "Whenever I start a new project or plan a new class, I invariably find some wonderful book I had never consulted before that is perfect for my needs. I've shown my classes examples of 19th-century French and American caricature, illustrated guides to the 1889 Exposition Universelle in Paris, and early 19th-century





« The library's books were moved in less than a week, with the library open the entire time.

*Joe Angeles*

guides to Salon exhibitions. We, of course, don't have everything, but when you add the holdings available in Olin and in Special Collections, it is astonishing what one can study without setting foot off campus.”

Two librarians and three assistants manage the operations of the library. Both librarians consult on acquisitions, create and maintain the library's web pages, and work with the faculty to develop and present course-specific library information sessions.

The library assistants oversee circulation and the library's physical space, set up book and electronic reserves, supervise students who help staff the library, and help digitize materials for the University's Digital Library ([www.digital.wustl.edu](http://www.digital.wustl.edu)). Library staff work closely with Visual Resources Center staff, sharing work space and collaborating to digitize images for teaching.

#### THE UNIVERSITY AND BEYOND

The Kranzberg Library serves a community much larger than just those associated with the Fox School. Faculty and students in many disciplines use visual resources in their teaching and study.

The Kranzberg Art & Architecture Library also contributes to the larger community of artists and arts scholars within St. Louis. Area museum curators and architects who are registered to practice in the state of Missouri receive courtesy borrowing privileges. Reciprocal borrowing privileges are available for faculty at many of the St. Louis area colleges and universities.

Washington University Art & Architecture librarians often send students to the Saint Louis Art Museum's Richardson Memorial Library, whose collection complements that of the Kranzberg Library.

The opportunities for the Kranzberg Art & Architecture Library to serve the research and teaching activities of Washington University faculty and the education of undergraduate and graduate students are many and will increase as the Sam Fox School collaboration unfolds. The librarians look forward to new opportunities to make creative and meaningful contributions.

« Current and former Art & Architecture Library staff—Carmen Doering, Theresa Huntsman, Adrienne Brennecke, Ellen Petraits, and Louis Artime—in former library space. *Joe Angeles*



≈ The library houses a set of Josef Albers' influential *Interaction of Color*, a two-volume set of silk-screened exercises in perceiving color.

*Mary Butkus*

#### VISIT THE KENNETH AND NANCY KRANZBERG ART & ARCHITECTURE LIBRARY

##### HOURS

Monday - Thursday  
8:30 a.m. - 11:00 p.m.  
Friday  
8:30 a.m. - 5:00 p.m.  
Saturday  
11:00 a.m. - 5:00 p.m.  
Sunday  
1:00 p.m. - 9:00 p.m.

Kemper Museum,  
ground floor  
(314) 935-5268

[artarch@wustl.edu](mailto:artarch@wustl.edu)

[www.library.wustl.edu/units/artarch/](http://www.library.wustl.edu/units/artarch/)

#### LEARN MORE ABOUT THE SAM FOX SCHOOL OF DESIGN & VISUAL ARTS:

<http://samfoxschool.wustl.edu/>

≈ Library assistant Adrienne Brennecke at the circulation desk. *Ida McCall*



# The Art of Generosity:

## A CONVERSATION WITH NANCY KRANZBERG

Washington University alumna Nancy Kranzberg is a rare combination: seriously committed patron of the arts and education; fun-loving and adventurous; generous and

visionary. With her boundless energy and knack for bringing people together, Kranzberg has helped create a vital arts community in St. Louis.



≈ Shirley Baker talks with Nancy Kranzberg at Nancy's house.

Tuan Heidenreich

Nancy, a generous supporter of the Washington University Libraries, has served on the Libraries' National Council since 1994 and has been co-chair of the Libraries' Eliot Society Committee since 1987. Her husband Ken, who is the chairman of the board at packaging company Kranson Industries, shares Nancy's interest in the Libraries. The Kranzbergs funded the Nancy Spirtas Kranzberg Illustrated Book Studio, a curriculum collaboration between the Libraries and the School of Art. They also contributed greatly to the new Kenneth and Nancy Kranzberg Art & Architecture Library in the Sam Fox School of Design & Visual Arts.

An art collector and arts supporter, Nancy is a member of many boards, including those at the Sheldon Arts Foundation, the Contemporary Art Museum of St. Louis, and the Saint Louis Art Museum. Kranzberg is president of the board of the Center for the Humanities at the University of Missouri–St. Louis, co-chair of Laumeier Sculpture Park, and a docent at the Saint Louis Art Museum. She was the founding president of the Sheldon Art Gallery board. As the host of *Arts Interview*, a weekly radio show on KDHX-FM that highlights local artists, Nancy talks with artists, performers, and other persons who help shape the St. Louis arts community.

Nancy has recently turned her attention, and her voice, to cabaret singing. Last fall, at the Sheldon Concert Hall in Grand Center, she appeared as the vocalist for *Nancy Kranzberg and the Second Half*, a band composed of several community leaders. The group continues to perform at different venues in town.

Nancy was born in Belleville, Illinois, grew up in University City, and attended Washington University (LA '66). She has two daughters, Lily and Mary Ann. Mary Ann and her husband Andrew Srenco (EN '97, GB '97), also library donors, have two children, three-year-old Sophia Marcelle and Zachary Alexander, who was born in May 2006.

This summer, Dean Shirley Baker sat down with Nancy Kranzberg to talk about Nancy's interests in the arts, music, the community, and their time together at the Libraries.



« Letter press memento from a Book Studio Open House, 2000.

**SB:** I know a little—well, I know a lot—about you, but tell me, you first came to Washington University as a student and you just had your reunion. How did that go?

**NK:** You know, I'm a party girl, so I always have fun, but it was a thrill when Jerry Flance of the class of 1931 came walking down the walkway as the grand marshal. He was the last guy, the last class, and he walked alone. It was thrilling. And it was just a fun party.

**SB:** Well, now, you got involved in music at the University. It predates your cabaret days.

**NK:** I was in the Washington U choir. May Orland Johnson rest in peace. He was the choir director. He was wonderful.

**SB:** How did you get connected with the Libraries?

**NK:** It was your predecessor, Barney Reams. The development person, Bill Anderson, invited me to lunch with the dean of the Libraries. And I thought, "What could they want?" (She laughs.)

They asked if I would chair the first Eliot Society for the Libraries. And I said, "I'll do it!" Years later, Bill Anderson told me they had asked 20 people before me and everyone had said no. And then I met you, and fell in deep love and that was that!

**SB:** What changes have you seen in the Libraries since your time in school at WU? Did you spend any time in the Libraries while you were a student here? Dare I ask?

**NK:** Oh, of course I spent time in the Libraries! You had to, you really did. When I came to

look at Washington U, you literally went up to the desk and asked for what you wanted. And I think Olin Library was built the year I started school, in 1962. So the changes from then 'til now, well, oh my God! I have friends in high places, so if I need help with computers, I know where to go. And I'm getting fairly decent now on my own! But I still sort of miss the card catalog. I dream of flitting through it.

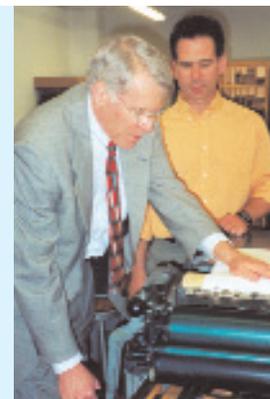
**SB:** Do you have any particular memories of the Libraries from your time in school?

**NK:** I always liked the library. I mean, I like *libraries* period, and the whole idea. I lived at home when I went to Washington U and literally had to go into this walk-in closet to study because any noises distracted me. So the library was a great sanctuary for me.

Looking for a book is kind of a treasure hunt. I don't do it in the normal way. I find most things by wandering around. The catalog never meant much to me. And then there are the good old musty smells, which of course is a librarian's nightmare of things molding and rotting. I love that.

**SB:** You know, even in the new design where we have so much group space—in the café and other places—we still have those corners where you can hide away. They are essential. Students love them.

The mother of one student told me a great story. She said, "When I came to visit my son, he took me to all his favorite library places. He had one in the East Asian Library, and he had one in the Law Library, and he had three different ones in Olin, depending on what he had to do."



≈ Ken Kranzberg uses a Vandercook press with Professor Ken Botnick, who teaches in the Book Studio, spring 2002.

» The Nancy Spirtas  
Kranzberg Illustrated Book  
Studio in its new location.  
*Ben Kiel*

» The seven presses of the  
Book Studio move to their  
new home in Walker Hall.  
*Ben Kiel*



**NK:** We're talking about Olin, but the Music Library also played a role in my life. Stephanie Marie Stoyanoff was a piano major who knew me from the choir and fixed me up with Ken!

**SB:** Oh!

**NK:** Oh, yeah. She sat next to me and said, "Do you date?" And I said, "Well, yeah." And she said, "Are you Jewish?" And I said, "Well, yeah, are you?" And she said, "No, I'm Eastern Orthodox Bulgarian. But I'm dating this guy and his best friend Ken is Jewish. Do you want to get fixed up?"

Anyway, I wound up going out with him and the rest is history. So I love the Music Library, the Art & Architecture Library, and big Olin.

**SB:** You have done so many things, Nancy. I remember when you were not *so* involved with the community, but your involvement has just blossomed. You're involved with the Saint Louis Art Museum, you're involved with Laumeier. Ken's active with the Jewish Federation, the Anti-Defamation League, B'nai Brith, all sorts of things. And now the Center for the Humanities at University of Missouri–St. Louis.

**NK:** And Jazz at the Bistro, which people don't realize is not-for-profit. I'm also on the Mid-America Arts Alliance, a six-state consortium that takes arts out-state and to small institutions in larger cities. And the Missouri Mansion Preservation Council. It's insane!

**SB:** How do you keep your schedule?

**NK:** Well, I have chicken scratch all over my calendar. I have to look at it 20 times a day.

**SB:** Why did the arts become so important to you?

**NK:** Arts really nourish the soul. I remember on 9/11, there was something going on at the Sheldon Art Gallery and we considered cancelling, but we didn't because we didn't think it would be fair to the artists who'd worked so hard. And we couldn't get over what had just happened that morning, but the art soothed the soul and the mind for a little while.

**SB:** Yes, art takes you out of yourself.

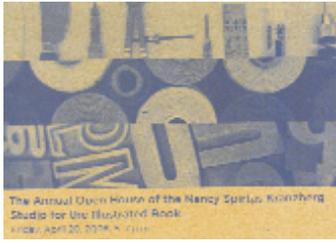
**NK:** And, of course, with singing I can *express* my soul and my heart.

**SB:** Singing is so physical. You can *feel* the effects of music even when you're not the performer. Talk a little bit about your new cabaret career.

**NK:** Well, at age 60—I'm 62 now—I started a new career. Chancellor Tom George of the University of Missouri–St. Louis heard me sing at a party. I sang my usual *St. Louie Blues*, and he said, "Come up here! Try this one! Try that one! You know, you can really sing!" And then somebody came up with the idea that we ought to do something for the Center for the Humanities at UMSL and we put together an actual band, and it's now called *Nancy Kranzberg and the Second Half*.

**SB:** Why the *Second Half*?

**NK:** That's to be interpreted by each and everyone that sees it. For me it means the second half of my glorious life! We're part of the cabaret series at the Sheldon where they bring in the big stars from New York. But they made the most out of us because we don't charge.



» Invitation to Book Studio Open House, spring 2006.



» Nancy and Ken Kranzberg at the Book Studio Open House in 2002.

**SB:** And you're good.

**NK:** Well, I'm beginning to relax more and to just say, "Oh the hell with it, if I forget the words, I forget the words." One reviewer actually said, "I couldn't believe Nancy Kranzberg admitted she was scared!" And I said, "How could you not be?"

**SB:** Well, you've been singing your whole life.

Nancy, you have had an incredible effect on the Libraries over the years. You've been a very successful Eliot chair and a good member of our National Council. And you made possible a wonderful innovation—our collaboration with the School of Art on the Illustrated Book Studio. Kevin Ray, the head of Special Collections at the time, and Doug Dowd, who's going to be honored on Founder's Day this fall, came to me in 1996 with a proposal to build the studio. I looked at it and said, "This has Nancy Kranzberg written all over it!" And Ken was a little hesitant but you said, "Ah! We'll do it!"

**NK:** At the time, we weren't really in that category of finance or comfort. But I knew that I loved Washington U so much and the whole idea of collaboration, which in this case meant collaboration between the Libraries and the Art School and the Writing Program—it did have my name written all over it! So we put it up! (She laughs.)

**SB:** The studio has just developed beautifully. And it's going to be wonderful when it moves from the basement at West Campus to the Sam Fox School. Even when it was at the far end of campus from the art school and in a basement, we always had a great enrollment in the classes there.

**NK:** I knew the students and faculty would do great things. And of course, when you give the "Nancy's" to the best student book artists at the open house every spring, I just love that show. I can't wait for the new studio to open.

**SB:** The new space in Walker Hall, next door to the museum and the library, is wonderful. It's a big space with good light.

And now we have your naming gift for the new Art & Architecture Library.... So we have your name—Nancy Spirtas Kranzberg—on the studio, and Kenneth and Nancy on the library. That's a perfect acknowledgement of your role in the arts and the Libraries.

**NK:** Oh, yay! These are really thrilling times. Every time we go by the Sam Fox School I just have this wonderful feeling: There it is, there it is! I'm on the advisory panel for the art gallery and they took us through with hard hats. It was really something. Aren't the galleries the most wonderful? When you go by the outside, it looks neat—but you can't imagine how wonderful they are on the inside.

**SB:** Thank you, Nancy. Being with you is a fun way to spend an afternoon!



Henry Hampton uses a Steenbeck 16mm editing table to edit film.



Media archivist David Rowntree examines a film.

## FILM & MEDIA ARCHIVE: History in the Making

**IN MARCH 1965**, a 25-year-old editor named Henry Hampton boarded a plane from Boston to Selma, Alabama, where he marched with Dr. Martin Luther King, Jr. and 600 other men and women to support voting rights for all Americans. He was there when Alabama police confronted the marchers on the Edmund Pettus Bridge. As Robert Hohler, another young man who marched that day and a long-time friend of Hampton, said, “Henry was changed that year. We all were.”

Hampton, a St. Louis native and Washington University graduate, was, according to Hohler, “an activist, a writer and editor, filmmaker and poet, interpreter and analyst, facilitator and conciliator...in the middle of it all.” And in the years of mid-1960s, “he discovered the power of film and decided that as a filmmaker he could combine all of his interests and concerns.”

Hampton established the film production company Blackside, Inc. in 1968. By the mid-1980s, Blackside had become the largest African-American-owned company of its kind, and Hampton had become a leading force in

the documentary and television production industry. Series such as *The Great Depression*; *Malcolm X: Make It Plain*; *America’s War on Poverty*; and *I’ll Make Me A World: A Century of African-American Art* all brought acclaim and a long list of prestigious awards to Blackside.

It was the landmark series *Eyes on the Prize* that Hampton and Blackside were best known for, however. The series, the first half of which aired in 1987, is still regarded as the seminal work on the civil rights movement. Garnering more than 20 awards in broadcasting, education, and history, the *Eyes on the Prize* documentary set viewership records on public television stations as millions tuned in. The 14-part series is rich with archival footage, interviews, photos, and personal stories of the movement’s leaders and the ordinary citizens who shaped the course of American history. The film riveted audiences who were able to see a comprehensive view of the civil rights movement for the first time.

The series became an invaluable classroom tool, purchased by more than half the universities in the country. According to Judy Richardson, an

### EYES ON THE PRIZE REVISITED

*Eyes on the Prize: America’s Civil Rights Years, 1954 to 1965*, the first six hours of the series, was originally broadcast on public television in 1987, prompting a

national discourse that continues today. This fall, for the first time since the original broadcast, public television stations aired the series, two episodes per evening, 9-11 p.m., on October 2, October 9, and October 16.

The series covers events, such as Emmett Till’s murder and the Montgomery bus boycott, that first focused the nation’s attention on the struggle in the South. They reveal, in first-person interviews, the integration of Central

High School in Little Rock, Arkansas, the civil rights movement’s challenges in Mississippi, and the climactic march from Selma to Montgomery.

Episodes of the series can be viewed at Olin Library

(3-hour reserve) or at the Film & Media Archive, located at the West Campus Library. To see outtakes, transcripts, and other materials related to the series, contact the Archive at (314) 935-8679 or [spec@wulib.wustl.edu](mailto:spec@wulib.wustl.edu).



« Books from Blackside's library, now in the Film Archive, cataloged in the Libraries' catalog. *Alison Carrick*

*Eyes on the Prize* producer, many teachers said it was “the single best video history series of its type that they had ever used.”

In the process of creating all their documentaries, Hampton and his staff devoted themselves to thorough and even-handed research, and Blackside accumulated 35,000-plus items, including film and videotape (570 hours of original footage and 730 hours of stock footage), photographs, scripts, storyboards, producer's notes, interviews, music, narration, posters, study guides, books and other materials. The *Eyes on the Prize* series alone contains close to a thousand original interviews.

#### A NEW HOME FOR HAMPTON'S ARCHIVES

Henry Hampton died in 1998, and in 2001 Washington University was selected to serve as the repository for all the materials used in creating Blackside's films. The selection was fitting because, in addition to Hampton's being a WU alumnus, his family was rooted in the St. Louis community. The University pledged to “preserve and promote the Henry Hampton Collection for educational and scholarly use by students, faculty, and filmmakers as well as by institutions and individuals in the surrounding community and beyond.” At WU, the Hampton Collection would be a focal point. And it would serve as an inaugural collection that would attract other related collections.

Once the University knew the collection was coming, it created the Film & Media Archive, a unit of the Libraries' Department of Special Collections. A state-of-the-art facility was constructed within the West Campus Library, with compact shelving and sophisticated environmental controls. In 2001, Blackside's archives, which filled three semi-truck trailers, arrived.

With the opening of the Archive in 2002, the tens of thousands of materials created in the production process became available for use. Scholars, teachers, television stations, filmmakers,

and students all began using this rich source of previously unseen primary source materials.

#### THE GROWING IMPORTANCE OF FILM ARCHIVES

The past few decades have seen a growing awareness of the importance of film as a primary tool for communicating American history, along with a recognition of the need to save film for future use. This is even more true for works created by and about under-represented groups like African Americans, whose culture has historically received less attention. For libraries, media archiving is a natural extension of existing preservation work. Libraries are a natural fit as repositories for these national treasures.

Even so, preserving, housing, and making film accessible is entirely different from storing books or journals. Film media require specialized types of storage and demand more complex cataloging techniques, since film combines so many elements. Though the process is demanding, the benefits of preserving film are enormous. Not only are important expressions of history preserved, but the art of the filmmaker is kept alive, revealing the filmmaking process to others.

#### A SPECIAL COLLECTION WITH SPECIAL CHALLENGES

The University Libraries have faced a number of challenges in housing a premier film archive. Creating the specialized space was just the beginning. The more daunting challenge involved organizing the material to make the collection accessible to researchers and the public.

To describe the complex relationships among the Archive's materials, the Libraries needed a powerful cataloging system. They selected a tool called MAVIS, a “media asset management system” designed by film and video archivists and used by national archives such as the Library of Congress, the Academy of Motion Picture Arts and Sciences, and the National Film & Sound



≈ Film frame from interview with activist and singer Bernice Reagon that was done for *Eyes on the Prize*.

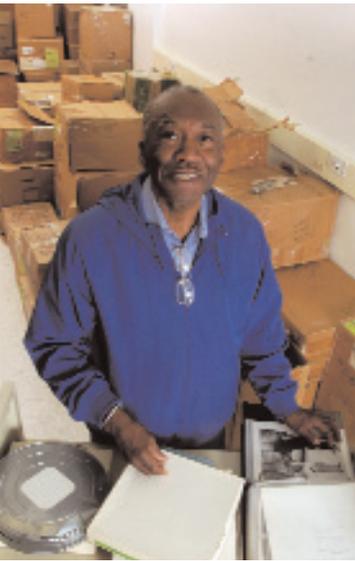
#### HAMPTON COLLECTION OUTREACH

One of the key considerations in placing the Hampton Collection with the University Libraries was that the materials would be made as accessible as possible. The Libraries have brought the collection to the public through various educational programs.

Most recently, on September 23, 2006, the Libraries and KETC/Channel 9 held a professional development workshop for area teachers, in conjunction with the re-broadcast of *Eyes on the Prize: America's Civil Rights Years, 1954 to 1965*. With the goal of offering educators ways to engage a new generation in the discussion on race, class, and civil rights, the workshop was led by Judy Richardson, one of the producers of *Eyes on the Prize* and frequent workshop leader. Drawing on her experiences making the documentary, Richardson shared the stories of those who participated in the civil rights movement.

The workshop was free and open to teachers of middle and high school students. Its content was aligned with the Missouri Show-Me Standards and the Illinois Learning Standards.

For information on future programming involving the Hampton Collection, please see the Events Highlights on the back of the magazine.



≈ Filmmaker Bill Miles with part of his archive behind him.  
Mary Butkus



« Rowntree and Miles examine part of the collection. Mary Butkus

## VISIT THE FILM & MEDIA ARCHIVE

### HOURS

Monday - Friday  
8:30 a.m. - 5:00 p.m.

West Campus Library  
7425 Forsyth Boulevard  
lower level  
(314) 935-8679

spec@wulib.wustl.edu

www.library.wustl.edu/  
units/spec/filmandmedia/

Archive of Australia. Washington University was the first university to adopt the system.

Preserving these films is another challenge. Because film, videotape, audiotape, CDs, DVDs, and other media have limited lifespans, the Archive must evaluate the condition of all media in the collection, act to save deteriorating items, and transfer the recorded information onto today's preferred mode of storage. This is time-consuming and expensive, often involving sending items away to be repaired or digitized by companies that specialize in such work. Once repaired, materials can often be accessed electronically, allowing viewers to see and hear them over the internet, and making materials potentially available to individuals around the world.

### EXPANDING THE FILM & MEDIA ARCHIVE

As the Libraries have worked to meet the physical, cataloging, and staffing demands of the Film & Media Archive, they also have sought to expand the holdings. They took a major step in this direction in spring 2006 with the acquisition of the Bill Miles Collection.

Bill Miles grew up surrounded by film. He lived behind the Apollo Theater in Harlem in the 1930s and '40s, and assisted in its projection booth as a child. His first job after high school was editing and preserving film. Noticing that black history was not represented in the hundreds of films he worked on, Miles became determined to document African Americans in films of his own. He especially wanted young people to become more familiar with black history. His 1986 series *Black Champions: The Achievements of Black American Athletes in the 20th Century* was inspired by a conversation he overheard between a mother and her teenage son as she tried to explain who Jackie Robinson was.

Like the Hampton Collection, the Miles Collection is comprehensive, consisting of all Miles' outtakes, rough cuts, stock footage, interviews, photos, music, and research created during production. Also like Blackside, Miles

received dozens of awards, including an Oscar nomination. Miles spent years researching his films and often gathered old photographs, film, and newsreels to use as a visual counterpart to the interviews he conducted. His photo collection alone is estimated at more than 10,000 images, all now held in the Film & Media Archive.

Miles' best-known work, *I Remember Harlem* (1981), traces the rise, decline, and resurgence of Harlem from its founding to the early 1980s. The only African-American independent filmmaker based at Thirteen/WNET in New York, Miles produced more than 12 films for the PBS system. These include:

- *Black Stars in Orbit*
- *Liberators: Fighting on Two Fronts in World War II*
- *Men of Bronze: Black American Heroes of WWI*
- *The Different Drummer: Blacks in the Military*

### THE FUTURE OF THE ARCHIVE

The acquisition of the Hampton and Miles Collections establishes the Libraries' Film & Media Archive as a major center devoted to preserving and providing access to segments of film and media history, particularly civil rights; African-American efforts in art, science, and religion; the history of Harlem; and blacks in the military.

Through these actions, the University Libraries are becoming an institution that preserves history in a variety of evolving formats. In addition to vast book and journal collections, the Libraries hold unique media materials that are deeply meaningful to our culture. Such materials provide important research opportunities, are invaluable teaching tools, and make the Archive a destination for scholars from around the world. By working to make these materials accessible via the internet and through other outreach efforts, the Libraries serve a global audience that continues to grow.



≈ Archive Assistants  
Chris Pepus and  
Alison Carrick

# Most Wanted Titles “Nabbed”

BY BJ JOHNSTON, ASSOCIATE DEAN OF COLLECTION DEVELOPMENT



« Front page of *The New York Times* April 16, 1912, found in digital archive.

≈ Student accesses online archive.

**THE NEW YORK TIMES** (1851-2001), *The Times* (London) (1785-1985), and *The Wall Street Journal*, (1889-1989) are the latest historical full-text archives available from the Libraries, allowing researchers to view and search digitized versions of every page of every issue of these newspapers. Two of these archives were on the Libraries' *Most Wanted List*, which represents faculty and student requests for materials beyond the Libraries' regular budget.

The historical newspapers will have wide use, serving those studying the history and culture of the western world. And there are other intriguing new acquisitions from the *List*. The digital Sanborn Fire Insurance maps of Missouri precisely depict land-use, documenting changes in it over time. These are crucial resources for historians, architects, environmentalists, and other scholars.

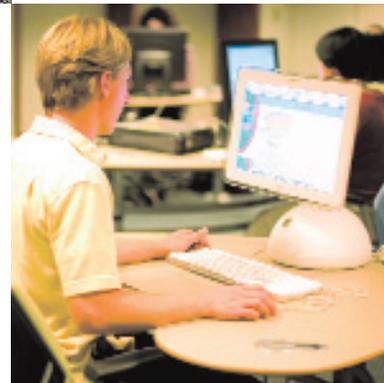
Other *Most Wanted* resources recently acquired include digital journals and databases in the fields of biology, physics, engineering, and German literature, some of the highest priorities for our faculty and students. The Libraries have been able to add these titles to our collec-

tion thanks to donors who have asked that their gifts be combined with other funds to purchase titles from the *Most Wanted List*.

Through the generosity of the Libraries' friends and donors, the *Most Wanted List* is proving to be a great success. A complete list of titles acquired from the *Most Wanted List* can be found on our website at [www.library.wustl.edu/mostwanted/acquired.html](http://www.library.wustl.edu/mostwanted/acquired.html).

This fall's featured *Most Wanted* title is *Eighteenth Century Collections Online*, a treasure trove of publications from the 18th century. Containing texts such as maps, advertisements, sermons, plays, and medical treatises, this database is a central research tool for faculty in the humanities and social sciences. Interested donors may request that their donation go toward "nabbing" this resource. The *List* can be found at [www.library.wustl.edu/mostwanted/](http://www.library.wustl.edu/mostwanted/).

For more information about contributing to the *Most Wanted List*, contact BJ Johnston, associate dean of University Libraries at (314) 935-5468 or [bj.johnston@wustl.edu](mailto:bj.johnston@wustl.edu).



# Mary Wickes, the Libraries' Leading Lady

BY BRAD SHORT, SUBJECT LIBRARIAN FOR MUSIC, PERFORMING ARTS, FILM AND MEDIA STUDIES



➤ Mary Wickes returns to campus in 1964.

**WHAT IS A LEGACY?** Alumna Mary Wickes (LA '30), working in hundreds of comic and character roles, created a legacy on the stage, film, and in television. A supreme comedienne rather than a leading lady, Mary used her distinctive voice and wise-cracking wit to create memorable supporting characters. Through her library endowment for theater and film studies, Mary Wickes continues to create a legacy on the campus of Washington University.

Born Mary Isabella Wickenhauser in St. Louis in 1910, Mary grew up near Washington University. She was proud of her German/Irish heritage and joked that the only reason she shortened her name was a director's concern that Wickenhauser "might not fit on the marquee"! Mary gave her first professional performance three weeks after graduating from the University and went on to appear in more than 200 stage productions. She has more than 50 movie roles, spanning six decades, to her credit, and she appeared in dozens of television roles from the late 1940s up until her death in 1995.

Often playing feisty nurses, nuns, and secretaries, she gave her roles heart and personality, dignity and charm. Mary initially made a name

for herself as comic nurses in *The Man Who Came to Dinner* (1942) and the Bette Davis film *Now, Voyager* (1942). Other highlights from her career include *White Christmas* (1954), *The Music Man* (1962), and *The Trouble with Angels* (1966). Mary continued to give life to humorous characters throughout her career, appearing as Sister Mary Lazarus in *Sister Act* and *Sister Act 2* in 1992 and 1993, respectively, and as the voice of the gargoyle Laverne in the Disney animated version of *The Hunchback of Notre Dame*, which opened in 1996, following her death.

While Mary Wickes is widely remembered as an actress, her greatest legacy may be her impact on the students and faculty of Washington University. On Mary's death in 1995, the Libraries received a \$2 million bequest for an endowment named in honor of her parents, Isabella and Frank Wickenhauser. The Wickenhauser endowment supports library acquisitions for television, film, and theater arts.

The impact of Mary Wickes' bequest was immediate and dramatic. With income from the bequest, the Libraries have purchased more than 7,000 books, journals, databases, and 16mm and 35mm film prints and DVDs, meeting the

## HIGHLIGHTS OF MARY WICKES' CAREER

### BROADWAY PRODUCTIONS

*Oklahoma!* (1979-1980)  
*Town House* (1948)  
*Park Avenue* (1946-1947)  
*Apple of His Eye* (1946)  
*Hollywood Pinafore* (1945)  
*Jackpot* (1944)  
*The Man Who Came to Dinner* (1939-1941)  
*Stars In Your Eyes* (1939)  
*Danton's Death* (1938)

*Father Malachy's Miracle* (1937-1938)

*Hitch Your Wagon* (1937)  
*Stage Door* (1936-1937)  
*Spring Dance* (1936)

### FILM

*The Hunchback of Notre Dame* (1996) (voice)  
*Sister Act 2: Back in the Habit* (1993)  
*Sister Act* (1992)

*Postcards from the Edge* (1990)

*Open Window* (1972)  
*Where Angels Go, Trouble Follows* (1968)  
*The Spirit Is Willing* (1967)  
*The Trouble with Angels* (1966)  
*How to Murder Your Wife* (1965)  
*Fate Is the Hunter* (1964)  
*The Music Man* (1962)

*One Hundred and One Dalmatians* (1961) (voice)  
*Cimarron* (1960)  
*Don't Go Near the Water* (1957)  
*Dance with Me, Henry* (1956)  
*Good Morning, Miss Dove* (1955)  
*Destry* (1954)  
*White Christmas* (1954)  
*Ma and Pa Kettle at Home* (1954)



» In addition to her endowment, Mary Wickes left WU her papers and memorabilia, now located in the University Archives at West Campus. To visit the Archives, call (314) 935-9730. *Mary Butkus*

challenge of supporting the evolving curriculum for WU's Performing Arts Department and Program in Film and Media Studies.

The Performing Arts Department encompasses dramatic literature, theater history, and dramatic theory; acting and directing; and dance, design, and technical theater. Film and Media Studies focuses on the history and aesthetics of film—the importance of individual productions, relationships between films, and the relationship between media and the larger culture. Professor Henry Schvey, chair of Performing Arts, credits Mary Wickes' endowment with providing a “major step forward with current scholarship available to our students and faculty by providing the funding for the library to add much-needed resources, including databases of American plays.”

Professor Schvey, who knew Mary Wickes personally, speaks of her as a “force of nature whose real-life personality was as much of a character as those she portrayed on stage and on screen.”

Throughout her remarkable career, Mary Wickes never forgot Washington University. Mary returned to campus as Artist-in-Residence

in 1968, when she performed in *The Glass Menagerie* and taught acting. She was Artist-in-Residence again in 1977. The University awarded Mary Wickes an honorary Doctor of Arts degree in 1969, and in 1988, she returned once more to deliver the inaugural Adele Chomeau Starbird Memorial Lecture for the Assembly Series.

During her 1988 visit to the University, Mary said, “I could live on or near a campus happily the rest of my life. I love libraries; I love stacks; I get very excited over microfilm of *The New York Times*. I love the look and the smell and the feel of classrooms. I love walking on campuses.”

Mary Wickes recognized the important role the Libraries play at Washington University—enriching all academic experiences here. Her enduring love for the Libraries and for her alma mater continues to be seen through the legacy that she has left in the endowment that bears her family name.

» University archivist Sonya McDonald reviews collection memorabilia. *Mary Butkus*



*The Actress* (1953)  
*Half a Hero* (1953)  
*By the Light of the Silvery Moon* (1953)  
*Young Man with Ideas* (1952)  
*I'll See You in My Dreams* (1951)  
*On Moonlight Bay* (1951)  
*The Petty Girl* (1950)  
*Anna Lucasta* (1949)  
*June Bride* (1948)

*Higher and Higher* (1943)  
*My Kingdom for a Cook* (1943)  
*Rhythm of the Islands* (1943)  
*How's About It* (1943)  
*Now, Voyager* (1942)  
*The Mayor of 44th Street* (1942)  
*The Man Who Came to Dinner* (1942)

#### TELEVISION

*Murder, She Wrote* (1985)  
*The Waltons* (1981)  
*The Love Boat* (1981)  
*M\*A\*S\*H* (1975)  
*Columbo* (1971)  
*The Beverly Hillbillies* (1967)  
*My Three Sons* (1964)  
*Bonanza* (1963, 1966)  
*Dennis the Menace* (1959-1961)

*Zorro* (1958)  
*Alfred Hitchcock Presents* (1956)  
*I Love Lucy, The Lucy Show, and Here's Lucy* (1952-1974)  
*The Danny Thomas Show* (1951-1956)

## Library Study Named for WU Historian Ralph Morrow



⌘ Ralph E. Morrow, Ph.D.

Room 217 of Olin Library has been named the **MORROW GROUP STUDY** in honor of Washington University professor, administrator, and historian **RALPH E. MORROW, PH.D.** (1920-2001), a frequent patron and great supporter of the University Libraries. Morrow's widow Vera Morrow and family recently made this generous gift in his memory. In addition to offering a quiet and comfortable study space, the room affords its visitors a sweeping view of the western end of the Danforth Campus. A sign at the room entrance presents the study's name, and Morrow's photograph and related items hang in the room.

Ralph Morrow joined Washington University as an assistant professor of history in 1955. He served the University in a number of positions, including as chair of the Department of History, dean of the Graduate School of Arts and Sciences, dean of the Faculty of Arts and Sciences, and finally as provost. From 1988-1996, he served as University historian, culminating in the 1996 publication of *Washington University: A History*, a meticulously researched work of more than 700 pages.

The Morrow Group Study is accessible to all current WU ID holders. Others who wish to see the room may make arrangements to do so by calling the Libraries' administrative office: (314) 935-5400.

For information on giving to the Libraries, please contact Pam Dempski, the Libraries' Director of Development, at (314) 935-7128 or [pam\\_dempski@wustl.edu](mailto:pam_dempski@wustl.edu).

**A LIBRARY IS NOT A LUXURY  
BUT ONE OF THE NECESSITIES  
OF LIFE.** HENRY WARD BEECHER

## Missman Book Preservation Gift

Last year **JEFFREY MISSMAN** (GB '68), a member of the Libraries' National Council since spring 2005, and his wife **KATHLEEN**, gave a gift to the Libraries for preservation and new books. Their gift is in honor of Dean Shirley K. Baker and Dr. Robert L. Virgil, Dean Emeritus of the Olin School of Business.

Their generosity permitted the repair of a significant rare volume, important for its content as well as its binding. The volume contains two books. The first, *Opera cum commentariis*, written by Horace and printed in Paris in 1516, includes critical commentary by the Renaissance humanists Jodocus Badius and Antonio Mancinelli. Also bound in the volume is the influential Latin grammar *De lingua latina quamoptime meriti elegantie* (printed in Paris in 1517) by Lorenzo Valla, another Renaissance humanist and scholar.

The two books, probably bound together shortly after they were printed early in the 16th century, appear in an elegantly decorated binding of leather over wooden boards. The binding's front board had split along the wood grain and torn the leather at the break. The conservator was able to mend the broken pieces and reinforce the front board. The leather was repaired and the acidic endsheets were replaced with handmade paper.



≈ Jeffrey and Kathleen Missman



≈ James Schiele, Shirley Baker, and William Danforth

## Schiele Collection Enriches 19th Century American Holdings

On June 1, the University Libraries hosted a talk and reception to recognize the **JAMES E. AND JOAN SINGER SCHIELE** Collection of illustrations depicting the American abolition movement, Civil War, and Reconstruction. Lovingly collected over several decades by native St. Louisan and WU alumnus Jim Schiele (LA '52, GR '85), the collection comprises more than 175 portraits, battle scenes, and political cartoons. The highlight is a complete set of 36 prints of Civil War battle scenes by the prominent firm of Kurz & Allison, whose specialty was creating high-quality chromolithographs to commemorate important events in American history. The Chicago Historical Society holds the only other known complete set.

Iver Bernstein, professor of history, delivered a talk entitled "What Can We Learn from Images of Civil War-Era American Political Culture: The Collection's Value to Faculty, Students, and Visiting Scholars." Other speakers included Chancellor Emeritus William H. Danforth, Dean of Arts & Sciences and Executive Vice Chancellor Edward S. Macias, Dean of Libraries Shirley Baker, and Jim Schiele.

The Schiele Collection presents a rich resource for cultural and historical study. The Schieles understand that the Libraries will provide a secure home for these materials while making them accessible to faculty, students, and visitors. The Schieles established a library endowment so the Libraries can acquire additional related materials.

The Schiele Collection is housed in the Department of Special Collections, Olin Library, level 1. Visitors can view it Monday–Friday, 8:30 a.m.–5:00 p.m. For more information, call Special Collections at (314) 935-5495 or email [spec@wulib.wustl.edu](mailto:spec@wulib.wustl.edu).

## STAFF ACCOMPLISHMENTS

### Building Digital Archives for Use in Teaching



≈ Workshop teachers and participants. *Ida McCall*

This summer the **UNIVERSITY LIBRARIES** collaborated with Arts & Sciences in a workshop for graduate students in the humanities to help young scholars build cutting-edge skills early in their careers. The workshop, *Construction and Pedagogical Use of Digital Archives*, was held in Olin Library's technology center and covered topics such as setting standards for digital projects, developing websites for use in teaching, preserving archival materials, and understanding intellectual property rights. The participants created digital projects using materials from the Libraries' Special Collections. Their projects will be viewable online in the near future.

The workshop was led by David Gants from the University of New Brunswick and **JOE LOEWENSTEIN** from WU. Gants chairs humanities computing at New Brunswick and is the electronic editor of the Cambridge edition of *The Works of Ben Jonson*. Loewenstein is an English professor and directs WU's Interdisciplinary Project in the Humanities. Workshop planning was led by **KATHY ATNIP**, director of Arts & Sciences web applications and support. Several other WU staff and faculty members led sessions, including the following members of the University Libraries' staff:

- **ANDREW ROUNER**, director of Digital Library Services
- **ANNE POSEGA**, head of Special Collections
- **ERIN DAVIS**, curator of rare books
- **JOHN HODGE**, curator of modern literature collection and manuscripts
- **DAVID ROWNTREE**, special media collections archivist

### Librarians Present at MOBIUS Annual Conference

**THE MOBIUS CONSORTIUM'S** seventh annual Users Conference in June featured talks by several University Libraries' staff. MOBIUS is a resource-sharing consortium of more than 60 Missouri academic libraries and several large public libraries.

WU reference librarians **MELISSA VETTER** and **RINA VECCHIOLA** made a well-received presentation on how WU librarians use and teach *Find it!*, a library search engine that allows faculty and students to search the catalog as well as a number of indices and abstracts, with a single search command. Melissa Vetter is the Libraries' subject librarian for psychology, philosophy-neuroscience-psychology (PNP), and linguistics. Rina Vecchiola was the Libraries' instruction and outreach coordinator. She now manages the Art & Architecture Library.

Vetter and Vecchiola explained the collaborative role librarians play in teaching Writing 1, the University's first-year English composition course, where many students get their first experience using research library resources.

Vetter and Vecchiola detailed how WU librarians incorporate *Find it!* in their instruction and refine their Writing 1 presentations based on feedback from students and instructors. This spring, over 80 percent of the Writing 1 students said they learned new skills in the library sessions. These skills will serve students well through their college years

Dean **SHIRLEY BAKER** and Associate Dean **BJ JOHNSTON** gave a presentation on the results of using a collection analysis software tool to identify materials in our Libraries not held by any other library; such books become targets for special care. Dean Baker told of using the tool to analyze the effects of the widely publicized Google Books Project for the WU community. Hundreds of thousands of books not held at WU will be freely available through Google Books. In another session, Dean Baker shared the podium with MOBIUS staff to outline plans to bring more public libraries into the MOBIUS Consortium.



≈ Rina Vecchiola and Melissa Vetter

## Associate Dean Is Vice-Chair of Literary Awards Committee of ALA's Black Caucus



≈ Virginia Toliver

**ASSOCIATE DEAN VIRGINIA TOLIVER** will complete her six-year term on the Literary Awards Committee of the Black Caucus of the American Library Association this year. The Black Caucus's awards recognize achievement by African-American writers, as judged by their peers. Appointed to the panel by the Caucus president in 2000, Toliver has served as the vice-chair of the committee for four years.

In order to encourage the artistic expression of the African-American experience in literature and scholarly research, the Literary Awards Committee awards prizes to books that are outstanding presentations of cultural, historical, and sociopolitical aspects of the black diaspora.

The competition requires that books portray some aspect of the African-American experience, be written by an African American, be published in the United States in the preceding year, and be original works. Categories include Fiction,

Nonfiction, First Novelist, and Outstanding Contribution to Publishing, a category that recognizes books that highlight the achievements of and provide positive depictions of the people and legacy of the black diaspora.

The seven members of the awards committee, who come from academic and public libraries, receive books throughout the year and review approximately 150 books each year. At the awards ceremony, winning authors speak about their work and the factors that motivated them to write.

Dean Toliver will serve on her final jury in January 2007. She enjoys reading and has been a serious collector of works by African-American authors for more than 20 years. Toliver says, "Serving on the committee has been a real plus because it increased my knowledge of and access to this body of work."

## Librarians Teach Wellston Students

**AS PART OF** the St. Louis area Wellston School District's summer school program, 15 ninth and tenth graders from Eskridge High School attended classes on Washington University's Danforth Campus\* June 12 – July 14. Wellston teachers, WU faculty, and guest speakers taught classes on ACT preparation, post-secondary education exploration, university life, and developing mathematical, leadership, and communication skills.

The students conceptualized and created research projects. **CHERYL HOLLAND**, subject librarian for education, and **CLARA MCLEOD**, librarian for earth and planetary sciences (EPS), worked with them on information literacy skills—identifying the type of information needed, selecting sources, evaluating information, and using information appropriately. Library staff assisted students as they consulted atlases, almanacs, international news summaries, library databases, and book and journal collections. In the EPS Library, students explored the print and digital map collections and were introduced to geospatial information systems technology.

The program concluded with a celebratory dinner in Holmes Lounge where students presented their projects to an audience of their families and instructors, Wellston and WU administrators, a Missouri State Board of Education member, and local elected officials. Many students made moving statements about how the five-week program had introduced them to areas they would like to continue to explore. One student thanked her instructors for believing she could succeed, saying she now felt more prepared to set goals and achieve anything she desired.

\*The WU Hilltop Campus was formally renamed the Danforth Campus in September 2006, in recognition of the contributions by Chancellor Emeritus William Danforth and his family.



≈ Clara McLeod



≈ Cheryl Holland

# STAFF ACCOMPLISHMENTS

## Librarians Volunteer in New Orleans



≈ Nada Vaughn and Rudolph Clay

**THIS PAST SUMMER**, the American Library Association’s annual conference was held in New Orleans. In addition to attending the conference, 500 librarians volunteered at 19 different sites as part of the Association’s *Libraries Build Communities* effort to help New Orleans libraries recover after Hurricane Katrina. Washington University staff **NADA VAUGHN**, Interlibrary Loan supervisor, and **RUDOLPH CLAY**, head of reference, joined in the effort. Their group of 18 volunteers went to St. Mary’s Academy, a K–12 Catholic school for girls on Gentilly Boulevard. The school’s library had been flooded in the hurricane, and the volunteers’ task was to help transform a former convent across the street from the school into a new library.

The group worked from morning until late afternoon, plugging a leak in the ceiling, removing unneeded furniture, moving book cases, cleaning the floors, and unpacking and sorting more than 500 boxes of donated books. The books were sorted by grade level and categories such as reference, adult and young adult fiction, non-fiction, elementary, and picture books. The project involved group decision-making and teamwork, plus lifting, shoving, and dusting in a room with only one window air conditioner.

By the end of the day the group had arranged and sorted books for high school students, moved elementary school books to another room and sorted them, as well as organized at least 80% of the materials for the middle school. Nada Vaughn said of the experience, “Although we were very warm and very tired, I believe most of the volunteers wished for more time so that more could have been accomplished. It was a very gratifying day.”

On July 25, each of the St. Mary’s Academy volunteers received a thank you letter from Sr. Greta Jupiter, president and principal of St. Mary’s, in which she stated, “The contribution of your time and talent are investments in the educational mission of the Sisters of the Holy Family. You are helping to rebuild the city and to prepare future leaders in the city of New Orleans.”

## New Executive Secretary/Treasurer of Music Library Association



≈ Brad Short

**IN FEBRUARY 2006**, WU music librarian **BRAD SHORT** was appointed the executive secretary/treasurer of the Music Library Association. The 1,474 member association is made up of librarians who manage music collections in academic and public libraries, conservatories, symphonies, and radio stations, as well as scholars and publishers.

The Music Library Association advises its umbrella organization—the American Library Association—on music cataloging rules and hosts an annual conference that draws close to 500 participants. The Association publishes *Notes*, a widely regarded peer-reviewed journal of music bibliography and music librarianship.

As executive secretary/treasurer, Short oversees the financial and administrative functions of the Association. The appointment is renewable for up to four years. During the 19 years that Brad Short has been a member of the Association, he has served on several committees and was previously fiscal officer on the Board of Directors.



*Off the Shelf* is a publication of Washington University Libraries, published twice yearly for our faculty and friends.

**Dean:** Shirley K. Baker

**Editor:** Joy Lowery

**Managing Editor:** Ida McCall

**Contributors:** BJ Johnston, Rudolph Clay, Joy Lowery, Ida McCall, Ellen Petraits, David Rowntree, Brad Short, Nada Vaughn, Rina Vecchiola, Melissa Vetter

**Photographers:** Joe Angeles, Mary Butkus, Alison Carrick, Tuan Heidenreich, Ben Kiel, David Kilper, Ida McCall

**Comments, Questions, Address Changes:**

Email [offtheshelf@library.wustl.edu](mailto:offtheshelf@library.wustl.edu) or write to the mailing address below.

*Off the Shelf*

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

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≈ Joy Lowery



≈ Ida McCall

» Photo of Henry Hampton at Selma march, featured in exhibit.



## UPCOMING EVENTS HIGHLIGHTS

For a complete list of events at the Libraries this fall, visit [www.library.wustl.edu/events/](http://www.library.wustl.edu/events/)

### SEPTEMBER 8 – DECEMBER 21

*Eyes on the Prize* I and II:  
Documenting the Civil  
Rights Movement

In conjunction with the re-broadcast of this landmark documentary, this exhibition focuses on the creation of *Eyes on the Prize*, from producer Henry Hampton's early efforts to its highly successful broadcast on PBS 20 years ago, and the influence the series still has today. Materials from the Libraries' Film & Media Archive, including scripts, photos, and books, will be on view. *Grand Staircase Lobby, Olin Library, Level 1*

### OCTOBER 19 – DECEMBER 21

Modern Dance Photographs  
by Barbara Morgan

This exhibit includes 20 photos by photographer Barbara Morgan (1900-1992), from her artistic collaboration with dancer and choreographer Martha Graham in the 1930s and 40s. *Ginkgo Room, Olin Library, Level 1*

### TU OCTOBER 17 4:00 P.M.

**William Jay Smith**  
Eminent poet William Jay Smith, many of whose manuscripts are held in Special Collections, reads from his work. A reception follows. *Ginkgo Reading Room, Olin Library, Level 1*

### TH OCTOBER 19 4:00 P.M.

**Re-imagining Motion:  
Martha Graham and  
Barbara Morgan**  
This multi-disciplinary panel discussion includes visiting artist Bonnie Oda Homsey, and WU professors Barbara Baumgartner, Angela Miller, Mary-Jean Cowell, and Patrick Renschen. Sponsored by the Performing Arts Department with the Center for the Humanities and the Assembly Series. *Women's Building Formal Lounge*

The formal opening of the Morgan photographic exhibition follows immediately, in the *Ginkgo Room, Olin Library, Level 1*.

### W OCTOBER 25 3:00-8:00 P.M.

**Sam Fox School  
Dedication**  
The two new buildings of the Sam Fox School house the Kenneth and Nancy Kranzberg Art & Architecture Library and the Nancy Spirtas Kranzberg Illustrated Book Studio, a collaborative effort by the School of Art and University Libraries.

### W JANUARY 31 11:00 A.M.

Assembly Series:  
Henry Louis Gates, Jr.

Noted scholar Henry Louis Gates, Jr. delivers the Chancellor's Fellows Lecture of the Assembly Series. *Graham Chapel*

A panel discussion follows on African-American documentary filmmaking and the 20th anniversary of *Eyes on the Prize*. Panelists include Henry Louis Gates, Jr., Marcia Smith of Firelight Media, Orlando Bagwell of the Ford Foundation, and David Rowntree, film archivist for WU Libraries. *Time and location will be announced.*

All events are free and open to the public. Event locations vary; check the individual listing for specifics. Call (314) 935-5495 for more information.

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