The Digital Gateway: ENTER, EXPLORE, EXPAND
WITH THE RECENT FLURRY OF CONSTRUCTION ACTIVITY at Washington University, it’s difficult to miss the fact that campus is changing—new buildings, renovations, pedestrian paths, and bike infrastructure provide daily reminders of just how much is happening within this community, and how quickly the institution is advancing. And the University Libraries operate at the center of it all—geographically, in the case of Olin Library—but also intellectually.

Libraries are commonly associated with tradition and preservation, yet they actually represent one of the fastest-changing entities here on campus. The Libraries’ primary role as a repository of information and provider of access to knowledge continues, but in new forms.

This issue of Off the Shelf brings to light our work on some of those frontiers. Our subject librarians and digital librarians discuss their collaborative efforts with faculty to bring hidden collections and new scholarship within reach. We showcase several of our unique collections that are now available online. We provide a peek at our upcoming work with the HathiTrust, a partnership of research libraries committed to digitizing and preserving the record of human knowledge for generations to come.

We also represent in these pages individuals who embrace the rapidly changing library environment, keep abreast of the issues, and take on the challenges we face. Without these creative, hard-working staff, engaged faculty members, loyal advisers, and generous donors, our library could not be the energetic intellectual center at Washington University.

Two of those fine people recently passed away. They are Robert Hohler, a longtime member of the Libraries’ National Council and our Film & Media Archive advisory board, and James McLeod, the university’s vice chancellor dean of students. They were dear friends and kindred spirits and will be sorely missed. We especially remember these two men as we celebrate the pivotal Mellon Foundation grant to preserve Henry Hampton’s best-known work, Eyes on the Prize. Bob and Jim worked with us a decade ago to bring the historic Henry Hampton Collection to Washington University. They are an indelible part of the Washington University Libraries’ legacy.

Do enjoy this issue of Off the Shelf, and let us know what you think!

SHIRLEY K. BAKER
Vice Chancellor for Scholarly Resources & Dean of University Libraries
AUTHOR REVISITS MID-CENTURY POET ISABELLA GARDNER

In April, Dutch scholar Marian Janssen gave a talk at Olin Library about her book Not at All: What One is Used to: The Life and Times of Isabella Gardner (University of Missouri, 2010). It was a return visit to Washington University, where, years earlier, she had done research in Special Collections. She was working on a critical history of The Kenyon Review, when she came across the letters of a certain Isabella Gardner. The letters weren’t from the famous arts patron, Isabella Stewart Gardner, whose name still adorns a Boston museum, but rather her niece, a gifted but now somewhat forgotten poet of the mid-20th-century Curious, Janssen set out to learn more about her and that search led her to the Isabella Gardner Papers, which are housed in the Libraries’ Special Collections. With the recent publication of Janssen’s Gardner biography, which draws on those papers, the Libraries were pleased to welcome Janssen back for her lecture, which included an audio recording of Gardner reading her poetry.

OLIN LIBRARY HOSTS CALIFORNIA BOOK ARTISTS

When Peter and Donna Thomas first entered the papermaking and bookbinding field in the 1970s, they sometimes produced as many as 100 books over the course of one weekend. They taught Renaissance fairs how to make paper by hand, and their own hands grew accustomed to the work. This spring, the Thomases visited Olin library to give a presentation on books as artworks and show some of their own creations. Peter Thomas shared his perspective on the difference between making a book to publish information and making a book as a work of art. He spoke of the age of the iPad and Kindle as “an exciting time” for the book and for book artists.

“The book is freed to become an aesthetic object,” he said. “It’s a wonderful time. Things are just changing so quickly, and we’re in the middle of it all.” Based in California, the Thomases’ work has been exhibited in the United States and abroad. Peter Thomas is completing a history of papermaking in the Philippines and exploring the relationships between paper and fire. Donna Thomas’s current focus is on miniature, leather-bound books featuring calligraphy and watercolor illustration. Many of her miniatures were displayed at the event.

BOOK STUDIO DRAWS CROWD FOR OPEN HOUSE

Washington University Libraries and the Sam Fox School of Design & Visual Arts hosted the annual open house of the Nancy Spirtas Nahmad Career Lab for the Illustrated Book in Walker Hall on May 3. Students toured the Book Studio, met students and faculty, marveled over the students’ diverse work, and congratulated this year’s Nancy Award winners—graduate student John Allen and undergraduate Michelle Nahmad—for their outstanding student achievement in book design. Founded in 1999, the studio provides an expansive workplace equipped with printing presses and other specialized tools, where students learn about book design, bookmaking, authorship, and publishing.

LIBRARIES ANNOUNCE 2011 ESSAY COMPETITION WINNERS

For 14 years running, dozens of Washington University students have entered their essays into the Libraries’ Neureuther Student Book Collection Essay Competition, which rewards students for sharing stories about their passion for book collecting. Competing for prizes of $1,000 for first place and $500 for second place in undergraduate and graduate categories, the students’ essays are judged by a panel of volunteers drawn from the faculty of Washington University and the St. Louis community. This year, sophomore English major Emma Hine won first place in the undergraduate category for her essay “Secret Clubs and Schoolgirl Shamuses: Growing Up with ‘A Coincidental Cup of Kenyan Coffee: SNCC and Greene’” in which she focuses on a unique snuffbox that her maternal grandfather, a Southern Baptist preacher, had his son-in-law engrave with a letter to his co-worker who was a member of the Student Nonviolent Coordinating Committee during the civil rights movement.

ARCHIVE HOSTS MIDDLE SCHOOL STUDENTS, TEACHERS

For 30-plus students from nearby Brittany Woods Middle School, a visit to Washington University’s Film & Media Archive this spring marked the culmination of an extensive and eye-opening social studies project. The seventh- and eighth-graders toured the archive, peered inside the climate-controlled vault, and viewed photos and storyboards associated with Henry Hampton’s Eyes on the Prize documentaries. But the visit was hardly the students’ first glance at the Hampton Collection or the history he captured in his work. They were already familiar with it, thanks to a curriculum unit their teachers developed after spending several days at a workshop held at the Film & Media Archive last fall.

The workshop introduced the middle school teachers to the many resources housed at the archive and how they might incorporate those resources into lesson plans related to social justice and the civil rights movement. Back in the classroom, the teachers implemented what they learned into hands-on projects introducing students to the art of documentaries. Students watched Oyez or the Prize episodes, explored Hampton’s process, conducted primary research, and even learned to create short documentary presentations of their own.

FOLLOW US ON TWITTER

OUR LIBRARIANS TWEET DAILY FOR YOUR EDIFICATION AND AMUSEMENT AT TWITTER.COM/WUSTL LIBRARIES
As of January 2012, Washington University Libraries will be a member of the HathiTrust, an ambitious international effort to preserve and make available the record of human knowledge. What is the HathiTrust, and what does this mean for Washington University?

HathiTrust launched its efforts in 2008, when a number of major research libraries banded together to ensure preservation of and access to the millions of books that they, in partnership with Google, had digitized. Since then, the partnership has grown to include more than 50 institutions committed to eventually digitizing all books ever written. Washington University Libraries is proud to join the ranks as a contributing partner.

Hathi (pronounced hal-tee) is the Hindi word for elephant, an animal known for its memory. The emphasis on memory is fitting for the trust, considering its goals. Creating a true world library with potential ramifications for learning and scholarship far beyond anything we have imagined, the HathiTrust will also ensure that this digital library—the memory of the human race—is sustained even as it continues to grow.

A unique aspect of HathiTrust is its identity as a digital library built by libraries for libraries. A collaborative enterprise of not-for-profit institutions, Hathi’s funding and in-kind contributions come from participating libraries. This is a distinctive feature in a digital world where commercial entities have laid claim to much of the publishing territory. Within HathiTrust, the traditional roles of the library—building and preserving collections while making them accessible to users—continue, but in the digital realm and on a huge scale.

Anyone with access to the Web can go to the HathiTrust site—at hathitrust.org—and browse through the millions of titles listed in the catalog. Titles in the public domain (published before 1925)—roughly 30 percent of Hathi’s holdings—may be freely downloaded and used. Copyrighted titles are protected from full-text reading, but a quick link will identify the nearest library copy. Another 30 percent of the titles are “orphans”—works that fall within the copyright dates but for which no copyright holder can be located. These will become increasingly accessible as the legal status of orphan works is better defined. And thanks to funding from the Institute for Museum & Library Services, members of HathiTrust have developed a distributed system—called the Copyright Review Management System—to facilitate releasing copyrighted titles into the public domain.

As a member of the HathiTrust, Washington University Libraries will be part of a collaborative effort among top research institutions to ensure that a national digital library is created and preserved for researchers, both today and 100 years from now. In addition to contributing our own special collections as they are digitized and become available for inclusion, the Libraries will benefit from HathiTrust’s cost-effective, long-term approach to digital content and its group approach to management of print holdings and copyright issues. This will have a major impact on the services and resources that libraries, including those at Washington University, offer users in the years ahead.

**FALL 11**

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**An Uncommon Query**

**ON A RECENT VACATION TO HER NATIVE JAPAN, Washington University's Japanese Studies Librarian Arusa Tanaka received a most unusual request, via e-mail, from back in St. Louis. Student and faculty research requests are common in Tanaka’s East Asian Library job. But this request—though it set off a challenging research process—was of a personal nature. It led Tanaka on an unexpected adventure.**

The e-mail presented a family’s dilemma: How could an American family return to its rightful owners a highly personalized artifact retrieved by an American soldier from the body of a dead Japanese medic in Guam nearly 70 years ago?

Now 90 years old, Bill Hutchings was a young Marine serving in the South Pacific when this story began. After the Allied forces took the island of Guam in 1944, Bill Hutchings came across a fallen Japanese medic with a Japanese prayer flag in his pocket. Hutchings buried the soldier’s body and saved his flag, which bears the well wishes and signatures of the man’s friends and family, written in Japanese calligraphy.

Greg Hutchings, a nephew of the American soldier and an adjunct professor of business at Washington University, was honored and surprised when his uncle gave him the Japanese flag earlier this year.

“He would always show me these artifacts from WWII, and I was always intrigued by them,” says Hutchings. He knew the story behind the flag. But he also knew his uncle had always hoped to return the flag to relatives of the fallen soldier; he just didn’t know where to start. Like his uncle, Greg Hutchings did not feel himself the rightful owner.

A family member suggested he contact Tanaka, hoping she might translate the calligraphy and help them track down the family. The request landed in Tanaka’s inbox at just the right time, during her visit back to Japan.

Tanaka successfully translated the Japanese script, even though the Hutchings family unknowingly photographed the flag from the wrong side. Brown chads, the flag reads, or, roughly translated, May God proctor your arms. Tanaka was able to make out the soldier’s name—a Mr. Naoshiro Nakajo—and as she thought about the soldier and those who had prepared the flag for him, she was moved.

“I was stunned, realizing I was being involved with quite a serious matter,” says Tanaka, whose research interests include personal memoirs from WWII. “I had never felt the people who lived in the history of my research period so close.”

Tanaka decided her best bet for locating Nakajo’s surviving family was to contact a librarian at Tokyo’s Yasukuni Shrine, where, according to Shinto tradition, the souls of fallen Japanese soldiers rest. That librarian explained that the shrine houses a database of the soldiers but that the search might not be successful if there were too many soldiers of the same name. With just one day left before her flight back to St. Louis, Tanaka made a special stop at the shrine.

“The librarians at Yasukuni Archives knew exactly what this type of flag means and how to understand what the flag tells us, which area of Japan each group of soldiers originated from, the details about the battle in Guam, and so on,” says Tanaka. After locating the correct information for Nakajo, the librarians suggested that Tanaka contact the city hall associated with the soldier’s last known address. That led Tanaka to a city official who said he would do what he could to help. She left Japan, hopeful but not certain of the outcome.

A few weeks later, Tanaka heard from the city official, who had located a nephew—a son of the soldier’s sister—who will receive the flag. Tanaka passed the good news on to the Hutchings family, who were thrilled and impressed with Tanaka’s investigation.

“I’ve never viewed librarians as detectives, but Arusa did incredible detective work,” says Hutchings. “She’s been terrific.”

Evie Hemphill, the flag’s soldier and an adjunct professor of business at Washington University, was always intrigued by them,” says Hutchings. He knew the story behind the flag. To join the ranks as a contributing partner.

HathiTrust: **THE ELEPHANT IN THE LIBRARY**

**BY BJ JOHNSTON, ASSOCIATE DEAN FOR COLLECTIONS**

Sixty-seven years after WWII soldier Bill Hutchings buried a fallen Japanese medic in Guam and took the man’s prayer flag home with him, Japanese Studies Librarian Arusa Tanaka (right) is helping the Hutchings family of St. Louis return the flag to the medic’s family in Japan. Pictured (left to right) are Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and nephew, Jane Holstein and Bill Hutchings’ niece and neph
In October of 1969, New York Magazine ran a first-person feature by New York Jets quarterback Joe Namath, in which the football legend takes sportswriters to task for being “harsh” and “inaccurate” in their reports about him and his sport.

“Most of them just don’t know what the hell they’re talking about,” Namath writes. “They don’t know football at all.” Accompanying the story is an illustration of Namath, with a jagged collage of photos of the celebrity’s face placed atop a bulky, suited frame. Along one pant leg scrolls the illustrator’s signature: “R. Weaver.”

The same magazine’s July 1, 1968, cover features a startling illustration, also by Weaver, of a holdup in a cleaning store. “How The Cops Will Get There Faster,” reads the headline. Drawn from inside the establishment, the outlined, faceless robber and the unmistakable gun in his clutch pull the viewer’s attention to the page and into the visual essay of police work inside the magazine.

“For his illustrations, Weaver likes to make sketches from life, instead of sitting at home working from photographs and inventing situations,” says an editor’s note on page 3. “To illustrate [the cover story], he went down to Police Headquarters on the very first day that the force’s brand new computer system was installed. It was a Sunday morning . . . Bob waited for the drama to unfold, but it seemed that Headquarters had chosen its time too well; Criminal New York was sleeping late. When it came to sketching a holdup, Bob created one: there didn’t seem much chance that even the most alert artist/reporter would happen on the scene of a crime in time to meet a deadline. Working with friends in his own neighborhood, Abingdon Square, he acted out and sketched a holdup that was full of verbal-visual puns.”

A collection of artwork by this influential 20th-century illustrator adorned Olin Library’s Grand Staircase Lobby and Ginkgo Reading Room during the summer and through September of 2011, introducing visitors to a fascinating collection held in Washington University’s Modern Graphic History Library. Like the subjects and issues that his images depict, Robert Weaver (1924-1994) escapes neat summary. For three full decades he devoted his talents to commercial illustration, earning a reputation for innovation. But Weaver entered the industry after having studied at Pittsburgh’s Carnegie Institute and fine art academies in New York and Venice. Critics of his day drew a line separating illustration from “genuine” art. Weaver himself perceived some differences, yet his work for Esquire, Sports Illustrated, Life, and other publications and...
campaigns challenges such categorization, blurring divisions between the two.

He aimed to draw life from the stuff of life itself, and this set his illustrations apart from the styles of his contemporaries. He has the capacity to invent, to be taken seriously, to be ambiguous, and to be surreal. He brought illustration out of the studio and into the street, says WU Professor of Art Douglas Dow. "His use of media—charcoal, colored pencils, smeared paint, collage elements—\n\nen't like the stuff of life. He emerged from a visual culture marked by the rise of abstract expressionism, and he brought that edge to illustration. He drew fiercely, and exceptionally well.

He found his inspiration in observation, and he passed that engaged approach on to his many students, too. In addition to completing his own illustration work, Weaver helped train a generation of visual artists. He was a visiting professor at Syracuse University and a longtime instructor at the School of Visual Arts in New York, where he co-created the Illustration as Visual Essay program.

Dow considers it wonderfully ironic that Weaver and Al Parker, two leaders in illustration who "lived on different planets." stylistically, now live in the same archive at the Modern Graphic History Library. Parker, a consummate designer, worked for women's magazines, using studio models and photography to orchestrate his extremely stylish and witty images.

"Like many of his counterparts in the Boy/Girl School of American Illustration, Parker lived and worked in Westport, Connecticut," Dow says. "Robert Weaver led a Manhattan-based group of illustrators who detested the Westport School. They worked for magazines like Esquire, illustrating articles about social developments and political events. Weaver was a great designer too, but rougher and shaggier than Parker."

Robert Weaver, self-portrait

To further explore Weaver's material in the Modern Graphic History Library, see the digital exhibit at library.wustl.edu/units/spec/MGHL or call 314-935-7741.

that has been termed "visual journalism," Weaver's work embodies his sense that life is, as he said, "not a single snapshot (but) a series of events that are chain linked and proceed frame by frame."

"I often compare Weaver and Parker," says Skye Lacerte, curator of the Modern Graphic History Library, which houses both the Weaver and Parker collections. "Their styles are so different. While Parker, a consummate designer, worked for women's magazines, using studio models and photography to orchestrate his extremely stylish and witty images. Weaver brought illustration out of the studio and into the street," says WU Professor of Art Douglas Dow. "His use of media—charcoal, colored pencils, smeared paint, collage elements—\n\nen't like the stuff of life. He emerged from a visual culture marked by the rise of abstract expressionism, and he brought that edge to illustration. He drew fiercely, and exceptionally well."

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The website digital.wustl.edu is steadily emerging as the portal for all kinds of digital projects created at Washington University. Known as the University’s “Digital Gateway,” the website makes publicly available materials ranging from historic Dred Scott court case documents and old photographs of St. Louis buildings to recently completed theses and dissertations by University graduate students. And whether the Digital Gateway visitor is a student doing research for a course, a faculty member puzzling over how to proceed with a new digital project, or an outside scholar accessing resources from afar, the Digital Gateway is the place to go.

The world of digital libraries has its own specialized vocabulary. Terms like digital preservation, archival and access asset management, metadata, and data transformation denote complicated tasks that Andrew Rouner, director of the Digital Library since its founding in 2006, and his team complete in their day-to-day work. The processes are complex, but the goal is straightforward: immediate and useful access to valuable resources.

Digital Projects Librarian Shannon Showers is one of the staff members charged with ferrying a wealth of information across formats and making sure it’s organized so people can find it today and in decades to come. Part of her job involves hands-on steps like scanning and photographing materials, but it’s not about simply mimicking the analog world in digital form.

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“A lot of intellectual work goes into migrating analog content to digital form and making it available online,” Showers says. “While the scanning, digital photography, and transcription are important, a digital object would not be fully searchable and findable without what we call XML (Extensible Markup Language) encoding to describe an object’s content and structure. A large part of our work is the development of what’s called ‘document models’ to reflect what scholars and researchers will find useful about a particular resource.”

When done well, a digital project greatly enhances access to a particular item or collection. That access—plus the fact that the items are instantly searchable and sortable—speeds, enriches, and even transforms scholarship.

“That access—plus the fact that the items are instantly searchable and sortable—speeds, enriches, and even transforms scholarship.”

As Rouner explains it, “Digitalization allows content to become data, and data can be manipulated. Future scholars may use content in ways we can’t yet imagine, and part of our job is to create digital objects in ways that will facilitate these new uses, whatever they turn out to be.”

Navigating a New Frontier

Situated in what could be described as the Wild West of librarianship, Digital Library staff participate directly in shaping the digital space. As Rouner and his team organize, describe, and add resources, they monitor best practices in the field and adopt agreed-upon standards where such consensus exists. But that process is ongoing, and each digital project brings with it unique considerations. In some cases, there are few models to use as guides, and the librarians must chart the new territory without them.

For Digital Access Librarian Erika Cohn, that’s an aspect of the job she enjoys the most. And her work on the St. Louis Freedom Suits Legal Encoding Project has required such initiative on a daily basis. The project is a collaborative, grant-supported (through the Institute of Museum and Library Services) effort to make fully accessible and searchable the several hundred records of slaves in 19th-century Missouri who went to court to fight for their freedom. Cohn is developing...
1. PROJECT PLANNING
Before 2010, anyone wishing to consult a large number of original Chinese texts by and about women writers of imperial China had to travel to find rare hard copies kept in special collections. Now, fully indexed and searchable versions of those poems and other writings are available by clicking on a link at digital.wustl.edu.

Such resources aren’t created overnight. Many steps are required to bridge the gap between initial idea and final product, and the first one is especially crucial: careful planning. Known as The Red Brush project, the digitization of these Chinese texts at Washington University began with a meeting between Andrew Rouner, director of the Digital Library, and Beata Grant, professor of Chinese and co-author of an English-language anthology of the Chinese texts titled The Red Brush: Women Writers of Imperial China (Harvard University Asia Center 2004). Several of Grant’s graduate students had already begun to transcribe the original Chinese sources of the English translations that appear in the book, with the hope of making the transcriptions web-viewable at some point. But that initial meeting set in motion a carefully structured collaboration that greatly improved and expedited the process.

“I can’t take the credit,” says Rouner. “As the project evolved as the digitization process moved forward,” says Rouner. “As the graduate students who were doing the transcription began to understand more about digitization standards, they had great suggestions for modifying and improving the encoding.”

2. DIGITIZATION PLANNING
After creating a workflow based on what Grant and her students were already doing, Digital Library staff created encoding-friendly templates for the 752 texts to be transcribed. This digitization method included descriptive tags and metadata in line with text encoding guidelines—for instance, identifying each text as poetry, prose, or drama—and provided a streamlined transition from transcription to encoded file.

Working with a staff of seven graduate students, whose schedules were staggered over years, required effective communication and organization, especially with much of the work happening remotely. Digital Library staff created an editable webpage—or “wiki”—outlining the workflow and instructions for the students. This allowed staff to upload empty templates for the students, who could then key in the Chinese characters and re-upload them for library staff to validate. The shared communication space also lent itself to addressing questions and problems as they arose.

3. INTELLECTUAL WORK
“Transcribing was obviously very time-consuming. But then getting the transcription to encoded file was something else.”

4. DOCUMENT MODEL
In choosing the digitization method and transcription templates that they did, Digital Library staff ensured the inclusion of detailed bibliographic information and other descriptive tags in the document, making the once-rare texts not just widely available but highly valuable.

5. ENCODING
Working with transcribers fluent in Chinese was critical to the project’s completion. Using the templates developed by the Digital Library, Professor Grant’s graduate students muscled through the most time-consuming work.

“I’m amazed and proud of the students who did this.” One of them—Chun-yu Lu, a PhD candidate in Chinese and comparative literature—joined the project when most of the transcriptions were complete and there was a need to ensure they were as accurate and reliable as possible.

Lu says, “My primary work was to fix the problem files, such as those with difficult Chinese characters and those with unidentified publication information. I found and transcribed texts that were difficult to locate.”

6. INDEXING
The Digital Library Services team then completed the indexing process—this is the step that makes the texts searchable, allowing researchers to locate particular words, phrases, and other valuable data in the texts.

7. WEBSITE
The next step was the design of a publicly accessible website within digital.wustl.edu to house the hundreds of newly digitized Chinese texts. While the heart of this project is the fully searchable database of Chinese texts by women writers, additional teaching tools and resources, such as regularly updated bibliographies of secondary scholarship in both Chinese and Western languages, will also be available at this site.
models for encoding legal documents. When the Digital Library began the Freedom Suits project in 2009, there were no appropriate models for encoding legal documents. Cohn, an attorney, is now working to create one.

“There have been other efforts at legal encoding, but we found that they were either too broad or too parochial to meet our needs,” says Cohn. “What we are aiming to do with this project is to create a standard for legal encoding that allows us to accurately and comprehensively reflect the legal functions, genres, and roles unique to this collection, but do so to the standard’s expansion to other legal domains in mind.”

When the work on the Freedom Suits is complete, those historically significant documents will be just a few clicks away for researchers and the general public, and the legal encoding standard developed in the process can serve as a guide to others. The standard will be proposed as an extension to the Text Encoding Initiative Guidelines, an internationally accepted standard that libraries and academic institutions look to as they digitize literary and linguistic texts.

Not all of the work is so technical. In fact, much of this innovation begins in conversations between library staff and University faculty and students interested in the scholarly opportunities the digital age presents. The kinds of questions under consideration are significant ones, often involving deep investigation and collaboration, as well as practical concerns. In deciding to digitize one collection, and not another, Digital Library staff and collaborators have much to contemplate. How much organization and description will a particular project require? How will faculty and students benefit from the digitized resource? Who owns the intellectual property rights of the material? What kinds of information will scholars be looking for within the material?

**FUTURE-PROOFING DIGITAL MATERIALS**

One of the biggest challenges in creating a well-made digital resource is trying to anticipate what the world will be like in 100 years. File formats change, computers improve, and everything’s going mobile. So how can materials be digitized to be forward-compatible, so that all the hard work today won’t be obsolete tomorrow?

This isn’t a new problem for libraries. It’s an ongoing issue for the world of information, populated by moving targets. For those tasked with ensuring the use and availability of information well into the future, the attention to issue is essential, and the stakes are high.

“One major issue is data loss,” says Tim Lepczyk, the Digital Library’s metadata librarian. “If someone records information in proprietary software, they may lose that information when they need to change systems or upgrade.”

Word processing documents are a commonplace example of this. Opening and reading documents can become impossible, depending on the product used—and the different versions of those software products. The encoding standards that libraries adhere to are designed to guard against such losses. When staff recently digitized a collection of sheet music from the 1904 World’s Fair, the librarians followed accepted guidelines to make the metadata easily transferable between different formats. Publication details and other interesting notes about each piece of sheet music were recorded in such a way that users can search, find, and explore more than just the high-resolution color images of the music pieces themselves.

Perhaps the best defense against the inevitable challenges that come with future changes in technology is being part of the discussion.

“When there’s change, it’s not overnight, so by participating in and monitoring different groups who govern standards, it’s possible to stay on top of the developments and be informed,” Lepczyk says. “Digital library development is a small world, and collaboration plays a huge role.”

The Digital Library is an exciting place of shifting domains and less-than-defined boundaries. Yet, as Rouner insists, it’s still very much what its name suggests. The Digital Library is still a library at heart.

“The development of digital libraries sheds light on the traditional mission of libraries, which have never been so much concerned with books per se as with the life of the book—the book, and its friends and neighbors,” Rouner says. “In many ways, the new functionality provided by digital libraries simply makes those connections between books, books and readers, more tangible, explicit, and accessible.”

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**DIGITAL COLLECTIONS AT WASHINGTON UNIVERSITY**

19th-century Architecture
Kneel Sturgis’s photographic collection of over 1,000 images, primarily related to architecture, also documents period travel, archaeological, and portraiture conventions.

Dread Scott Case
This collection is an expanded, fully searchable database of all legal documents that comprise a proper, legal case history for the pivotal case seeking freedom from slavery.

Eames & Young
The 262 images in this set showcase unique photographs of St. Louis’ buildings constructed by the architectural firm of William S. Eames and Thomas E. Young.

Electronic Theses & Dissertations
In 2009, Washington University transitioned to accepting and delivering theses and dissertations in electronic form rather than in print. Now students, researchers, and scholars can access this work at digital.wustl.edu, free of charge.

Eyes on the Prize Interviews: The Complete Series
Each digitized transcript represents the entire original interview, including sections that appeared in the final program as well as the unaired portions, which usually constituted most of the interview.

Music from Gaylord Special Collections
This includes sheet music from the 1904 World’s Fair, and there are plans to expand the collection.

### The Red Brush

The Red Brush Project is a collection of texts in Chinese from a wide range of writings from imperial China, by and about women writers.

### Schiele Prints

The James E. and Joan Singer Schiele Print Collection includes nearly 200 prints from the Civil War period and the years immediately preceding and following it.

### Special Collections Finding Aids

This project consolidates all of the Department of Special Collections’ finding aids in one online starting place.

### St. Louis Circuit Courts

A broad partnership of government, university, legal, and business organizations collaborated to preserve and make available unique Missouri judicial records.

### Unreal City

Approximately 3,100 fire insurance maps from 19th-century St. Louis—important sources of information about the growth and development of post-Civil War St. Louis—have been digitized through a joint project of Washington University Libraries and the Missouri History Museum.

### Urban Books

Now numbering more than 150 books, this collection documents the Urban Books Collection of artists’ books in the Libraries’ Special Collections.

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*Digital Library Services student worker Kaitlin Thompson transcribes a document as part of the Freedom Suits project.*

*Pictured left to right are Digital Access Librarian Mitch Cohn, Director of the Digital Library Andrew Rouner, Metadata Librarian Tim Lepczyk, and Digital Projects Librarian Shannon Showers, automotive.*
Faculty + Librarians = A Formula for Success

**“IT’S GREAT, BECAUSE I HAVE ANOTHER PERSON I CAN BOUNCE IDEAS OFF.”**
— Sowande’ Mustakeem, assistant professor of history and African & African-American studies, left, with librarian Makiba Foster

**“YOU HAVE THIS PERSON WHO GETS IT.”**
— Lynne Tatlock, professor of German, referring to librarian Brian Vetruba

**SUBJECT LIBRARIANS KNOW professors are busy people. That’s a given. Teaching, departmental commitments, and ongoing research make for a challenging schedule. Ironically, faculty can be unaware just how much librarians can do to make their work more manageable. To correct that, librarians at Washington University have made a concerted effort in recent years to alert faculty to the many ways librarians can enhance faculty scholarship and the student learning experience.**

“Our librarians are seeking out these relationships by entering the places where students and faculty work—in their offices, studios, classrooms, and online,” says Melissa Vetter, coordinator of subject librarians. “To provide great service, librarians need to know their faculty members’ teaching styles, challenges, and goals.”

In recent years, the job of a subject librarian has changed from a collections-centered role to one focused on engagement, ushering in a model that is “very different from what has been librarians’ traditional role as stewards of the library collections,” according to Vetter. At Washington University, subject librarians are adapting to that shift in exciting and thoroughly practical ways. For Sowande’ Mustakeem, assistant professor of history and African & African-American studies, working closely with a librarian has improved her students’ experience in lasting ways. Makiba Foster is Mustakeem’s subject librarian. Three years ago, while designing an intro-level course—Critical Themes in African American Women’s History—Mustakeem met with Foster to discuss how to help students make the most of their final research projects. Foster offered practical ideas for students to acquire research skills and get a real sense of what it’s like to create original scholarship. It was the first of many worthwhile conversations with Foster.

“I try to get students to see themselves as scholars,” says Mustakeem, “and partnering with Makiba has made for a much more personal approach to research, particularly for freshmen.”

Last fall, Foster alerted Mustakeem to rich primary sources available in the library’s microfilm collection. These included the African-American newspaper The Chicago Defender, which became the starting point for a research assignment. With Foster’s help, each student explored rolls of microfilm, focusing on different decades and topics. When sophomore Ryan Forman hit a wall in his research, he turned to Foster.

“She patiently took me through the many archives, databases, and other resources the library has to offer, and that most of us don’t know exist, while drawing on her own immense knowledge about the civil rights movement,” Forman recalls. “She is personable and open-minded, and most importantly, always willing to help.”

Librarians often expand the breadth and depth of a given course. Connecting faculty with unique collections is one way this occurs. For example, Alicia Walker, a professor of medieval art, regularly brings students to Special Collections to view and even handle rare 15th-century books of hours and hear about the manuscripts from librarians. Art librarian Kasia Leousis says the physical interaction with the books is critical.

“Books are something we’re used to in our everyday life, but it’s really powerful for students to interact with books that are several hundred years old,” says Leousis, who led hands-on workshops where students worked directly with the manuscripts. “It’s very different from a lecture. And books are much more personal than a painting or sculpture. You can get really up close to them.”

A librarian’s ability to locate and organize information and then provide it can prove indispensable. Professor of Anthropology Robert Canfield works closely with Islamic Studies librarian Jaleh Fazelian to keep his courses on human conflict as contemporary and up-to-date as possible. One such course is Terrorism and the Clash of Civilizations.

Fazelian creates online course guides where Canfield and his students can access relevant articles, news feeds, journals, artwork, and much more. During class, Canfield can instantly access the guide and any links relevant to the day’s discussion. It’s handy—and eliminates a lot of printing and copying.

It’s nice to have someone “who gets it,” says Lynne Tatlock, professor of Germanic languages and literatures, of her subject librarian Brian Vetruba. Tatlock has enlisted Vetruba’s help in various courses and projects. He specializes in Germanic studies, comparative literature, and European studies. She considers him a go-to person who knows the field and understands why a particular project or resource might be worthwhile.

When the university received a donation of novels by 19th-century writer Fanny Lewald, Tatlock approached Vetruba, wondering if the Libraries could make them available in some way. Vetruba suggested the novels be digitized and made available online. Lewald’s work was rediscovered in recent decades, yet many of her books have remained available only within the reading rooms of scattered libraries. Vetruba’s advocacy and expertise were crucial to making the project happen—a project that greatly expands access to Lewald’s extensive canon. (To view the results, visit digital.wustl.edu/fannylewald.)

These are just a few examples of how subject librarians are supporting research, teaching, and other scholarly efforts here at Washington University. To learn more or to connect with a subject librarian in a particular field, visit library.wustl.edu and click “Ask a Librarian.”
Mellon Funds Preservation of Landmark Civil Rights Film

The Andrew W. Mellon Foundation awarded the Libraries a $550,000 grant to fund a long-awaited project: the preservation of Henry Hampton’s award-winning documentary film series Eyes on the Prize: America’s Civil Rights Years, 1954-1965, a six-episode series first broadcast in 1987. The grant will also fund preservation of more than 75 hours of unedited interviews filmed for the documentary. Work is now underway on this four-year project.

The series features original film footage from the civil rights era, much of which was obtained from news outlets that covered the events of the day. Eyes on the Prize producers interspersed such footage with comments from a diverse group of movement participants, opponents, and observers, looking back on those turbulent times from a perspective of some 20 to 30 years.

Among those interviewed were Curtis Jones, cousin of Emmett Till, a 14-year-old African-American boy murdered in Mississippi in 1955; Coretta Scott King, wife of the Rev. Martin Luther King Jr.; and Burke Marshall, head of the Civil Rights Division of the U.S. Department of Justice during the Kennedy administration.

“Today, more than 20 years after its release, Eyes on the Prize remains the definitive work on the American civil rights movement,” says Shirley Baker, dean of University Libraries. “This generous support from the Mellon Foundation allows us to preserve these priceless materials for students, scholars, and the general public for generations to come.”

Preservation: Why and How

Eyes on the Prize: America’s Civil Rights Years, 1954-1965 was shot on acetate-based film, a medium that is highly susceptible to decay. Preservation involves transferring the images and accompanying sound to far more stable, polyester-based film. That prevents the loss of an irreplaceable record of historic events and makes the footage more accessible to students, faculty, researchers, and others.

The Film & Media Archive will preserve all six one-hour episodes of the series. They include a total of 13,000 feet of picture footage and an accompanying 13,000 feet of soundtrack. Also to be preserved are 75 hours of original footage, representing 160,000 feet of picture footage and 160,000 feet of soundtrack. All told, that amounts to about 65.5 miles’ worth of film—enough to drape over the St. Louis Gateway Arch 549 times.

“Preservation is the crucial first step in making these materials freely and widely accessible,” according to Nadia Ghasedi, film and media archivist. “The ultimate goal is to digitize the interviews and make them available online.” Additional funding will be sought for digitization.

Eyes on the Prize: America’s Civil Rights Years, 1954-1965 is the first part of the Eyes on the Prize documentary, which also includes Eyes on the Prize II: America at the Crossroads, 1965-1985. Both series ran in primetime on Public Broadcasting System (PBS) stations, in 1987 and 1990, respectively, attracting more than 20 million viewers and winning more than 20 major awards, including two Emmy awards, two Peabody Awards, and a 1988 Academy Award nomination for best documentary. Eyes I was rebroadcast in the fall of 2006.

HENRY HAMPTON, FILMMAKER EXTRAORDINAIRE

Henry Hampton (1940-1998), the creator and executive producer for Eyes on the Prize, was a St. Louis native and 1961 graduate of Washington University. His Boston-based film production company—Blackside Inc.—chronicled the 20th century’s great political and social movements, focusing on the lives of the poor and disenfranchised. Among Blackside’s documentaries are:

- The Great Depression (1993)
- Malcolm X: Make It Plain (1994)
- America’s War on Poverty (1995)
- Breakthrough: The Changing Face of Science in America (1997)
- Hopes on the Horizon (1999)
- This Far by Faith (2003)

Materials used in or created during the production of all Blackside films were awarded to Washington University in 2001 and reside in the Film & Media Archive, now one of the largest civil rights archives anywhere. The Hampton Collection’s 35,000-plus items include film and videotape (570 hours of original footage and 730 hours of stock footage), photographs, scripts, storyboards, producers’ notes, interviews, music, narration, posters, study guides, books, and more.

In the words of the late James E. McLeod, dean of the College of Arts & Sciences, Washington University’s Earth & Planetary Sciences librarian McLeod was close friends with Bob Hohler and spoke at Hohler’s memorial service just a few months ago.

JAMES E. MCLEOD

Past chancellor for students at Washington University and dean of the College of Arts & Sciences, passed away September 6, 2011, after a long battle with cancer. His wife, Clara McLeod, is Washington University’s Earth & Planetary Sciences librarian McLeod was an ardent supporter of University Libraries and the Film & Media Archive, a passionate man and colleague of Hampton and a long-time friend.

FALL 11
Music Enthusiast Plans Gift to Gaylord Music Library

WITH HIS LIFELONG CONNECTION to the St. Louis region, a career in education, a second career in woodworking and restoration, and a love for nature and the arts, Steve Schlegel found the task of drawing up his estate plans rather daunting. Where should he direct a charitable gift? How could he choose among these interests and make a lasting impact? But Schlegel’s wife, Merry, has a knack for asking good questions, and she directed just the right one to him: “Well, what’s your passion?” Immediately Schlegel knew the answer. It was simple: music. He also knew which institution he wanted to support: the Gaylord Music Library at Washington University.

“Music and the arts are very important to the health of society, and it’s important to humanity in general,” Schlegel says. “Music is grounding and healing, and it’s important to humanity in many ways loving. I think music is a critical element to the human psyche. To me, it shows God’s beauty and creation.”

Many libraries have long included music among their collections, and Schlegel sees such libraries—as well as more specialized libraries, like Gaylord Music Library—as ideal places for people to explore the world of music. That’s certainly been true in his own life. As a teenager, Schlegel roamed a streetcar to the public library in Clayton after school and stayed put until he completed his homework each day. But he wasn’t there just to study. He spent countless hours in the library’s record department, captivated by classical masters and listening to Mozart’s four horn concertos “over and over again.”

“It was my sanctuary,” says Schlegel, who thinks he may have been too solitary in his younger years. As he searched for balance in his endeavors, he was drawn to the classical style, with its attention to form, harmony, and structured creativity.

Schlegel pursued an undergraduate degree from Harris Teachers College (now Harris-Stowe State University) and then taught fifth and sixth grades in north St. Louis. He earned a master’s and a doctorate in educational counseling from Saint Louis University, while continuing to teach and counsel students at Parkway Schools in Chesterfield. During graduate school, Schlegel did most of his studying in Washington University’s Olin Library and the library at the Brown School of Social Work, where his father graduated from.

Many years later, Schlegel visited Gaylord Music Library and met Brad Short, the music and performing arts librarian, who shares Schlegel’s passion for classical music. Schlegel found Short to be engaging and friendly.

“He’s a good man—a kind man—and very knowledgeable,” Schlegel says. “I could listen to him give a seminar and undoubtedly learn a great deal.”

Impressed with the staff and the Gaylord Music Library’s commitment to its collections and users, Schlegel decided that this is where he wanted to leave his legacy. From conversations with library staff and music faculty members, including Professor Emeritus Hugh Macdonald, Schlegel learned of the library’s extensive collection of early Mozart editions, acquired from the famous British musicologist Alan Tyson.

With all these factors in mind, Schlegel contacted the university’s Alumni & Development office to set up a bequest that will establish the Stephen J. and Merry L. Schlegel Endowed Fund for Music, supporting services and collections in the classical tradition and other areas as needed. The generous gift will be a significant boost for the library, according to Short.

“Mr. Schlegel’s commitment to the Music Library ensures that music materials will continue to challenge and inspire students, faculty, and community members for generations to come,” Short says. For Schlegel, the choice was clear. “This is what I wanted to do. It’s my passion.”

BURIED IN BOOKS

At each semester’s end, as students buckle down for finals, the staff and student workers in Olin Library prepare for the return of thousands of books. This spring, the library’s circulation and shelving units checked in and shelved a total of 49,254 volumes between April and June. One student worker, Van Le, shelved 6,500 books during the month of May—31 carts’ worth. The influx of library materials also impacts the library’s interlibrary loan operations, including MOBIUS, a consortium of academic libraries in Missouri that allows faculty, staff, and students from member institutions to borrow materials from other member institutions.

A LASTING LEGACY

At Washington University, the Libraries are at the heart of the academic experience. They provide a wealth of resources—from medieval manuscripts to the latest e-journals—that students, faculty, and researchers could not otherwise find or afford. These materials support study, research, and teaching.

Providing the resources required for exceptional undergraduate education, graduate study, and faculty research is challenging, to say the least. Washington University Libraries have been helped along the way by individuals who understand the unique and lasting role libraries play.

One way to support the Libraries is through a gift in your estate plan. You may designate the Libraries as a beneficiary of your will, living trust, retirement plan, or life insurance policy. Such a gift can keep assets from being taxed in your estate, reduce your federal estate tax liability, and create a lasting legacy.

To learn more
Contact the Libraries’ director of development
Mara Schlaff
maria.schlaff@wustl.edu
314-935-7128
Contact the Planned Giving Office:
plannedgiving@wustl.edu
314-935-5175
800-853-5103

NEWLY DISCOVERED JEFFERSON BOOKS ATTRACT VISITORS

In February 2013, two Thomas Jefferson scholars flew to St. Louis to confirm that more than 70 books now housed in Washington University Libraries once belonged to Thomas Jefferson. The discovery makes the library home to the third-largest collection of Jefferson’s books. Since February, an additional 12 books here have been identified as having belonged to Jefferson, bringing the WU total to 82, with more possibly to be found. A selection is available for public viewing during Special Collections’ regular hours (8:30 a.m. to 5 p.m. Monday to Friday) in Olin Library, and a variety of events showcasing the books have taken place, with more to come. In addition to getting an up-close view, visitors can also hear the fascinating story behind the discovery of the books, which were originally donated to the university in 1886—without mention of Jefferson’s original ownership—by a son-in-law of his granddaughter.

Among the items is Jefferson’s copy of Aristotle’s Politics, which is believed to have been one of the last books Jefferson read before his death on July 4, 1826. Researchers also found a small scrap of paper with Greek notes in Jefferson’s handwriting inside his copy of Plutarch’s Lives. A number of architecture volumes are of great interest as well, since Jefferson referred to them—and made notes in several of them—while designing the University of Virginia. For links to videos, news stories, and more on the Jefferson books, go to www.library.wustl.edu.
Daria Carson-Dussán  
**ROMANCE LANGUAGES & LITERATURES/LATIN AMERICAN STUDIES LIBRARIAN**  
In May, Daria Carson-Dussán joined the Libraries in May as Romance Languages & Literature/Latin American Studies Librarian. She graduated from the University of Cincinnati with a B.A. in English literature and a fine arts certificate in art history from UC’s College of Design, Architecture, Art and Planning. In 2005, she received her M.LIS. from the School of Library and Information Science at Indiana University. During her graduate studies, she completed an internship at the main library of Tecnológico de Monterrey in Cuernavaca, Mexico, where she translated library policies and developed their library webpages. Carson-Dussán began her professional career as a reference librarian at Indiana State University and worked at Franklin College for five years as a reference/instruction librarian.

Chad Curtis  
**E-LEARNING LIBRARIAN**  
In August, Chad Curtis was appointed to a newly reconfigured position—e-learning librarian—based in Olin Library’s Arc Technology Center. He oversees Arc resources and services, which includes the assessment of emerging technologies that provide innovative solutions to the research process. Before coming to Washington University, Curtis worked as the librarian for literary studies and digital scholarship at New York University. Curtis has a master’s degree from the Graduate School of Library and Information Science at the University of Tennessee at Chattanooga, and he has a bachelor’s degree in English literature and a fine arts certificate in art from the University of Cincinnati with a B.A. in journalism from the University of Missouri–Columbia and has a master’s degree from the College of Art and Design in Cork City, Ireland. Before coming to Washington University, Moore worked at Richmond Heights Memorial Library.

Jennifer Moore  
**SUBJECT LIBRARIAN FOR ANTHROPOLOGY**  
Jennifer Moore, subject librarian for anthropology, began working at the Libraries in May. Based in Olin Library, Moore is the liaison to the department of anthropology, providing collection development, research assistance, and library instruction. She has a master’s degree from the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign and a B.A. in anthropology from the University of Illinois at Chicago. In addition, Moore completed a bachelor’s degree in fine art at the Crawford College of Art and Design in Cork City, Ireland. Before coming to Washington University, Moore worked at Richmond Heights Memorial Library.

Holli Kubly  
**PROJECT MANAGER, SYSTEMS OPERATIONS & SUPPORT**  
Holli Kubly joined the library staff as project manager in Systems Operations & Support in July. She previously was webmaster at the University of Missouri-St. Louis, and has nearly two decades of experience as a web and print designer. Kubly works on a wide variety of projects that support online service. She holds a bachelor’s degree in art-graphic design from Illinois State University and a master certificate in human-computer interaction from the University of Missouri-Rolla. She expects to complete her M.L.I.S. at the University of Missouri–Columbia in May 2012.

Lauren Todd  
**CHEMISTRY AND ENGINEERING LIBRARY ASSISTANT**  
Lauren Todd became the Chemistry and Engineering Library assistant in the fall of 2010. Prior to joining Washington University, Todd worked at St. Louis Public Library. She also has handled graphic design and page layout duties for Missouri Lawyers Weekly and the Arizona Daily Star. Todd recently completed a master’s degree in library and information sciences from the University of Missouri–Columbia and has a bachelor’s degree in journalism from Northwestern University.

Meg Tuomala  
**DIGITAL ARCHIVIST, UNIVERSITY ARCHIVES**  
The Libraries welcomed Meg Tuomala in August as digital archivist for University Archives, a unit of Special Collections. Based in the West Campus Library—where the Modern Graphic History Library and University Archives now share space—Tuomala manages the arrangement and description of the Archives’ collections and oversees digital assets that are collected by University Archives, including both digitized surrogate archival materials and born-digital, or electronic records. She received her master’s, with a concentration in archives and records management, from the School of Information and Library Science at the University of North Carolina at Chapel Hill, where she also earned a bachelor’s degree in comparative literature and romance languages. Previously she was the records services archivist at University Archives and Records Management Services at UNC at Chapel Hill.

Ghasedi Receives Scholarships  
Film & Media Archive Nadia Ghasedi was selected by the Missouri Library Association as its 2011 Ronald G. Boldey Scholarship recipient. Created in the mid-1990s to honor Boldey—a librarian who was respected for his lifelong pursuit of interlibrary cooperation and high standards—the scholarship fund awards one $2,000 scholarship annually to an individual enrolled in, or recently accepted into, an American Library Association-accredited master’s program in library/information science. Applicants must demonstrate high scholastic standards and the desire to provide quality service to library patrons. Ghasedi, who is pursuing a master’s degree in library science from the University of Missouri, also received a $1,500 scholarship through the College of Education’s Lucille Marie Cobb Memorial Fund.

Cohn, Law Librarians Speak About Freedom Suits Project  
In June, along with Hyla Bondareff and Aris Woodham of the WU Law Library, Digital Access Librarian Erika Cohn spoke at the CALI (Computer Assisted Legal Instruction) Conference held at Marquette University Law School in Milwaukee. The subject of the hour-long presentation was the St. Louis Freedom Suits Legal Encoding Project, with a particular focus on the legal extensions that Digital Library Services has developed. When the work on the Freedom Suits is complete, those historically significant documents will be just a few clicks away for researchers and the general public, and the legal encoding standard developed in the process can serve as a guide to others. The standard will be proposed as an extension to the Text Encoding Initiative Guidelines, an internationally accepted standard that libraries and academic institutions look to as they digitize texts.

East Asian Library Awarded Acquisition Grant  
The East Asian Library received funding to purchase three important multi-volume sets of Japanese library resources through a grant program coordinated by The North American Coordinating Council on Japanese Library Resources and sponsored by the Japan–United States Friendship Commission. The sets, which include historical materials from the Japanese colonial period as well as 250 reference books published between the 17th and 20th centuries, are in high demand among Washington University users but until now required visits to East Coast libraries or repeated interlibrary loan requests in order to refer to them.

Akims Named Subject Librarian  
In September, Jennifer Akins was promoted to librarian for art and architecture. Originally hired by the Libraries in 2005, Akins has worked as a part-time evening reference assistant at Olin Library and then as an assistant at the Art & Architecture Library. In her new role, Akins oversees the development and implementation of user-centered reference and instructional programs and services in the Art & Architecture Library, as well as collection development, faculty outreach, and electronic information technologies. While working as a library assistant, Akins earned her M.A. in information science and learning technology from the University of Missouri, completing it this past December. She has a bachelor’s degree in history and Germanic studies from Indiana University–Bloomington.

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Tanaka Publishes Articles on Collection Development, Job Field

Japanese Studies Librarian AZUSA TANAKA recently published two articles—one in Korean and English, and the other in the Japanese. The first, which appeared in the June 2010 issue of Trends in Overseas Korean Studies Libraries, discusses ways to begin building a new collection. When Tanaka was hired by Washington University in 2008, the university had just recruited its first Korean studies faculty member, and Tanaka’s first task was to develop a strong collection. The article draws on that experience and was adapted from a talk she gave in the fall of 2009 at the Korean Foundation’s Workshop for Overseas Librarians. Tanaka’s second article appeared in a March 2011 issue of the Japanese journal Current Awareness, giving an overview of the library job market in the United States. It challenges the myth of a librarian shortage due to the retirement of baby-boomers and discusses the trend of several schools sharing one Japanese studies librarian.

Vecchiola Publishes Article in Art Documentation

RINA VECCHIO, art and architecture librarian, had an article published in the spring issue of Art Documentation. Titled “Using ARLIS/NA Information Competencies for Students in Design Disciplines in Course Integrated Information Literacy Instruction at Washington University in St. Louis,” the article discusses efforts to integrate information literacy more effectively into the architecture curriculum. Those efforts have centered on librarian collaboration with architectural history faculty, teaching assistants, and the visual resources curator, allowing research and information literacy sessions to become more relevant to specific course outcomes for students.

Vetruba Chairs Advisory Committee, Publishes Review

Subject librarian BRIAN VETRUBA was appointed chair of the Advisory Committee on the MLA International Bibliography, which provides a subject index for books and articles published on modern languages, literatures, folklore, and linguistics. The advisory committee is responsible for examining the direction and philosophy of the bibliography. Vetruba also published an article reviewing a new database in the July 2011 issue of The Charleston Advisor. Vetruba’s article gives an overview of the functionality of the Germanistic Online Datenbank database, calling it “one of the most comprehensive bibliographical databases for Germanic philology.”

Leousis Speaks at ALA Annual Conference

Subject Librarian for Art & Architecture KASIA LEOUSIS gave two presentations at the American Library Association’s annual conference held in New Orleans in June 2011. She spoke as a panelist during the Arts Discussion Forum, giving a talk titled “Outreach to Artists: Developing a Culture of Research within the Sam Fox School of Art’s M.F.A. Program.” The talk focused on her role in fulfilling the School’s vision for a student-focused research environment that supports their development as artists and researchers. Leousis discussed her experiences serving on the thesis committees for four M.F.A. candidates last spring. In a separate session, as part of the Association of College and Research Libraries’ Image Resource Interest Group, Leousis gave a presentation titled “Using Art Special Collections to Teach Visual Literacy.”

Tanaka Publishes Articles on Collection Development, Job Field

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"Shall we be one strong united people," Eliot wrote in August 1861, in his notes for a sermon, "the leading nation of the world, or scattered into, no one can tell how many communities, at strife among ourselves, to the scorn and contempt of all nations! Look back less than 12 months, and what were we then? These United States of America!"

Prior to the Civil War, Eliot had been a moderate abolitionist, but when the war began he came out strongly in favor of union and emancipation. During the war he was instrumental in the creation of the Western Sanitary Commission, which provided assistance and medical care to soldiers and war refugees in the Mississippi Valley. After the war Eliot remained active in social reform.

Eliot’s diary is part of William Greenleaf Eliot’s Personal Papers collection housed at University Archives, a unit of Special Collections. Some of Eliot’s material is also available online through the St. Louis Area Civil War Digitization Project at sos.mo.gov/mdh.