Across the University: EXPLORING THE MANY LIBRARIES ON CAMPUS
Dear readers,

My name is Jeffrey Trzeciak, and I am the new University Librarian at Washington University Libraries. During my first five months here, I have gained a deeper appreciation for the significance of the Libraries as a vital, transformational hub of intellectual discovery. The Libraries serve as a critical platform for collaboration between faculty, students, and donors, and I have been delighted by the warm, welcoming spirit that pervades the community.

In this issue of Off the Shelf, we celebrate the many libraries across campus and their unique opportunities. The St. Louis and Washington University community have a long history of innovation, and the school and departmental libraries featured in this issue exemplify the dynamic and creative spirit that drives us forward.

I hope you enjoy this issue of Off the Shelf and join me in discovering the special place that these Libraries hold.

Jeffrey Trzeciak
University Librarian
Washington University community honored Shirley Baker, retired vice chancellor for scholarly resources and dean of libraries, for her longtime service to the institution at a reception on the Danforth Campus in late April. University leaders and colleagues praised Baker for her leadership over the course of more than two decades overseeing the Libraries—a tenure punctuated by a major renovation of Olin Library, vast technological changes, and much persistence and hard work. Baker’s last day at the office was June 30.

Lloyd Schwartz, Editor and Friend of Elizabeth Bishop, Gives Talk

In April, Pulitzer Prize-winning critic and accomplished poet Lloyd Schwartz spoke at Olin Library about his editing of volumes by and about Elizabeth Bishop, whose letters to fellow poets May Swenson and Anne Stevenson are included in the Libraries’ Modern Literature Collection. Schwartz is a professor of English at the University of Massachusetts–Boston, the classical music editor of The Boston Phoenix, and a regular commentator on NPR’s Fresh Air. He is co-editor of Elizabeth Bishop, Poems, Prose, and Letters and editor of the new centennial edition of Bishop’s Poems (Farrar, Straus and Giroux, 2013). His most recent book of poems is Cano Traffic. Titled “F riend ing” and “Editing Elizabeth Bishop,” Schwartz’s talk offered perspective about the challenging task of making decisions that impact Bishop’s legacy, such as choosing which items and versions to anthologize, including unpublished work. Schwartz was Bishop’s friend as well as editor during the last decade of her life. He read several of his favorite Bishop poems aloud, including “Breakfast Song,” an unpublished piece that he copied by hand when he came across it in one of her notebooks. Schwartz explained that he’d kept it to himself for years, expecting that like many other manuscripts the notebook would eventually turn up in this or that collection. But it never has. The most original version that exists is Schwartz’s hand-copied one. Schwartz also shared a few of his own poems, some of which were produced in the context of his time spent in Brazil studying Bishop.

Film & Media Archive introduces Dana Brown Collection

An exhibition featuring the Film & Media Archive’s recently acquired Dana Brown Collection was on view at the Archive starting in June and continuing through the fall semester. The collection contains original film and audio material, annotated scripts, correspondence, and photos documenting the adventurous work of Brown, a St. Louis entrepreneur, world traveler, and philanthropist born in West Virginia in 1905. After leaving home as a teenager, working many different jobs throughout the country, and eventually settling in St. Louis, Brown earned his fortune with his Safari Coffee, a brand that became familiar to many through his one-of-a-kind marketing in the 1960s, ’70s, and ’80s. Traveling to other continents to create his memorable commercials and nature films, Brown always included a clear call to buy his coffee. But he also introduced viewers to lion cubs, tiger fish, and much more along the way, giving them a glimpse of amazing landscapes and animals. In faraway places like the Belgian Congo and Vietnam, the Dana Brown Collection is a rich source of material for researchers interested in the cultural history of the mid-to-late 20th century. It also serves as an environmental record of natural areas throughout Africa and Asia.
Across the University: exploring the many libraries on campus

On a typical weekday during the semester, the John M. Olin Library is buzzing with Washington University students, and Whispers Café, on Level 1, is a hub of networked, coffee-fueled activity. Venture further inside the library, and a wide variety of areas for individual and group study appear throughout the facility. On the whole, Olin Library is a busy, heavily trafficked place, as one would expect of a main library at a large academic institution. So when it comes to choosing a spot for focused reading and research, junior math and physics major Sam Rudy heads to the Pfeiffer Physics Library, tucked away in Compton Hall.

“It’s a great place to study,” he says, perched at a popular corner study on the mezzanine level. “I like the desks here—they’re bigger than some. And the collection is more advanced, in terms of reference materials related to my field.”

Rudy is hardly alone in frequenting one of the departmental or school libraries scattered across campus. In fact, there are ten different libraries on the Danforth Campus, plus one at the School of Medicine and one at West Campus, together offering a wealth of diverse resources, services, and spaces for intellectual inquiry.

One thing the departmental and school libraries have in common is a geographical closeness to their primary users. Many of them were built long before the emergence of the internet, email, and other technologies that in some cases mitigate what was once an overarching need for proximity, and yet the departmental and school libraries continue to fill an essential role within the academic communities they serve.

“There’s a lot to be said for proximity,” says Alison Verbeck, physics librarian. With graduate student and faculty offices just down the hall from the library she manages in Compton Hall, users frequently come by to ask Verbeck a reference question in person, and she enjoys the one-on-one, face-to-face interaction. Other departmental library staff do, too.

“Users know Clara and me,” says Ryan Wallace, a library assistant who works with librarian Clara McLeod at the Ronald Rettner Earth & Planetary Sciences Library in Scott Rudolph Hall. “It’s more personal. There’s a real opportunity to get to know people and be more involved in their research.”

The Kranzberg Art & Architecture Library, on the ground floor of the Kemper Museum in the Sam Fox School of Design & Visual Arts, is centrally located to serve the research needs of the Sam Fox School and the Department of Art History & Archaeology, and librarians Rina Vecchiola and Jennifer Akins are closely tuned in to the courses their faculty are teaching and their specific areas of research. The collection is tailored to support these scholarly interests, and the frequent interaction between library staff, faculty, and students helps make that possible. From class visits to help desk shifts to digital image support, nearly all of the libraries on the WUSTL campuses are open to the public, although certain services and privileges are restricted.

FALL 12

04

WASHINGTON UNIVERSITY LIBRARIES

05

THE 12 LIBRARIES OF
WASHINGTON UNIVERSITY

Art & Architecture
Business
Chemistry
Earth & Planetary Sciences
East Asian
Law
Medical
Music
Olin
Physics
Social Work
West Campus

Three of these are school-operated—the Law Library, the Bernard Becker Medical Library, and the Social Work Library—and separate from the University Libraries system. Nearly all of the libraries on the WUSTL campuses are open to the public, although certain services and privileges are restricted.

The Kenneth and Nancy Kranzberg Art & Architecture Library, completed in 2006, is located on the lower level of the Mildred Lane Kemper Art Museum at the heart of the complex of buildings comprising the Sam Fox School of Design & Visual Arts. Along with the Gustavus A. Pfeiffer Physics Library, which opened in 1964, the portraits on the walls honor the unique history of this library. Learn more at http://libguides.wustl.edu/physics.

The reading room in the Pfeiffer Physics Library in Compton Hall

Alison Verbeck/Washington University Libraries

The reading room in the Pfeiffer Physics Library

Alison Verbeck/Washington University Libraries

The Kenneth and Nancy Kranzberg Art & Architecture Library, completed in 2006, is located on the lower level of the Mildred Lane Kemper Art Museum at the heart of the complex of buildings comprising the Sam Fox School of Design & Visual Arts. Along with the Gustavus A. Pfeiffer Physics Library, which opened in 1964, the portraits on the walls honor the unique history of this library. Learn more at http://libguides.wustl.edu/physics.
the Art & Architecture Library staff stay in contact with users, and the users truly benefit from and appreciate it.

“The librarians have always been helpful, whether I just needed a second pair of eyes to find a book on the shelf, or had requests for books to add to the collection,” says art history Ph.D. candidate Sarah McGavran, who has relied on the Art & Architecture Library both for her dissertation research and as an instructor, working to expose students to as many actual artworks and objects as possible and relying on virtual tools to show distant works of art and architecture. These methods allow students to practice describing and analyzing the material properties of art. “I especially appreciate that the art history librarians have been willing to accommodate evening courses, which meet when the art history librarians have been willing to accommodate evening courses, which meet when...
Ron Allen, director of the Kopowlo Business Library, discusses the features of one of the library’s industry-specific database workstations with Madjid Zeggane, research and access library assistant, at left. In addition to Allen and Zeggane, the fulltime Business Library team includes Krug Craig, budget and computer manager; Kristen Dattoli, evening manager; and Lamira Martin, senior library manager. Washington University Libraries

The location is really convenient, and it’s always quiet, and it’s simply a beautiful library.”

The two-story Kopowlo Business Library is a colorful space inside Simon Hall, highlights include a room with a fireplace, large windows letting in plenty of light, the striking Olin Cup trophy display, and a wide variety of study spots.

reason. Akins notes that the majority of the print volumes housed in the Art & Architecture Library stacks would be considered oversized in Olin Library, but the shelves at Art & Architecture are designed to accommodate the large-format books that are typical among visually oriented fields of study. As another example, Kopowlo Business Library, situated in Simon Hall, the main hub of the Olin, School of Business, makes access to exclusively business-related databases a priority, with computer terminals devoted to Bloomberg—a complex, sought-after online database providing current and historical financial quotes, business news wires, and information and statistics about more than 50,000 companies worldwide. The Business Library staff members also provide expert instruction and assistance for users new to such industry-specific resources.

“We can provide very specialized services,” says Business Library director Ron Allen, adding that Kristen Dattoli, the evening manager, will go so far as to create relevant informational packets for individual business students headed to job interviews, and other library staff members often conduct citation searches for business faculty and provide high-level assistance with data resources.

“They know we can help them, and they use us,” says Engineering Librarian Lauren Todd, about the Chemistry Library in Louderman Hall where she is based. Most people who come here have a very specific thing they’re looking for, and our mission is to help them find it as quickly as possible.” Todd says she and Chemistry Librarian Rob McFarland work especially closely with the nearby chemistry department, and “in a way we’re less intimidating” to users than a larger library environment may be.

“It’s the only place on campus I go to study,” says graduate student Kristen Scheitler-Ring, who is also a student worker at the Chemistry Library.

“The location is really convenient, and it’s always really quiet. If it’s busy, the students are actually studying and not socializing, so there are minimal distractions.”

Some of the departmental or school libraries, including the Chemistry Library, offer their primary users 24-hour access to the facility. The ability to be there at any and all hours if necessary—even when fulltime and student workers have gone home—is something many users value, and there’s a sense of trust involved.

People are very respectful, because they value the library,” says McLeod, who runs the Earth & Planetary Sciences Library, the unique resources of which include an extensive collection of printed maps. “We’ve always been fairly open, and users appreciate that.”

Washington University’s 12 libraries are filled with rich resources, and there are whole worlds to be explored inside their walls. The Music Library houses special collections including everything from early editions of work by Mozart and Beethoven to a wildly strange musical score from the 1960s featuring faux fur, among other surprises. The Physics Library showcases equipment and related items from the Nobel Prize-winning experiments of former Washington University chancellor and physics faculty member Arthur Holby Compton. At the Art & Architecture Library, art-related special collections feature contemporary architectural student portfolios, centuries-old books on printing and illustration, and 19th-century photography. In the East Asian Library, an illustrated manual on plum painting, titled “Xuehu Meipu” and dating from the early Qing dynasty, is just one of countless treasures to be found.

West Campus Library, located on the lower level of 7425 Forsyth Boulevard in Clayton, is home to a variety of University Libraries units, with operations including cataloging, government documents, and storage areas. It houses three units of the Department of Special Collections—the Film & Media Archive, University Archives, and the Modern Graphic History Library—along with an attractive reading room and meeting spaces. Each of the libraries is defined by different outreach activities and vast online resources in addition to unique physical characteristics. Yet the importance of place and design is difficult to overstate, and the range of spaces comprising the Washington University Libraries is striking. If plenty of natural light is what one is looking for, the Business and Art & Architecture libraries are a perfect fit, with reading rooms bordered by huge windows. The Music Library, with its high ceiling, combines an immediate sense of comfort and nearness to resources with “a sense of airiness,” as one librarian puts it. The Physics Library encourages groups study by offering tables of varied sizes in the main reading area; the Earth & Planetary Sciences Library has a group study room equipped with whiteboard, television, and a VCR/DVD player. And the Chemistry Library features a journal-lined room complete with a white board, oral table, and comfortable seating for a group (not to mention a well-stocked candy bowl, Todd points out). The ornate East Asian Library reading room seats up to 100 users—and, around exam periods, nearly every spot is taken, according to librarian Tony Chang, who has managed the library for more than a decade.

“Our reading room is considered one of the best places to study on campus,” Chang says. “It’s very quiet, and it’s simply a beautiful library.”

As the Libraries aim for excellence in supporting the intellectual inquiry of Washington University students, faculty, and staff, as well as outside scholars and visitors, the departmental and school libraries play a central role. They bring wonderful spaces, expert staff, and uniquely tailored resources within reach of the communities they serve.
“No, I’m a librarian!” Trzeciak replied.

Trzeciak, whose first day as university librarian at Washington University was July 2, 2012, has had a library-related career path in mind since the summer following his senior year of high school, when he got a job at the Electra C. Doren Public Library in his hometown of Dayton, Ohio. It was the same community branch to which he’d gone on field trips in grade school.

“From working there, I decided I wanted to be a librarian,” Trzeciak says. “It was an exciting time, because the public library was transitioning to an automated system, and the Dayton community is known as an innovative place.”

Now, several decades later, as Trzeciak transitions into his leadership role at Washington University Libraries, he senses a similar excitement about the future of libraries.

“I think we’re at a very stimulating time in librarianship,” he says. “You have the opportunity to reinvent your profession, to develop a more integral role in teaching and research, to expand our reach.”

Trzeciak, who served as university librarian at McMaster University in Ontario, Canada, during the six years prior to his appointment at Washington University, sees the dissemination, discovery, and preservation of knowledge as the enduring central mission of libraries. Pursuing that mission at WU Libraries is Trzeciak’s aim, with a vision of the library becoming “the center of discovery at Washington University.” But “how we do that has changed,” he adds.

“It goes beyond content management,” Trzeciak says. “It’s also about helping to create new tools for discovery, growing and developing our unique collections, and finding new ways to partner with researchers and with fellow organizations.”

One of the things that attracted him to St. Louis is the region’s vibrant assortment of cultural institutions. Collaboration—internal and external, local and national—ranks high on his list of priorities, and as he looks back on his career thus far, previous cooperative projects and grant work are a source of pride.

During his tenure at Wayne State University in Detroit, Michigan, between 1998 and 2006, Trzeciak spearheaded several major digitization projects with local museums and libraries, including the Virtual Motor City, an effort which brought online thousands of Detroit News images documenting the city’s history, noted residents, and architecture. Both the Virtual Motor City project and the Detroit Historical Museums Historic Costume Collection, a more recently completed online database of many different items of clothing worn in Detroit during the last two centuries, received grant funding from the Institute of Museum and Library Services (IMLS), a federal agency devoted to helping libraries and museums foster innovation, lifelong learning, and cultural and civic engagement.

Trzeciak speaks with enthusiasm about WU Libraries’ forays into such work already and the possibility for many more such collaborations going forward. He gives as an example of past success the St. Louis Freedom Suit Legal Encoding Project, a major, multiyear initiative for which the Digital Library Services unit secured IMLS funding and cooperated with the Missouri History Museum, the Missouri State Archives, and other partners to create a rich, enhanced, accessible resource (read the full story of the legal encoding project on Page 20).

Trzeciak’s early years in the library world, at Dayton Metro Library and at Wright State and Wayne State universities, landed him in the systems arena—focusing primarily on all things computer- and media-related. That experience is a strong asset in an ever-evolving digital world, but his interests and expertise extend beyond the technical. In fact, Trzeciak’s undergraduate background is in history, Spanish, and secondary education.

“I really enjoy the interaction with the students and especially look forward to that here at Washington University,” he says. “Everyone on campus has been so welcoming. I’d been told it was a very special place, and I’ve found that to be really true.”

In terms of short-term goals in his new position, Trzeciak says for now he’s learning as much as possible about the Libraries, the university, and the St. Louis community—working to understand expectations and to identify opportunities.

“Thus far, I’ve spent a lot of time meeting with our stakeholders, including faculty, deans, administrators, and others, and I’ve received helpful feedback in terms of what it is we do well and where we can improve,” he says. “I continue to be impressed with the energy, enthusiasm, and creative ideas of the WU Libraries staff. The collegial environment of support here is really evident.”
Students, Catalogers Lend Expertise to Judaica Collection

RIVKA FEINBERG CROUCHES DOWN TO SCAN A ROW of earth-tone books currently housed in the cataloging unit at the West Campus Library. Quickly she locates what she’s looking for: a large 17th-century Italian-Hebrew bibliography, the exhaustive Bibliotheca magna rabbinica: de scriptoribus, & scriptis rabbinicis, volume alphabeticus hebraicus, & latini digestus. It’s just one among a cache of rare volumes that she has come to know and love, having worked closely with them in recent months.

She pulls another, much smaller, item from the shelf, carefully turning the well-preserved pages to reveal zodiac symbols and the lunar months of a pocket-sized Hebrew calendar.

“The most interesting books are those that have multiple stamps,” she says. The stamps and signatures are clues as Feinberg—a senior majoring in Jewish Studies at Washington University—and her classmates catalog them. The research that goes into fully describing and cataloging such a sprawling set of works requires a specialized background and language skills. Following the books’ arrival at the university in the 1970s, finding the resources to devote to cataloging such a project had proven difficult.

Then, in 2011, the Libraries received a $20,000 grant from the Littauer Foundation, an organization that focuses on supporting Judaica collections and scholarly research in Jewish studies. The funding enabled Kastin to hire a part-time cataloger specifically tasked with completing the complex cataloging of 400 rare volumes within the Brisman Collection. Meanwhile, in June of 2011, shortly after the grant was awarded but before Judaica Cataloger Will Soll was hired that November, Kastin encouraged Feinberg, one of the unit’s student workers, to draw on her background in Hebrew and Jewish history and begin investigating the stories behind these books.

“She’s just amazing,” Kastin says of Feinberg. “We could not have gotten this project started in earnest without her work in the summer of 2011. At the time, Rivka was just leaving to study in Israel for the school year, and her enthusiasm for the project was just welling up. She trained other student workers to continue the project in her absence.”

Feinberg’s search for information about the volumes’ origins and journeys involved translating, identifying, and documenting the signatures and stamps found in the books. Using a variety of electronic and print resources—and occasionally even contacting a descendant of a former owner of a book—she was able to link the books to scholars, rabbis, and libraries around the world. Some of the books were once part of libraries destroyed by Hitler in World War II. Others bear the signature of Moses Gaster, head of Britain’s Sephardic (Spanish and Portuguese) Jewish community. Still others bear the bookplate of Slovakian Rabbi Armin Frieder.

“It was really cool to be a college student and get to work with these books,” Feinberg says. “Trying to figure out where they’ve been, tracking all of that history, and learning about the people who handled these books before us—it’s been a challenge and an inspiration.”

Since coming aboard in November of 2011, Soll, the part-time Judaica cataloger, has been able to build on Feinberg’s work, focusing especially on rare books dating from between 1574 and 1811.

“They attest to a widespread phenomenon of Jewish publishing from places such as Venice, Livorno, Metz, Prague, Jessnitz, Furth, Frankfurt, and Amsterdam,” Soll says. Many of the books are commentaries on the Torah or Talmud, other books fill other needs within the community, including the rules and bylaws of a Jewish burial society in 1810, for instance, and an early Hebrew geography textbook—the first to mention America—supplemented with works by Moses Maimonides and Ibn Ezra.

“We’re very fortunate to have Will Soll working on these books with his scholarly background and intellectual curiosity,” Kastin says. She notes that Masha Sapp, catalog librarian and subject specialist for Russian studies, has also been instrumental in making great headway with the Brisman books, particularly German titles from the late 19th- and early 20th-century.

For scholars interested in these materials, including Hillel Kieval, the Gloria M. Goldstein Professor of Jewish History at Washington University, the recent progress cataloging them is especially exciting news. When the project is complete and the items fully processed, records of the unique and rare volumes will be accessible through the library’s catalog and research guides, and people will have a much easier time accessing information about the content and other special features of the collection.

“I am very excited to have the Brisman Collection at Washington University,” Kieval says. “It is an invaluable resource for both students and faculty, particularly for individuals working in the areas of early modern and modern European Jewish history, culture, and thought. Its numerous holdings in Hebrew, Yiddish, German, and other languages fill significant holes in our research collections. Most of these items cannot be obtained in electronic format and are out of print. The Brisman Collection will make the world of European Jewish culture of the 17th, 18th, and 19th centuries immediately accessible.”
An Everyman for the Technological Age:

TROVA AT THE MODERN GRAPHIC HISTORY LIBRARY

BY JOLIE BRAUN, MODERN GRAPHIC HISTORY LIBRARY ASSISTANT

1947 was an eventful year for St. Louis native Ernest Tino Trova (1927-2009). His first publicly exhibited painting—a mixed media piece titled “Roman Boy”—appeared in the annual Missouri Exhibition at the City Art Museum (now the St. Louis Art Museum), where it was awarded first prize. It was a serious feat for the 20-year-old self-taught artist. Local critics, however, decried the painting and the decision, and the head of the St. Louis Artists Guild declared that if Trova’s work belonged “anywhere, it can only be on the walls of an outhouse.”

The controversy resulted in a full-page feature on Trova and his work in a December 1947 issue of LIFE magazine. While the publicity garnered him national attention, the article’s tone was hardly complimentary: “Ernest Trova is 20 years old, lives with his parents, and earns his living by decorating the windows of a St. Louis clothing store. For recreation he writes poems that few can understand [and] paints pictures that are about as eloquent.”

Trova, however, was not to be deterred by such criticism, and would eventually go on to become an acclaimed sculptor. In 2011, the Trova Family Collection came to Washington University’s Modern Graphic History Library (MGHL) as a donation from Trova’s children. Spanning the artist’s career, the collection contains items from 1947 to his death in 2009, and includes original artwork, sketches, correspondence, business records, photographs, casting molds, and blueprints, offering an unprecedented look at the artist’s process.

Trova began working as a window decorator for the downtown Famous-Barr department store in St. Louis after graduating from high school. In his spare time he painted, drawing inspiration from artists Jean Dubuffet and William deKooning, entertainment icon Walt Disney, and poet Ezra Pound. While Trova himself never identified with any particular genre or movement, his work often has been described as pop art, perhaps understandable given his interest in mass culture, found objects, and reproduction.

After the 1947 prize, it was not until the early 1960s that Trova again received such attention, this time for the work that would become his trademark. Falling Man was an armless, anonymous figure—rendered in painting or sculpture—frozen in some state of collapse. Trova was often enigmatic when questioned about the meaning of his most famous work. At an event at the City Art Museum in 1967, when asked why the man was falling, he simply responded, “Why not?” Critics, however, were never at a loss when discussing the image, interpreting it as commentary on the anxiety about technology and mechanization, the vulnerability of humankind, alternately seeing it as an expression of pessimism—or optimism—about life in the modern era. Regardless of Trova’s intent or critics’ analyses, it was the right work at the right time, and something in it resonated with both the art world and the general public. As art historian Andrew Ragan observed in Trova, a monograph about the artist, the Falling Man was “an everyman for the technological age.”

During the next two decades, Trova achieved international recognition and enjoyed the greatest critical and commercial success of his career. He had solo exhibitions across the country, and his work appeared in major collections such as the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim, and the Tate Gallery. By the 1970s Trova began experimenting with large-scale, geometric sculptures, and in 1976 he donated 40 of these pieces to help found Lambert Sculpure Park, now a popular tourist destination located in a suburb of St. Louis.

The phenomenal level of success Trova experienced with his trademark piece, however, had a downside. Despite continuing to produce new work throughout the 1980s, Trova’s popularity waned, and the perception of him as the Falling Man artist overshadowed his other art. During the late ’80s Trova parted ways with his longtime dealer, the respected Pace Galleries in New York, and hired an inexperienced dealer in St. Louis. This decision was one from which Trova’s career would never fully recover.

“For more than 20 years the marketing of Trova’s art has been an impediment to the appreciation of the philosophical acuity that informed his most resonant paintings and sculptures,” writes Matthew Strauss, founder of White Flag Projects in St. Louis, in a catalog essay accompanying a survey of the artist’s work.

The Trova Family Collection reveals great variety in the artist’s oeuvre, documenting his shift from his earliest abstract expressionist-inspired paintings and assemblages to sculpture and screen prints in the 1960s and 1970s, a return to painting and mixed media in his later years, and the collages

**Images courtesy of the Modern Graphic History Library**
he created toward the end of his life. While the collection’s focus is on art, other items such as badminton club newsletters, Julio Iglesias memorabilia (Trova was an avid fan), and photographs of his extensive Americanica collection—reveal Trova’s personal interests, helping create a rich and multi-faceted portrait of the artist.

Also evident from the collection is Trova’s sense of humor and penchant for witticism and fantasy: the stationary of “Junior Person” (his alter ego), home-made paper kaleidoscopes, sheet music with Falling Man-shaped music notes, and self-made trinket boxes all suggest a blurring between work and play, collector and artist. By preserving and making available Trova’s art and memorabilia, Washington University’s Modern Graphic History Library “offers significant opportunities for reexamination, intellectual exchange, and scholarly research into this influential artist,” says Skye Lacerte, curator of the MGhL.

One particularly fascinating item in the collection is a sketchbook from 1947, the year of Trova’s first professional success. Although the Trova Family Collection contains several of his sketchbooks and many of his sketches, this item is unique in its use of watercolors (nearly all other sketches were done in pencil or pen) and for being one of the oldest sketches in the collection. The sketches of still lifes and nudes suggest a young artist dutifully honing his craft, studying form and movement. Other images are stranger, dreamlike doodles. While some of these illustrations may upon first glance look surprisingly different from Trova’s later output, the sketches of faceless, armless figures can’t be mistaken for the Falling Man for which Trova would become famous, and echo Trova’s insistence that his entire output was “a work in progress.”

As Trova’s work mines both high art and popular culture, the MGhL is a fitting home for the artist. Trova was a fine artist, Lacerte notes, but he was also fascinated with Mickey Mouse. That the MGhL places an emphasis on collecting work by artists who are from or have lived in St. Louis makes the library a doubly appropriate destination for Trova’s collection.

“One considered one of the most significant sculptors of his period, Trova now is all but forgotten from accounts of 20th-century art and sculpture,” Lacerte says. “Certainly Trova’s work deserves reassessment, and if the artist’s work is to be reevaluated, the Modern Graphic History Library’s Trova Family Collection can play an important role in the process.”

As ebooks comprise a rapidly increasing percentage of published works, libraries face new challenges. File formats vary, licensing agreements can be thorny, and while ebook readers may interact with electronic resources in different ways. Debate over digital rights management continues among authors, publishers, distributors, and libraries. As reported by The Pew Research Center’s Internet & American Life Project, a key issue is “whether libraries own their [e-book] titles as they do print titles, or if they can lease access to them as they would subscription to an external digital database.” Meanwhile, hundreds of thousands of ebooks, covering all sorts of fields and topics, are accessible through the resources the WU Libraries make available. Librarians are taking steps to make that resource as user-friendly as possible—simple—changing mentions to the catalogue make it easier to search for e-resources, gaining firsthand knowledge of various e-reading platforms, creating online guides with helpful tips, including factors to consider before investing in a particular ereader or tablet (see libguides.wustl.edu/ebooks). Of the “shelf” asked several WU Libraries staff members—primary four different e-reading devices—to share their impressions.

**KINDLE FIRE**
Recommended by Marty Cavanaugh, help desk manager and European History and Religious Studies librarian
Marty Cavanaugh, who takes a bus and train to work, gets the majority of his Kindle Fire reading time in during his daily commute. So far he’s loaded about 12 books on the device, including four Italian easy readers, various titles in the public domain, and several English language books. In addition, Cavanaugh says, “our Madison County transit buses have free wifi, so many times I read an Italian newspaper on the web.” Access to Amazon’s large selection of Italian titles tipped the balance in favor of the Kindle Fire over the Nook, Cavanaugh says, and “the tablet features, such as web access and the capability to load my own music, documents, and photos, made the Fire my choice over one of the regular Kindles.” “The web connection is also handy for quickly looking up unfamiliar Italian words in Wiktionary.”

“Since it has a glass surface, glare is definitely an issue in the sunlight,” Cavanaugh notes. “Increasing the brightness to the maximum level helps. Typing on a virtual keyboard while riding a bus can sometimes be a challenge as well.”

**IPAD**
Recommended by Chad Curtis, e-learning librarian
Chad Curtis considers his iPad an essential device. “I’m surprised how much I use it,” he says. In addition to reading ebooks, he uses the iPad to access emails of articles and other content on the web. “Most of my reading stems from Flipboard, Zite, and content from people I follow on Twitter,” Curtis says. “And not only can I read books with several choices of applications, I can manage email, calendars, and notes, read Wikipedia, play music, create music, play games, and watch Netflix—all on the same device.”

The design of the software platform, together with the App Store ecosystem, sold Curtis on the iPad over other options on the market. “The screen is really impressive to use in sunlight,” Curtis admits, but that’s the one and only drawback he’s identified.

### RECENT ACQUISITIONS OF NOTE

**The FILM & MEDIA ARCHIVE has been awarded a National Film Preservation Foundation grant to preserve the only known footage of the influential writer, editor, and critic Ford Madox Ford. Acquired by the Archive in the spring of 2012, the short film shows Ford on the grounds of his friend’s home in New Jersey circa 1919 and is a fitting complement to the existing Ford Madox Ford Papers in the Manuscripts unit.**

**MANUSCRIPTS has two newly processed collections available for research: the Michael Frankeilip Papers and the John Bennett Papers. In addition, materials related to the publication of Denise Levertov’s limited edition, ten-page newsletter, Meskel Demera: the Finding of the True Cross of Meskel, which includes two works featuring hand-printed photographs by Peter Bagdadi, winner of a 2012 Cuggenheim Fellowship in the area of Creative Arts—Photography, Merit Deema: The Finding of the True Cross and Seventeen Trees, Africa, both of which document ritual and sacred space in Africa, were purchased with the Edward H. and Rosemary Young Fund.**

**UNIVERSITY ARCHIVES has updated several existing finding aids and put some new ones online recently. Dite newly processed collection is the Lilj Family Papers, which includes materials related to the family of William Greenleaf Eliot, one of the co-founders of Washington University, and his famous grandson, E.S. Eliot. Also, an extensive collection has been added to the Archives’ thousand of comic books, as well as pulp magazines, graphic novels, manga, zines, and reference materials, and the The Kaltenhauser Comic & Zines Collection, which features more than 1,000 comic books spanning many genres and styles, created by..."
Small Books, Great Importance

MINIATURE VOLUMES ADDED TO COLLECTION

ASK JULIAN EDISON how he acquired the beautiful first editions, fine bindings, and the thousands of miniature books that he owns, and he will tell you that the short answer is he loves books—both to read and to look at. “One thing led to another,” he says. Ask why he and his wife, Hope, are giving a significant portion of their premier collection to WU Libraries, and his first response is equally succinct: “The answer is that [former library dean] Shirley Baker asked me.”

The Edisons, who live in St. Louis and are long-time supporters of the Libraries, have on many occasions over the years loaned items from their miniature book collection to the Special Collections department for use in teaching, exhibitions, and research. The books represent roughly 4,000 years of recorded history, ranging from a tiny Babylonian tablet from 2000 BC to the miniature diary of a 13-year-old girl who made it onto the last lifeboat of the Titanic in 1912. Now, hundreds of these unique books will have a permanent presence on campus, within reach of anyone looking to explore their unique forms and contents.

“When I first met Shirley [Baker] I said something like, ‘What are you going to do with Special Collections?’” recalls Edison, who has served as a member of the Libraries’ National Council for more than a decade. He sees special collections as valuable in a variety of ways—for the humanities, and for aesthetic appeal, and because great libraries are known for individual collections that bring distinction.” Baker assured Edison that strengthening the Libraries’ unique collections ranked high on her list of priorities, and then she sent Edison a three-page letter persuading him that if he were to give selections from his collection to WU Libraries, the books would be greatly appreciated and of much scholarly worth to the university community.

“She convinced me,” Edison says. And so he worked with Baker and her colleagues to not only make a gift of the world-class collection of miniature books but also to set up an endowment supporting the collection, exhibit space, and future acquisitions for the whole Special Collections department. Edison and Erin Davis, the Libraries’ curator of rare books, have been busy transferring and recording the materials as they arrive at Special Collections in Olin Library. Meanwhile, unique exhibit cases have been constructed near the entrance to the Ginkgo Reading Room. The cases, designed in close consultation with Edison, will feature rotating displays of the miniature books. According to Head of Special Collections Anne Posega, the great depth of Edison’s collection makes for all sorts of possibilities in terms of exhibition themes. Manuscripts, early children’s books, almanacs, religion, politics and propaganda, and the book as art form are among the categories represented.

Their minute scale is a stark contrast to the wealth of cultural significance the books offer. The printing details, the bindings, and the time periods, not to mention the contents themselves often reveal more than the small space between covers suggests. Miniature books have existed across the centuries, produced for reasons of practicality, curiosity, and aesthetics, and they are clues to key historical shifts. Professor of English Joe Loewenstein, who has made use of Edison’s collection in his teaching on a number of occasions, terms the gift a “treasure trove” that can make “a huge difference in our students’ intellectual lives.”

“It’s one thing for a teacher in a classroom to say that across the first two centuries of printing the normal size of printed books shrank considerably as did their prices, but it’s quite another to take students to Special Collections and to let them hold John Taylor’s Verbum Sempiternum, a bible in which Genesis is summarized in 8 couplets on as many pages,” Loewenstein says. “The trick is to put these books where the students can see them and touch them. I’m delighted that we’ll have just the right books for this trick, right up our sleeves.”

Edison can attest to the miniature books’ capacity to spark viewers’ curiosity and even trigger a life-long passion. He first began collecting books while an undergraduate at Harvard. After being introduced to Don Quixote in a literature course he became fascinated. Starting with Cervantes’ work, he began to acquire first editions of various books in the Western canon. Then, on their first wedding anniversary, Hope bought Julian a miniature nine-volume set of Shakespeare’s complete works. I had never seen anything like that before,” Edison says. He began collecting miniature books, and in 1964, he purchased one of the finest collections of miniature books in existence—that of Percy Edwin Spielmann (1881-1965)—in its entirety at a Sotheby’s auction in London. He remembers saying to Hope at the time, “If I get this collection, I will make this a lifetime interest,” and he has.

Along with the collecting itself, a pursuit that has taken Edison to destinations around the world, Edison founded and edited the quarterly Miniature Book News for many years starting in 1965. The journal continues to be published three times a year by the Miniature Book Society, where Edison is a past president and member of the board of governors. He has found his work in the field rewarding, and his activities have ranged from writing articles on the history of the book, to learning about new materials, to connecting with other book arts enthusiasts. In 2007 he co-authored, with Anne Bromer, a comprehensive and lavishly illustrated book: Miniature Books: 4,000 Years of Tiny Treasures. The vision and generosity of Hope and Julian Edison strengthen the WU Libraries’ efforts to enhance collections and build a library of great importance and scholarly potential. Indeed, as Loewenstein puts it, “Great collecting provides the raw material for education at its most engaging.”
Project Reaches Completion

IN DECEMBER OF 1818, the Territory of Missouri sent Isaac Votau a summons requiring him to appear in a St. Louis court the following March on charges of “trespass assault and battery and false imprisonment.” The plaintiff was listed simply as Nancy, “a free girl held [as] Slavery.” Votau’s attorney, Rufus Pettibone, sent back an answer. Pettibone argued on behalf of Votau that Nancy ought not pursue legal action against him, because Votau “says [Nancy] was and still is the slave of him the Defendant” when these “supposed trespasses” occurred.

But Nancy’s case was not dismissed. Roughly four years later, in February of 1822, “it [was] proved trespasses” occurred.

Nancy’s case and those of hundreds of other African Americans suing for their freedom—some successfully and others not—are captured in the original legal documents and record books from that 19th-century St. Louis Circuit Court. But those paper files remained largely unknown and unexamined until about 20 years ago, when historian Robert Moore was alerted to their existence. Moore began researching the case records, comprised of many diverse legal documents covered in decades’ worth of coal dust. Moore published an article in 1994 that spurred the Missouri State Archives to curate and preserve the aging collection.

Interest in the freedom suits also spurred collaborative projects among Washington University Libraries, the Missouri History Museum, the Humanities Digital Workshop, School of Law librarians, and other partners within and outside of Washington University to digitize these important records so they could be accessible online to people everywhere. That work has taken several forms over the last decade, with the creation of online page images and descriptions of each document, plus transcriptions of the ones that record the early years of Dred and Harriet Scott’s long legal battle for their freedom, a case ultimately decided by the U.S. Supreme Court, which ruled against Scott in 1857.

The digital efforts have reached completion this fall with the formal conclusion of the St. Louis Circuit Court records project. The digital library services (DLS) unit of the University’s Libraries, the Missouri History Museum, the Missouri State Archives, and other partners within and outside of Washington University served as key partners to develop this project. A significant, comprehensive online resource now provides access to nearly 500 civil suits involving African Americans seeking their freedom—some successfully and others not—are captured in the original legal documents and record books from that 19th-century St. Louis Circuit Court. But those paper files remained largely unknown and unexamined until about 20 years ago, when historian Robert Moore was alerted to their existence. Moore began researching the case records, comprised of many diverse legal documents covered in decades’ worth of coal dust. Moore published an article in 1994 that spurred the Missouri State Archives to curate and preserve the aging collection.

The stories of individuals’ enslavement and pursuit of freedom, as told in these records, unfold across several regions of the country, exposing slavery as a nationwide practice.

While the jurisdiction of the St. Louis Circuit Court was regional, the suits are clearly of national significance and scope,” Rouner says, “and one important function of this collection will be to disseminate the public of the prevailing belief that slavery was a problem of the South alone and not of the entire nation.” Kenneth Winn, director of library and public services for the Supreme Court of Missouri and project advisor, notes that unofficial slavery existed in so-called “free” states and territories well into the antebellum era. While this was especially true in border states, such as Indiana and Illinois, it also included far northern territories like Minnesota, where Dred Scott served as a slave for a number of years.

In addition to making these materials widely available for historical research, the project has contributed to the development of a standard for the legal encoding of historical legal documents. Encoding historical legal documents enhances a digital text by enabling researchers to locate particular words, phrases, and other valuable data within it. The challenge was finding a way to accurately and comprehensively encode the legal functions, genres, and roles specific to the freedom suits while also making that model expandable for other legal documents.

“It’s been exciting to work on something that other people might use for a really long time,” says Shannon Showers, digital projects librarian. “The legal encoding standard we’ve developed can serve as a guide to other such projects in the future.”

The new website is already piquing interest and seeing use among visitors near and far, including a professor of history and geography at Lindenwood University in St. Charles, Missouri. He learned about the online resource after contacting the Missouri State Archives about the freedom suits. Smith then contacted Rouner, who along with Showers presented the website and its features to the class.

The Lindenwood students are completing assignments that draw on the new resource—and will in turn contribute more information to the project. Each student is examining a handful of cases dating from 1835 to 1840 and then completing a paper about the people and businesses involved in those cases and how they relate to those involved in other cases. The students will provide information to DLS about each specific figure they examine, and DLS will use that information to populate the visualization graph on the site.
Two of the Libraries’ longtime leaders—Judy Fox, associate dean for access, bibliographic, and information services, and BJ Johnston, associate dean for collections—retired in mid-2012 after many years helping develop the organization into what it is today. Fox served in a variety of roles over the course of her 41 years at WU Libraries, as did Johnston, who departed after 30 years. OtS (Off the Shelf) editor Evie Hemphill interviewed Fox and Johnston prior to their last day on the job.

OTs: What drew you to a profession in libraries in the first place?

Foxy: The summer after my freshman year at the University of Missouri—St. Louis (UMSL), I got a job in the library there. By my last year of undergraduate studies, I was working 30 to 35 hours a week and had been given a lot of responsibility. People were encouraging me to consider library school, and I thought about how I was enjoying what I was doing, so that’s what I did.

Most of what I was doing at UMSL was in technical services, and that gave me an advantage in applying to those kinds of jobs after getting my master’s in library science (MLS).

Johnston: My girlfriend in college worked in the library. So that was my third job here in less than three years.

nts: What was your first job here at the library, and how have your responsibilities evolved?

Foxy: I started in August 1970 as a cataloger. I had just graduated with my MLS from Indiana University. In April 1971 I was promoted to senior cataloger, and a year or so after that I was made head of the unit. Then in 1974, I became chief of cataloging. Gradually I took on more duties—for our serials and government documents. Eventually I took on access services and was promoted to assistant dean. In 2001, BJ Johnston, Virginia Toliver, and I were promoted to associate deans, and at that point our reference unit started reporting to me, and eventually I oversaw three of the departmental libraries: Art, Music, and East Asian.

Johnston: I came here in 1982 as a reference librarian/political science bibliographer, and at the time—and probably still today—there were very few librarians who had subject backgrounds in political science. I’ve never been a good librarian in the classic sense. Most librarians are organized and structured, and I don’t have any of that. I liked planning and thinking about the big picture. I enjoyed the reference work—working with people. But I also had a background in government documents because of my academic coursework. After I’d been here for about six months, I talked with my boss about the need for a government publications librarian who could work with people and supervise the unit. She said, “Good idea—you’re it.” So that was my first promotion. In late 1984, then-Dean Charles Churchwell asked if I’d consider becoming head of humanities services for the library. So that was my third job here in less than three years.

nts: What would you say has kept you here? Why have you stayed with WU Libraries?

Foxy: Whenever things started to get maybe a little bit too routine, then something would change. Sometimes it was more responsibility in terms of personnel, other times it was a new challenge in terms of technology. For instance, in 1974, our first automation involved the catalog, using UCLC, the Online Computer Library Center. In the early 1980s, we got our first automated library system, so I was very involved in figuring out how to change records and get them into the new system. At that point I was also enrolled in a data-processing program of study through WU’s University College, so I could strengthen my technology skills. I was automating so many things, and I thought, “Okay, I need to understand this better.” I needed the background. In the late 1990s, we switched to a new library management system, and so I was once again very involved in that transition. I think the other thing that has kept me here is all the great people that have worked here over time. When I’m interviewing people, I often tell them that this is the ideal size library, because it’s big enough to have resources and to have other colleagues you can talk to and not be the only person doing something in most cases. But it’s small enough that you can know everyone.

Johnston: I’ve been fortunate to have a complete career in one place. Collection development was growing as a key field in libraries, and I became head of collections development in the late 1980s. In the years following, various reorganizations and shifts occurred in the library, and in about 2001 I became an associate dean. I should add that my wife’s career here in St. Louis was an important factor that kept us here as well. In addition to her work as a speech pathologist, which she greatly enjoyed, she turned out to be a talented businesswoman, becoming chief of clinical operations for a large rehabilitation company.

It’s a good place to work—a special place. Having had a lot of experience in other industries as a younger person, I can appreciate how humane it is. You don’t get rich working in a library, but there’s a sense of cooperation and working together to try to get someplace. People tend to think of libraries as pretty staid, conservative places to work, but we were doing all kinds of stuff with technology before anybody else. Other people weren’t yet using PCs when we started using them. We were talking about the internet before anybody else knew what it was. And now in the last ten years or so, the impact of all the technological change has meant that what we do has changed dramatically. That’s been part of the appeal—as I’m leaving, I’m still thinking, “Well, in the next two years we should be doing X or Y or Z.” I won’t be here to do it, but I’m still thinking about it.

nts: Where do you expect the library to head in the next five, ten years? How do you see its role on campus developing in the foreseeable future?

Foxy: I think the libraries will continue to be an important part of the university. I’m not one of the people saying, “Oh, libraries are dying,” or that books are going to completely disappear. I think there will be less focus on building collections and more focus on providing individualized services to people, and I think we’ll continue to look for ways to use technology to provide excellent service. Over time the respect for the library has grown, and there’s more understanding of the importance of the library within the academic community.

Johnston: It is increasingly a place that no longer collections-centered but rather about providing access to what people need. We need to make sure we’re finding even better ways to be part of the academic enterprise, and I think that means a significant change in the role of librarians as they gain other skills and learn to do other things. We’re seeing a lot of that, but it’s just going to increase. It’s important to really be part of the fabric of the university.
Debbie Martindale: Humanitites Librarian at Rhodes University Library

By Debbie Martindale, Humanities Librarian at Rhodes University Library

In the Spring of 2012, the Carnegie Corporation of New York gave 15 South African librarians the opportunity to visit libraries in the United States, network with American colleagues, and discover new ways to promote quality research. As one member of that group, I had the good fortune to end up at Washington University Libraries for seven weeks’-worth of incredibly helpful observations and conversation. I’ve returned to Rhodes University Library (in Grahamstown, South Africa) with a wealth of ideas and tools for enhancing my own institution’s support of the research process. Following an initial three weeks during which the group visited numerous highly rated, research-focused academic libraries in Ohio, Illinois, and Indiana, we all went separate ways for the next segment of the intensive training program. For me, that meant participation as an extended visit at WU Libraries, which gave me the chance to learn about the various ways in which a major American research library is integral to the enterprise of higher education and to gain a deeper understanding of leadership styles, organizational culture, and American education issues more broadly. Judy Fox, associate dean for access, bibliographic, and information services, ensured that I had comfortable accommodation within walking distance to Olin Library, immediate internet connectivity, comfortable office space, and the freedom to connect with many library staff members who were happy to give their time and expertise. I asked many questions, listened to debates, and attended a wide variety of functions and events. I will always value the professional and personal friendships I made during my seven weeks at Olin Library, in addition to the opportunity to see key library trends and activities in action there.

On a personal note, I enjoyed the many walks around the beautiful campus of Washington University, and I made it a mission to explore St. Louis, which quickly became one of my favorite cities in the States (along with San Francisco, where Judy and I traveled pathway through my stay to meet up with fellow South African colleagues and their hosts for several days of meetings and explorations). There are so many attractions—Missouri Botanical Gardens, St. Louis Art Museum, St. Louis Zoo, Missouri History Museum—and the fact that most of them are free is amazing. I enjoyed weekend road trips to Hannibal, St. Charles, Cahokia Mounds, Defiance, Augusta, Washington, and Alton with library colleagues who are now friends. I tasted Ted Drewes frozen custard, visited Scott Joplin’s home, watched a Cardinals game, attended Chuck Berry and Willie Nelson concerts, and more. Perhaps my favorite spot, though, was sitting on the steps underneath the Arch and watching all the activity along the Mississippi River.

Now back in South Africa, I find myself giving talks on various things I learned about, ranging from library space, to citation-management tools, to professional development. I’m better equipped to tackle emerging issues and participate on committees addressing topics such as e-strategy and service-quality assessment. Drawing on what I observed watching outreach and bibliographic instruction staff members at WU Libraries, I’ve been able to push for increased focus on under-graduate user instruction, and this has resulted in a marked increase in workshops, particularly in the humanities disciplines, which is my area of subject responsibility as a librarian. Not all needed changes can take place at once. But in time, I hope to help implement other ideas here at the Rhodes library—collaborating in the tradition of consortia like OhioLink and MOBIUS, for instance, a library cafe similar to Whispers on the first floor of Olin Library, and strengthened relationships with our university Research Office and IT departments. I’ve returned energized, having gleaned much from watching what libraries at Washington University and other institutions do well.
Car-Free Commuters Win Trophy, Prizes

A group of 27 library employees committed to commuting by foot, bus, train, bike, or some combination of the above brought home the Largest Commuting trophy in Washington University’s inaugural Car-Free Challenge during the month of April. Adopting BIBLIORIDERS as their team name, the group logged thousands of car-free miles and was runner-up in several other trophy categories. Some of the Biblioriders are longtime walkers or bike commuters or Metro riders, and others were giving those options a try for a change. WU’s Office of Sustainability worked with Trailnet, a local advocacy organization that fosters healthy living communities by promoting hiking and walking in the St. Louis region, to manage the university-wide competition. The Biblioriders also participated in Trailnet’s city-wide Shift Your Commute challenge in September, winning a free breakfast from Trailnet for the best team photo and ending the competition with the third-highest overall team rate of car-free commuting—above 90 percent—in all of St. Louis. The group hopes to continue growing and encouraging alternative transportation among colleagues.

Fazelian Joins Campus Diversity Collaborative

JALEH FAZEILIAN, subject librarian for Islamic Studies and South Asian Studies, has been named to Washington University’s Campus Diversity Collaborative (CDC), a group of 20 staff and faculty committed to making issues of diversity and inclusion a priority for the campus community. CDC encourages conversation about these topics and provides a support network for WU professionals interested in building good will and frank discussion of diversity and inclusion in various aspects of the university—its curricula, programming, recruitment, and professional development, for example. Among other initiatives, CDC is working to increase the confidence and competence of staff and faculty who speak about these issues.

Moore Assumes GIS Outreach Role

JENNIFER MOORE, who was hired as subject librarian for Anthropology in May of 2011, took on additional responsibilities in August of 2012, as GIS outreach librarian. GIS, which stands for geographic information systems, encompasses a growing collection of tools for geospatial analysis of data. Moore will work closely with the GIS campus office to support faculty and students who incorporate spatial information into teaching and research, while continuing to provide specialized collection development, research assistance, and library instruction to the department of anthropology.

Posega Chosen for WU Leadership Training Group

Head of Special Collections ANNE POSEGA was selected as a member of this year’s university-wide Professional Leadership Academy and Network (PLAN) class, a professional development program aimed at cultivating key WUSTL staff members who have shown interest in and potential for further developing their leadership abilities. Posega and the other 24 PLAN participants attend a variety of classroom sessions as well as monthly lunches throughout the year, with each meeting emphasizing the university’s commitment to diversity and dedication to challenge its people—students, faculty, and staff alike—to seek new knowledge and a greater understanding of an ever-changing, multicultural world. The PLAN curriculum offers individuals the opportunity to strengthen institutional knowledge, enhance appreciation for the importance of inclusion, and develop core leadership skills, such as strategic thinking, innovation, creativity, and project management.

Scharff Completes Sheet Music Consortium Project

Thanks in large part to the efforts of Music Cataloger MARK SCHARFF, the Gaylord Music Library has contributed records for roughly 20,000 pieces of sheet music to a major open archives initiative that provides broad access to many significant collections. Organized by the Sheet Music Consortium—a group of libraries founded in 2002 with the aim of building an open database of sheet music—the project brings together the sheet music collections housed at 22 different institutions, such as the Library of Congress, Indiana University, the National Library of Australia, and Washington University. Anyone may visit the UCLA-hosted website (at http://digital2.library.ucla.edu/sheetmusic/browse.html) and browse by title, subject, name, or date, as well as by institution. In many cases, page images of the sheet music are available for viewing online. Going forward, the consortium plans to add interactive tools such as the ability for users of the site to add bibliographic information as well as links to audio recordings and article citations.

Tanaka Attends Minnesota Institute

Japanese Studies Librarian AZUZA TANAKA was one of 25 participants in the 2012 Minnesota Institute for Early Career Librarians from Traditionally Underrepresented Groups, a weeklong program about leadership and organizational behavior in institutions of higher education. Participants explore their strengths and interests as they shape their careers in academic librarianship, and they form lasting professional connections with peers from across the country. Intensive training sessions provide understanding and expertise in critical areas of librarianship, grant development and publishing, and organizational behavior. Tanaka calls the Institute "a powerful, inspiring, and life-changing experience.”
Toliver Receives University’s Ethic of Service Award

Associate Dean for Administration VIRGINIA DOWNSING TOLIVER was honored in April with the Gerry and Bob Virgil Ethic of Service Award, an annual award recognizing Washington University community members who exemplify a character of service and giving to the St. Louis region. Hired by the Libraries in 1982 to oversee personnel and budget matters, Toliver was nominated for the Ethic of Service Award by retired Dean of Libraries Shirley Baker, who describes Toliver as someone who “devotes the majority of her free time to helping others and to community engagement” and who is “guided by a strong work ethic, determination, and a compassion for human-kind.” Toliver has a reputation for treating staff fairly and humbly and for serving as a counselor, mentor, and advisor. She has also touched the lives of many students through service on the Chancellor’s Roundtable on African American Student Recruitment and in other on-campus roles. Her care for those beyond the university community includes many years as an HIV/AIDS support group facilitator and as a member of United Way’s Charmaine Chapman Society. Toliver is a leader at her local church, Cote Brilliante Presbyterian, and has served the larger church community in many capacities, including as chair of the Presbyterian Church USA’s National Committee on Self-Development of People and in various interfaith efforts in the community. She currently chairs the Board of Trustees for Eden Theological Seminary, the first female and the first African American to serve in this role.

Libraries Lend Expertise at National Archives Event, Disaster Workshop

Staff members from Special Collections and the Preservation Unit collaborated with the National Archives at St. Louis (NARA) and with the Association of St. Louis Area Archivists (ASLAA) to conduct several events this year aimed at educating library and archive professionals, as well as members of the public, about preservation and disaster preparation techniques. In July, Film & Media Archivist NADIA GHASEDI spoke at a NARA panel about “Practical Preservation: Using Preservation Techniques in the Home.” The panel was part of the Preservation Road Show 2012, a free public symposium including demonstrations for genealogists, family historians, and others interested in preserving cherished home items such as documents, photos, scrapbooks, comic books, and artworks. Film & Media Archivist JIM HONE, Digital Archivist MEG TUCOMA, Modern Graphic History Library Curator SKYE LACERTE, and Film & Media Cataloging and Preservation Archivist IRENE TAYLOR assisted with the Preservation Road Show. In October, the West Campus Library hosted ASLAA’s one-day, hands-on workshop for librarians and archivists on disaster preparation and recovery of archival and library materials. Following opening remarks by Preservation Librarian ANTHONY DE MARINIS and morning lectures by Ghasedi and two NARA preservation specialists, the 30-plus participants practiced hands-on recovery of set materials in the courtyard area just outside the West Campus Library. This allowed for experimentation and observation of the ways different media can be damaged, as well as experience organizing a team response to such disasters.

Librarians Share Twitter Expertise with Higher Education Channel

In the spring, librarians JALEH FAZELIAN and ERIN LEACH gave a presentation titled “Twitter & Marketing” to employees at HEC-TV. St. Louis’s leading producer of education, arts, and cultural television programming. They provided tips and ideas for integrating the micro-blogging tool into HEC-TV’s marketing plans in a world where social media increasingly overlaps with daily life. As leaders of the library’s Twitter team, Fazelian and Leach have spearheaded efforts to help faculty, staff, and students harness the power of the 140-character tweet in new and practical ways. Recent workshops offered by various members of the library Twitter team have explored the possibilities for connecting Twitter with social movements, photography, reading, writing, and librarianship.

Library Staff Tackle Range of Topics at MOBIUS Conference

The Washington University Libraries were well-represented at the MOBIUS Annual Conference held in Columbia, Mo., in early June. Twenty staff members gave presentations on co-presented topics, and it was an opportunity for staff from libraries across Missouri to swap ideas, network, and receive training. Free for employees of Missouri libraries and inexpensive for those from outside the state, the conference is run by MOBIUS, an organization that shares Missouri library systems. Presentations by WU Libraries staff included “Searching for Missing Books: Improving Efficiency and Pulling Books Out of the Black Hole” (CHRIS BRADY, ERIC JOSLIN, SARAH LAAKER, PAULA WIGGAM); “Creating a Video Map of WU Libraries” (GRETCHEN DALELL, ANDREA DEGENER, ANGIE JONHSON, JENNIFER MOORE); “An Easy Trip to a Nice B&B: Traveling the Road to Buy Not Borrow” (DEB EHRSTEIN); “Data Visualization and Infographics: An Overview for Librarians” (SKYE LACERTE, CAROL MOLLMAN); “Eeek-books! Yikes! How do you answer all the questions about ebooks, readers, and eplators?” (DARIA CARSON-DUSSAN, KATE SATHI); “The Purchase-on-Request Program at WUSTL” (JALEH FAZELIAN, JENNIFER MOORE, BARBARA RENKOP, KATE SATHI, BILL WIBBING); “Reeling in Your Library’s Film Materials” (NADIA GHASEDI, IRENE TAYLOR); and “Presenting Yourself and Using Presentation Applications Effectively” (CHARMAINE SCOTT, MELISSA VETER).
from a severe traumatic brain injury but also her life before the shooting. Although the book devotes much coverage to her various careers, backgrounds, and Giffords’ recovery—Gregg’s and Kelly’s commitment to marriage and each other that shines most brightly through the pages. Their love story highlights and tests their marriage vows, and it speaks to the hope and courage to truly love someone regardless of life’s curveballs.

Reviewed by Lauren Todd
Engineering Librarian

THE CAT’S TABLE
By Michael Ondaatje
(Knopf, 2011)

It is 1954, and the ship Omaoya has set sail from Sri Lanka, bound for England. Aboard the ship is Michael, an 11-year-old boy “green as he could be about the world,” who is traveling unaccompanied to be reunited with his mother. Michael befriends two other boys his age. Like him, they have been assigned to eat at a table so far from the captain’s that it is referred to by a fellow diner as “the cat’s table.” Like cats themselves, Michael and his two friends roam the entire ship, largely unnoticed and unseen. They sneak out before dawn to swim in the first-class pool. They descend into the ship’s hold to view their botanist friend’s garden. Michael covers his body with motor oil, slipping through the transoms of staterooms to open the doors for a thief posing as an aristocrat, and gaining an intimate glimpse into the lives of their occupants in the process. The three boys are intensely curious about their fellow (adult) passengers and spy on them from select vantage points such as the lifeboats stacked on the ship. One of their more thrilling sights is of a mysterious, manacled prisoner, who emerges every night accompanied by his guards for exercise. What the boys see and learn on their journey shapes their adult lives. The story, told in Ondaatje’s luminous prose, moves between Michael’s adventures aboard the Omaoya and his future self, tracing the journey from childhood to adulthood.

Reviewed by Kate Sathi
Monographic Acquisitions Librarian

DA VINCI’S GHOST: GENIUS, OBSESSION, AND HOW LEONARDO CREATED THE WORLD IN HIS OWN IMAGE
By Toby Lester
(Free Press, 2012)

Lester’s book focuses as much on the Vitruvian Man who was made by famous by Leonardo da Vinci as it does on the early life of da Vinci. Lester begins by tracing Vitruvian Man from his first appearance in Marcus Vitruvius Pollio’s Ten Books on Architecture in 20 BC, where Vitruvius described the ideal proportions of the human (male) form. He then follows the way in which man’s relation to the cosmos—also explored in Vitruvius’ work—was reinterpreted by early Christian mystics and scholars endeavoring to discover man’s place in relation to God. The focus then shifts to da Vinci. One of the most interesting chapters is when Lester discusses da Vinci’s interest in the human body and the ways in which da Vinci examined, cataloged, and drew. It going so far as to identify the area where he believed the soul resided.

Lester does not shy away from drawing his own conclusions or theories, “perhaps” and “maybe” abound throughout the last two chapters. He’s an engaging and thoughtful writer and the book breezes along. Lester includes a further reading section, and the book has nine wonderfully reproduced color plates as well as multiple reproductions of drawings by da Vinci and others, including a brief examination of how da Vinci’s Vitruvian Man has been parodied in popular culture.

Reviewed by Irene E. Taylor
Cataloging and Preservation Archivist, Film & Media Archive

LIFE EVERLASTING: THE ANIMAL WAY OF DEATH
By Bernd Heinrich
(Houghton Mifflin Harcourt, 2012)

From its beautiful title all the way through to its uniquely personal closing chapter, Heinrich’s book grounds the reader in nature’s death-to-life cycle not by way of technical treatise but by sharing his observations and interactions among a rich assortment of carcasses, scavengers, recyclers, and undertakers. Many of them are not the most popular sort of organisms—beetles, flies, ravens, and fungi, to name a few—but that doesn’t stop Heinrich from giving them careful, even loving, attention. His connection to the flora and fauna of the land he inhabits in Maine and Vermont is intimate and breathtaking, and it’s rooted in an authentic experience and strong sense of the human animal’s role in the circle of life. As a child in post-World War Europe, Heinrich and his family lived as refugees in a forest, and he recalls foraging for berries and acorns, hunting small rodents, and prizing a recently dead elk. “The carcass was fresh,” he writes, “and we ran to the cabin to tell our parents, who rushed back to cover it with brush, the way cats hide their prey or ravens cache meat.” Illustrated with Heinrich’s own line drawings, Life Everlasting digs deep into the reality that we are “tiny specks in a fabulous system, part of something grand.”

Reviewed by Evie Hemphill
Writer & Editor

W A S H I N G T O N  U N I V E R S I T Y  L I B R A R I E S
Library Responds to User Priorities

In September of 2012, in direct response to student requests for longer hours, Olin Library began a trial period of 24-hour access four nights per week during the fall and spring semesters. During reading and exam periods, the library is open overnight seven days a week. Termed “24/4 24/7,” the experiment has been popular with users thus far. After the spring 2013 semester, the Library Hours Committee will evaluate the usefulness of the change before deciding whether to make the schedule permanent.

While the five group study rooms on Level 2 of Olin Library are not new, a new book drop across campus. The book drop is emptied twice daily during high-volume periods. Additional book drops are located on Thropp Drive, behind the Laboratory Sciences building, at the main entrance of Olin Library, and in the various departmental libraries across campus.

A number of comments the Libraries received on the latest Service Quality Survey related to difficulties finding items in the catalog and other catalog-related issues. To address these concerns, the catalog tab in the search box on the library homepage (library.wustl.edu) was redesigned. A series of radio buttons are linked to each catalog, arranged in order of increasing scope, and a “What is this searching?” box provides a summary description of each catalog’s content.

In the spring of 2012, the Libraries launched Open Scholarship, an institutional repository providing access to the scholarly output of faculty, staff, and students from Washington University in St. Louis. The purpose of Open Scholarship at openscholarship.wustl.edu is to enhance access to the academic work of WUSTL scholars, gathering items in a single digital place. Those interested in submitting scholarly works to the repository will find helpful information in the Author Corner section of the site, which includes frequently asked questions. For more information, contact Digital Library Services at 314-935-6569.

Users can now return university library books on the south side of Fongy, where a new book drop was recently installed on Shelley Drive across from the South 40 Building. The book drop is emptied every day throughout the year and twice daily during high-volume periods. Additional book drops are located on Thropp Drive, behind the Laboratory Sciences building, at the main entrance of Olin Library, and in the various departmental libraries across campus.

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While the five group study rooms on Level 2 of Olin Library are not new, they are now reservable up to four hours at a time, ensuring that as many groups as possible have the opportunity to use them.

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The 30th Olympiad was held in London this past summer. But the third Olympiad, 108 years earlier, was hosted closer to home—on the grounds of Washington University in St. Louis, in fact. The Louisiana Purchase Exposition, also known as the 1904 World’s Fair, was underway between April and December of that year, and the Olympic Games took place in conjunction with it. Most of the sporting competitions were held at what was then the newly constructed Francis Field and Gymnasium, facilities named in honor of David R. Francis, the president of the Exposition, who championed the choice of St. Louis over Chicago as the host of the Games. While some of the events comprising the third Olympiad were similar to those featured in contemporary Games, others were quite bizarre by today’s standards. According to a newly launched blog titled Bears Repeating: History and Happenings from Washington University Archives, the marathon of the 1904 Olympic Games was “one of the most incredible races in Olympics history.” Many of the 32 participants gave up without completing all 26 miles due to heat stroke and other ailments, and “the winner was immediately disqualified when the judges learned that he had driven part of the way.” Another competitor took a nap partway through the course but still managed a fourth-place finish. Today, Francis Field remains the home of the WU Bears’ football, soccer, and track and field teams.

For more stories about the 1904 Olympic Games and other fascinating chapters in Washington University history, visit wulibraries.typepad.com/bears_repeating.