
“EVERYBODY CUT FOOTLOOSE.”
KENNY LOGGINS

Open or Shut?
THE QUESTION OF PUBLIC ACCESS
Letter from the Dean

On a recent trip to New York City, I had the pleasure of speaking with a number of Washington University alumni and parents who live in our nation’s largest—and arguably liveliest—city. Almost without fail, our conversations turned to how wonderful their Wash-U experience had been, academically, culturally, and socially. Washington University—and St. Louis!—has been the place so many talented individuals have chosen to spend those crucial college years. Nearly everyone I spoke with wanted to know about our libraries... how they’re changing (let me count the ways)... whether we still have books (yes, by the millions)... how librarians are coping (amazingly well)... and what libraries will look like in the future (more on that later).

Their questions were not only deeply gratifying, but also perfectly natural. Once they’ve gotten to know a library, people tend to think of it as their library—and rightly so! At Washington University, the Libraries support every school, every department and program, every faculty member, and every student. We belong to every one of them. So why wouldn’t they be interested in what we’re doing?

In this issue of Off the Shelf we take a look at something else we all share in common: taxes. Whether you know it or not, a portion of what you pay helps fund important research conducted right here at Washington University, as well as at thousands of other institutions around the country. Libraries have always played a significant role in making sure the public has access to published research. In the digital age, our job is becoming bigger—and more complicated—than ever.

Although technology has changed the way libraries work, our overall mission remains the same. We’re investing in the future while preserving the past. In these pages you’ll read about several ways we’re collecting and preserving important images, documents, and other artifacts that are part of our cultural heritage (another thing we all share).

Of course, we couldn’t do all these things without our many like-minded supporters. With apologies to the Beatles, we get by with a little help from our friends, several of whom we gratefully acknowledge here.

I hope you enjoy this issue of Off the Shelf. I’m proud to show off what we’ve been doing, and I hope you are, too. After all, it’s your library.

Shirley K. Baker
Vice Chancellor for Scholarly Resources &
Dean of University Libraries

Contents

02 A Look Back:
Events & Exhibition Notes
04 Open or Shut?
The Question of Public Access
11 Staff Picks: New Books & Acquisitions
12 Foundational Photos:
Libraries Digitize Architectural Images
14 Conservation Notes:
A Tale of Two Bixbys
16 The Gift of Illustration:
A Conversation with Jim Schiele
18 The Library that “Jeff” Built:
The Legacy of Thomas J. Whitman
21 Staff Notes
23 New Faces

V3:1
Spr 08
A. E. Hotchner signs copies of his memoir King of the Hill at a reception in Olin Library.

A Look Back:

EVENTS & EXHIBITION NOTES

LITERARIES HOST "DIGITAL BASICS" WORKSHOP

Last fall, the University Libraries’ Film & Media Archive hosted a workshop on digitizing archival collections of audio, film, and video. The workshop was sponsored by the Association of Moving Image Archivists (AMIA). About 50 people attended from across the nation, representing a broad cross-section of film, television, video, and interactive media archives. Founded in 1991, the Association of Moving Image Archivists is the largest non-profit professional association of moving image archivists in the world. It is dedicated to the preservation, collection, and use of moving images through public and professional education. The goal of the daylong "Digital Basics" workshop was to de-mystify digitization by covering such issues as file formats, sound and image quality, compression, and long-term digital preservation in a coherent way. Presenters included Linda Tadic of ArtStor, the online digital library of images used by educators, scholars, and students of art; and John Walz of Some Savvies, an archival services company that specializes in restoring and reformatting historical and cultural motion picture films and videotapes. Through its collections and programs, the Washington University Film & Media Archive aims to raise public interest in the preservation and use of moving images as educational, historical, and cultural resources. The archive houses over 100 unique collections of film, videotape, audiotape, scripts, storyboards, and other materials related to civil rights, African-American life, the history of Harlem, social justice, democracy, and the arts. For more information, visit libraries.wustl.edu/units/specfilmmedia.

LIBRARIES CO-HOST GIS SYMPOSIUM

Anthropologists use them to compare fossil sites, retailers to determine store locations, and engineers to predict rush-hour traffic. They are geographical information systems (GIS), computer mapping programs that are changing the way we visualize the world around us.

Last fall, Washington University held its fourth annual GIS SYMPOSIUM, faculty, students, and librarians met to discuss the uses of GIS technologies in teaching and research and their relevance to diverse disciplines, from medicine, biology, and geology to political science, history, and business.

The symposium was co-sponsored by the University Libraries, Information Services & Technology, and the University GIS Coordinator’s Office.

The use of GIS in the classroom is growing rapidly. Across the University in 2003, the Libraries created a new position to serve as a resource for GIS-related projects, appointing Scott Hom as GIS analyst in the Earth & Planetary Sciences Library. At the symposium, Hom was joined by Cheryl Morton, Earth & Planetary Sciences Library assistant, in a presentation on using GIS to manage and compare data. Other presentations outlined GIS education resources at the University. The symposium also featured a poster session in Olin Library, demonstrating the range of research involving GIS mapping being done at the University.

For more information, visit the University’s GIS website at gis.wustl.edu.

DEAN’S MEDAL HONORS BIBLIOPHILE JULIAN EDISON

In a ceremony on April 2, 2008, attended by over 100 friends, family, University administrators, and library staff, Dean Shirley K. Baker presented JULIAN EDISON with the Dean’s Medal in recognition of his long and loyal support of the Washington University Libraries.

A St. Louis native and the retired board chairman of Edison Brothers Stores, Inc., Mr. Edison is an avid book collector and has served on the Libraries’ National Council since 2000. Along with his wife, he established a library endowment designed to fund the acquisition of rare books by the Department of Special Collections and to sponsor periodic lectures by book experts.

An exhibition drawn from Mr. Edison’s extensive collection of miniature books was on view in Olin Library from March 17 through June 6. Entitled Miniature Books: 400 Years of Tiny Treasures, the exhibition shares its name with an award-winning book co-authored by Mr. Edison. The exhibition premiered at New York City’s Gilder Lee in May 2007. In both venues, it has shown widespread appeal, attracting many visitors.

An article about Julian Edison and his book collections appeared in the Spring 2006 issue of this publication. It can be read online at library.wustl.edu/offtheshelf.

SPECIAL COLLECTIONS OPENS CABINET OF HALLOWEEN CURiosITIES

Monday, October 8, 2007. Mummies, B-movies, and manuscripts were the themes of a light-hearted exhibition on display last fall in Olin Library. It Was a Dark and Stormy Night: Halloween Selections from Special Collections featured a host of spooky andooky materials from the shadowy depths of the Libraries’ vaults.

Among the many strange and unique items (seldom seen by light of day) were woodcuts by Barry Moser for a hand-printed limited edition of Mary Shelley’s Frankenstein; centuries-old treatises on witchcraft and demonology; original manuscripts of seasonal poems by Howard Nemerov, John Morris, and others; typed transcripts of channeling sessions with Patience Worth; the alleged spirit who “spoke” through St. Louis housewife Pearl Curran; a fine press illuminated edition of Edgar Allan Poe’s “The Raven”; and the original music score from the B-movie classic, The Day the World Ended, written and arranged by legendary Hollywood composer (and WU Alum) Ronald Stein.

The “eeks-ibit” (sorry, we couldn’t resist) was on view in Olin Library’s Reading Room and Grand Staircase Lobby.

Libraries host “Digital Basics” workshop.

ITeach symposium promotes use of technology in teaching.

Author A. E. Hotchner delivers talk, donates papers to Olin Library.

From a fall visit to his hometown of St. Louis, the well-known biographer, novelist, playwright, and humanitarian A. E. HOTCHNER made an appearance at Olin Library to read from his work, answer questions, and signautograph books.

Born in 1920, Hotchner grew up in St. Louis’s Central West End, attended Washington University on scholarship, and by 1940 had completed undergraduate and law degrees here. After serving as a military journalist in World War II, he wrote for various magazines and soon began writing longer works. He also partnered with Paul Newman on the Newman’s Own line of products, raising hundreds of millions of dollars for various charities.

Hotchner’s two best-known works are Papa Hemingway, a 1961 biography of his close friend Ernest Hemingway, and King of the Hill, the story of his life growing up poor in St. Louis. The latter was made into a 1995 film by Steven Soderbergh. In 1999 Hotchner donated his Papa Hemingway manuscripts to the Department of Special Collections at Washington University Libraries. Here they are part of the Modern Literature Collection, which includes the papers of more than 125 important modern authors. During his recent visit, Hotchner donated additional papers, as well as copies of correspondence with Ernest Hemingway (the originals of these letters reside at the Library of Congress).
Impact of Public Access Research

BY AARON WELBORN

Open or Shut?

THE QUESTION OF PUBLIC ACCESS

On the day after Christmas 2007, a flurry of e-mails erupted in scientific circles across the country announcing a breakthrough in the world of biomedical research. Unlike some breakthroughs, however, this one hasn’t made many headlines.

On that day, President Bush signed into law the Consolidated Appropriations Act of 2008 (H.R. 2764), which includes a provision directing the National Institutes of Health (NIH) to make all scientific research funded by that agency freely available online.

It’s a mere line item, about 80 words buried within 600 pages of legislation. But its potential impact—for doctors, patients, lab scientists, university students and faculty members, business leaders, and American taxpayers—could be enormous.

The situation has provoked some universities, faculty members, libraries, and consumer groups to speak out and demand less restricted access to research that exists for the common good. Similar calls have been issued by patient advocate groups, such as the Alliance for Taxpayer Access, who point out that individuals suffering from life-threatening diseases are prevented from reading the same information their doctors have at their fingertips.

The new law aims to change all that. As of April 2008, all research funded by the NIH will appear on PubMed Central (pubmedcentral.nih.gov), the NIH’s full-text digital archive of biomedical and life sciences research, within 12 months of being published in a scholarly journal. At that point, anyone can read it. This is the first time the U.S. government has mandated public access to research funded by a major agency.

Considering the potential benefits of the move—wider visibility and impact of critical research, improved information sharing, quicker confirmation of important discoveries, and better public awareness—one might assume that the results of NIH-funded studies would already be public information, with or without the new law. Yet that is not generally the case.

Given the amount of tax dollars invested in NIH research, one might assume that the results of NIH-funded studies would already be public information, with or without the new law. Yet that is not generally the case.

Many publishers (including some professional societies) have been lobbying hard against public access initiatives, including the NIH policy, in order to protect their interests. Some have sought to restrict access to the research they publish through legislation and legal action. federal money spent on research every year. Studies supported by the NIH play an important role in improving the overall health of the nation, resulting in new treatments, cures, and tools for understanding everything from the rarest diseases to the common cold. In 2007, Washington University received $390 million in NIH grants, primarily through the Medical School. That’s more than 70 percent of total grant funds awarded to the University as a whole.

American medical schools and universities churn out mountains of new research every year, but much of the knowledge they generate is bottled up inside high-priced scholarly journals that most people can’t afford. Like cable TV, access is limited to subscribers, only the cost of premium content is even higher.

Today, a subscription to a single scientific journal can cost thousands of dollars, sometimes tens of thousands. (To cite just two examples, the Journal of Comparative Neurology and Brain Research each cost over $20,000 per year for a subscription. Similar examples abound.) Journal publishers argue that such rates are justified and essential to their business. In recent years, however, many university libraries have been feeling the pinch of rising journal costs and have dramatically cut subscriptions. Other libraries (including this one) have had to forego adding new subscriptions or purchasing desired books. Meanwhile, taxpayer-funded research remains out of the average taxpayer’s reach.

The NIH is the single largest funder of biomedical research in the country. Its $28 billion budget, mostly doled out in the form of grants, accounts for nearly one-third of all federal money spent on research every year. Studies supported by the NIH play an important role in improving the overall health of the nation, resulting in new treatments, cures, and tools for understanding everything from the rarest diseases to the common cold. In 2007, Washington University received $390 million in NIH grants, primarily through the Medical School. That’s more than 70 percent of total grant funds awarded to the University as a whole.

The impact of critical research, improved information sharing, quicker confirmation of important discoveries, and better public awareness—the shift to public access would seem like a win-win situation. However, the NIH policy has prompted heated debate.

Many publishers (including some professional societies) have been lobbying hard against public access initiatives, including the NIH policy, in order to protect their interests. Some have sought to restrict access to the research they publish through legislation and legal action.

Given the amount of tax dollars invested in NIH research, one might assume that the results of NIH-funded studies would already be public information, with or without the new law. Yet that is not generally the case.

American medical schools and universities churn out mountains of new research every year, but much of the knowledge they generate is bottled up inside high-priced scholarly journals that most people can’t afford. Like cable TV, access is limited to subscribers, only the cost of premium content is even higher.

Today, a subscription to a single scientific journal can cost thousands of dollars, sometimes tens of thousands. (To cite just two examples, the Journal of Comparative Neurology and Brain Research each cost over $20,000 per year for a subscription. Similar examples abound.) Journal publishers argue that such rates are justified and essential to their business. In recent years, however, many university libraries have been feeling the pinch of rising journal costs and have dramatically cut subscriptions. Other libraries (including this one) have had to forego adding new subscriptions or purchasing desired books. Meanwhile, taxpayer-funded research remains out of the average taxpayer’s reach.

The situation has provoked some universities, faculty members, libraries, and consumer groups to speak out and demand less restricted access to research that exists for the common good. Similar calls have been issued by patient advocate groups, such as the Alliance for Taxpayer Access, who point out that individuals suffering from life-threatening diseases are prevented from reading the same information their doctors have at their fingertips.

The new law aims to change all that. As of April 2008, all research funded by the NIH will appear on PubMed Central (pubmedcentral.nih.gov), the NIH’s full-text digital archive of biomedical and life sciences research, within 12 months of being published in a scholarly journal. At that point, anyone can read it. This is the first time the U.S. government has mandated public access to research funded by a major agency.

Considering the potential benefits of the move—wider visibility and impact of critical research, improved information sharing, quicker confirmation of important discoveries, and better public awareness—the shift to public access would seem like a win-win situation. However, the NIH policy has prompted heated debate.

Many publishers (including some professional societies) have been lobbying hard against public access initiatives, including the NIH policy, in order to protect their interests. Some have sought to restrict access to the research they publish through legislation and legal action.

Given the amount of tax dollars invested in NIH research, one might assume that the results of NIH-funded studies would already be public information, with or without the new law. Yet that is not generally the case.

American medical schools and universities churn out mountains of new research every year, but much of the knowledge they generate is bottled up inside high-priced scholarly journals that most people can’t afford. Like cable TV, access is limited to subscribers, only the cost of premium content is even higher.

Today, a subscription to a single scientific journal can cost thousands of dollars, sometimes tens of thousands. (To cite just two examples, the Journal of Comparative Neurology and Brain Research each cost over $20,000 per year for a subscription. Similar examples abound.) Journal publishers argue that such rates are justified and essential to their business. In recent years, however, many university libraries have been feeling the pinch of rising journal costs and have dramatically cut subscriptions. Other libraries (including this one) have had to forego adding new subscriptions or purchasing desired books. Meanwhile, taxpayer-funded research remains out of the average taxpayer’s reach.

The situation has provoked some universities, faculty members, libraries, and consumer groups to speak out and demand less restricted access to research that exists for the common good. Similar calls have been issued by patient advocate groups, such as the Alliance for Taxpayer Access, who point out that individuals suffering from life-threatening diseases are prevented from reading the same information their doctors have at their fingertips.

The new law aims to change all that. As of April 2008, all research funded by the NIH will appear on PubMed Central (pubmedcentral.nih.gov), the NIH’s full-text digital archive of biomedical and life sciences research, within 12 months of being published in a scholarly journal. At that point, anyone can read it. This is the first time the U.S. government has mandated public access to research funded by a major agency.

Considering the potential benefits of the move—wider visibility and impact of critical research, improved information sharing, quicker confirmation of important discoveries, and better public awareness—the shift to public access would seem like a win-win situation. However, the NIH policy has prompted heated debate.

Many publishers (including some professional societies) have been lobbying hard against public access initiatives, including the NIH policy, in order to protect their interests. Some have sought to restrict access to the research they publish through legislation and legal action.
PROFESSOR SARAH ELGIN knows a thing or two about the public access debate. She has watched it unfold over the course of a long career. How long? Elgin points to a corner in her office where she keeps her first “data base,” an ancient miniature filing cabinet full of yellowing index cards, covered with excerpts cut and pasted from journal articles, all organized by topic. “This is what I started out with,” says Elgin, who joined the faculty at Washington University in 1978. “This is how I kept track of the scientific literature. I still haven’t thrown it out.”

Today the literature arrives in less orderly fashion, by e-mail or snail mail, spilling across her desk and onto the floor in stacks of glossy volumes, some of them still in their wrappers. “You can see how easy it is to get behind,” she jokes.

Elgin is the Viktor Hamburger Distinguished Professor in Arts & Sciences. Reaching across the scientific landscape, the role of chromatin structure in the regulation of fruit fly genes has resulted in more than 170 articles in peer-reviewed journals and grants from the NIH, the American Cancer Society, and the National Science Foundation. Although it sounds highly specialized, Elgin’s work has applications across many fields. In addition to her primary appointment in Biology, she works across both Danforth and Medical School campuses, with joint appointments in the Departments of Biochemistry and Molecular Biophysics, Genetics, and Education.

According to Elgin, the argument for public access to federally funded research is a strong one, but the potential beneficiaries might be more than ordinary taxpaying citizens. “There are scores of students and researchers in science departments around the world who have the potential to do cutting-edge research, but they cannot begin to afford the subscriptions and licensing fees that even the wealthiest universities strain to pay. This is where public access may do the greatest good, Elgin says.

“…when you start looking at education in the U.S., most students are not educated at places like Washington University. Elgin says. “Most of them are educated at institutions that don’t have library budgets like ours. So from an educational point of view, more public access is certainly a good thing. And the reason it’s good is because it opens up research opportunities for more people.”

Elgin believes that hands-on experience with actual research is an indispensable part of any scientific education. For more than 20 years, she has worked hard to share the resources of Washington University with the larger community in order to bring more young people into the laboratory environment.

In 1990, Elgin founded the Science Outreach Project, which connects K-12 teachers in St. Louis public schools with Washington University scientists and educators. Now led by Science Outreach Director Victoria May, the program offers professional development opportunities in math and science education, research experiences for students and teachers, laboratory support, and free curriculum resources for teachers. Science Outreach also collaborates with the Tyson Research Center, the St. Louis Science Center, the Missouri Botanical Garden, and the Saint Louis Zoo.

More recently, Elgin has been introducing college students to the new field of genomics. With funding from the Howard Hughes Medical Institute, she established a “Genomics in Education” program, which included curriculum development for high school and beginning college students, and gives University juniors and seniors the opportunity to work with the School of Medicine’s Genome Sequencing Center to sequence a portion of a genome and analyze the data.

In 2006, Elgin began working to expand the genomics program beyond the University. That year she founded the Genomics Education Partnership, which enables undergraduates at more than 30 other colleges and universities to partner with the Genome Sequencing Center on a large-scale genome sequencing project. Participating faculty and their TAs come to Washington University for a summer workshop and follow up with ongoing lessons, readings, and exercises conducted via the web. These faculty each engage students on their own campuses in the research. All data transmitted between the Genome Sequencing Center and the students is handled via the web.

“I’m trying to make it possible for people at small colleges to contribute to the important work we’re doing here in genomics,” Elgin says. Ultimately, the goal is to get students engaged in publishable research. The first paper to use data gathered and analyzed by students in the program recently appeared in Genome Biology, a major journal that is available online for free.

Both Science Outreach and the Genomics Education Partnership are underwritten by the Howard Hughes Medical Institute, a longtime supporter of Elgin’s educational work and a forerunner in the open access movement. Publishers who accept studies funded by the institute must agree to make them freely available within six months.

The idea behind both programs, says Elgin, is that real science is within anyone’s reach. “My belief is that educated persons should understand how new knowledge is created in their field. Students need to know how research is done, how it gets published in journals and leads to new discoveries.”

At the heart of the matter are difficult questions about the economics of research and scholarly publishing.

> Who should control the channels of communication that connect the teaching and research community?

> What are the costs and benefits of making the system more “open”?

> And how are research opportunities made available to everyone around the world?

As satisfying as it is有利 of researchers to exchange ideas and connect with their peers, Elgin says, most scientists realize that the traditional journal model is not sustainable in the long term. “It’s just not going to work,” Elgin says. “There is no way universities are going to pay for this model.”

Although moving all that research online saves paper and offers considerable convenience, it comes with its own challenges. For one thing, online access tends to be more expensive. “Traditional books and journals have actually been increasing what they charge for online access and imposing strict limits on who can view their content.”

Over the last three decades, the cost of journal subscriptions has gone up over 200 percent per year, far outpacing the general rate of inflation. As David W. Lewis, dean of the library at Indiana University–Purdue University Indianapolis, recently pointed out, if the price of gas increased at the same rate as chemistry and physics journals over this 30-year period, a gallon of unleaded today would cost over $14.50.

According to the Association of Research Libraries, most libraries are purchasing 5 percent fewer journals today than they did 20 years ago, despite spending three times as much for what they get. The situation is even worse at smaller institutions, and—of course—libraries.

As the cost of journals has soared, so has the pressure to cut expenses and cancel subscriptions. Libraries have had to cancel subscriptions and reduce purchases of new journals. Entire libraries today would cost over $14.50. Despite huge savings in printing and distribution costs, most scholarly journals have actually been increasing what they charge for online access and imposing strict limits on who can view their content.

The library where Sarli works is a prime example of how radically the digital revolution has changed the face of science. Ten years ago, Sarli says, the Medical Library spent roughly $20,000 per year on electronic books and journals, representing a small portion of its total holdings. Today, almost everything is digital. Spending on electronic resources has risen to an annual $1.7 million, or roughly 90 percent of the acquisitions budget, while demand for traditional books and journals has dropped off. Online publishing is now the norm in most scientific fields, especially in medicine, where the need for the newest, up-to-the-minute research is critical.

Although moving all that research online saves paper and offers considerable convenience, it comes with its own challenges. For one thing, online access tends to be more expensive. “Traditional books and journals have actually been increasing what they charge for online access and imposing strict limits on who can view their content.”

Over the last three decades, the cost of journal subscriptions has gone up over 200 percent per year, far outpacing the general rate of inflation. As David W. Lewis, dean of the library at Indiana University–Purdue University Indianapolis, recently pointed out, if the price of gas increased at the same rate as chemistry and physics journals over this 30-year period, a gallon of unleaded today would cost over $14.50.

According to the Association of Research Libraries, most libraries are purchasing 5 percent fewer journals today than they did 20 years ago, despite spending three times as much for what they get. The situation is even worse at smaller institutions, and—of course—libraries.

As the cost of journals has soared, so has the pressure to cut expenses and cancel subscriptions. Libraries have had to cancel subscriptions and reduce purchases of new journals. Entire libraries today would cost over $14.50. Despite huge savings in printing and distribution costs, most scholarly journals have actually been increasing what they charge for online access and imposing strict limits on who can view their content.
safeguards with more limited resources at their disposal. Needless to say, the promise of the internet to bring greater access to the world’s knowledge at lower societal cost has not worked out quite the way many people expected.

Fortunately, efforts to alter this trend are underway and gaining momentum. The NIH policy is a recent example, but it’s only part of a larger trend in open access, especially in the sciences. Many disciplines feel the effects of the balance of intellectual property and academic publishing at stake, consensus is hard to come by.

A VICTIOUS CIRCLE

Ten years ago, if you were a scientist, you didn’t have many options for sharing your work,” Sarli says. “You did the research, wrote the paper, submitted it for review, and at some point it might get published in a journal. But now, there are multiple ways of disseminating the same information, and multiple venues to choose from.”

Many researchers today have their own laboratory websites where they post their work and data. Some self-archive their work in an institutional repository, or send a copy to their colleagues via e-mail. However, according to Sarli, in order to distribute their own published work this way, researchers need to retain certain rights from the publisher.

“Many authors assume they have the right to disseminate and re-use their work because it’s their work,” Sarli says. “This may not always be the case, depending on the terms in the publisher copyright agreement. Our role is to make authors aware of these issues and encourage them to review the copyright transfer agreement before signing.”

This is one of the most complicated, least understood aspects of Sarli’s job: negotiating the terms of a scholarly material floating around that had exceeded anyone’s ability to collect it all—a veritable embarrassment of riches.

For libraries, this overabundance has been both a blessing and a curse. On the one hand, technology has opened up remarkable new ways of finding, sharing, and interpreting information. On the other, library budgets have not kept pace with the explosion of information resources.

According to the Association of Research Libraries, a typical academic library that purchased 10,000 journal subscriptions and 33,000 books in 1986 can now only afford 15,000 subscriptions and 24,000 books. While the overall output of information has increased worldwide, the highest cost of copyright has meant that research libraries everywhere are spending more than ever for a smaller and smaller portion of what’s out there.

For publishers, this translates into higher revenues. Although they mainly serve the research and teaching community, many journals in the sciences are owned and operated by-for-profit corporations. As with other sectors of the media industry, the trend in the academic publishing business for some time has been towards consolidation. In 2007, two of the world’s largest academic publishers, Elsevier and John Wiley & Sons, merged to form Wiley-Blackwell, with a combined ownership of some 1,409 scholarly journals. That’s still less than Elsevier, part of the Reed Elsevier global publishing and information enterprise, which controls approximately 2,000 journals.

As publishers expand their market share through mergers, acquisitions, and the purchase of individual titles, some of their research being done in scientific fields ends up in the hands of a small number of media conglomerates, who sell it back to universities and their libraries as part of a multibillion-dollar industry. Economic studies have demonstrated that publishers can maximize revenue by raising journal costs, even if the result is fewer scholarly publications and narrower dissemination of research results.

The scholars whose research generates such profits don’t get a cent themselves. (Non-academics are often surprised to learn this.) Their reward comes in the form of academic promotion and recognition in their field. For them, questions of who owns the journal that published their article and how much it cost are largely irrelevant. Young scholars on the tenure track must publish their best work in the most prestigious journals. If the most prestigious journals charge exorbitant rates for publication, libraries are less likely to get them.

Some scholars have noted the commercial implications of the “prestige” factor and encouraged their colleagues to consider alternative venues for their work. But for those still climbing the career ladder, for whom “publish or perish” is more than a mere cliché, such notions seem hopelessly idealistic.

Nor is the problem limited to the sciences. As libraries are squeezed by the cost of expensive journals, they have less money left over for buying books in all disciplines. As a result, the scholarly book market is shrinking. In the humanities and social sciences, books have long been the principal outlets of serious research, as well as the keys to academic promotion and tenure.

Yet despite the flood of manuscripts pouring from academic departments around the country, university presses are accepting fewer books for publication and printing fewer copies, knowing they won’t be able to sell them in the cash-strapped library market. Young academics in many disciplines feel the effects of this when they have a hard time finding a publisher for their first book.

Thus, the academic publishing dilemma is both self-perpetuating and incentivizing. Libraries, publishers, and scholars need each other. Yet the longer they remain stuck in the current predicament, the less equally they all benefit.

THE BIG PICTURE

Why should any of this matter outside of academia? For starters, knowledge is for everyone. The free flow of information that drives a democratic society like ours is one of the greatest benefits we as a people enjoy. It’s also one of our strongest competitive advantages in the global economy. The great knowledge-generating machine that is the American higher education system could not function without easy access to information, including copyrighted information.

It’s easy to relate to Professor Eric Herzog’s research. His specialty is chronobiology, the study of our biological clocks and what keeps them ticking. Nearly all organisms have an internal mechanism that keeps them tuned to the 24-hour cycle of night and day even in the absence of light. Humans, these circadian rhythms tell our bodies when it’s time to sleep, eat, and even reproduce.

Herzog’s research on the molecular and cellular basis for circadian rhythms in mammals is supported by grants from the NIH, the National Science Foundation, and other funding agencies. In his view, the NIH’s decision to support public access is a boon for scientists and researchers, and a chance to give something back to society.

“The NIH is the world’s best laboratory for doing this,” Herzog says. “This is an opportunity to boost the public image of science.”

According to Herzog, if researchers receive public support, they have a responsibility to share their work with others. That’s not just good citizen science. It’s good science.

Although he doubts that public access will improve the general population’s appetite for scholarly articles, he notes that open access publications are growing in popularity. “Open access articles are more often read, more likely to be cited,” Herzog says, because “they’re easy to find through search engines. The increase in citations shows more people are reading open access articles.”

Scientists use citation rates to gauge the impact of their work. For many disciplines, often a study is cited, the more often people are reading it, testing it, reformulating, and putting its ideas to work—at all of which leads to new knowledge and more accurate science. Citation rates are also important to funding agencies and policymakers, because they show the return on investment in research.

Herzog sees open access as part of a larger picture. “The more the teacher and mentor charged with training the next generation of scien- tists, he believes it’s important that students have a clear understanding of all the issues involved in conducting scientific research responsibly. Publishing is one aspect of that.

Herzog is part of a group at Washington University faculty across the Danforth and Medical School campuses working to foster discussion of ethical and responsible research issues. The Program for the Ethical and Responsible Conduct of Science and Scholarship (PERCSS) at Washington University percss.wustl.edu

The Herzog Lab at Washington University www.bioforyou.wustl.edu/herzog

Eventually, PERCSS will offer course materials and instructional support in several areas, with online modules, discussion groups, and seminars. Herzog is helping develop a curriculum aimed at postgraduate students and researchers on authorship, publication, and peer review issues. The purpose, Herzog says, is not to introduce open access publishing, but to “introduce researchers early in their careers to the options in their field” it’s important to know how the whole scholarly communication system works, how to navigate it, and how to address the ethical challenges.

The more we talk about these things, not just in the sciences but in all disciplines, the better researchers we’ll all be,” Herzog says.
Copyright was enshrined by the authors of the U.S. Constitution to promote the “progress of science and useful arts” while protecting the rights of authors and copyright owners. It exists to encourage creativity and facilitate the development of new ideas, not to impede the pursuit of knowledge for its own sake.

Commercial publishers should be able to cover their costs and make a reasonable profit. They’re doing what their shareholders require. Even the biggest supporters of open access recognize that fact. As noted, the NIH policy built-in lag time of 12 months between original publication and free online access is intended to give publishers an opportunity to profit for the valuable service they perform.

The question is not whether scholarly publishing can be made free. Rather, the question is whether there’s a better way to conduct the business of research—a way that doesn’t limit access forever to those who can afford it, doesn’t unduly limit the return on taxpayer investments, and doesn’t prevent the spread of knowledge that exists for everyone’s benefit.

WHAT’S THE SOLUTION? Unfortunately, the answer is not as simple as trading physical books and journals for digital ones. Making the most of new technologies is a step in the right direction, but it will require a more broad-based effort involving the entire research and teaching community to tackle the whole picture.

Some academic disciplines have taken the matter into their own hands. Even before submitting to a scholarly journal, many physicists, mathematicians and computer scientists now post their work on arXiv (pronounced “archive”), a free online clearinghouse of pre-publication research hosted by Cornell University. The site has quickly become a kind of sounding board for researchers in these areas, providing a front-running awareness of the developments in string theory, astrophysics, and many other fields.

Many institutions of higher learning are taking a more active role as well. At Washington University, librarians are increasingly partnering with faculty, students, and administrators to promote discussion about open access and other scholarly communication issues. Biology and Math librarian Ruth Lewis is one of those leading the way. With Cathy Sarli in 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 stay current with what other research institutions are doing. Researchers trying to navigate the maze of copyright questions, user rights, policy and agreements, or even the paperwork involved in submitting NIH-funded research to PubMed Central can contact Lewis or Sarli and get help.

The Scholarly Communications Group is also working on ways to increase the visibility of research done at Washington University by starting some local open access initiatives. Plans are underway to build a secure digital repository that could house and preserve the University’s complete range of intellectual output—faculty research, conference proceedings, artistic creations, University-published journals, and student work. The Medical School Library already has such a digital repository, and other research libraries around the country are following suit.

In February 2008, faculty at Harvard University approved their own version of such a plan, whereby faculty will post finished academic papers in an accessible digital repository at the university before publication. If publishers want material by Harvard scholars, they have to agree to the terms whereby Harvard expects it—public access doesn’t render publishers obsolete—but it does alter the dynamics of the researcher-library-publisher relationship.

Such ad hoc efforts are only part of the picture. In 2006, Ray Bradbury and Joseph Lieberman (D-CT) introduced the Federal Research Public Access Act (FRPAA) into Congress. The bill, had it not been allowed to die without a vote, would have created something like the NIH public access policy for all federally funded research, not just studies supported by the National Institutes of Health.

It is likely that a similar bill will be introduced in Congress again soon. Routed, it would result in a major gain in access for faculty, students, researchers, and the general public.

As these developments show, the world of academic publishing is changing, and academic libraries are changing with it. Although the future of public access will look like anything but certain, what is clear, however, is that we are all invested in it.
In 1858, in the early days of photography, a 22-year-old New Yorker named Russell Sturgis traveled to Europe and began amassing a collection of pictures documenting buildings, monuments, and landscapes. Sturgis was then a student of architecture at the Academy of Fine Arts in Munich, and the photographs supplemented his growing library of books, drawings, and prints. It was the beginning of a lifelong fascination with photography’s power to capture the world in detail. In time, Sturgis became one of the foremost art historians and architectural critics of his day. His collection of photographs, which he routinely employed in teaching and writing, numbered in the tens of thousands. By judiciously selecting only superior images by the most praised photographers of the time, Sturgis assembled perhaps the most exhaustive and finest collection of its kind in America.

By 1900, architecture professor Frederick B. Mann acquired his collection for Washington University. Most of the physical collection—nearly 20,000 photographs and 4,000 large gravure plates—is housed in University Archives on Washington University’s West Campus. An additional 19 travel albums compiled by Sturgis are held at the Art & Architecture Library and are available digitally. The travel albums contain photographs that Sturgis acquired in the early 1880s, when he returned to Europe with his family and traveled extensively throughout the Continent. These photographs were mounted, bound, and organized geographically to facilitate their use for research and teaching. The albums are celebrated for their images of architectural sites in France, Germany, and Italy. In many cases, these photographs preserve the earlier appearance of structures that have since deteriorated or been modified. Sturgis also collected images from Asia, North Africa, the Middle East, and South America. These pictures not only illustrate significant architecture but also reflect the attitudes of 19th-century European and American travelers-scholars toward the “Orient.” In addition to the images’ value as architectural and cultural resources, each is visually striking in its own right—making the newly digitized collection a pleasure to browse.

Today, some 150 years after Sturgis began collecting, the Libraries have restored a portion of his collection to its original instructional purpose, through digitization. The Art & Architecture Library, University Archives, and the Visual Resources Center in the Sam Fox School collaborated on the digitization project, dubbed the 19th-Century Architectural Photography Collection. Over a thousand photographs from Russell Sturgis’s travel albums are available to the public online.

TRAVELS WITH RUSSELL
Sturgis, in addition to being a world-class collector, was also one of the first professionally trained American architects. His most recognized buildings are four he designed for Yale University between 1869 and 1876: Farnam Hall, Durfee Hall, Lawrence Hall, and Battell Chapel. Sturgis’s most enduring contribution, however, was in the field of architectural criticism, a discipline he helped to initiate. He wrote and edited many articles and books, including the Dictionary of Architecture and Building (1901-2), a work still widely used today.

Upon Sturgis’s death in 1909, architecture professor Frederick B. Mann acquired his collection for Washington University. Most of the physical collection—nearly 20,000 photographs and 4,000 large gravure plates—is housed in University Archives on Washington University’s West Campus. An additional 19 travel albums compiled by Sturgis are held at the Art & Architecture Library and are available digitally. The travel albums contain photographs that Sturgis acquired in the early 1880s, when he returned to Europe with his family and traveled extensively throughout the Continent. These photographs were mounted, bound, and organized geographically to facilitate their use for research and teaching. The albums are celebrated for their images of architectural sites in France, Germany, and Italy. In many cases, these photographs preserve the earlier appearance of structures that have since deteriorated or been modified. Sturgis also collected images from Asia, North Africa, the Middle East, and South America. These pictures not only illustrate significant architecture but also reflect the attitudes of 19th-century European and American travelers-scholars toward the “Orient.” In addition to the images’ value as architectural and cultural resources, each is visually striking in its own right—making the newly digitized collection a pleasure to browse.

THE IMAGES RETURN TO THE CLASSROOM
The digitization process began in 2006. Visual Resources Center staff made high-resolution scans of each photograph. Art & Architecture Library staff cataloged the images, based on Sturgis’s original descriptions, information provided by Professor David R. Hanlon from the University of Missouri-St. Louis, and original research. Our Digital Library staff then loaded files into a digital image management system that lets visitors browse, zoom, and scan the photographs. (Visit digital.wustl.edu/collections. Visitors may need to disable popup blocking software.)

Today, this rich anthology of photographs is once again a vibrant teaching collection. Professor Alicia Walker uses the photographs to add context to the objects and artists included in her Medieval Islamic Art and Architecture course. Walker emphasizes: “There are so many resources at Washington University of which students are not aware. Sometimes all it takes is just making them aware—great scholarship can develop from there.”

In addition to their historical and architectural value, the images in the collection are visually compelling.
Conservation Notes: A TALE OF TWO BIXBYS

A PASSION FOR BOOKS
A well-known saying goes, “Procrastination is the thief of time.” It was coined by a not-so-well-known English poet, Edward Young, writing about the preciousness of our fleeting time on earth. His words might just as easily have summed up the philosophy of industrialist, philanthropist, bibliophile, and Edward Young aficionado William K. Bixby (1857-1931).

Bixby never procrastinated. He was one of those turn-of-the-century public figures who seems to have gone everywhere and done everything. A self-made millionaire at a time when millionaires were uncommon, he was often depicted on billboards. He was a railroad baggage-handler, and rose to become president and later chairman of the St. Louis-based American Car and Foundry Company. He was a charter member of the American Red Cross, chairman of the board of the St. Louis Art Museum, a director of the National Gallery of Art, as well as a big game hunter, art collector par excellence, and member of Washington University’s board of trustees for nearly 30 years. Bixby, Hall, part of the Sam Fox School of Visual Arts, is named after him.

But William K. Bixby’s great passion was books. He was a voracious reader, known to devour entire volumes in a single sitting. Bixby was especially fond of rare and antiquarian books, an interest that led him to amass a large collection of original manuscripts, letters, and fine print editions of writers he loved, including Thomas Wolfe, Henry James, Rusch pd Kipling, and Sara Teasdale. Between 1904 and 1931, Bixby donated a large part of his collection to the Washington University Libraries—including an extremely rare edition of Edward Young’s magnum opus, Night-Thoughts.

Though rarely read today, Night-Thoughts was hugely popular when it came out in 1742, a bestseller at a time when sprawling, nine-volume poems on Christian morality were all the rage. Some hailed it as the next Paradise Lost. It enjoyed multiple printings and was translated into most major European languages. However, today the poem is best known for a series of illustrations it inspired by another English poet, William Blake.

Blake, a printmaker by trade, was so intrigued by Night-Thoughts (and so hard up for cash) that he did a series of more than 500 watercolor illustrations to accompany it. The illustrated version was to be published in four volumes. The first of those volumes, including the one that Bixby acquired and donated the Libraries, appeared in 1797. It was a commercial failure, and the remaining three installments were never published. However, the 43 engravings that Blake included (and possibly hand-colored as well) are works of art. They are among the earliest examples of Blake’s use of visual images to surround and comment on a text, and the forerunners of his celebrated watercolor illustrations of the Bible and the works of Thomas Gray, Milton, and Dante.

Unfortunately, by 2007, the Libraries’ copy of Night-Thoughts was in need of repair. After more than 200 years of use, the cover was falling off, several pages had come loose, and acidic paper used in a previous repair job threatened to damage the book even more over time. If this extraordinary volume were to be passed on to future generations, something had to be done.

LIKE GREAT-GRANDFATHER, LIKE GREAT-GRANDSON
Enter William K. Bixby’s great-grandson, who also happens to be named William K. Bixby. (William K. Bixby III, actually. The name skipped one generation.) Bixby the younger, who goes by Will, attended Washington University and graduated in 1979 with a bachelor’s degree in economics, followed by an MBA from the University of Texas in Austin. Today he is a partner in the Riverside Company, a private equity firm with offices in New York, Cleveland, San Francisco, and Dallas, where Will lives with his wife and three daughters. (Other Bixbys have continued the Washington University tradition. Will’s sister graduated in 1975, his nephew graduated this spring, and a niece is currently an undergraduate.)

In 2007, Will contacted the Libraries about preserving some of the rare books his great-grandfather donated to the University. Through the Libraries’ "Legacy of Books" program, he made a gift to fund the preservation of Night-Thoughts; as selected by Erin Baris, rare book curator in the Department of Special Collections, as a high priority for professional treatment.

Today, thanks to Will Bixby’s generous gift in honor of his namesake, the functionality and appearance of this fine book have been completely restored. Future students, faculty, and scholars will be able to experience Young’s epic poem and Blake’s illustrations firsthand as they were meant to be—in crisp, oversized, living color, still as stunning today as they were 200 years ago.

“It’s a great honor to help restore one of the rare books that William K. Bixby donated to Washington University and, in a very small way, carry on his tradition,” Will Bixby says.

That tradition exemplifies how families can help build this University—and its Libraries—generation after generation.

CONSERVATION AND THE CLASSROOM
Every year, Professor Max Ockenfuss brings one of his undergraduate history classes to the Libraries’ Department of Special Collections to show them why the Enlightenment is known as an age of big ideas. The French philosopher Denis Diderot’s massive Encyclopédie was the class’s focus this year.

Published over the course of 20 years (1751-1772), its 17,000 volumes contained an encyclopedia of every field of intellectual inquiry, from algebra to zoology, and how they’re all related. It is, as rare book curator Erin Davis puts it, “a hymn to science.”

“Sometimes the best way to conserve something is to leave it alone,” says Davis. “Conservation can sometimes destroy evidence about a document’s background, where it came from, whether it was altered in the past and so on. You have to balance usability with historical integrity.” However, in this case, Davis says, the map’s instructional value and frequent use justified the cost of having it professionally conserved.

Professor Max Ockenfuss tells a student during a recent visit to the Department of Special Collections. In front of them is the “Tree of Human Knowledge,” recently conserved through a gift to the Libraries from Will Bixby.
The Gift of Illustration: A Conversation with Jim Schiele

Editor’s Note: Off the Shelf recently sat down with James E. Schiele (LA ’52, GR ’85), a distinguished alumnus of the University and member of the Libraries’ National Council since 2007. A native of St. Louis, Schiele’s boundless energy and passion for education are evident in every conversation with him, as well as in his long list of personal and professional accomplishments.

After a serving in the U.S. Air Force, Schiele spent 43 years helping run the family-owned St. Louis Screw & Bolt Company, which became one of the nation’s leading manufacturers of industrial fasteners. The family sold the company in 1999, with Schiele remaining as a consultant.

His service to Washington University has been equally long-standing and noteworthy. For more than three decades, Schiele has actively supported the Weidenbaum Center in Economics, Government, and Public Policy, for which he currently serves as Eliot Society and Corporate Committee chairman. He has also devoted considerable time and resources to the International Advisory Council for Asia, the Endowed Scholarship Committee, and the Athletic Department’s W Club, for which he serves on the executive committee.

In addition to being Life Eliot Society members, Schiele and his wife, Joan, are generous supporters of the Libraries’ Department of Special Collections.

Q: How and When Did You Go About Building the Collection?
A: I acquired my first print when I was in New York in 1956, the last year I was in the Air Force. It shows the 7th regiment parading through New York in April 1863 for their departure for the war. That was how it started. Shortly after that I had the opportunity to acquire several chromolithographs by the Chicago firm Kurz & Allison—one of 36 chromolithographs by Kurz & Allison that I could find. I did not think at the time that this was a collection. I was acquiring them more or less at random. Then around the mid-1970s, I decided that, in order to manage as many as the 36 chromolithographs by Kurz & Allison that I could find, I soon found it to be a daunting task. The only complete collection was at the Chicago Historical Society, but at least five of the prints were extremely difficult to find. So the pursuit of those 36 became my first goal. Then I started picking up other images along the way. As I came closer to getting all 36 Kurz & Allison prints, I decided it was important to expand the scope of the collection. Around the early 1990s, I began collecting images of the abolitionist movement, the Civil War, emancipation, and post-war Reconstruction.

During our conversation, we discussed the history, the magic of images, and the importance of remembering that where we’ve come from is just as important as where we’re going.

Q: What Are Your Ultimate Hopes for the Collection?
A: Simply for it to be used. It’s truly not here for my personal edification. It’s here for the public, for the students and faculty at Washington University, as well as other universities, and for whatever value people can gain from it. That’s where my pleasure comes from—seeing people come in and see the prints. It’s the story of the United States and its political, cultural, and sociological growth from 1848 to 1877. That’s the period I decided to focus on. It is now. You ought to consider donating this collection somewhere where it would be of real value. That conversation got me thinking. I talked initially with Ed Macias [executive vice chancellor], who then got in touch with Dean Shirley Baker, Anne Posega [head of Special Collections], and RJ Johnston [associate dean for Collections]. We progressed from there, and the collection has been housed here permanently since 2006. Incidentally, I think the Libraries created the best repository for a collection like this that I’ve ever seen. The case, the space, and the lighting in Special Collections make it very easy to look at and study them. It’s a wonderful setting.

Q: What Is the Best Way to View the Prints?
A: It’s easy to use. It’s not here for my personal edification. It’s here for the public, for the students and faculty at Washington University, as well as other universities, and for whatever value people can gain from it. That’s where my pleasure comes from—seeing people come in and open the website, and seeing the images. That’s what they’re for. They’re only worth something if people look at them.

Q: At What Point Did You Decide Your Collection Was Going to Need a New Home?
A: About five or six years ago, I was having a conversation with my late close friend Thomas Eagleton, who was very interested in the collection and contributed a number of pieces to it. Tom asked me, “What are you going to do with these, Schiele? Your kids probably don’t want them. Have you thought about that?” Well, I actually I hadn’t, other than a vague idea that I might need to make arrangements for after I’m gone. But Tom said “Now’s the time to do it.” And actually I hadn’t, other than a vague idea that I might need to make arrangements for after I’m gone. So I decided, Tom, you’re right. I ought to consider donating this collection somewhere where it would be of real value. That conversation got me thinking. I talked initially with Ed Macias [executive vice chancellor], who then got in touch with Dean Shirley Baker, Anne Posega [head of Special Collections], and RJ Johnston [associate dean for Collections], who then got in touch with me. The libraries, the faculty, the students, and the community were very interested in the collection. I gave the collection to the Libraries, who will care for it.

Q: What Is the Value of Your Collection?
A: I would estimate the collection to be worth in excess of $1 million. I think it has a lot of value. It has a lot of importance. It is the story of the Civil War and the United States, the story of emancipation, and the story of Reconstruction. It is a story of how the country overcame the Civil War and Reconstruction. It is a story of the American Dream.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.

Q: What Is the Significance of the Kurz & Allison Series?
A: The Kurz & Allison series are the most important collection of Civil War prints ever created. It is a collection of 36 chromolithographs by Kurz & Allison, who were two of the most prolific portrayers of Civil War scenes. Kurz & Allison produced an entire series of images for each battle. The prints are extremely rare and valuable. They are of the Battle of Gettysburg and the Battle of Bull Run. They are of the Battle of Gettysburg and the Battle of Bull Run.
The Library that "Jeff" Built: THE LEGACY OF THOMAS J. WHITMAN

When Thomas Jefferson Whitman left his native city of New York to become chief engineer of the St. Louis Waterworks in 1867, one of the first things he noticed about the up-and-coming river city was the lack of an adequate library. In a letter home, Whitman asked his older brother to send a number of technical publications that were impossible to find in St. Louis: "Out here these reports, particularly those made by U.S. Engineers, are just of the greatest use and I do wish Walt when you ever have an opportunity to send or get any such things you would do so." Brother Walt was none other than the "good gray poet," Walt Whitman, and of the famous author's six siblings, Thomas (or "Jeff" as he was commonly known) was his favorite. Walt attempted to guide his brother into a career in printing, but when Jeff showed an interest in engineering, his older brother helped him get a surveying job back home in New York. By the time he was 23, Jeff was an assistant engineer at the Brooklyn Water Works. At that time, few schools offered instruction in engineering, and most individuals worked their way up as laborers, apprentices, and surveyors, usually for the military or railroad companies. The Brooklyn Water Works was Jeff's training ground. It was the first scientifically coordinated water and sewer system in the country, a massive engineering initiative that helped launch the careers of many of the nation's best hydraulic and sanitary engineers.

In 1859, Jeff married Martha E. Mitchell ("Mattie"), and the two moved into the Whitman family home in Brooklyn. There they lived with his mother, two brothers (both of whom suffered from severe mental illness and had to be cared for), and eventually two daughters, Manahatta and Jessie. When the Civil War broke out, Jeff became the lone family breadwinner and began collecting money from colleagues at the Water Works to support his brother Walt in Washington, D.C., who was tending to hospitalized soldiers. In 1867, Jeff's boss at the Brooklyn Water Works recommended him for the post of chief engineer to the St. Louis Board of Water Commissioners. Jeff immediately wrote to Walt, seeking the approval of the older brother he regarded as a father. "Go, by all means," Walt responded enthusiastically. "It is a great work—a noble position—and will give you a good big field." Jeff arrived in St. Louis later that year and found a bustling city of nearly 300,000 people in desperate need of clean drinking water and working sewers. "I begin to like the city better, of research have the library resources they need to ensure that. Because endowments increase over time and forever, they represent a truly renewable resource. For more on endowments and other opportunities for supporting the Libraries, check out our website for alumni and friends: wustl.edu/alumni

Among Whitman's accomplishments are two of St. Louis's most recognizable landmarks: the redbrick water tower on Broad St. and its counterpart disguised as a Corinthian column on North Grand Blvd. Rebuilt as a Fireproof Substation of the Missouri Fireproofing Company in 1899, the latter was the Library that "Jeff" Built.
he wrote to Walt, “It don’t come up to Brooklyn by a long chalk.” The demands of the job were considerable, and despite the difficulties of being a civil engineer so far from “civilization,” Jeff’s years in Brooklyn had prepared him well and he began working on the project that would occupy the next 20 years of his life.

The plans in St. Louis called for drawing water from the Mississippi River, allowing it to settle in reservoirs, and then pumping it through an elaborate distribution system as vast as the one in Brooklyn. Periodic flooding and soft alluvial soil plagued the work from the start, but Jeff managed to complete the job on time in 1871. He directed numerous additions and improvements to the system over the next 16 years, including two of St. Louis’s most recognizable landmarks, the 190-foot red brick water tower on Riverside Street, and its 154-foot counterpart disguised as a Corinthian column on North Grand Boulevard.

As Jeff’s professional reputation grew, he began taking on more projects as a consultant, assisting with the construction of waterworks in Milwaukee and Memphis, and developing plans for water treatment systems in St. Joseph, Kansas City, Leavenworth, Little Rock, and Galveston. At the same time, Jeff began advocating for a formalized training and certification system for civil engineers. He was among the earliest members of the American Society of Civil Engineers, and with his friend Henry Flad, a German immigrant who helped build the Eads Bridge, he founded the Engineering Club of St. Louis, the third-oldest engineering society in America, which is still active today.

Although his life in St. Louis was marked by great professional success, the scene at home was not always so happy. Even before moving to St. Louis, Jeff’s wife Mattie began experiencing regular bouts of illness, and her condition did not much improve in the Midwest. She died of cancer in 1873, leaving Jeff to care for their two daughters, ages 13 and 10. Unable to raise them alone, Jeff sent both girls off to boarding school in Baltimore, sold their St. Louis home, and managed to complete the job on time in 1871.

Jeff’s youngest daughter, Jessie, was his only heir. In 1877, they moved to Brooklyn, New York, where Jeff was buried with his wife and children in Bellefontaine Cemetery in St. Louis.

**LAST OF THE WHITMANS**

Jeff’s years in Brooklyn were not always so happy. Even before moving to St. Louis, Jeff’s wife Mattie began experiencing regular bouts of illness, and her condition did not much improve in the Midwest. She died of cancer in 1873, leaving Jeff to care for their two daughters, ages 13 and 10. Unable to raise them alone, Jeff sent both girls off to boarding school in Baltimore, sold their St. Louis home, and managed to complete the job on time in 1871.

Jeff’s own health eventually deteriorated. In November 1890, at the age of 57, he succumbed to typhoid pneumonia. Walt, himself over 57, died of pneumonia in 1892, and they were laid to rest in the Whitman family tomb west of the Alleghenies. There is his monument.

Unlike the rest of the Whitman family, who were laid to rest in the Whitman family tomb in New York, Jeff was buried with his wife and children in Bellefontaine Cemetery in St. Louis.

Jeff’s younger daughter, Jessie, was his only heir. In 1877, they moved to Brooklyn, New York, where Jeff was buried with his wife and children in Bellefontaine Cemetery in St. Louis.

Jessie stayed in St. Louis for the rest of her life. She lived alone but enjoyed a close circle of friends. After Walt’s death in 1892, she donated his house in Camden, New Jersey, to the public and also gave many precious letters and manuscripts to the Whitman Foundation. On both occasions, she avoided publicity.

Upon her death in 1957 at the age of 94, Jessie paid a final tribute to her father’s achievements with a $73,000 bequest to Washington University, establishing the “Thomas J. Whitman Engineering Library Fund.” She had no connection to the University other than an admiration for its well-regarded Engineering program.

According to Rob McFarland, Chemistry and Engineering librarian at Washington University, the endowment (which has since grown to over $1.2 million) is an indispensable asset in the Engineering program. In it he praised his “genial friend,” and admired what he called the “most practical system of water works of any large city west of the Alleghenies. There is his monument.”

As Jeff’s professional reputation grew, he began taking on more projects as a consultant, assisting with the construction of waterworks in Milwaukee and Memphis, and developing plans for water treatment systems in St. Joseph, Kansas City, Leavenworth, Little Rock, and Galveston. At the same time, Jeff began advocating for a formalized training and certification system for civil engineers. He was among the earliest members of the American Society of Civil Engineers, and with his friend Henry Flad, a German immigrant who helped build the Eads Bridge, he founded the Engineering Club of St. Louis, the third-oldest engineering society in America, which is still active today.

Although his life in St. Louis was marked by great professional success, the scene at home was not always so happy. Even before moving to St. Louis, Jeff’s wife Mattie began experiencing regular bouts of illness, and her condition did not much improve in the Midwest. She died of cancer in 1873, leaving Jeff to care for their two daughters, ages 13 and 10. Unable to raise them alone, Jeff sent both girls off to boarding school in Baltimore, sold their St. Louis home, and managed to complete the job on time in 1871.

Jeff’s own health eventually deteriorated. In November 1890, at the age of 57, he succumbed to typhoid pneumonia. Walt, himself over 57, died of pneumonia in 1892, and they were laid to rest in the Whitman family tomb west of the Alleghenies. There is his monument.

Unlike the rest of the Whitman family, who were laid to rest in the Whitman family tomb in New York, Jeff was buried with his wife and children in Bellefontaine Cemetery in St. Louis.

Jeff’s younger daughter, Jessie, was his only heir. In 1877, they moved to Brooklyn, New York, where Jeff was buried with his wife and children in Bellefontaine Cemetery in St. Louis.

Jessie stayed in St. Louis for the rest of her life. She lived alone but enjoyed a close circle of friends. After Walt’s death in 1892, she donated his house in Camden, New Jersey, to the public and also gave many precious letters and manuscripts to the Whitman Foundation. On both occasions, she avoided publicity.

Upon her death in 1957 at the age of 94, Jessie paid a final tribute to her father’s achievements with a $73,000 bequest to Washington University, establishing the “Thomas J. Whitman Engineering Library Fund.” She had no connection to the University other than an admiration for its well-regarded Engineering program.

According to Rob McFarland, Chemistry and Engineering librarian at Washington University, the endowment (which has since grown to over $1.2 million) is an indispensable asset in the Engineering program in the ongoing effort to support an increasingly high-tech field. “The study of engineering requires some of the most expensive library resources taught at the University. Many of books and e-books we acquire for our faculty and students cost thousands of dollars, and without the Whitman Fund we simply couldn’t afford them. And as more and more of those resources migrate from print to digital, having a reliable source of funding like the Whitman Fund becomes even more important. It means we can plan for the future with a little more certainty.”

It’s a fitting memorial to one of St. Louis’s great engineers. Of all his monuments, this one is guaranteed to last.
**STAFF NOTES**

**De Marinis Named Preservation Librarian**

In February, staff member ANTHONY DE MARINIS was appointed to the position of preservation librarian, responsible for leading the Libraries’ system-wide efforts to preserve books and paper-based collections.

In his new role, De Marinis will supervise and coordinate all aspects of the Libraries’ Preservation Unit, including commercial binding and shelf preparation, book and materials repair, user education, environmental monitoring, and disaster preparedness and response. He will also work closely with staff in Digital Library Services on the Libraries’ emerging digital preservation program.

“The preservation role in libraries is fundamental, whether you deal with paper or digital formats,” says De Marinis. “Many things are changing with the widespread shift to digital books and journals. At the same time, we have a responsibility to be good stewards of the paper-based materials we’ve acquired and are still acquiring. It’s a very interesting time to be doing this work, and I’m fortunate to work with such a great staff.”

De Marinis joined the Washington University Libraries in 1986 and has worked in the Preservation Unit as a technical assistant since it was formally established in 1991. In 2003, he earned an M.A. in library science from the University of Missouri, Columbia.

---

**Cavanaugh Named to New Position**

WASHINGTON UNIVERSITY LIBRARIES De Marinis Named Preservation Librarian

WASHINGTON UNIVERSITY librarian MARTY Cavanaugh has stepped into a new position as reference desk manager in Olin Library. In this role, Cavanaugh oversees the staffing and operations of the Olin Library Reference Help Desk, one of the primary user service points in the main library on the Danforth Campus. Cavanaugh will oversee the hiring, training, and scheduling of student workers and reference assistants for the Reference Help Desk.

The position is part of the Libraries’ recent efforts to improve support for library users who need technical assistance, face-to-face help, and other frequently requested services. At the same time, this frees up more time for subject librarians to provide personalized and innovative support to faculty and graduate students in their teaching and research.

Full-time staff are available at the Help Desk 76 hours per week during the regular academic year. Subject librarians are available for consultation.

In addition to his new responsibilities, Cavanaugh will continue to serve as the subject librarian for world history and religious studies. Cavanaugh, who joined the Libraries in 1989 as a subject librarian, said, “We’re always rethinking the way we define and provide services in the library. If we can provide more help on the ‘front lines’ when people come through the door, that will also allow us to help more people at a distance, especially faculty and graduate students who have individual research and teaching needs.”

---

**NEW FACES**

Over the last several months, the Libraries have added an unusually large number of new staff members, due to retirements, career transitions, and the creation of new positions. Our new staff members are pictured and briefly described here.

**David Chance**

**EVENING REFERENCE ASSISTANT**

David Chance joined the Libraries in November 2007 as reference assistant in Olin Library. He staffs the reference desk most evenings and Sundays. He has worked in libraries for more than 20 years, with past positions at Forest Park Hospital, the U.S. Court of Appeals, and St. Louis Public Library. He has a wide range of library experience including public services, technical services, serials management, and shelving. When not at work David indulges his passion for music, both listening and performing, watching films, and camping and canoeing with his wife.

**Nicci Cobb**

**TECHNICAL ASSISTANT**

KRAZENBERG ART & ARCHITECTURE LIBRARY

Nicci Cobb began 2008 by stepping into a new job as library technical assistant at the Art & Architecture Library. Nicci’s job responsibilities include course reserves, work at the circulation desk, and technology troubleshooting. She recently completed her M.A. in Art History at Washington University, and she has a B.A. degree in English from St. Louis University. Her article on the Libraries’ Russell Sutrig collection of architectural photographs appears in this issue of Off the Shelf.

**Makiba Foster**

**SUBJECT LIBRARIAN**

AMERICAN HISTORY, WOMEN & GENDER STUDIES

Makiba Foster joined the University Libraries as a subject librarian in January 2008. She works closely with faculty and students in American History and Women & Gender Studies, and provides bibliographic instruction to Writing 1 students. While earning her M.L.S. degree at the University of Alabama, Makiba was an Institute of Museum and Library Services (IMLS) Fellow. She has earned an M.A. in American Studies, with a concentration in African American popular culture, and a B.A., both from the University of Alabama, Tuscaloosa.

**Kristine Helbling**

**INSTRUCTION & SUBJECT LIBRARIAN**

ENGLISH & AMERICAN LITERATURE

Kristine Helbling became the University Libraries’ subject librarian for English in November 2007. She works closely with faculty and students in the English Department, addressing research and collections issues. She also oversees the Libraries’ instruction efforts for students and coordinates library instruction for Writing 1. Before becoming a librarian, Kris taught English at Clayton High School for 10 years. She has also taught at Fontbonne University and St. Louis Community College. Kris holds an M.L.S. from the University of Missouri at Columbia, an M.A.T. from Washington University, and a B.A. from Middlebury College.

**Eric Joslin**

**SHELVING COORDINATOR**

Eric Joslin became Olin Library’s shelving coordinator early in 2008. He oversees a host of activities required to keep books and journals organized on the shelves. Eric supervises student workers, with a goal of quickly moving books from the sorting area to the shelves. He also works at the Help Desk, handling circulation duties such as checkout and returns. Eric previously worked at St. Louis County Library and Webster University’s Emerson Library, and he was a manager for Streetbeats Records. Eric earned two B.A. degrees from Webster University, in Audio Production and History.
NEW FACES

Tim Lepczyk
METADATA LIBRARIAN
Tim Lepczyk joined the Libraries’ Digital Library Services unit, as metadata librarian, in November 2007. Tim develops and adapts metadata designs, directs workflows, monitors trends, and helps determine best practices for various digital projects. He earned an M.S. in Information Sciences from the University of Tennessee; an M.A. in Creative Writing from the University of Nebraska at Lincoln, and a B.A. from Hope College (Michigan), in English and Japanese Studies. Tim previously worked at the University of Tennessee.

Colin McCaffrey
SUBJECT LIBRARIAN
PHILOSOPHY & CLASSICS
Colin McCaffrey became the Libraries’ subject librarian for Philosophy and Classics in December 2007. He is working to improve collections and services for those disciplines. In addition, he provides instructional support for the Writing 1 Program and general reference assistance. Colin holds a master’s in Library and Information Science from the University of Illinois, where he worked in the Ricker Library of Architecture and Art. Earlier, Colin earned an M.A. in philosophy from the University of Chicago, where he worked at the Regenstein Library.

Nicholas Pruitt
SHELVING COORDINATOR
Nicholas Pruitt was promoted to shelving coordinator in December 2007. Nick joined the Libraries’ staff in late 2001 as a Support Services assistant and continued here, except for spending 14 months in Iraq as an Army reservist. In his new job, Nick supervises students and oversees activities to keep get materials moved from the sorting area to library shelves as quickly as possible. Nick also works at the Help Desk handling checkouts, returns, and other circulation duties. Nick attended Jackson State University and this fall will attend Harris-Stowe State University, pursuing a degree in secondary education.

Kayla Whitehead
LIBRARY TECHNICAL ASSISTANT
ACQUISITIONS
Kayla Whitehead joined the University Libraries’ staff in February 2008, when she became library technical assistant in the Acquisitions unit. Kayla’s duties here involve ordering books and other materials and processing them once they arrive. Kayla previously worked in technical services at Loyola University Library (New Orleans) and in circulation at St. Louis University’s Pius Library. She earned her B.A. degree in Psychology from Loyola University and has just completed an M.A. in International Relations at Webster University.

Stephen Pipas III
SENIOR SYSTEMS ADMINISTRATOR
SYSTEMS OPERATIONS AND SUPPORT
Hired as senior systems administrator in the Systems Operations and Support unit in early 2008, Stephen Pipas joins a technology services team responsible for the operation, maintenance, and support of information systems supporting the Libraries and our users, both on and off campus. Steve has nearly a decade of experience as an IT systems engineer, working for RehabCare Group and Quillogy and as an independent consultant. Currently working on an M.A. degree in IT Management at Webster University, Steve earned a B.S. in Information Systems Security and an A.S. in Computer Network Systems, both fromITT Technical Institute (St. Louis).