Mona & Jarvis: A Story in Manuscripts
LETTER FROM THE DEAN

AS A LIBRARIAN, I spend a lot of time thinking about how to connect the best information from anywhere in the world to those who need it here at Washington University. But what about information that originates here, right in our own backyard?

Washington University’s more than 3,000 faculty members churn out mountains of new research every year, and the Libraries play an essential role in capturing, preserving, and delivering that output for the global scholarly community. What better resource do we have than our resident experts on everything from American literature to zoology?

Much of this issue of Off the Shelf highlights the working relationships among librarians and our faculty and demonstrates the rewards of collaboration.

An example is our cover story celebrating a remarkable husband-and-wife team. Mona Van Duyn and Jarvis Thurston transformed the study of literature and writing at Washington University. They also built our premier manuscript collection of modern English and American writers. As we pay tribute to their lives, we acknowledge the importance of the collection they established in close collaboration with our librarians.

We partner with faculty to preserve our literary and cultural heritage. We also enhance their research—and preserve the results. In this issue you’ll read about a recent symposium that grew out of one faculty member’s interest in a classic but controversial children’s book, as well as our work preserving the musical legacy of an emeritus professor and composer.

In addition, we examine some behind-the-scenes projects we’ve been working on. You’ll read about the makeover of the online face of the Libraries, our contribution to improving South African academic librarianship, and even the little-known but lasting part we played in the recent vice presidential debates.

I’m pleased to be able to share with you some of the developments going on here in the Washington University Libraries. I hope you’ll let us know how we can work with you!

SHIRLEY K. BAKER
Vice Chancellor for Scholarly Resources &
Dean of University Libraries

Mona Van Duyn and Jarvis Thurston (undated photos) and selections from the Modern Literature Collection.

For more, see “Mona & Jarvis,” p. 4. Washington University Libraries, Department of Special Collections.

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Orientation program in Olin Library.

WASHINGTON UNIVERSITY LIBRARIES

proverbial red carpet (okay, blue) open house for incoming gradu-

ators, toured the main library, and connect to the wireless network. There were even a computer commons, open to students and faculty even when the library itself is closed.

The Libraries rolled out the proverbial red carpet (okay, blue) open house for incoming graduates. This event showcased work produced by students at Washington University in illustrated book design, bookbinding, and printing. Located in Walker Hall, the Kranzberg Studio, a joint venture of the University Libraries and the Sam Fox School of Design & Visual Arts, is made possible by the generous support of Kenneth and Nancy Aronson.

Every year at the open house, the Nancy Award is presented to the students who produced the most outstanding student that year. This year’s winners were Annie Rende, Stephens (undergraduate) and Kelsa Martenson (graduate).

Students and librarians got acquainted at the fall 2008 TRIO orientation program in Olin Library.

TRIO is a federally funded program for first-generation college students administered by Cornerstone. The Center for Advanced Learning at Washington University.

The program offers one-on-one academic coaching, financial aid, assistance in preparing for graduate school admission exams, and student leadership opportunities.

This year, the Libraries have teamed up with TRIO to help students develop the research skills they need to succeed in college. A group of librarians will serve as Library Resource Mentors for TRIO students, primarily freshmen and sophomores.

The goal is to help students feel comfortable contacting librarians whenever they have a question, and to introduce them to the world of university-level research.

STUDENT BIBLIOPHILES

COMPOSE, COMPETE, CASH IN

CATALAN PLAYWRIGHTS

FAMILY FARMS, DEATH, AND DIPLOMATS were the dominant themes of the 2008 NEUREUTHER STUDENT BOOK COLLECTION ESSAY COMPETITION.

The contest, held every year since 1983, rewards students for sharing stories about their passion for collecting books. Winners receive cash prizes ($1,000 for 1st place, $500 for 2nd) and recognition for developing their own personal libraries.

In May, the Libraries hosted a luncheon honoring this year’s winners. CI Kaiser, Ph.D candidate in Comparative Literature, won first-place in the graduate category for his essay about teaching himself the Catalan language in order to translate contemporary Catalan playwrights for English-speaking audiences. One of his translations has been produced in the U.S. to critical acclaim.

Other winners included Matthew Fluharty (2nd place, graduate), Shannon Petry (1st place, undergraduate) and Michael Dango (2nd place, undergraduate).

Their essays, and those of former winners, are available on the Libraries’ website at librarycollections.wustl.edu/ winners.html.

The competition is made possible by an endowment from Carl Neureuther, a 1940 graduate of Washington University who sought to encourage students to read for pleasure.

BIOLOGY LIBRARY GETS A LIFT

The Biology Library recently moved up in the world. Formerly spanning the second and third floors of the Life Sciences Building, the library is now entirely located on the third floor, with a new entrance, new staff space, and (can it?) fewer books!

The reason behind the remodeling is technology. In most scientific disciplines, digital publishing has become standard, and a major and growing portion of library resources are going online. With less physical space needed for books and journals that users prefer to access electronically, more room can be converted from book stacks to technologically rich user space. The former lower level of the Biology Library will soon be a computer commons, open to students and faculty even when the library itself is closed.

The swift pace at which digital resources are replacing print opens possibilities for redesigning library spaces across campus. As the needs of library users continue to change, look for more renovation projects aimed at meeting those changing needs.

BOOK ARTS BASH

Visitors admired handmade books, ornamental bindings, and type designs at the annual open house of the NANCY SPIRTAS KRANZBERG STUDIO FOR THE ILLUSTRATED BOOK, held last April. The event showcased work produced by students at Washington University in illustrated book design, bookbinding, and printing.

The studio offers courses on bookmaking, authorship, and publishing. It also supports research in the libraries using the Special Collections’ extensive holdings in book arts, typography, and printing history.

GETTING TO KNOW YOU

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DISTINGUISHED AUTHOR READS:

EXHIBITION FEATURES HIS WORK

WILLIAM JAY SMITH

(1939-1996) has enjoyed an extraordinarily productive career as a poet, critic, translator, and memoirist.

Smith was born in Savannah and grew up at Jefferson Barracks in St. Louis, a period he recounted in his memoir Army Boy. He earned bachelor’s and master’s degrees from Washington University; then served in the U.S. Naval Reserve from 1941-45. Smith has published more than 50 books of poetry, translation, and memoirs. Two of his books (Pomps: 1947-1972 and The Tin Can and Other Poems) have been nominated for the National Book Award for poetry.

Smith has taught and lectured widely, served as the Vermont House of

Representatives; spent two years as the Poetry Consultant to the library of Congress; a post now called Poet Laureate; and is a longtime member of the Academy of Arts and Letters. His translation work has won awards from the French Academy, the Swedish Academy, and the Hungarian government.

Smith and his wife Sonja Haussmann Smith split their time between Cummington, Massachusetts, and Paris, France. He continues to write, and his latest books are Word by the Water and Dancing in the Garden: A Bittersweet Love Affair with France, a memoir.

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On a chilly Monday afternoon in March 2008, a small circle of poets, writers, English department faculty members, librarians, and old friends gathered in Olin Library to pay tribute to a local literary patriarch.

One month earlier, Jarvis Thurston had died at his home in University City. He was 93.

Thurston taught in the English department from 1950 until his retirement in 1982, well before many of the present generation of faculty arrived. Although he served as chair of the department for only four years (1966-1969), he left his mark on the study of literature at Washington University in an especially lasting way.

"Jarvis had the odd idea that excellent writers might make excellent teachers," said Professor Emeritus William H. Gass, a renowned novelist, essayist, translator, and longtime friend of Thurston’s. "He believed that people who created literature might be good custodians for it and enthusiastic ambassadors."

Thurston played a central role in establishing the University’s highly regarded creative writing program and attracted a constellation of distinguished writers to serve as its guiding lights, including Gass, Stanley Elkin, Howard Nemerov, Donald Finkel, Constance Urdang, John Morris, and a host of others.

Thurston and his wife of 61 years, the poet Mona Van Duyn (1921-2004), left their papers, their books, and the bulk of their estate to the Libraries’ Department of Special Collections. But they also left something much greater. Together, Thurston and Van Duyn helped build one of the Libraries’ singular collections, a literary archive of major proportions that bears witness to the power—and generosity—of creative minds.

**Bookish Beginnings**

Naturally, their own stories have a certain literary quality.

Jarvis Thurston was born in 1914 in Huntsville, Utah, surrounded by the rugged countryside and majestic peaks of the Wasatch Mountains. As a youth he worked on his family’s cattle ranch, often leaving home for months at a time while he drove herds as far north as Cody, Wyoming. In the midst of the Great Depression, he decided to become a teacher. He taught high school English in Ogden, Utah, before pursuing graduate study at the University of Iowa, which had established the first writing workshop in the country. It was there that he met Mona Van Duyn.

A native of Iowa, Van Duyn (pronounced “van DINE”) was tall, gangly, and passionate about poetry. Born in 1921, she was a voracious reader who had been writing poems since the age of six. Before her teens, she had already read every novel and book of poetry in the public library—such as it was in the small town of Eldora, Iowa. But her thirst for knowledge received no encouragement at home, and she kept her writing life a secret. “My parents constantly warned me that so much reading would cause me to lose my mind,” she once said in an interview.

Mona and Jarvis: A Story in Manuscripts

By Aaron Welborn

Portrait of Jarvis Thurston by Marion Miller, 1993.

Opposite: Mona Van Duyn and Jarvis Thurston at their home in University City, undated photo.

Washington University Photo Services
After high school, Van Dyne attended Iowa State Teachers College (now the University of Northern Iowa), where she took, among other classes, “how to teach.” She also took another class, or possibly joined one, in which she and her fellow classmate, Thurston, were married.

The couple remained at Iowa as graduate students and instructors until 1946, when they moved to Louisville, Kentucky, to join the English department at the University of Louisville—she as an instructor, he as an assistant professor. In Louisville, they did something both had always wanted to do. They started a magazine, calling it *Perspective: A Quarterly of Literature,* which they supported with their own money and edited together. (Though they appeared on the masthead as co-editors, Mona actually did much of the “grunt work,” as she called it, keeping track of subscribers, corresponding with contributors, and managing the budget.)

In 1950, the couple—and the magazine—moved to Washington University, where they would spend the rest of their careers. Thurston joined the English department as an assistant professor, and Van Dyne became a lecturer in University College, which offered adult education courses at night, leaving her mornings and afternoons free to write.

**WASHINGTON UNIVERSITY DAYS**

In St. Louis, Thurston and Van Dyne found their element. Van Dyne’s first book of poems, *Valentines to the Wide World,* came out in 1959. With the publication in 1964 of her second, *A Time of Bows,* her career took off. She received a grant from the National Endowment for the Arts, the Harriet Monroe Poetry Award, and a number of other literary prizes. Her third book, *To See, To Take* (1970), won the prestigious Bollingen Prize and the National Book Award.

Meanwhile, Thurston was making a name for himself in the English department as a popular teacher and respected editor. Since its inception, *Perspective* had gained a reputation for publishing some of the best new voices in contemporary poetry and fiction. In fact, it was because of *Perspective* that Thurston came to have such an impact on the future of the department.

In the late 1950s, then-department chair Guy Cardwell approached Thurston to seek his recommendation for a new hire. “You edit a little magazine,” Cardwell said. “Pick me out of your magazine the best, most talented poet to teach poetry here.” After talking it over with Van Dyne, Thurston recommended a 30-year-old New York poet, Donald Finkel, who was at that time teaching at Bard College. Cardwell succeeded in having Finkel come to Washington University and later recruited his wife, the poet and novelist Constance Urdang. Through his editorial and literary connections, Jarvis Thurston helped recruit such distinguished faculty as novelist and short story writer Stanley Elkin, poet John Morris, poet Howard Nemerov, philosopher and novelist William H. Gass, as well as such scholars as Wayne Fields, Irwin N. Ziskier, and Naomi Lebowitz. A number of the new faculty had appeared in *Perspective* and would later serve on its editorial staff.

Dan Shea, professor emeritus and former department chair in English, calls Thurston one of the most important figures in the history of the English department. “The menu of *Perspective’s* contributors was a hunting license for Jarvis,” Shea says. “The magazine was a great way to recruit talent.”

In 1992, Van Dyne became the sixth Poet Laureate of the United States, the first woman to hold that distinction.

**EXCERPT FROM MONA VAN DYUN’S POEM**

*To Poets’ Workshops in the Air-Conditioned Vault of a Library*

*Stay, then, in that cool place,*
*the world itself creates possibility after possibility,*
*constantly erupts, and quiets,*
*when shape and shapeliness come together,*
*in a quiet ceremony of chance,*
*page after page will finally be delivered into the perfect hands.*

— Published in Van Dyne’s book *To See, To Take* (1970)

*When shape and shapeliness come together,*
*in a quiet ceremony of chance,*
*page after page will finally be delivered into the perfect hands.*
The committee had simple instructions. They were asked to suggest the names of poets and novelists whom they considered critically underappreciated, but who stood a good chance of being important in fifty years.

“In retrospect,” Matheson wrote about the experiment in an article for the magazine _American Libraries_, “the involvement of creative writers as consultants was the crucial factor in making the program work.” The list they compiled contained 46 names (30 poets and 16 novelists), but all two of whom were still alive. Van Duyn was additionally asked to serve as consultant for the project, drafting letters on behalf of the University and personally soliciting many of the writers for their papers (a job for which she insisted on being paid no more than student wages).

The Libraries then set about acquiring manuscript materials—such as personal and editorial correspondence, publishers’ proofs, drafts, and ephemera—that reflected the writers’ compositional processes. This strategy created a set of unique archives that now form the core of the Modern Literature Collection.

Many authors on the list were unknown outside a small circle of literati. One name in particular kept coming up: William H. Gass. At the time, Gass had published a number of short stories in literary magazines, but no book. Because of the committee’s enthusiasm for him, however, Van Duyn wrote to Gass asking about his manuscripts. The self-effacing letter she received in response is a classic example of one of literary history’s little ironies.

“I must tell you that there is at least one lame horse on your list,” wrote Gass. “I am pleased, naturally, that someone should make such a mistake in my favor, but consider—I have no proofs of books because I have no books; there are no translations for there are no translators; I have no letters from writers about my work because writers do not write me; I have no letters from editors, except those that say no.”

At the time, Gass was working on his first novel, _On hunger’s edge_. When it was eventually published in 1966, it was greeted with tremendous critical acclaim—and more letters saying “yes” to his work.

Again and again, time demonstrated the wisdom of the advisory committee’s choices. In 1966, the Libraries had in hand the first draft manuscript of James Dickey’s book of poems, _Buckdancer’s Choice_, which won the National Book Award that year. It was the same story the next year, when James Merrill’s _Days and Nights_ won the 1967 National Book Award. After only a few short years in existence, the Modern Literature Collection was a success.

**ONE-OF-A-KIND COLLECTION**

Today, the Modern Literature Collection has grown to include more than 175 authors, with more than 125 of these represented by manuscript materials. The presence of Van Duyn, Thurston, and their advisory committee produced printed and manuscript collections that are internationally recognized and used by scholars from around the globe.

Several authors in the collection are the subjects of upcoming literary biographies, including Isabella Gardner and James Merrill, and staff have been working closely with the biographers to dig through the diaries, letters, drafts, and photos each writer left behind.

According to manuscripts curator John Hodge, the Libraries have started collecting something unique: computer files. Word processing has fundamentally changed the very notion of the manuscript.
rendering much of the actual writing process invisible. Many authors don’t write anything by hand anymore. They type, save, and (alas!) delete. What’s a literary archivist to do?

“This is a huge issue with libraries everywhere, and it really changes what you’re collecting,” says Hodge. “No one really yet knows what the best solution is. We now request the hard-ware—floppy disks, hard drives, everything—from authors who are donating their work. We’re also working on a trial basis with a couple of authors who have installed backup software on their computers, so that we can retrieve copies of their drafts later on. It’s just an experiment, and we don’t know what the results will look like. But it’s certainly not your traditional paper trail.”

So what’s the payoff in collecting the messy, hard-to-manage raw materials of the writer’s craft? “It shows a commitment to providing the means for intellectual inquiry and real scholarship,” says Hodge. “That’s what a research library does. As, digital resources become more common, it’s the one-of-a-kind materials that are increasingly defining libraries. When anyone can have access to the same books and articles online, collections like libraries are literally setting us apart.”

of the extraordinary relationships. The poets, novelists, and writers who guided the Libraries’ early collecting efforts were a close-knit group, and Thurston and Van Duyn were its center. As William Gass remarked at Thurston’s memoir, “He and Mona had no children, but we were the kids of their gathering, tame for a wild bunch, an undisciplined clutch of egos, sometimes angry, sometimes morose, sometimes caught up in our own domestic spats, but always linked by our own love of literature, and the deepest respect for one another.”

Not only did any in their group take themselves too seriously. Among the items Thurston and Van Duyn left behind were a number of notebooks, inscribed on page after page with the titles of cheap detective thrillers they had read. It was a guilty pleasure, one they shared with their close circle of friends at the University. “It’s with them they got together to talk poetry and swap whodunits,” says Hodge. “No one really yet knows what the payoff in collecting the messy, hard-to-manage raw materials of the writer’s craft is, but it’s certainly not your traditional paper trail.”

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Getting started


WHO WOULD HAVE GuESShed that a children’s book written and illustrated more than 100 years ago by a Scottish housewife living in India and intended for an audience of her three children could inspire a popular academic symposium? But that’s exactly what happened this fall.

On Friday and Saturday, September 12-13, more than 150 people attended Little Black Sambo: Children’s Literature, Race, and a Century of Controversy, a symposium examining Helen Bannerman’s controversial 1899 children’s book. The symposium, co-hosted by the University Libraries’ Department of Special Collections and the Center for the Humanities, was inspired by an exhaustive collection of Little Black Sambo books and related games, puzzles, and other items acquired by the Libraries in 2007, in response to faculty interest.

The Friday portion of the symposium featured remarks by Professor Gerald Early and a panel on “Little Black Sambo as a Political, Social, & Cultural Text.” Rafia Zafar, professor of English, American Culture Studies, and African and African American Studies, moderated a panel that included J. Dillon Brown, assistant professor of English at Washington University; Katherine Capshaw-Smith, associate professor of English at the University of Connecticut; and Dianne Johnson, professor of English at the University of South Carolina.

Saturday featured a keynote presentation entitled “Why Retell Little Black Sambo?” by Jerry Pinkney, a celebrated illustrator whose long list of awards includes four Caldecott Medals, four Coretta Scott King Awards, four New York Times Best Illustrated Awards, and four Gold and four Silver Society of Illustrator Awards.

One of the books he illustrated is Sam and the Tigers, a retelling of Little Black Sambo, with text by Julius Lester. Saturday’s panel was on “Writers & Illustrators Talk about Rewriting Classic Children’s Books.” Moderated by Professor of Art Douglas Dowd, the panel included two illustrators and three writers. The illustrators were Jerry Pinkney and Floyd Cooper, an award-winning illustrator with 70 books to his credit. The writers were Anne Isaac, author of Penance for Supper, a retelling of Little Black Sambo; Constance Levy, an author of poetry for children; and Elena Tate, a folklorist, short story writer, creative writing teacher, and author of children’s books.

After the symposium concluded late Friday afternoon, the University Libraries hosted a reception in Olin Library’s Ginkgo Reading Room and Grand Staircase Lobby, where many of the items from the Little Black Sambo Collection were displayed.

PHOTO CREDITS: The Little Black Sambo Collection, WUSTL Libraries

PREDICTIBLY IRRATIONAL: THE HIDDEN FORCES THAT SHAPE OUR DECISIONS

By Dan Ariely

Many librarians have been reading Dan Ariely’s book Predictably Irrational (already). He even spoke at the American Library Association annual meeting last summer. Ariely describes his subject as “behavioral economics,” but that sounds a lot drier than it is. What’s he’s really talking about is how people make the same decisions over and over, in a consistent fashion—making us, as a species, irrational.

For example, given the choice, most people will select anything offered as a “free” even if we would really prefer something else that costs a penny. This is probably true—and fairly relevant to library services! I’ve recommended the chapters on placebo and the price of life to many, many.

Another chapter describes how people tend to over-estimate the value of things they own just because they own it, irrational, again, but again true, in my own life at least. If I like, you like to think you usually make rational decisions, you may find this book pretty frustrating. I don’t always agree with Ariely’s conclusions, but I find his questions, experimental evidence, and surprising results fascinating. For some non-book introductions to the author’s work, search YouTube for “Dan Ariely.”

Reviewed by Ruth Lewis

Biology & Math librarian

AMERICAN IDEALIST: THE STORY OF CHARLES SHRIVER (DVD)

Written and directed by Bruce Orenstein

This DVD came to the Libraries—along with the biography Sarge: The Life and Times of Sargeant Shriver by Scott Stossel—as part of the University’s membership in the Missouri Campus Compact ("dedicated to helping students develop the values and skills of civic participation through involvement in public service"). As a former Peace Corps volunteer, I couldn’t resist dipping into these works about the man President Kennedy chose as the first Peace Corps director.

I knew that Shriver was Kennedy’s brother-in-law, and that Kennedy claimed to have appointed Shriver because he would be easy to fire if the Peace Corps bombed. What I did not know about Shriver was his origins—from a wealthy, religious, and public-spirited family that lost its money in the Great Depression. Shriver’s life was a mix of privilege and commitment to those less well off. After starting the Peace Corps and its domestic equivalent, Vista, Shriver was tapped by President Johnson to head up the War on Poverty, which sparked Head Start and legal Services for the Poor. Many social services we now take for granted came out of Shriver’s work in the Kennedy and Johnson administrations.

That Johnson wanted Shriver to run as his vice president (an idea pressed by the Kennedys, for them it was Bobby or no one) resonates with our current political races, as political leaders try to balance their family ambitions with the fortunes of their parties. This film is a thoughtful, intelligent analysis of the 1960s, far beyond the pop culture clichés that form our sense of that period. It reveals the complicated underpinnings of today’s political parties and represents an important complement to the Libraries’ civil rights film collection that documents an important era in our history.

Reviewed by Shirley K. Baker

Dean of University Libraries

THE YIDDISH POLICEMEN’S UNION

By Michael Chabon

In The Yiddish Policemen’s Union, Michael Chabon (Pulitzer Prize winner of The Amazing Adventures of Kavalier and Clay) creates a hard-boiled detective who can stand alongside the likes of Sam Spade and yet is completely original in his motivations and desires.

One way Chabon accomplishes this is by setting the novel in an alternate version of present-day America. Meyer Lansdowne lives in Sitka, Alaska, which has become a settlement for two million Jewish immigrants in the aftermath of World War II. Against a backdrop of competing factions and the settlement’s uncertain future, Lansdowne must clear his cases by the end of the year before the federal government takes over.

But there is one case Lansdowne cannot let go—the brushed-over death of a nameless heroin addict. Lansdowne is haunted by similarities between himself and the victim. Both are addicts who live anonymously in a decaying hotel. Both had promising lives, and chess shared both of their identities. For the victim, chess was a gift and an outlet, while Lansdowne couldn’t resist dipping into these works about the man President Kennedy chose as the first Peace Corps director.

One way Chabon accomplishes this is by setting the novel in an alternate version of present-day America. Meyer Lansdowne lives in Sitka, Alaska, which has become a settlement for two million Jewish immigrants in the aftermath of World War II. Against a backdrop of competing factions and the settlement’s uncertain future, Lansdowne must clear his cases by the end of the year before the federal government takes over. At times the novel loses some of its drive, but the accumulating momentum propels the reader along. In the end, the novel is less about solving a murder and more about discovery. Lansdowne discovers who he is and who he can be, and the Jewish residents of Sitka discover what their future holds.

Reviewed by Timothy Lepczyk

Metadata librarian

The book that started it all: a rare first edition of Helen Bannerman’s The Story of Little Black Sambo (1895), illustrated by the author. ©WUSTL Libraries

Spinning Tiger Tales: RETHINKING LITTLE BLACK SAMBO

One of the books he illustrated is Sam and the Tigers, a retelling of Little Black Sambo, with text by Julius Lester.
Meet Me in Pietermaritzburg: A CONVERSATION WITH A VISITING LIBRARIAN

A: HOW DID THIS PROGRAM GET STARTED?
A: A few years ago, the librarians at the University of KwaZulu-Natal in Pietermaritzburg, South Africa, were looking for a way to support their students and researchers. They reached out to Washington University Libraries in St. Louis to explore the possibility of hosting a visiting librarian. Since then, the program has grown and evolved, offering support to a wide range of South African universities.

Q: WHAT CAN LIBRARIANS DO TO SUPPORT THE COUNTRY’S LARGER EFFORTS IN HIGHER EDUCATION?
A: One of the key goals of the program is to help South African librarians develop new skills and strategies for supporting their institutions. This includes helping them to identify and address the needs of their students and researchers, as well as working with them to develop new initiatives that can help to improve the overall quality of higher education in South Africa.

Q: WHAT IS THE SIGNIFICANCE OF THE PROGRAM?
A: The program has been very successful, with many librarians returning to their home institutions with new ideas and approaches. It has also helped to build relationships between Washington University Libraries and other libraries in South Africa, promoting collaboration and knowledge-sharing.

Q: WHAT ARE SOME OF THE CHALLENGES FACING SOUTH AFRICAN LIBRARIANS?
A: One of the biggest challenges facing South African librarians is the need to adapt to the changing landscape of higher education. This includes dealing with new technologies and tools, as well as responding to the changing needs of students and researchers.

Q: WHAT HAVE YOU LEARNED SO FAR THAT YOU CAN TAKE BACK AND IMPLEMENT?
A: One of the key things I’ve learned is the importance of collaboration and networking. It’s essential to work with colleagues at home and abroad to share knowledge and resources.

Q: WHAT IS THE VALUE OF THIS EXPERIENCE?
A: The value of this experience is immeasurable. It has allowed me to gain new insights into the challenges facing South African librarians, while also providing me with new ideas and approaches to bring back to my own institution.
PHOTO ESSAY BY GEORGE LYLE IV

IT’S NICE WORK IF YOU CAN GET IT. While everyone else on campus was busy demonstrating for or against the vice presidential candidates this October, Sonya Rooney was walking around, chatting with strangers, and gathering loot. Buttons, fliers, banners, or baseball caps—anything she saw fit to take, she grabbed it.

She’s allowed to. As the University archivist, Rooney collects artifacts from university-related events that could be useful for future research. Washington University has been asked to host debates in the last five presidential elections—more than any other institution. (Four took place, one was canceled by the candidates.) For each of those, the Archives has been charged with collecting anything and everything related to the debates and organizing it for posterity, including correspondence, flyers, publicity, official records, signage, T-shirts, campaign swag, and even samples of the debate-floor carpet!

Everything Rooney collects will be cataloged, boxed, and preserved in the University Archives at the West Campus Library. It’s one way the Libraries contributed to the university-wide effort to make the debate a success. Fifty years from now, when historians write the story of the 2008 vice presidential debate, they’ll not only be able to read about what happened, they’ll be able to touch and feel the official debate freebies as well!

# Bright Idea

HERE’S A LITTLE RAY OF SUNSHINE. Did you know there are solar panels on top of Olin Library? In 2006, a small photovoltaic array was installed on the library’s roof as part of an effort to educate the campus community about renewable energy and climate change. On an average day, the panels generate about 5 kilowatt-hours (kWh) of electricity. That’s enough power to run:
* a clothes dryer for 1 hour
* 10 laptops for 10 hours
* 25 energy-efficient light bulbs for 15 hours
It’s a small but dependable source of energy, and it feeds right into the University’s power grid. Best of all, it’s non-polluting, completely renewable, and virtually maintenance-free.

The panels were paid for and installed by the University’s Committee on Environmental Quality, with contributions from the Department of Facilities, Planning, and Management; the Environmental Engineering Science Program; Arts & Sciences; Bon Appetit; and Project Democracy.

You can see photos of the solar panels online and get live readings on the amount of electricity they generate at solarpanels.wustl.edu.

VISIT THE ARCHIVES
The University Archives is open to the public. Visitors are welcome to peruse the debate collections, as well as numerous other collections related to St. Louis history, architecture, and visual arts.

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

Location
West Campus Library
7425 Forsyth Blvd.
Clayton, MO 63105

Contact Us
(314) 935-5444
spec@wumail.wustl.edu
library.wustl.edu/units/spec/archives

CHECK OUT THE SLIDESHOW
Listen to Sonya Rooney, University archivist, discuss the role of the Libraries in archiving the recent vice presidential debates, and see photos of debate souvenirs from years past.
library.wustl.edu/events/debate08

You can see photos of the solar panels online and get live readings on the amount of electricity they generate at solarpanels.wustl.edu.
Faculty Footnotes: LIBRARIES ARCHIVE COMPOSER’S WORK

HOlD ThAT nOTE

Musicologists like to point out that Ludwig van Beethoven bequeathed to posterity something almost as valuable as his music—his crummiest first drafts.

“When you look at the early sketches Beethoven did for the Fifth Symphony, some of them are just pathetic,” says Harold Blumenfeld, professor emeritus of Music at Washington University. “It took him 20 tries to sketch an idea of his that he got right, he got it right.”

And because he saved the bad ideas as well as the good, the maestro left a mental map that future generations could retrace.

Contrast that with Johannes Brahms, who made a point of destroying his manuscripts and sketches (luckily, he missed a few). “Brahms was familiar with the Beethoven sketches,” says Blumenfeld, “and he only wanted people to remember the final product.”

AN OPERATIC CAREER

From 1952 to 1989, Harold Blumenfeld was a popular teacher in the Music Department and a prominent figure in the St. Louis music scene. A native of Seattle, he was educated at Yale and the University of Zurich, studying under the legendary German composer Paul Hindemith, and later training as a conductor at the Tanglewood Music Center with Leonard Bernstein. “It might take him 20 tries to sketch an idea of his that he got right, he got it right.”

Although he’s not drawing any comparisons, Blumenfeld, now 85 and an acclaimed composer himself, sees the value in preserving a record of the intellectual contributions made on their own campuses. As Blumenfeld’s case shows, it’s a partnership capable of making beautiful music.

THE ULTIMATE FILING CABINET

Although technology has somewhat simplified the process, writing music is still largely a paper-based activity. And after so many years of composing, conducting, and collaborating with other musicians and artists, Blumenfeld has amassed a lot of paper.

In 1994, Brad Short, music and performing arts librarian at the Gaylord Music Library, approached Blumenfeld about letting the Libraries organize and protect his manuscripts.

“Brad had the idea of making a procedure out of it, and he did a good job of keeping of it,” says Blumenfeld. “So I started giving him everything.” For the Libraries, Blumenfeld’s archive represented a collection that current and future students, faculty members, and scholars can explore.

What started out as a few boxes of files quickly turned into one of the most comprehensive faculty collections in the Music Library. Besides manuscripts, Blumenfeld included photos, books, news clippings, recordings, and decades of correspondence. There are numerous letters from his longtime collaborator, librettist Charles Kondek, as well as correspondence of the 20th century’s greatest composers, including Aaron Copland, Leonard Bernstein, Gerhard Samuel, and Benjamin Britten.

And of course there are the drafts. Three boxes’ worth are dedicated just to Blumenfeld’s latest work, Borgia Infami, a full-length opera Blumenfeld completed in 2002 based on the lives, passions, and crimes of the infamous Borgia family who ruled the papacy in the 1500s.

“We want to be Professor Blumenfeld’s musical filing cabinet,” says Short. “He’s very conscientious about bringing material in when he finishes a piece. He doesn’t want it to get lost, doesn’t want to leave it for someone else to sort out later. But he also comes in and retrieves things when he needs them. So it’s very much a living collection.”

These days Blumenfeld is focusing on lining up recordings of his few remaining works that aren’t available on CD. At the top of his list is the Borgia Infami. In 2003, the New York City Opera performed the first act during a new works showcase, but no company has come forward to tackle the entire work, with its considerable (and costly) choral demands. “It’s a grand opera, a singer’s opera,” said Blumenfeld. “I took three years to compose,” Blumenfeld says. “I think if it gets a good full-scale performance, it will stick.”

In the meantime, he keeps adding to his archive at the library and updating his profile on the American Music Center website (amc.net), where visitors can listen to samples of virtually every piece of music he has written. (All of his recordings are also available on iTunes. Blumenfeld tries not to think about all the wrong notes and rubbish that inevitably go into a piece of music before it finds its true form. Those are also part of the archive. But without them, no music could ever be written—let alone preserved for the sake of future evolutions.)

HOLD THAT NOTE

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For over a decade, the Libraries have been deeply involved in presenting the online face of Washington University to the public,” says Shirley K. Baker, vice chancellor for scholarly resources and dean of University Libraries. In the early days of the Internet, the University’s website was cobbled together by a diverse coalition of technology and information experts on campus, including the offices of Public Affairs and Information Systems and Technology. With long experience in organizing information and running systems, the Libraries were a natural partner and a logical base of operations. In 1997, Baker hired the first University webmaster. The final choice of light colors, which accounted for only 5% of the total collections budget ten years ago, now account for 65%. It will be 90% in just a few more years.

To keep pace with the swift rate of technological change, the University Libraries are focusing on developing simpler and more powerful online resources and services. The Office of Public Affairs, meanwhile, has agreed to take responsibility for the University’s main website, with technical support by Information Systems and Technology. This frees up web experts to support advanced library web development, which will result in faster and more reliable service for library users. Gail Wright is assuming a new role as library web services architect. Ian Million has joined the Libraries’ Systems and Operations Support unit as a programmer/analyst. And Brian Marston, a recent addition to the Libraries, has been named library web services developer. This has allowed library webmaster Carol Antoniewicz to focus her efforts solely on her responsibilities as electronic resources librarian. (Since she came to the Libraries in 1989 as a reference librarian, Antoniewicz has experienced four permutations of her responsibilities.)

The redesigned website is just a taste of things to come. In 2009, the Libraries are planning to introduce new search tools that promise to bring even more of the world’s scholarly resources to a computer screen near you.
Save Paper—Preserve a Rare Book!

RARE AND ANTIQUARIAN BOOKS don’t always age gracefully. Often they require expensive conservation efforts. Library supporters can help reclaim a piece of literary history by giving to the Legacy of Books program. The following endangered titles have been prioritized for professional conservation. If you would like to adopt one, contact the Libraries’ Director of Development, Pam Dempski, at (314) 935-7128, or visit libraries.wustl.edu/alumnifriends/legacy.html.

1 « Leaves of Grass
by Walt Whitman (1855)
This fragile volume is the self-published first edition of what was to become Whitman’s best-known and most influential work. The cloth spine is chipped and torn, and the pages, several of which are loose, have become acidic.
Estimated cost: $1,700

2 « Thesaurus Graecae Linguae
by Henri Estienne (c. 1572)
This Greek dictionary is an acknowledged masterpiece of humanist philology. Originally a five-volume work, it was rebound by a previous owner into four massive volumes, all of which have detached covers and other signs of damage.
Estimated cost: $2,900

3 « Opera cum Commentaris
by Horace (1516)
Bindings produced in the early 16th-century are somewhat scarce. This fine example, with tooled leather covering wooden boards, suffered a split front board and torn leather, but a gift is now funding its restoration.
ADOPTED

4 « Mesmerism “in Articulo Mortis”
by Edgar Allan Poe (1846)
Originally issued as a pamphlet, this early edition of Poe’s classic horror story was elegantly bound by an admirer. Because the binding is damaged, a conservator will remove it, returning the pamphlet to its original state and retaining the binding as historical evidence.
Estimated cost: $835

5 « Elegy
by Thomas Gray (1846)
Gray’s 1751 Elegy quickly became a staple of English poetry. This 1846 publication of the poem has illuminations by famed book artist Owen Jones and a leather binding molded to resemble carved wood. The volume’s pages were all detached from the binding, but a recent gift allowed the Libraries to have it professionally conserved.
ADOPTED

6 « The “Pop-up” Mother Goose
with illustrations by Harold B. Leutz (c. 1933)
Students of children’s literature, illustration history, and printing history consult works like this classic edition of Mother Goose. Unfortunately, the volume has damaged covers, loose pages, and a number of tears, especially at the vulnerable (and delightful) pop-ups.
Estimated cost: $900

7 « Emblemata Moralia
by Juan de Borja (1697)
Emblem books, common in the Renaissance period, are rare today. This one features engraved symbolic images, each accompanied by a motto or poem that amplifies the encoded moral lesson. It has a fragile binding and a number of loose pages.
Estimated cost: $2,425

8 « Manomin: A Rhythmic Romance of Minnesota, the Great Rebellion, and the Minnesota Massacres
by Myron Coloney (1866)
This work by an early settler in Missouri records some of the events and perceptions experienced by families who settled on the western frontier. The volume, in its original patterned publisher’s cloth, has been water-damaged and discolored.
Estimated cost: $1,625

9 « Views of Louisiana: Together With a Journal of a Voyage up the Missouri River, in 1811
by H. M. Brackenridge (1814)
A lawyer and journalist who moved to Missouri in 1810 recounts his journey up the Missouri River. Both covers had come detached, but a recent gift allowed the Libraries to have it professionally conserved.
ADOPTED

Death of the Author

BY ERIN LEACH, CATALOG LIBRARIAN

After the death of a literary figure, politician, or actor, there is much to be done—wills to be read, estates to be settled, and accounts to be written about the life of the departed. But the death of someone famous can also have more far-reaching effects. Consider, for example, how many records have to be updated, officially noting the end of a person’s life. That includes, of course, their library record!

It’s probably no surprise that libraries keep track of the birth and death dates of authors. But you might not guess that there’s a librarian whose job (one of many) is to make sure that the recently deceased are also “killed off” in the library catalog—in effect serving as the library’s Grim Reaper.

The key to this lethal business is the authority record. An authority record is pretty much what it sounds like: it’s the “official” name and information libraries use to identify someone as the author or subject (or both) of a published work. All libraries use authority records, and many (including this one) subscribe to a notification service that provides regular updates when “official” names change. Each month, new and modified authority records come in, and these are all updated in the catalog automatically. When someone dies, however, the change isn’t automatic. That’s where the library’s Grim Reaper steps in and inserts the proverbial nail in the coffin.

Fortunately, technology makes the Reaper’s job easier, allowing every listing or cross-listing of a person’s name in the catalog to be updated at once, without each entry having to be edited individually. This saves considerable time, especially when your average Shakespeare or Elvis dies.

But death dates aren’t just for the prolific. Mere mortals who have written only a single book have to be “killed off” too. No one escapes.

Adding death dates is just one of the ways the online catalog is kept “clean.” Keeping authority records up-to-date makes information easier for you, the patron, to find. A monthly task, the work of the library’s Grim Reaper is never done. Don’t worry, though, there’s no reason to fear the Reaper—yet!

* E.F. Alexander Schlechten, Russian author and Nobel Laureate (1908-2008), Library of Congress

*fall 08
Hahn Coaches Symphony in Tolkienian Tongues

In September, the Saint Louis Symphony Orchestra performed Howard Shore’s The Lord of the Rings Symphony in two sold-out performances at Powell Symphony Hall. The piece presented an interesting challenge to the Symphony, requiring the chorus to sing in seven different languages—five of which J.R.R. Tolkien invented for his books.

PAUL HAHN, Gaylord Music Library assistant, sang with the Symphony Chorus and also served as the ensemble’s diction coach. Hahn is a long-time admirer of Tolkien’s work and an amateur scholar of the two elvish languages (Quenya and Sindarin) the author developed.

For the Rings performance, Hahn worked with Music Library assistant Emily Heslop to develop a Tolkienian pronunciation guide. In addition to the two elvish tongues, the choral parts make use of Tolkien’s dwarvish, orkish, and ancient human languages, along with Old and modern English.

Interested readers can learn more about Hahn’s linguistic work with the Symphony by reading his interview with the Riverfront Times (go to riverfronttimes.com and search for “Paul Hahn”). He also appeared on The Mark Reardon Show on KMOV 1120 AM, Great Day St. Louis on KMOV-TV, and Today in St. Louis on KSDK-TV.

Mollman Named Assessment Coordinator

In September 2008, CAROL MOLLMAN became Washington University Libraries’ first assessment coordinator. In this new position, she will be responsible for working with library staff on measuring and improving the library user’s experience.

“At the heart of library assessment is a driver to be relevant to our users,” says Mollman. “It’s about leveraging data to make better decisions that will increase customer satisfaction with library services and collections.”

Ongoing assessment is invaluable for helping libraries respond to the needs of their communities. “By gathering data on user feedback, we can get longitudinal data on how we’re doing, identify areas of service where we are strong, and also identify which problems to correct,” Mollman says.

Mollman’s responsibilities include: identifying areas where data is needed to make effective management decisions; identifying benchmark levels of service in all areas of the Libraries and working with unit heads to achieve those levels; identifying new ways of collecting, analyzing, and presenting data; and designing, implementing, and delivering training on assessment techniques.

Mollman joined the Libraries staff in 2004 as the associate director of the Koplow Business Library. Her corporate and marketing management background has also helped her ramp up in her new assessment role. In addition to a degree in library and information science from the University of Kentucky, Carol earned an M.B.A. from Columbia University, and a B.A. in French from the University of Maine.

Head of Special Collections Attends Frye Leadership Institute

ANNE POSEG A was one of just 47 professionals who participated in this year’s highly competitive Frye Leadership Institute. Held annually, Frye begins with an intensive, ten-day residential program at Emory University, and continues with a one-year practicum that each participant completes back at their home institution. The goal is to develop leaders who will guide academic information services within higher education.

While at Emory, participants got an overview of leadership in higher education and the corresponding challenges. Now well into her practicum, Posega draws on this knowledge to set departmental priorities that meet user needs. For her practicum, Posega is working to establish ways to more rapidly meet increasing demand for digitized versions of special collections materials. For teaching faculty, digitization means easier classroom access to materials. For students, it means access to resources at any time and any place. And for scholars, the speed and accuracy of digitized images far surpass that of photocopies.

Providing materials and including the information library users need requires several complex steps, all of which take time. In seeking to expand Special Collections’ digital offerings and shorten the time it takes to make them available, Posega is considering selection criteria, process requirements, quality standards, modes of presentation, metadata categories, storage and preservation issues, and staffing, space, and equipment needs. Coordinating with the Digital Library Services office, she aims to make digitization activities a part of Special Collections’ day-to-day workload.

Posega joined Special Collections in 1988, taking over as head in 1999. She oversees the Film & Media Archive, the Modern Graphic History Collection, Manuscripts, Rare Books, and University Archives. Posega holds a B.A. from St. Mary’s College (Indiana), an M.F.A. in Creative Writing (Poetry) from Washington University, and an M.L.S. from the University of Missouri.

New Secretary of Western European Studies Group

BRIAN VETRUBA, catalog and subject librarian for Germanic Languages and Literatures, European Studies, and Comparative Literature, was recently elected secretary of the Western European Studies Section of the Association of College and Research Libraries (ACRL). ACRL is a professional association of more than 13,000 academic librarians and information professionals dedicated to serving the information needs of the higher education community. As secretary of the Western European Studies Section, Vetruba sits on the executive committee of a group of ACRL members who specialize in supporting research on Western European affairs from ancient times to the present.

Vetruba has been with Washington University Libraries for seven years. He holds master’s degrees in both German and West European Studies from Indiana University, and a master’s degree in Information Studies from the University of Toronto.
Lewis Receives Community Spirit Award

In October, Biology and Math librarian RUTH LEWIS was presented with a Community Spirit Award by the Bernard Becker Medical Library at the Washington University School of Medicine. The Community Spirit Award recognizes excellent collaborative or independent services by people who are not employed by the Medical Library.

Lewis was recognized for her contributions to promoting scholarly communications issues at Washington University. Working with staff at the Medical Library, Lewis helped form the Scholarly Communications Group, a team of librarians on the Danforth and Medical School campuses who design information sessions, offer copyright and publishing services, and work with the Office of Research on behalf of NIH-funded authors at the Danforth campus.

Recently, the Scholarly Communications Group launched a new website where researchers can get answers to their questions on copyright, author rights, the NIH public access policy, and a host of related issues: scholarlycommunications.wustl.edu.

Also Of Note: Conferences, Presentations, & Publications

In September, music cataloger MARK SCHARFF taught a two-hour workshop on basic sound recording cataloging at the joint meeting of the Online Audiovisual Catalogers (OLAC) and the Music OCLC Users Group (MOUG) in Cleveland, Ohio. Cataloging music is a specialized process. While books about music are generally cataloged the same way as books in other fields, printed music and sound recordings can be more complicated to describe and classify for the library user.

Scharff is a longtime member and former chair of MOUG (2004-2006). When not cataloging music, he sings in the St. Louis Symphony Chorus, the vocal jazz octet Java Jived, and plays tuba in a brass quintet and a tuba quartet.

KRISTINE HELBLING, subject librarian for English and American literature and a former high school English teacher, co-authored an article that appeared in the April 2008 edition of the education journal Phi Delta Kappan. Entitled “Teacher Professionalism Since A Nation at Risk,” the article discussed the decline in teacher professionalism over the past 25 years. The magazine has some 60,000 paid subscribers.

RINA VECCHIOLA, librarian at the Kranzberg Art & Architecture Library, gave a talk on “The Customer-Centered Library: Using LibQual Survey Results in an Academic Branch Library” at the Art Libraries Society of North America conference, held in May.

In July, CASSANDRA TREVINO STOKES, digital projects librarian, attended the Institute for Early Career Librarians from Traditionally Underrepresented Groups, a weeklong leadership training institute held every other year, at the University of Minnesota. This highly competitive institute brought together 24 academic librarians who are in the first three years of their profession. With a goal of giving participants the knowledge and skills they need to succeed as academic librarians, the program provides training in leadership, management, program assessment and evaluation, decision-making, and grant writing. What’s more, the program helps develop a community of peers with whom participants share common experiences and on whom they can rely over time and distance for support and encouragement.

Chris Brady
CIRCULATION DEKSED WEEKEND MANAGER

Chris Brady became a circulation desk manager at Olin Library in August. He trains student workers and schedules their assignments, supervises the circulation desk, assists patrons, and provides information to users. Chris has a B.A. in English (Creative Writing) from George Mason University, where he worked as a library circulation supervisor. He will soon begin work towards an M.L.S. degree.

Kelly Brown
RARE BOOKS ASSISTANT

Kelly Brown joins the Department of Special Collections as an assistant in the Rare Books unit. She will work at the Special Collections desk, assist with the care and organization of the collection, and provide user assistance to persons using the holdings. Kelly recently earned an M.L.S. degree and a book and manuscript studies certificate from the University of Illinois Urbana-Campaign.

Juliane Dharna
ADMINISTRATIVE ASSISTANT

Juliane Dharna became the administrative assistant in the University Libraries’ Administrative Offices in August. She handles tasks necessary to ensure the office’s smooth, efficient operation, including answering phones, greeting and assisting visitors, making travel arrangements, preparing correspondence, and inputting information into the Human Resources Management System. Juliane will graduate soon with a B.A. in English, a Pierre Laclede Honors Certificate, and a certificate in Creative Writing from the University of Missouri, St. Louis.

Lyaedy Equbay
USER SERVICES SPECIALIST

Lyaedy Equbay has been a user services specialist in the Systems Operations and Support unit since July. She works with technology staff members and student workers to document work processes and to keep systems current with changing technologies that improve service to library users. Lydia has a Bachelor of Arts in computer science from the University of Missouri, St. Louis, and is working on an M.S. in instructional multimedia technologies at Southern Illinois University, Edwardsville. She previously worked at St. Louis Community College, Forest Park, as a Student Success Workshop/Computer Learning Facilitator.

Todd Douglas
SUPPORT SERVICES ASSISTANT

Todd Douglas joined the Support Services staff as an assistant this spring. In addition to receiving all orders from outside vendors, Todd moves books and mail, and handles special pick-up and delivery, within Olin Library and among the school and departmental libraries.

Lydia Equbay
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STAFF SERVICE

At Staff Day in May, the following individuals were recognized for their years of service to the Washington University Libraries. The Libraries are all the better for the dedication of these employees and the continuity afforded by their longevity with this institution.

10 YEARS OF SERVICE
David Leafon, Assistant, Business Library
Michael Lynch, Assistant, Reserve Unit
William Suen, Assistant, East Asian Library

15 YEARS
Mark Scharff, Cataloger, Music Library
Mary Skubit, Computer Support Specialist: Systems Operations & Support

20 YEARS
Rose Haynes, Technical Assistant, Database Management
Ronald Payne, Technical Assistant, Support Services

25 YEARS
Debora Spraggins, Business Office
Virginia Toliver, Associate Dean, Administration

30 YEARS
James Doehle III, Senior Systems Administrator

26 YEARS
Cheryl Holland, Education Librarian
Jeffrey Huismann, Associate Dean, Collections
B.J. Johnston, Associate Dean, Collections
Gladys Seitter, Assistant, Reserve Unit

27 YEARS
David Straight, Associate Librarian, West Campus Library
NEW FACES

Christopher Goodman  
**MATH LIBRARY ASSISTANT**

Christopher Goodman is the library assistant in the Math Library with occasional duties in the Biology Library. He took over his new position in July. Chris earned a B.A. from Lindemann University.

Jim Hone  
**DIGITAL ARCHIVIST, FILM & MEDIA ARCHIVE**

Jim Hone took over in July as digital archivist in the Film & Media Archive, where he will manage digitization efforts and develop strategies to preserve digital materials. Jim has extensive experience in video and audio production, having worked as a video librarian at CBS in New York and recently digitizing the video collection for the Richard A. Gephardt Papers Project at the Missouri History Museum. Jim has a Master of Divinity (M.Div.) degree from Weston Jesuit School of Theology and a B.A. from Manhattan College.

Skye Lacerte  
**MODERN GRAPHIC HISTORY LIBRARY CURATOR**

Skye Lacerte joined the Libraries in October as the first full-time curator of the Modern Graphic History Library (MGHL). This new unit of Special Collections acquires and preserves the works of modern illustrators and artists, including sketches and finished artwork from books, magazines, advertising, graphic novels, comics, and other sources. Skye will oversee acquisitions and material arrangement, description, and preservation, and promote the use of MGHL holdings by faculty, students, and scholars. Skye previously worked at the Museum of Contemporary Art in Los Angeles. She earned a M.L.I.S. degree, Archival Studies Track, from San Jose State University and a B.A. in Art History from the University of California, Irvine.

Brian Marston  
**LIBRARY WEB SERVICES DEVELOPER**

Brian Marston is the library web services developer, having joined the staff in June. Brian updates the Libraries’ public website and trains library staff to create and edit library web pages in their subject or departmental areas. He helped create and will maintain a new website for internal use by library staff. Brian researches new web-based multimedia technologies and helps implement those selected for use in the Libraries. His past experience includes serving as program director of North St. Louis YouthBuild and working as a web developer. Brian graduated from the University of Missouri, Columbia, with a B.S. in Mathematics, a B.E.S. in Education, and an A.B. in Philosophy; all summa cum laude.

Katherine Sathi  
**ACQUISITIONS LIBRARIAN**

Kate Sathi joined the library as acquisitions librarian in October. She will oversee processes for selecting, ordering, and receiving books; manage the acquisitions budget; monitor financial gifts for library acquisitions; supervise staff; and work with vendors, library, and university departments. Kate comes to Washington University from St. Louis Public Library, where she managed the acquisitions and collection development for the main and branch libraries and earlier was a reference librarian and youth services librarian. She served in the Peace Corps in Sri Lanka, teaching English as a second language. Kate has a B.A. in English Literature and an M.L.S. from Indiana University, and an M.A. in English Literature from St. Louis University.

Samuel Wright  
**SUBJECT LIBRARIAN, SOUTHEAST ASIAN STUDIES/ANTHROPOLOGY**

Samuel Wright joined the staff in August as subject librarian in South Asian Studies and Anthropology. In addition to strengthening collections and services for those disciplines, he provides reference help and instructional support for the Writing 1 Program, and will work on grant proposals. Sam comes here from the Center for Research Libraries. He has a B.A. in Philosophy from University of California, Santa Cruz; an M.A. in South Asian Languages and Civilizations from University of Chicago, where he is now working toward his Ph.D. in South Asian Studies; and an M.L.S. from University of Maryland, College Park.

COLLECTIONS

Print volumes: 1,841,222
E-books: 378,896
E-journal subscriptions: 15,987*1
Print journal subscriptions: 3,779
Microforms: 3,498,813
Maps: 176,855
Audio recordings: 5,410
Films and videos: 61,690
Manuscripts and archives: 15,828 linear feet

SERVICES & STAFF

Books and other items checked out:
277,288
Hours Olin Library is open annually: 6,032
Reference transactions: 78,549
Instruction sessions: 401
Loans to other libraries: 29,395
Loans from other libraries: 42,680
Conservation treatments to library materials: 4,885
Languages spoken or read by staff: 18
Professional staff: 93
Support staff: 15
Student workers: 59 full-time equivalents
Olin Library turnstile count: 820,049

GIVING STATISTICS

Total library donors: 1,101
Elidt Society Members: 208
Total amount donated: $660,000
Total library endowment: $4,579,246
Danforth endowment for library technology: $20,455,972
Other endowments: $24,123,374

WASHINGTON UNIVERSITY LIBRARIES: BY THE NUMBERS

FOR INFORMATION ON GIVING TO THE LIBRARIES, contact our director of development, Pam Dempski, at (314) 935-7128, or pam_dempski@wustl.edu

WASHINGON UNIVERSITY LIBRARIES

Our Libraries

* Includes journals accessible through electronic databases.


ANNUAL FUND DONATIONS play an important role in making Washington University a top research institution. Unrestricted gifts help us to expand our holdings, attract and retain excellent faculty and purchase technology and databases that are essential for research and scholarship. Popular annual fund programs include: Honor With Books, Legacy of Books, the Unrestricted Fund in the John M. Olin Library, and the Unrestricted Fund for Special Collections.

WASHINGTON UNIVERSITY LIBRARIES include 14 libraries on three campuses and one at the Danforth Campus and one each at the Medical School Campus and West Campus:

- Bernard Becker Medical Library
- Biology Library
- Chemistry Library
- East Asian Library
- Gajlord Music Library
- Koplow Business Library
- Kranzberg Art & Architecture Library
- Law Library
- Mathematics Library
- John M. Olin Library
- Special Collections
- Gustavus A. Pfeiffer Physics Library
- Ronald S. Rehner Earth & Planetary Sciences Library
- Social Work Library
- West Campus Library (includes University Archives, Film & Media Archive)

* Includes journals accessible through electronic databases.

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This issue of Off the Shelf was designed by designlab, inc. and printed by Tri-Printing Company, St. Louis, Missouri.

For more information about the Libraries, contact our director of development, Pam Dempski, at (314) 935-7128, or pam_dempski@wustl.edu
LOST AND FOUND: Autographed publicity shot of Clarence Muse (1889-1979), popular 1920s Harlem stage actor, opera singer, film director, composer, and screenwriter. Muse appeared in some 150 movies during his lifetime and was inducted into the Black Filmmakers Hall of Fame in 1973.

The photo is inscribed to its former owner: another icon of the Harlem Renaissance, the poet Langston Hughes: "A sincere artist—racially strong—sustained with the rhythms that vibrate his whole personality."

This is one of 13,000 images recently cataloged by staff in the Libraries’ Film & Media Archive. It comes from the William Miles Collection, a vast assortment of original footage, interviews, and other materials gathered over decades by documentary filmmaker William Miles and acquired by the Libraries in 2006. Miles came across the photo while doing research for his landmark PBS television series *I Remember Harlem*.

A note on the back reads, "Return to L.H."