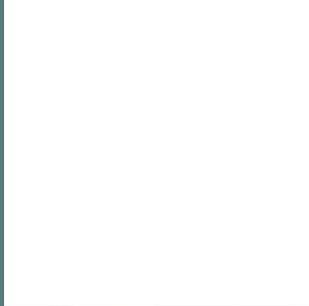


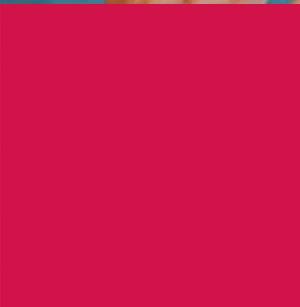
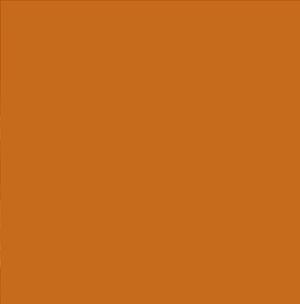
# OFF THE SHELF

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# Fair Game?

THE QUESTIONS, INTENTIONS, AND COMPLEXITIES OF COPYRIGHT





**SO OFTEN, IT'S THE SEEMINGLY SIMPLE THINGS IN LIFE** that prove to be the most intricate and complex. The closer we examine falling snow, a pitcher's curveball, the development of a poem, or an online resource, the more we recognize just how complicated they are. And that's true of so much of what we do, as well as the materials we work with, here at Washington University Libraries.

Take our newly crafted vision statement, for instance. Our pledge to users succinctly aims to "inspire creative exploration, cultivate intellectual growth, and enrich our community's scholarly pursuits." Even as we focus on those concise, overarching aims, our everyday and behind-the-scenes efforts to accomplish them plunge us deep into the difficult, the nitty-gritty, the dense.

But complicated stuff also tends to be fascinating and crucial and even beautiful, and so we press on. Whether it's untangling a copyright conundrum for a faculty author, figuring out the best way to organize a digital archive, or stretching dollars to provide the most effective access possible to resources, we're tackling such challenges with energy and creativity—as well as remembering to take a deep breath now and then.

With this issue of *Off the Shelf*, I hope you'll pause with me a moment to celebrate and take a closer look at what the Libraries have been up to lately, working alongside a variety of faculty, students, and other collaborators. I'm continually amazed by what my colleagues are accomplishing as we seek to support learning and research in a rapidly evolving environment.

I'm also grateful for our generous friends and supporters who consistently give of their time, talents, and funds in order to ensure we succeed. We have already raised more than \$6 million toward our goal of \$20 million as part of the university-wide Leading Together campaign, and in fiscal year 2013 we benefited from 248 Eliot Society donors as well as 371 Century Club members and a number of gifts from foundations.

May you enjoy the stories in the pages that follow and be reminded that you are a part of our success as well as the community we seek to serve. And please tell us what you think!

**JEFFREY TRZECIAK**  
University Librarian

A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

# OFF THE SHELF



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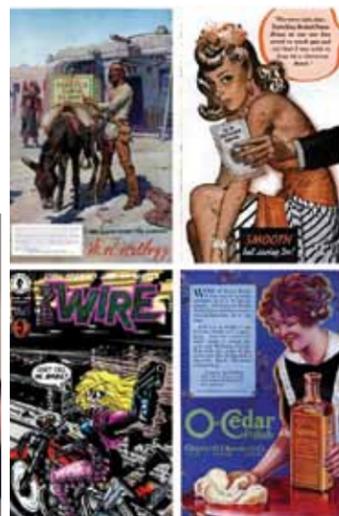


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# A Look Back: **EVENTS & EXHIBITION NOTES**



⌘ Pictured left to right on this page are the student winners of the book studio "Nancy" awards; curator Joel Minor leading a tour of an exhibition in Olin Library; librarian Deb Katz and students at an orientation event; and several of the images from a recent Modern Graphic History Library exhibit.

Washington University Libraries

## **BOOK STUDIO OPEN HOUSE CELEBRATES STUDENT WORK**

At the end of spring semester, Washington University Libraries and the Sam Fox School of Design & Visual Arts hosted their annual open house at the Nancy Spirtas Kranzberg Studio for the Illustrated Book. Founded in 1997, the studio is equipped with hand-operated printing presses and other bookmaking and printing tools. Visitors toured the Book Studio, met students and faculty, and viewed student work created during the academic year. Awards were given to two students for outstanding work: undergraduate Katherine Walker and graduate student Gwyneth Merner.

## **WILLIAM GASS EXHIBIT CONTINUES IN DIGITAL FORM**

Earlier this year, the Libraries mounted a major exhibition titled "William H. Gass: The Soul Inside the Sentence," illuminating the life and work of this renowned author and longtime Washington University professor. Curator Joel Minor led small-group tours and discussions. To extend the life of that exhibit and give ongoing access to persons near and far, the Libraries have created an online version at [digital.wustl.edu/williamhgass](http://digital.wustl.edu/williamhgass). The digital companion includes sections on Gass's formative years, his work as a writer and professor, his honors, and much more.

## **NEW FACULTY AND GRADUATE STUDENT ORIENTATION EVENT DRAWS CROWD**

Each year, just before classes start, the University Libraries host an open house in Olin Library to introduce new graduate students and faculty members to the Libraries' many resources and services. As the guests arrived, they were introduced to the individual librarian who serves their respective area of study. The librarians led their faculty and grad students on a tour of Olin Library, focusing on areas of particular interest to their specific subject area and pointing out resources such as the reservable small-group studies, the technology center, and so forth, as well as discussing the many services available to WU students and faculty. The event concluded with a reception in the library's café where guests socialized and the librarians awarded attendance prizes. This year, 95 new graduate students and faculty attended.

## **MODERN GRAPHIC HISTORY LIBRARY DRAWS CONNECTIONS WITH EXHIBIT**

A throng of colorful, contrasting visual materials were on display in the lower level of the Kemper Art Museum building and in Olin Library during September and October. Comprised of vibrant full-color reproductions of materials from the Modern Graphic History Library (MGHL), the exhibit placed selections from among the MGHL's unique collections in the context of several topics in scholarly research. Library Assistant Kristin Flachsbart curated the project, which showcased three broad areas of study in relation to MGHL collections: women and popular culture; race, ethnicity, and identity; and advertising. The MGHL, housed at the West Campus Library facility, focuses on 20th-century illustration, with original art and printed material from many fields of popular American pictorial graphic culture.

## **A FRESH TAKE ON OPEN ACCESS**

The worldwide movement to bring scholarly work and other knowledge within reach of all those wishing to access it has gained momentum at Washington University in recent years, most notably with the adoption of an Open Access Resolution by the Faculty Senate in 2011 and the creation of a digital repository at [openscholarship.wustl.edu](http://openscholarship.wustl.edu). But a need for greater awareness of open access remains, and librarians provided a series of campus activities in October to promote open access ideas and resources.

As part of an open-access-themed film festival during Open Access Week, the two winners of the Libraries' inaugural Access Granted Video Shorts Contest were introduced and the results of their creative efforts screened before an audience in Olin Library's Ginkgo Reading Room. Caroline Fish, a graduate student in the School of Social Work, and Jessica Sun, a freshman majoring in architecture, each took home a \$500 prize. Fish's entry, titled "Women's Rights Around the World," was the winning creation in the mash-up category. Sun's entry, "Thought Suppression," was the winner in the scholarly video category. Both will soon be made available through the digital repository, and organizers of the contest hope to make it an annual competition.

## **IN CHARACTER: THE LIFE AND LEGACY OF MARY WICKES**

Mary Wickes (1910-1995) was one of the great character actresses of the 20th century, often playing the part of a teacher, nun, or nurse. A native St. Louisan, Wickes graduated from WU in 1930 and maintained a lifelong relationship with the university, leaving the library many personal items as well as an endowment for the purchase of materials in film studies and women's studies. University Archives now houses many of Wickes' belongings: scripts, costumes, photographs, and more.

An array of these materials went on display in Olin Library's Ginkgo Reading Room and Grand Staircase Lobby in October and will remain for several months, highlighting Wickes' childhood, her time as a WU student, her fascinating career, and her lifelong affection for St. Louis and Washington University. During the fall semester, several events took place in conjunction with the exhibition, including a talk by Arizona State University professor Bambi Haggins, a showing of one of Wickes' later movies, *Sister Act*, and a book talk by Steve Taravella, who made extensive use of the university's Mary Wickes Papers during his research for the new biography *Mary Wickes: I Know I've Seen That Face Before*.

## **DOWNTOWN LIBRARY HOSTS HOME MOVIE DAY WITH FILM & MEDIA ARCHIVE**

WU Libraries' Film & Media Archive and St. Louis Public Library collaborated this fall to host Home Movie Day in St. Louis, part of an annual, international celebration of amateur films and filmmaking that gives attendees a chance to share such films with a community audience. In addition to screening 8mm, Super 8mm, 16mm, VHS, and DVD home movies, the entertaining weekend event provided an opportunity to learn how to care for home movies, all within the new Creative Experience space at the recently renovated Central Library downtown. Bringing together the specialized knowledge of the Film & Media Archive staff and the lively atmosphere of the public library's newly created space, the partnership allowed organizers to better serve the community.

⌘ Pictured left to right on this page are Caroline Fish, one of the student winners in the library's open access video contest; visitors exploring the Mary Wickes exhibition; and a scene from Home Movie Day.

Washington University Libraries

WHERE CAN I FIND PUBLIC DOMAIN CONTENT?

WHAT DO I NEED TO DO TO SHOW A MOVIE ON CAMPUS?

Creative Commons photo, titled "gavel," by Saffralo (CC BY-NC 2.0/flickr.com/photos/57507419@N00/593769873)

# Fair Game?

THE QUESTIONS, INTENTIONS, AND COMPLEXITIES OF COPYRIGHT

"It depends."

That's what Copyright and Digital Access Librarian Micah Zeller says is his initial and "deeply unsatisfying answer" to the deceptively simple question of whether to use another's work with or without permission. Though U.S. copyright law is based on a single Constitutional clause aimed at promoting the public good through the progress of science and the arts, it's an increasingly complex field of principle and practice, particularly in the digital age.

"Copyright impacts many aspects of our daily lives, and has increasingly complicated ramifications for academic work," Zeller notes. "It affects what we can hear, see, and use, as well as what we create, share, and consume."

This pervasiveness makes a general understanding of intellectual property essential—and empowering. A basic grasp of terms such as *rights*, *public domain*, *licensing*, and *fair use* allows an individual to proceed with more confidence, both as a creator of content and as a consumer and user of other people's creations.

"You don't have to love copyright to understand it," Zeller recently told a group of faculty and grad students. "But when it comes to your research, writing, and teaching, it is better to embrace it than to ignore it."

Despite being a complicated system that is ripe for reform, copyright has an enduring quality about

it. The language and specific protections comprising the world's first copyright law, passed by the English Parliament in 1710 and adapted by the U.S. Congress in 1790, are conspicuously dated, with the references to "copies of maps, charts, and books" reflective of the era in which the law was conceived. Yet the stated aim—"for the encouragement of learning"—remains as relevant as ever, as do notions of authorship and rights to one's work.

So why do copyright issues sometimes feel so dry and discouraging, perhaps particularly within academia today?

One factor is that while there is unprecedented access to knowledge and content in every imaginable medium of expression, effective regulation of that expanding landscape has lagged, with average joes caught between piracy and powerful companies with the resources to rigorously (and profitably) protect and license intellectual property, even to

## WHAT DOES © MEAN TO YOU?



Off the Shelf asked Washington University students on the Danforth Campus for their impressions of copyright and intellectual property—whether and in what ways it impacts them and how it encourages and rewards creativity.

"To me, copyright means that the person who thought of the idea owns the rights to it." —Piyush Prasad, freshman engineering major



"It seems to me that a lot of instances of copyright enforcement are more about publishers making money than about the creator of the art or service being 'protected.' I don't buy the argument that creativity can only be incentivized by the financial gain, especially within the music industry, where so many musicians would be overjoyed just to have their music heard. It needs to be looked at separately for each medium it protects, but overall I'm unconvinced it's benefiting society." —Jared Lichtarge, sophomore computer science and philosophy major



"It means that it's official and you can't use it." —Meghana Bhimasani, freshman philosophy-neuroscience-psychology major



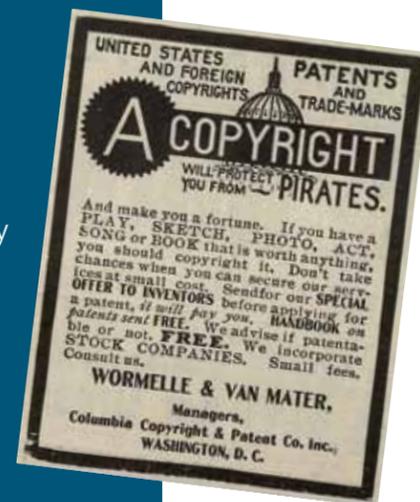
"It's a difficult issue, because I want to support creativity and the arts, but at the same time I'm a broke college student right now." —Matthew Wallace, junior engineering major



"As far as intellectual property goes, I assume that the university has rights over what we produce here." —Jennifer Frey, freshman liberal arts major (Editor's Note: According to WUSTL IP Policy, students in most cases own copyright to their work [see § 3(b)(2) and § 2(b)(3) at [wustl.edu/policies/intelprop.html](http://wustl.edu/policies/intelprop.html)]. But Frey is hardly alone in assuming otherwise.)



"It means it's protected, and you can't try and take it. You can't distribute or copy it. It definitely affects our course materials. It seems more important for certain fields than others. I respect copyright but find it personally annoying." —Bethany Stachenfeld, junior economics and strategy and marketing major



This ad for the Columbia Copyright & Patent Company appeared in the theatrical newspaper *The New York Clipper* on November 3, 1906. Library of Congress

» Psychology professor Tom Oltmanns sought input from library staff recently on copyright-related challenges while dealing with a book publisher. *Washington University Libraries*

» Music professor Dolores Pesce speaks with Copyright and Digital Access Librarian Micah Zeller about the sometimes-complicated process of clearing rights. *Washington University Libraries*



the detriment of the greater public good which copyright is intended to promote. And instead of the 14 years of copyright protection originally granted to authors centuries ago, current law vastly extends that period to the life of the author plus 70 years in most cases, putting works out of practical reach for many would-be users for decades on end.

Judge Alex Kozinski of the U.S. Court of Appeals for the Ninth Circuit noted in a perceptive opinion 20 years ago that “overprotecting” intellectual property is as injurious as underprotecting it.

“Culture is impossible without a rich public domain,” he wrote. “Nothing today, likely nothing since we tamed fire, is genuinely new: Culture, like science and technology, grows by accretion, each new creator building on the works of those who came before. Overprotection stifles the very creative forces it’s supposed to nurture.”

Striking that balance between protecting existing works and encouraging and enabling new ones is key. It’s also where the doctrine of fair use comes in as an important exception and tool, especially in the context of education and scholarship, as a way to incorporate others’ work in a reasonable and legally defensible manner.

“Fair use can be a very powerful and flexible doctrine, but you have to really engage with it and make informed decisions,” says Zeller. “Even though attribution [crediting the author] may

mitigate risk and mollify the rights-holder, what matters more under the law is making good-faith and well-reasoned fair-use decisions consistent with the owner’s rights *before* using the work. On campus, faculty and students are responsible for making their own fair-use decisions. We promote compliance with the law while supporting a robust application of fair use to specific cases and circumstances.”

That can all seem pretty overwhelming at first, but happily, Zeller and others at Washington University Libraries and across the university are here to help.

“There are a lot of questions we can help answer,” he says. “How do I know if something is protected by a valid copyright? Who owns the rights in question? Might my proposed use be infringing? What is fair use? Where can I find public domain content? What rights do I hold in my research and writing? Should I register my work with the Copyright Office? What do I need to do to show a movie on campus? What Creative Commons license would suit my project?”

Another such question led Tom Oltmanns, a professor of psychology at Washington University, to seek Zeller’s advice while working on the eighth edition of an abnormal psychology textbook he and his coauthor first published in 1995. Suddenly, in the process of finalizing the new version this year, the publisher wanted Oltmanns to remove

## COPYRIGHT FAQs

### What is copyright?

It’s a property right in an original work of authorship fixed in any tangible medium of expression, giving the holder the exclusive right to reproduce, adapt, distribute, perform, and display the work.

### What is protected by copyright?

Copyright covers creative expression. It does not apply to ideas, facts, generic information, or works published by the federal government. Rights are secured to works regardless of whether they are formally published, or even made public.

### How long does copyright last?

It depends...on when the work was created, if it was published, whether certain formalities were required and complied with, and the legal identity of the author. Copyright term is governed by statute. In 1790, authors received protection for 14 years. Now the general rule of duration is life of the author plus 70 years.

### What’s the point of copyright?

Copyright was meant to promote the progress of science and useful arts by providing incentives to creators. The calculus on which the entire (messy) legal framework is based is the creation of public good by means of private enterprise.

### What are some important exceptions to copyright?

Fair use is a flexible doctrine that accommodates reasonable uses of copyrighted content for teaching, research, and scholarship. Qualification turns on four factors, enumerated by statute and applied case by case. Additional, specific exceptions apply to the use of materials in face-to-face teaching and online instruction.

### What is the public domain?

Once the applicable term of copyright protection has expired, a work passes into the public domain and can be used freely by anyone without liability for infringement. Though all works published in the United States prior to 1923 are public domain, determining the status of works created after 1923 is not always straightforward.

several paragraphs and figures that had been running in earlier editions of the book for years.

“There’s a whole permissions division that didn’t exist before, with this very concrete task, and they wanted us to drop anything that we didn’t have explicit permission to use,” Oltmanns says. This included items such as a short, cited paragraph from another book describing the impact of depression and a small figure with a caption attributing the original source—reasonable inclusions for which a strong fair-use case could be made, but the publisher wasn’t making it easy.

“I had no idea what to do about that, and so I contacted Micah,” Oltmanns says. “It’s helpful to have a knowledgeable person to consult with. He gave me some grounds to go back to the publisher and make a persuasive case for keeping a number of the items in the text. And that was all it took.”

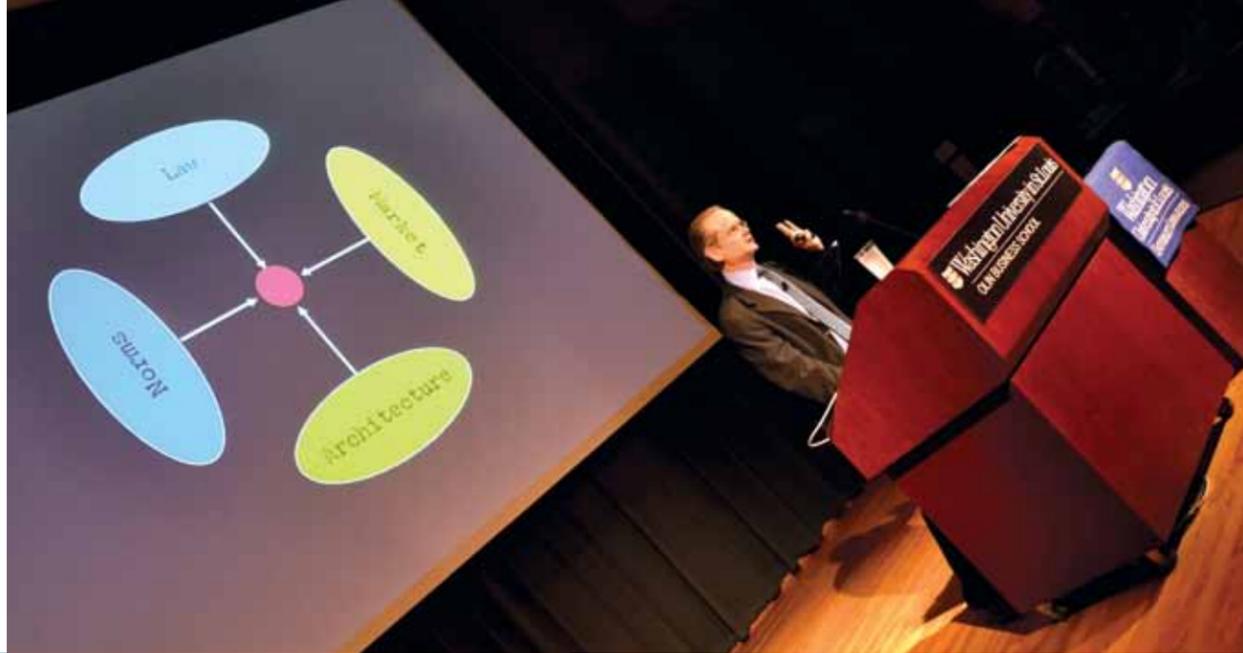
Navigating such dilemmas can be lonely as well as time-consuming. Like Oltmanns, Professor of Music Dolores Pesce was glad she made use of librarian expertise while trying to track down the source of a particular image for inclusion in her forthcoming book, *Liszt’s Final Decade*. She sought to include a late 19th-century portrait of one of the composer’s correspondents, Olga von Meyendorff. The image had previously appeared in several books, but the original image source was not identified. She also was investigating a number of other illustrations, dealing with “many more

institutions than I would have liked,” she says, in order to get permission to use them all. But she prides herself on doing her homework and stuck with it, meanwhile asking Zeller to help clarify whether, who, and how to ask permission in specific cases.

“I felt supported,” Pesce says. “Research on older texts tends to be isolated work, so knowing that I can talk to somebody about the source situation makes a big difference in my comfort level as a scholar.”

Despite the challenges they’ve encountered, both Pesce and Oltmanns are quick to affirm the strengths of copyright. They understand it to be an important and beneficial principle for all sorts of scholars and artists. But as the authors of the eye-opening comic book *Bound by Law* observe, among many of today’s creators copyright is increasingly perceived as negative and troublesome.

“One of the under-appreciated tragedies of the permissions culture is that many young artists only experience copyright as an impediment, a source of incomprehensible demands for payment, cease and desist letters, and legal transaction costs,” write the book’s authors Keith Aoki, James Boyle, and Jennifer Jenkins. “Technology allows them to mix, to combine, to create collages. They see law as merely an obstacle. This is a shame because copyright can be a valuable tool for artists and creators of all kinds—even for many of those who



## A Balancing Act

Copyright considerations bring particular challenges to the art of documentary filmmaking. In a world chock-full of stuff that others created, making a film that portrays that culture while vigilantly minimizing one's risk of getting sued is a tall order.

Each situation requires careful thought and judgment and, in Washington University Associate Professor of Art Denise Ward-Brown's experience, a healthy dose of ingenuity. Her new, locally based film *Jim Crow to Barack Obama* puts a handful of young people in conversation with much older African Americans, with the St. Louis youth interviewing their elders about growing up in the Jim Crow era. Because of the focus on primary, videotaped oral history as well as Ward-Brown's desire to create "something fresh" rather than show a lot of the historical images that have already been seen, the three-year project sidesteps some of the common copyright headaches that plague films more dependent on existing footage.

Still, it wasn't as straightforward as one might guess. Ward-Brown and her collaborators—including library staff member Gretchen Dalzell who served as a videographer and youth coordinator for the project—tread carefully, from gathering release forms before every interview to applying for a music synchronization license and having original music scored. At the points where *Jim Crow to Barack Obama* does make fair use of items ranging from subjects' family photos to media coverage of the 1955 murder of Emmett Till, sources are credited on screen and used in transformative, thoughtful ways. For instance, in order to incorporate a brief segment of President Obama's first inauguration in 2009, Ward-Brown made the choice to film her mother, one of the subjects interviewed, as she watched the historic moment on television in her home as it occurred, rather than simply splice a network clip in.

"I think copyright challenges you to be more creative—and in fun ways," Ward-Brown says, adding that sometimes this means pursuing one option and in the end needing to take an alternative route, as she did in her efforts to clear rights to a version of "Lift Every Voice and Sing," widely considered to be the African American national anthem, for the closing credits.

For more information about screenings, resources, and the release of *Jim Crow to Barack Obama* on DVD, see [JimCrowToBarackObama.com](http://JimCrowToBarackObama.com).



Image courtesy Denise Ward-Brown

### HOW DOES COPYRIGHT CORRELATE WITH THE AVAILABILITY OF PUBLISHED WORKS?

It seems beyond dispute that the digital environment provides unprecedented access to others' creative works, whether authorized or not. The application of copyright law to our current landscape is complex. Mark Twain seems as right today as he was 120 years ago when he said, "Only one thing is impossible for God: to find any sense in any copyright law on the planet" (*Mark Twain's Notebook*, 1902-1903).

Making sense of the law involves studying its effects. The end-goal of copyright is to stimulate distribution of and access to creative works. One important issue is the relationship between copyright duration and the length of time a work is commercially valuable—or, in other words, how ownership of a creative work correlates with the extent of its availability.

University of Illinois law professor Paul Heald analyzed distribution patterns of books and music, in part to test the hypothesis that copyright is necessary to assure the adequate exploitation of creative works. His findings below support two hypotheses: expiration of copyright makes older works reappear, and copyright makes books disappear.

—Micah Zeller, *copyright and digital access librarian*

#### ESTIMATED BOOK TITLES ADJUSTED FOR TOTAL NUMBER OF BOOKS PUBLISHED PER DECADE (Fiction and Non-Fiction Books)



Paul J. Heald, *How Copyright Makes Books and Music Disappear (and How Secondary Liability Rules Help Resurrect Old Songs)*, Ill. Pub. L. Research Paper No. 13054 (July 5, 2013), available at <http://ssrn.com/abstract=2290181>.

Harvard law professor Lawrence Lessig, a proponent of reduced legal restrictions on copyright and a prominent advocate of substantive government reform, spoke on campus October 10, addressing "The Role of Libraries in the Age of Digital Culture" and how all citizens—and particularly librarians—can lead the effort to reform copyright law in sensible ways. "Libraries are the essential locus for this fight," Lessig noted during the question-and-answer session that followed his lecture, "because they are understood to respect copyright in the main, but they are understood to play this essential role in granting access to our culture ... this is the force in our society that can make this argument effectively."

Washington University Libraries

are trying to share their work without charge ... But it can do so only if we do not let the system slide further out of balance."

Zeller notes that WU Libraries—and the university in general—is a practice community with great potential for influence on the evolution of copyright. On a national level, there are hints of changes to come. Across organizations, industries, and party lines, most agree that the laws need comprehensive revision, and Congress has begun holding hearings as part of a shift toward what Register of Copyrights Maria Pallante has termed "The Next Great Copyright Act."

"These are fascinating laws, and they're in flux," Zeller says. "Our practices inform the shape of change, but we also really need to be familiar with the operative principles in order to challenge the system or understand the alternatives."

Professor of Earth & Planetary Sciences Jill Pasteris says she sees real value in the library providing more resources to help students and faculty navigate such a rapidly changing scholarly communication landscape.

"So much is going on, and it's difficult to pay attention to everything," she commented following a recent library brownbag session on embracing copyright as scholars. "You suddenly realize that these things people have been talking about directly affect you."

### HERE TO HELP

Don't go it alone when it comes to copyright issues. Here are just a few of the resources worth exploring at the University Libraries.

**AUTHOR TOOLS:** For knowledgeable input on publishing options at Washington University and understanding the copyright policy of a journal and how to negotiate and retain rights, contact a librarian specializing in scholarly communications (314-935-4819).

**DATA MANAGEMENT:** Learn to manage research data for optimal adherence to federal requirements and in keeping

with best practices by approaching a member of the Libraries' Data/GIS unit (314-935-7465).

**COURSE-RELATED RESOURCES:** Library staff in the Reserves unit offer guidance on copyright and licensing considerations when setting aside materials in support of classroom instruction (314-935-4087).

**DIGITAL PROJECT CONSULTATION:** Get clarity on intellectual property issues for online hosting and presentation of digital assets as well as advice on planning such projects by contacting the Scholarly Publishing unit (314-935-8329).

# Caught Reading: BOOKWORMS ON CAMPUS

**“A READER LIVES A THOUSAND LIVES BEFORE HE DIES. THE MAN WHO NEVER READS LIVES ONLY ONE.”** – George R.R. Martin

BY GERALD PITTMAN, SUMMER INTERN AND SENIOR AT LINCOLN UNIVERSITY

**STRICTLY SPEAKING**, reading is a complex cognitive process of decoding symbols in order to construct or derive meaning. But reading is also much more than its definition suggests. Reading is a plane, a boat, a spaceship, a car, a train, a means of transportation from our everyday lives as we connect with the people and ideas in the pages. Reading takes us places we could have never imagined, expanding our own knowledge and creativity.

As we read, we often become immersed in the characters and stories to the point that we are not simply reading but living multiple lives as our own realities fade into the background for the time being—at least until we are interrupted by a slamming door, a screeching laugh, a thunder of footsteps or the powering up of the television.

We all need those quiet, comfortable, peaceful places we can go free of distraction. At Washington University, there are many such spots. Whether it's in one of the ten libraries scattered across the Danforth campus or outside under your favorite tree, there are many places to settle in with your favorite book or ereader, for a few minutes or a few hours, and read away. Here are a few of the people we caught in the act of reading around the university this summer.

## « LIZ HASWELL

assistant professor of biology at Washington University

**WHAT SHE'S READING:** Material for a meeting  
**WHERE:** On a bench along the east wall of Ridgley Hall

**WHY HERE:** “It’s beautiful out here, and there’s not a lot of traffic. I also enjoy reading at coffee shops or anywhere quiet.”

**FAVORITE GENRE:** “I have no favorite. I read everything.”

**PREFERRED FORMAT:** “I grew up reading books, so I prefer print.”

## ≈ ANN SMITH

campus visitor, student at another university

**READING:** *The Forgotten Garden* by Kate Morton

**WHERE:** In the grassy area on the south side of Olin Library, under a tree

**WHY HERE:** “It feels good outside, and it’s peaceful.”

**FAVORITE BOOK:** *The Alchemist* by Paulo Coelho

**PREFERRED FORMAT:** “I prefer electronic devices, because they are easier to carry.”



## » BRYAN JACOBSON

an alumnus of the School of Law

**WHAT HE'S READING:** Study guide

**WHERE:** On one of the wooden benches near Anheuser-Busch Hall

**WHY HERE:** “I chose to read in this spot, because it’s a perfect day outside, and it feels good in the shade.”

**FAVORITE BOOK OR GENRE:** “If I had to choose a genre I would have to say mystery novels are my favorite, but I enjoy all kinds of books.”

**PREFERRED FORMAT:** “If I am reading for academic purposes, I prefer printed books, but if I am reading for personal enjoyment, I would rather use an electronic device.”



## ≈ JOEL MINOR

curator of Modern Literature Collection/Manuscripts at WU Libraries

**WHAT HE'S READING:** *Samuel Beckett: The Grove Centenary Edition*

**WHERE:** Second floor of Olin Library beside the atrium windows on the west side of the building

**WHY HERE:** “I’m on break, and it’s quiet and comfortable. I like this spot, and I also enjoy reading in the Ginkgo Reading Room [on Level 1].”

**FAVORITE BOOK OR GENRE:** “My favorite genre has to be literary fiction.”

**PREFERRED FORMAT:** “I definitely prefer reading printed books, because so much of my day is spent looking at screens. Printed books are just easier on the eyes.”



## ≈ APRIL CHEN

student

**WHAT SHE'S READING:** *Pride and Prejudice* by Jane Austen

**WHERE:** Concrete ledge by a grassy area at the heart of campus

**WHY HERE:** “It’s a beautiful day, and I love the sun.”

**FAVORITE BOOK OR GENRE:** *Pride and Prejudice*

**PREFERRED FORMAT:** “I prefer to read paper books, because they are more convenient and just easier to read.”



## ≈ TUESDAY DEVIN

parent of a student at Washington University

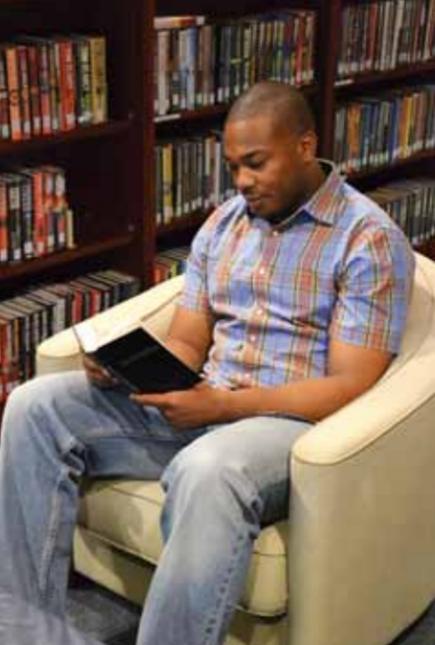
**WHAT SHE'S READING:** *The Story of the Jamaican People* by Philip Sherlock

**WHERE:** At a table in front of the Law Library

**WHY HERE:** “Wash U does a lot of construction in the summertime, so I tried to find somewhere outside away from all the noise.”

**FAVORITE BOOK OR GENRE:** “Nonfiction is my favorite genre.”

**PREFERRED FORMAT:** “I prefer to read printed books, because I’m old school, but if I did use an electronic device, I’d prefer it to be an audio device.”



« **JERROD MOORE**  
student, library intern

**WHAT HE'S READING:** *Eyes on the Prize*  
**WHERE:** Near the Popular Literature section in Olin Library on Level 1  
**FAVORITE GENRE:** Nonfiction  
**PREFERRED FORMAT:** “Electronic devices, because you can store hundreds of books in a single device.”



^ **DAVE PENNINGTON**  
campus visitor, assistant professor at Webster University

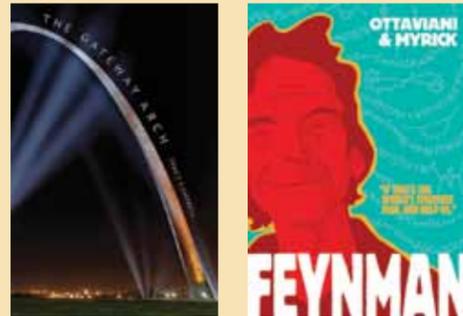
**WHAT HE'S READING:** *The Wire: Truth Be Told* by Rafael Alvarez (with introduction by David Simon)  
**WHERE:** Lounge furniture near the New Books display on the main floor of Olin Library  
**WHY HERE:** “I am just short on time, but I prefer to read anywhere quiet.”  
**FAVORITE GENRE:** History  
**PREFERRED FORMAT:** “I prefer print, because to me it's simple and easy on the eyes.”



« **MEGAN COYLE**  
library assistant for information discovery

**WHAT SHE'S READING:** *Lock and Key* by Sarah Dessen  
**WHERE:** Near the bicycle parking area in front of Olin Library  
**WHY HERE:** “I'm on break, so it's not too far from the library, and I needed to thaw out.”  
**FAVORITE BOOK:** *Even Cowgirls Get the Blues* by Tom Robbins  
**PREFERRED FORMAT:** “I prefer books, because I still love to just turn the pages.”

## STAFF PICKS: NEW BOOKS & ACQUISITIONS

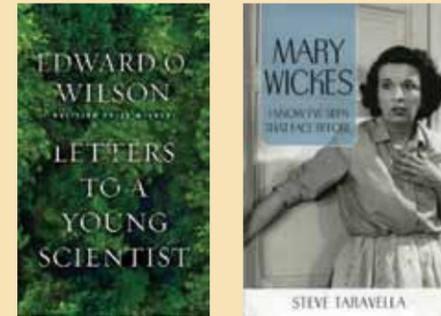


**THE GATEWAY ARCH: A BIOGRAPHY**  
By Tracy Campbell (Yale, 2013)

Not being from St. Louis or knowing local lore and facts about the Gateway Arch, I am happy to have discovered historian Tracy Campbell's book *The Gateway Arch: A Biography*, which traces the development of the Arch from its first inkling in 1920 as a city monument to a current analysis of the St. Louis riverfront. Campbell's book reveals how the National Park Service and federal government came to partially fund the Jefferson Memorial and how St. Louis leaders conspired to drive out local people to clear the land for the park during the Depression era. There is a rich profile of the Arch's architect, Eero Saarinen, including text from his love letters to his fiancé and his struggle to emerge from his father's shadow. Indeed, both father and son submitted separate architecture entries in the St. Louis Competition in 1947, and when the finalists were announced, a congratulatory telegram was mistakenly sent to his father.

Campbell's footnotes are just as fascinating to read as the book, and the volume includes gems from Washington University's own University Archives. All the facts, stories, and trivia can only enhance the next time you play host to out-of-town visitors and accompany them on their trip up the Arch. At 630 feet, you can share how even Walt Disney himself considered building a new Disneyland near the Arch or that plans for the Memorial Park once considered an airplane landing strip for potential tourists.

**Reviewed by Daria Carson-Dussán**  
*Romance Languages & Literatures and Latin American Studies Librarian*



**FEYNMAN**  
By Jim Ottaviani  
Art by Leland Myrick; coloring by Hilary Sycamore  
(First Second, 2011)

I've been reading several graphic “novels” lately—it might be more accurate to say nonfiction, science-oriented comics. So far, *Feynman* is the best of the bunch. It's a fast read but amazingly full of substance. Carefully selected parts of Nobel Prize winner Richard Feynman's personal and public life, his physics, and his work in science education are presented, sometimes thematically and sometimes chronologically. The detailed description of his New Zealand lectures on quantum electrodynamics actually makes parts of this elusive subject seem quite clear and real, like the rainbow glinting off a CD-ROM.

One of Feynman's ideas which is emphasized is that a theorem is not finished or understandable until you can explain it succinctly and simply. This graphic novel genre lends itself to expressing complex ideas with far fewer words than most nonfiction works. Reading *Feynman* has inspired me to add more books by and about Richard Feynman to my reading list and to begin to take graphic novels more seriously. They are clearly not just comic books for kids!

**Reviewed by Ruth Lewis**  
*Scholarly Communications Coordinator and Science Librarian*

**LETTERS TO A YOUNG SCIENTIST**  
By Edward O. Wilson (Liveright, 2013)

In Edward O. Wilson's memoir-like *Letters to a Young Scientist*, the author entreats potential scientists to follow their passion. Emphasizing this passion over prescription, Wilson argues that mathematics should not slow anyone down in the increasingly collaborative STEM (science, technology, engineering, and math) landscape. He leads us through many discoveries: summer camp snake captures as a boy, prehistoric ant fossils as an established scientist, and promising young graduate students even in his emeritus years. The book speaks to the romance of science, both visceral and dreamy, leaving a sense of deeper meaning and purpose through exploration of this place we inhabit.

**Reviewed by Jennifer Moore**  
*GIS Outreach and Anthropology Librarian*

**MARY WICKES: I KNOW I'VE SEEN THAT FACE BEFORE**  
By Steve Taravella (University Press of Mississippi, 2013)

Have you watched *The Man Who Came to Dinner* (1941), *White Christmas* (1954), *Postcards from the Edge* (1990), or *Sister Act* (1992)? If so, then you have seen the actress Mary Wickes. You may not recognize her name because her career was as a supporting character actress and comedienne, but you would probably recognize her face. For his recent biography of Wickes—cleverly titled *Mary Wickes: I Know I've Seen That Face Before*—author Steve Taravella researched in five libraries and archives (including Washington University Archives) and conducted numerous interviews. What resulted is a wonderful account of Wickes' life and long acting career.

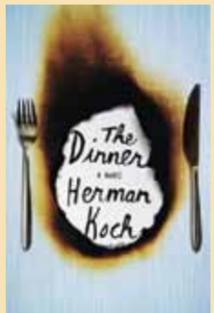
Taravella begins the book with Wickes' parents, her growing up in St. Louis, and her years as a Washington University student, which helps us understand Wickes' never-ending affection for St. Louis. We get to know Wickes as Taravella follows her acting career on stage, in film, and on television and brings to life her many roles, predominantly nurses, nuns, and housekeepers. Along the way he explores her interactions with other actors and actresses, directors, producers, and others. For further enjoyment, there are 24 pages of family and career photographs and a comprehensive list of Wickes' roles and performances.

**Reviewed by Sonya Rooney**  
*University Archivist*

**THE DINNER**  
By Herman Koch  
Translated by Sam Garrett (Hogarth, 2013)

Disquiet lurks beneath a veneer of normalcy in this fascinating yet repellant psychological character study by Dutch author Herman Koch. Set over a single meal and separated by courses, the digestif's arrival may have you reaching for your own. *The Dinner's* setup is simple: two couples, dining at a modish restaurant, deliberate a course of action following their teenage children's rather severe mischief. From the perspective of an increasingly untrustworthy narrator, Koch combines the disparate ingredients of a fetid vagrant, a pulverized principal, and an officious maître d' in a deliciously disturbing medley that grows more unnerving by the dish. At such a table, no assumptions are safe. Garrett's is a felicitous translation, with tone and voice conforming to the material. If you read the book, begin on the weekend—this literary repast is too delightful to put down.

**Reviewed by Micah Zeller**  
*Copyright & Digital Access Librarian*





Harry Wald in an undated photograph courtesy Dan Wald

# Burlesque, St. Louis, and the Harry Wald Collection

Q&A WITH DAN WALD AND SUSAN KLEINSCHMIDT

**BETWEEN THE 1930S AND 1960S**, St. Louis was a city where live theatrical performance and burlesque flourished. One of the main theater owners and producers responsible for that was Harry Wald, whose mid-20th-century burlesque films were recently acquired by the Film & Media Archive.

Originally from New York, Wald got an early start in the entertainment business, joining the traveling carnival circuit—which featured burlesque shows in a tent—right out of high school and eventually settling in St. Louis where he managed and owned numerous theaters. Many performers who went on to be famous, or act in movies, got their start in burlesque and made a stop at Harry Wald’s Grand Theater, originally located downtown at Market and 6th Street.

In an effort to learn more about the cultural history of the films comprising the Harry Wald Collection, Film & Media Archive assistant **Alison Carrick** interviewed two of Wald’s children—his son, St. Louis resident **Dan Wald**, who donated the collection, and one of his daughters, **Susan Kleinschmidt**. What follows is adapted from more extensive conversations, the transcripts of which are available at [wufilmarchive.wordpress.com/2013/10/03/harrywald/](http://wufilmarchive.wordpress.com/2013/10/03/harrywald/).

**AC:** Tell us the story of the films and why you decided to give the collection to Washington University.

**DW:** The films had been around since the '40s, '50s—some of them are older than that—and in the past they were stored backstage at our theaters when they weren't being used anymore. Some of them were actually stored at film labs, but those closed up, so we wound up having all of them here in St. Louis. What they consist of are full-length features, some shorts, and also some negative prints. So there's a combination of films, ranging from '30s all the way to the late '50s, maybe early '60s. I became very concerned as far as the condition of the films and whether they were going to deteriorate to the point where they wouldn't be usable anymore. With that in mind, I contacted the Film Archive and decided to give them to Washington University so they could be preserved.

**AC:** How did Harry Wald get into the theater business? How did he start out?

**DW:** In his youth—he grew up in the Bronx—he started working for the burlesque theater in the concessions department. After high school, he decided to go on the road and wound up traveling around the country running concessions at theaters and circuses with burlesque shows. In Cincinnati, he met my mother, who was a chorus girl in a theater where they both worked. The way he ended up in St. Louis was that he was assigned to the Grand Theater there, and he eventually bought it and other burlesque theaters and later became involved in making and distributing the films, which are the ones I've given to the university.



«The late Harry and Margie Wald, seated at right, met in Cincinnati, where she was a chorus girl at a theater where he also worked. Their children include Debbie Dunn, Susan Kleinschmidt, and Dan Wald, who recently donated the Harry Wald Collection of burlesque films to the Film & Media Archive where the films are being cataloged and archive staff members are working to make portions of the collection accessible.

Undated photograph courtesy Dan Wald

**AC:** What was one of your father's early jobs?

**DW:** One of the jobs that my father had running the concessions was a candy butcher. During the show, there would be an intermission, and somebody would come out—usually my father or one of those other guys—with a box of taffy. The candy butcher would say, “In one of these boxes, there is a watch” or silk stockings or such and the people would buy the boxes for a dollar and they'd go through the taffy, take the little prize out. So he started out doing that.

**SK:** He would say, “In each and every box a prize.” Sometimes they would have a guy planted in the audience, who would open his box and say, “I found a gold watch!” Of course, it wasn't really gold.

**AC:** Talk a little bit about St. Louis during the 1940s through the 1960s. What was the burlesque theater scene like at that time?

**DW:** My understanding is that when my father came to St. Louis in the '40s, the burlesque theater at the Grand Theater that he was running concessions for was part of a circuit. In those days the burlesque theaters [troupes] would go from town to town, and St. Louis was one of the cities. In the '20s and '30s live burlesque was very vital, but in the '40s and '50s there was less and less of an appeal and the industry moved toward movies, like those I've given to the university. They would set up a camera, like tenth-row center, and ask the performers, “Do you want to make an extra \$25?” and they would have them do the show.

At that point, the live burlesque kind of died. My dad and others figured, “Well, we can make more money if we have a hundred of these pictures and send them out to theaters around the country.” So my dad and his friends—some of them were called the Forty Thieves—went out and started making these movies and distributing them. The Forty Thieves, from what I understand, really didn't care if Hollywood said this is too risqué, because that's what they wanted, that's what got the people in the theaters. But what the Forty Thieves were really good at was getting press, negative or positive, and that would bring people into the theaters. That's what they really wanted—there wasn't that much nudity, if any, but it was the titillation that got people to the theater and made them spend their money.

**AC:** Do you remember meeting any of the performers?

**SK:** Before I started school, my mother and I would go down to the theater in the evening. There was a restaurant next door, and the show people would gather there. I got to meet a lot of these people and go backstage. At that age, I was fascinated with the makeup and costumes. I loved watching them put on their costumes. I met Rose La Rose, Phil Silver, Red Skelton, Red Buttons, Dean Martin, Jerry Lewis, Jimmy Durante, Sammy Davis and his uncles. My father was a friend of Karl Wallenda [acrobat]. It was a festive atmosphere, like a big family. Mickey Rooney wanted to take me to California and make me a child star. My father was for it, but my mother wouldn't let me go. My father remained friends with the performers. He saw Red Buttons every time he came to town, and Red was an honorary pall bearer at his funeral.

**DW:** There's a poster over here for a woman named Virginia Ding Dong Bell—they always had great names, stage names—and I remember when I was about eight years old, she took me and a cousin to skate at Steinberg [ice rink].

**SK:** At the theater in Louisville, one of the girls had an act with a boa constrictor. One of the snakes got loose at the theater. For months, no one could find it, until one day it fell from one of the rafters of the theater and dropped down into a seat next to someone in the audience.

**AC:** What did the entertainment business and burlesque mean to your father?

**DW:** He started in it at an early age, and it really was a family. I mean, he was involved in theater concessions but he was also involved in traveling—you know, the circus. They would work these carnivals and get the people to come in the tents and see the girls, but I think what he liked the most about it was being part of the show and to feel part of the whole, larger entertainment world. I think that's something my father really liked a lot. He was in essence a frustrated actor. One of the guys he knew from his youth was George Jessel, who no one remembers now, but in his time was a very big actor, in the '30s. So he became friends with him later, and he was friends with Danny Thomas and was Red Buttons' best man. So he always wanted to do more acting, but he never really got the opportunity. In his own life, he would try and get involved. You know, if he saw some guys filming something on the side of the street downtown, which had nothing to do with what he did, he'd stop and get interviewed. He loved it.



Originally defined as any literary, dramatic, or musical piece which was a caricature of a more serious work or aspect of culture—and designed to provoke and cause laughter with an exaggerated style of performance—the word *burlesque* has referred to an evolving range of shows and acts throughout its history. Once a term for British Victorian plays, it grew into a label for distinctly American spectacles featuring multiple performers in a variety show format: songs, dances, outrageous comics, acrobats, magicians, and risqué dance numbers or stripteases often performed with elaborate costumes and props. Advertisement image courtesy Dan Wald

# Olin Library Welcomes The Writing Center



Senior tutor Ruth Berson discusses a writing assignment with undergraduate Y Laurent Liu in The Writing Center's new space in Olin Library, where subject librarians and writing tutors are discovering new ways to collaborate and meet student needs. *Washington University Libraries*

**NEARLY TWO DECADES AGO**, when the idea of a central place on campus for writers to help other writers first took shape, Olin Library seemed “the most likely place” for the effort, according to a campus newsletter at the time. The tutors set up shop in a spare room tucked away on the top floor—a location they quickly outgrew due to demand. Eighteen years later, The Writing Center has returned to its early home, this time inhabiting a beautifully refurbished space on Level 1 and working closely with library staff to serve the campus community.

It’s what Sarah Laaker, manager of user space planning and campus liaison for WU Libraries, calls “a natural partnership.”

“In the Libraries, we help people become better researchers,” Laaker says. “In The Writing Center, they help people become better writers and speakers. Together we help people become better learners, sharers of information, and participants in the process of creating new knowledge.”

The Writing Center completed the move to Olin Library from its previous location in nearby Eads Hall in May, following the conclusion of the spring semester. Rob Patterson, director of the center, says the shift to the northwest corner of Level 1 has provided much-needed space as well as increased opportunities for collaboration with librarians and others.

“During our first few months in the library, we have already built strong working relationships with subject librarians, many of whom work in

offices adjacent to The Writing Center,” he says. “I’ve been particularly happy with how excited both staffs are about what we will be able to do for students going forward.”

Patterson notes that the space itself is aesthetically pleasing, with large windows looking out on the surrounding campus and a receptive, welcoming atmosphere.

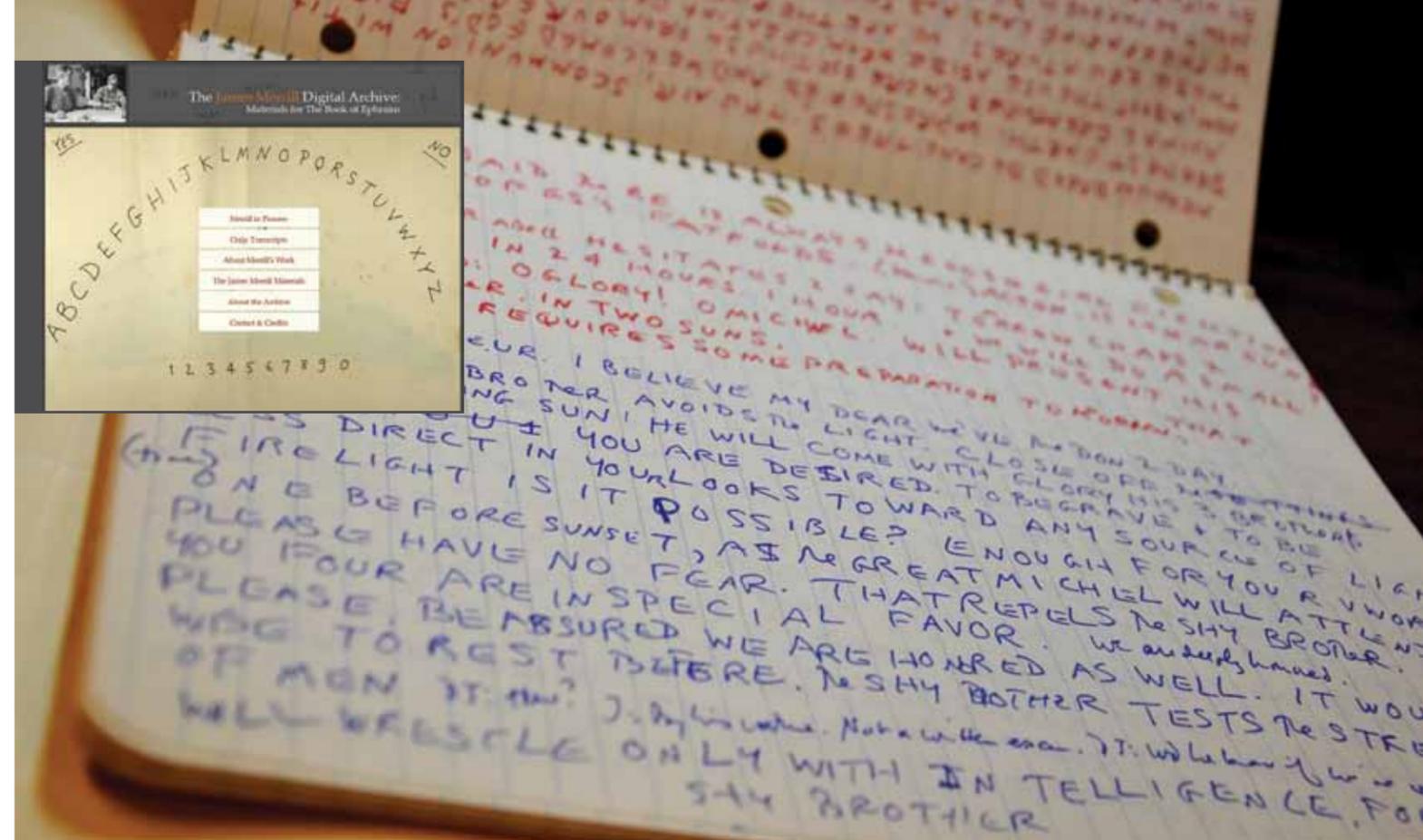
“The activity on Level 1 has energized our work, and many students have commented on the space’s open and inviting feel, saying it encourages the exploration and exchange of ideas,” he says. “And with such a prominent and beautiful space dedicated to The Writing Center, the message is clear: this is an important and vital part of our community.”

Inherently cross-disciplinary and open to scholars at all levels across Washington University, the center’s emphasis on collaboration and conversation is evident in the interactions among students, peer tutors, and senior tutors. This brings a valuable element of dialogue to writing and speaking assignments that otherwise often develop in more isolated fashion.

“I truly love when I make a discovery with a student,” says peer tutor Louisa Kornblatt, a senior double majoring in women, gender, and sexuality studies and drama with a minor in Spanish. “I am a very curious person, and the best thing about working at The Writing Center is that I don’t have to have all the answers. I love sitting down with all kinds of students and learning about their fields. We roll up our sleeves and jump into the work together.”

Whether students come seeking assistance with ideas for a freshman Writing 1 paper, an almost-there dissertation chapter, or a public presentation, the attention and practical feedback from tutors can make a big difference at every stage of the process.

“I love my interactions with the tutors where I learn to appreciate my writing with a different lens and perspective,” says Y Laurent Liu, a senior majoring in economics who visits the center every couple weeks. “Oftentimes, a lot of my unique ideas will come along as I talk through my thoughts to the tutors. It’s really the intellectual sparks with the tutors that draws me back.”



## Merrill Digital Archive Brings Poet’s Creative Process into View

**THE AMERICAN POET JAMES MERRILL** (1926-1995) first accepted Mona Van Duyn’s personal invitation to make Washington University in St. Louis the home for his literary papers in 1964. At the time, neither Merrill nor Van Duyn, who was helping build the Modern Literature Collection, could have guessed just how extensive and significant his manuscripts would become. Nearly a half-century later, as interest in Merrill’s legacy continues to grow, a new digital archive is now providing convenient access to a cross section of the artist’s work.

The James Merrill Digital Archive illuminates the intriguing work that led to Merrill’s “Book of Ephraim,” a series of poems first published in his Pulitzer Prize-winning book *Divine Comedies* in 1976 and the first installment of his apocalyptic epic *The Changing Light at Sandover* in 1982. The result of collaboration among staff from Washington University Libraries’ Manuscript and Digital Library Services units, the English department, and students and staff in the Humanities Digital Workshop on campus, the archive can be viewed at [digital.wustl.edu/jamesmerrillarchive](http://digital.wustl.edu/jamesmerrillarchive).

The occult was central to all of Merrill’s later work, including “The Book of Ephraim” that is the current focus of the James Merrill Digital Archive. As the poet himself puts it, the poem distills “a Thousand and One Evenings Spent / With David Jackson at the Ouija Board / In Touch with Ephraim Our Familiar Spirit.” The new website brings within easy digital reach hundreds of transcripts resulting from the many Ouija sessions Merrill and his partner conducted using a teacup and simple board, along with drafts of “The Book of Ephraim,” bearing witness to a complex creative process.

“Merrill originally imagined constructing his story of Ephraim in the form of a novel,” says Annelise Duerden, a PhD candidate in English literature who helped build the digital archive this past summer. “He planned to write it for some time, began work on it, then lost the pages in a taxi, and gave up on the idea of the novel of Ephraim, instead writing it in poetic form. In a Ouija session, Ephraim later claimed credit for losing the novel. The intricate structure of Merrill’s revisions, and

This notebook of transcripts from one of Merrill’s many Ouija sessions is just one example of the unusual, illuminating resources made available through the site. *Washington University Libraries*

(inset) The new digital archive is located at [digital.wustl.edu/jamesmerrillarchive](http://digital.wustl.edu/jamesmerrillarchive).

the relationships between his various materials, are a significant feature of his work that I attempted to illustrate in the archive.”

In a description on the site, Duerden points out that “the opening to ‘The Book of Ephraim’ clamors for a medium ‘that would reach / The widest public in the shortest time,’ and we hope that digital archiving can provide such an entrance to Merrill’s work, and to the richness of the process behind his finished poem.”

One of the challenges involved in developing the archive was determining the best way to organize the materials and present them in a meaningful way, says Digital Projects Librarian Shannon Davis, who provided technical support and design assistance. Duerden and another student—undergraduate Samantha Rogers—spent many hours among the library’s physical James Merrill Papers collection, sorting through reams of paper material preserved from the Ouija sessions and then creating high-quality scans of hundreds of individual pages.

The aim was to determine an order that would “usefully and meaningfully make Merrill’s work legible to others,” Duerden says, and then it was

a matter of uploading each image individually, attaching appropriate metadata, and developing pages, headings, captions, and descriptions.

“We struggled with the Ouija Transcripts section, where we needed to fit many, many documents into a user-friendly navigation system that was also aesthetically pleasing,” Davis adds. “We ended up making modifications to the digital exhibition software template to create an accordion menu allowing users to browse the digital materials through a page-turning mechanism.”

For anyone interested in taking a closer look at the poet’s life and work, the carefully crafted result of these rigorous efforts provides exceptional opportunities for research. The new archive is something that Professor of English Joseph Loewenstein has advocated for several years, knowing how important Merrill’s contribution to the American and European epic tradition has been.

“‘Ephraim’ is droll and uncanny, tremendously learned, and yet completely approachable, a poem as delightful to students as it is fascinating to scholars,” says Loewenstein, who directs Washington University’s Humanities Digital Workshop. He points out that the new digital archive has already elicited scholarly enthusiasm and calls it “a pleasure to be able to tell colleagues that we couldn’t have presented these materials so handsomely without the ingenious collaboration of librarians, faculty, staff, and enterprising students.”

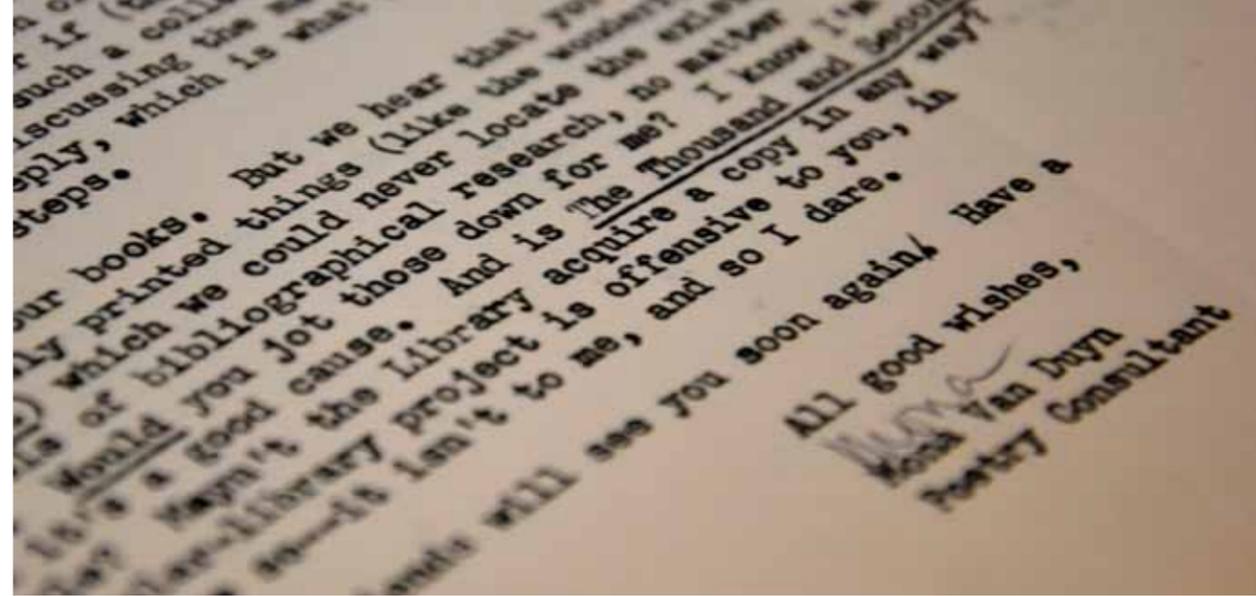
Duerden, herself an active poet, sees this type of work in the digital humanities as “an essential step for preserving and distributing the written word.”

“In my engagement with Merrill’s writing, I’ve been impressed by his imaginative force as a poet and his relentless energy for revision,” she says. “I wanted to help make Merrill’s legacy of work readily, and usefully, available to others.”

The James Merrill Papers have remained one of the most popular resources in Special Collections. Joel Minor, curator of the Modern Literature

publications; two William S. Burroughs automatic drawings, thanks to a grant from The Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors; a 50-item collection of correspondence and notes from James Merrill to Peter Gillis; four large binders of materials documenting 39 years of literary events at Duff’s Restaurant in St. Louis; and five boxes of memorabilia, correspondence, and other materials related to Stanley Elkin’s personal life, his books, and his death.

Over the past nine months, the **Modern Graphic History Library** has received a collection of set design materials by



“The James Merrill Papers include extensive correspondence between Merrill and fellow poet Mona Van Duyn, who wrote the initial letter shown here soliciting Merrill’s papers on behalf of the Libraries in June of 1964. Washington University Libraries

Collection and Manuscripts, says he sees multiple researchers each month visiting in person or working with library staff long-distance to access the collection.

“It is in many ways the keystone of the Libraries’ Modern Literature Collection, which was begun in 1964 in order to collect the literary and personal archives of 20th-century writers on the threshold of greatness, who weren’t yet being collected at other institutions,” Minor says. “Over the course of his lifetime, Merrill remained very generous to us, continuing to donate drafts, letters, and other literary papers as well as attend events here through the years. After he passed away, in 1995, his mother donated many personal items, such as childhood clothes, scrapbooks, and even his death mask. The result has been one of the most complete literary archives on anybody anywhere.”

Merrill was one of the first 15 poets selected for inclusion in the Modern Literature Collection, which now encompasses more than 175 authors. He was recommended by three poets closely associated with the university, who served as advisors as the library began to build a collection of emerging writers of the day that stood a good chance of being read and studied in 50 years.

“And here we are,” Minor says. “Sure enough, only a few years after the Washington University

Libraries started collecting Merrill, he won the National Book Award, and in the ensuing years other big prizes followed: Pulitzer, Bollingen, the National Book Critics Circle, and more.”

Born in New York City in 1926, Merrill was the son of Hellen Ingram Merrill and Charles E. Merrill, cofounder of the Merrill Lynch investment firm. The elder Merrill privately published his son’s first book of poems as a surprise when the poet was 16 years old, calling it *Jim’s Book*. *The Black Swan* followed in 1946, after Merrill served a military stint during World War II and while he was still a student at Amherst College. Merrill’s first commercially published volume, *First Poems*, was published by Alfred A. Knopf in 1951 to critical acclaim.

Following the publication of *The Changing Light at Sandover*, one of the longest epics in any language and featuring voices ranging from the then-recently deceased poet W. H. Auden to the Archangel Michael, Merrill returned to writing shorter poetry that could be both whimsical and nostalgic. His last book, *A Scattering of Salts*, was published in 1995 a month after his death. Since then, interest in his work has only increased. Knopf published his *Collected Poems* in 2001 and a new edition of *The Changing Light at Sandover* in 2006. A major biography is forthcoming in 2015.

Design & Visual Arts. Another notable acquisition was a copy of *The Song of Solomon from the Old Testament* (1968) designed and printed by Ronald King. This portfolio features King’s colorful screen print imagery alongside text based on the King James Version of the Bible.

**University Archives** has recently added to our Washington University faculty collections with material donated by professors Garland Allen, Michael Friedlander, Steven Hause, Kevin Herbert, Constantine Michaelides, and Joseph Schraubman.

John Ezell, one of contemporary theater’s most influential scenic designers. The collection includes models, renderings, and other visual materials dating from 1969 to the present. Ezell is a graduate of Washington University School of Fine Arts (as the Sam Fox School was known) and has worked on more than 350 productions for many of the world’s most prestigious venues.

**Rare Books** recently acquired several new items, including Kim Wardenburg’s *This land is your land, this land is my land* (2010). This book was created at the Nancy Spirtas Kranzberg Center for the Illustrated Book at the Sam Fox School of

Library staff members Shannon Davis and Joel Minor worked closely with graduate student Annelise Duerden, at center, to create the James Merrill Digital Archive this year. Here, the three are scanning a page from Merrill’s Ouija transcripts, part of the extensive James Merrill Papers collection at Olin Library. Washington University Libraries



#### RECENT ACQUISITIONS OF NOTE

The **Film & Media Archive** acquired the Frank Popper Collection, consisting of material created by Frank Popper, a St. Louis-based documentary filmmaker and producer, for the documentary *Can Mr. Smith Get to Washington Anymore?* (2006). The film followed Jeff Smith’s attempt to replace Richard Gephardt in the 2004 U.S. Congressional primary race. The materials in the collection include outtakes and original footage.

Recent acquisitions in **Manuscripts** include six boxes of manuscripts and drafts of John M. Bennett books and

# WUSTL Librarian Leads Association of College & Research Libraries

≈ Trevor A. Dawes  
Washington University Libraries



**TREVOR A. DAWES, ASSOCIATE UNIVERSITY LIBRARIAN**, was recently installed as president of the Association of College and Research Libraries (ACRL), an international organization serving academic libraries and information professionals.

Comprised of roughly 12,000 members, ACRL is the largest division of the American Library Association (ALA). Dawes' term as president began this summer, with an inauguration ceremony at the annual ALA conference in Chicago, and will continue through July of 2014.

"ACRL is fortunate to have Trevor Dawes serving the association as President," says ACRL Executive Director Mary Ellen Davis. "Trevor's knowledge of academic librarianship and higher education, along with his leadership in other organizations, are an asset to the association. Trevor has already expanded ACRL's partnerships by engaging external organizations, including the Federal Reserve Bank of St. Louis, and students with his financial literacy initiative. I am delighted to have the opportunity to work with Trevor over the next few years."

Dawes was appointed as an associate university librarian at Washington University Libraries in February of this year. He oversees subject librarians, library outreach, collections, and many of the school and departmental libraries. Prior to his arrival at WUSTL, he worked at Princeton University Library and Columbia University Libraries.

Dawes served as ACRL's vice-president and president-elect during the past year and has long been an active member of the organization, which provides professional development opportunities, key standards and publications, and advocacy on a variety of research- and information-related issues.

"As the higher education association for librarians, ACRL provides the tools and resources that

advance learning and transform scholarship on our campuses," Dawes says. "The experience of helping to lead such a successful organization will naturally have an impact on the work I do here at Washington University in St. Louis."

ACRL has outlined three key goals as it seeks to help today's academic libraries advance learning and scholarship. These include demonstrating the value of academic libraries in higher education, enhancing and transforming student learning and literacy, and leading the shift of the research environment toward a more open system of scholarship. One area he expects to tackle this year is financial literacy.

"Many of us, and I think particularly our students, are not able to effectively manage our finances," Dawes says. "I believe librarians, with access to a wealth of resources, can be active partners with campus colleagues to provide timely and valuable information to our communities on how to pay for college, invest wisely, save for major purchases, plan for retirement, and so forth. Some libraries, both public and academic, have already implemented financial literacy programs, and I think that ACRL can help promote awareness and expansion of those efforts."

# Summer Interns Reflect on Eight Weeks with WU Libraries

**Presentations. Networking. Time management. Librarianship.**

These are just a few of the skills and challenges that four students from Lincoln University in Jefferson City, Missouri, had the chance to tackle during a two-month-long internship with Washington University Libraries this summer.

Made possible by the university's Diversity and Inclusion Grant program established several years ago to strengthen and promote diversity on the WU campus, the internships provided intensive hands-on learning and work experience. Each of the interns—Billy "AJ" Allen, Bradley Kuykendall, Jerrod Moore, and Gerald Pittman—were minoring in library and information science at Lincoln while also completing coursework in their major undergraduate fields of study ranging from business to English, and two of the young men are now pursuing graduate study in the library field.

"I truly believe that the experiences from this internship, along with the networking I was able to do, will play a pivotal role in my success," says Moore, who along with Kuykendall began work this fall toward a master's degree in library and information science at the University of Illinois at Urbana-Champaign. "I was able to learn about everything from the different formats used to relay information, to what an interview at a university library is like, to how various committees operate."

That wide-ranging understanding of the evolving library field as well as the day-to-day work of an academic library is one of the key outcomes organizers of the initiative had hoped for in planning the grant-funded internships. Rudolph Clay, the Libraries' head of library diversity initiatives and outreach services, and a committee comprised of several other librarians led the effort, which also aimed to create a connection between the interns and the library and strengthen recruitment of individuals from underrepresented groups to the profession.

In addition to rotating through the Libraries' many units and departments, the interns worked with assigned mentors among the library staff to develop unique projects related to some aspect of the University Libraries. Pittman, whose tasks included interviewing and photographing people "caught reading" across campus (see page 10 for the results of this project), found the range of

activities challenging and unique—and pivotal for him in considering librarianship more seriously as a profession.

"I see a lot of opportunity and growth in the field, so it definitely influenced me in a positive way," he says. "I'm actually from St. Louis, too, and I like the staff here and how everybody seems to have one common goal."

Between balancing individual projects, attending group meetings, going on library tours, attending the American Library Association conference in Chicago, and finding time for other responsibilities, the interns never lacked for things to do, and they learned many useful lessons that will benefit them in a variety of career paths.

"With my particular project, I learned time management—organizing my time, planning everything, and actually executing a plan," says Allen, who is now a senior at Lincoln. "I feel like this was a wonderful opportunity and could be a turning point for people if they're interested in a career in libraries."

Each of the projects was designed to not only give the intern practical experience with a particular aspect of librarianship but also to be useful to WU Libraries even after their departure. For instance, Allen worked with the Libraries' digital data outreach librarian, Cynthia Hudson, to customize an online tool that helps scholars create data management plans. Moore drafted a collection development policy that is a starting point for library staff to build on going forward, and Kuykendall tackled an assessment-related project.

In reflecting on their short but valuable stay at WU Libraries, each of the interns was quick to mention how welcomed they felt.

"I've never been in an environment where you could see the positive vibes everywhere," says Allen. "I would love to be a part of that."



≈ The four summer interns from Lincoln University, pictured left to right, were Gerald Pittman, Bradley Kuykendall, Billy "AJ" Allen, and Jerrod Moore. The internships wrapped up in late July with a closing reception and project presentations by each intern.

Washington University Libraries



# Books, Bodies, and the Real Biblioteca del Escorial

**FOR RECENT GRADUATE** Sophia Blea Nuñez, libraries have long held particular interest, following closely on her great love of books as a child. But as a sophomore at Washington University three years ago, her research on early modern Spain led her deep into an exploration of libraries in the 16th and 17th centuries.

One library especially stood out: the still-operating and awe-inspiring Real Biblioteca del Escorial, established near Madrid in 1559 by King Philip II.

As Nuñez began work on what would become an ambitious research project as a participant in the university's Mellon Mays Undergraduate Fellowship program, the Escorial's problematic history drew her attention, popping up repeatedly in various sources about the period. She learned of a dramatic instance of piracy on the Mediterranean Sea, in which about 4,000 valuable Arabic manuscripts—from the library of the Sultan of Morocco, where many of Spain's expelled Moriscos (converts of Muslim descent) found shelter—were seized by a Spanish captain in 1612 and eventually delivered to the Escorial library.

This “acquisition” is just one of many indicators of a complex and ambiguous role for unorthodox works, and libraries as a whole, in the context of the Spanish Inquisition. Close scrutiny of people and their ideas—particularly Spain's “internal others” (converted descendants of Muslims and Jews)—made “the burning of [both] paper and flesh” a common occurrence, as Nuñez puts it in “Reading the Real Biblioteca del Escorial: Dangerous Books, Readers, and Populations,” her final research paper appearing in the 2013 issue of *The Inquiry*, an annual journal published by the School of Arts & Sciences and the Center for the Humanities at Washington University.

Nuñez notes that the Escorial's rich collections of prohibited, Arabic, and Hebrew manuscripts “initially appear anomalous as possessions of a

royal and religious library in the heart of Counter-Reformation, absolutist Spain, where such books could have easily been destroyed by the Inquisition.” Fascinated by the significance of this, both to Spanish history and the transmission of knowledge more broadly, Nuñez traveled to Spain in the summer of 2012 to analyze archival materials from the Escorial's first hundred years.

“The opportunity to handle primary historical documents—letters, book lists, licenses to keep prohibited books, descriptions of the library, and more—was exhilarating, though not without its challenges,” says Nuñez, who is now pursuing a PhD at Princeton University in the Department of Spanish and Portuguese Languages and Cultures. “The semester before I visited the Escorial and other libraries in Spain, I started to practice my paleography by reading some old documents from around the same time period that my mentor had photocopied.”

After obtaining the various library cards and other authorizations necessary to conduct research during her stay, Nuñez found a treasure trove of resources at her fingertips. By far the youngest among the small handful of researchers present in the Escorial on any given day, she was amazed at the access given.

“None of the libraries or archives asked me to wear gloves while handling these pieces of history,” Nuñez says. “It made me feel like quite a privileged and trusted reader.”

Now and then a document would prove difficult or nearly impossible to decipher, especially those bearing cramped or messy handwriting. (Nuñez is convinced that one of the more sloppy notes she struggled to read is in the hand of the Escorial's founder, King Philip II, who was nicknamed the “paper King” because of the sharp increase in paperwork that his reign precipitated.)



During the course of her investigations, Nuñez observed that while the “dangerous” unorthodox collections drawn from Spain's banished minority groups were in many ways closely controlled for fear of heresy and cultural contamination, the Escorial nevertheless retained “a cautious level of openness” for certain privileged readers—such as the librarians, professors, and some of the monks on site.

Today's libraries, with their strong emphasis on providing ready access to information, in some ways stand in stark contrast to the restrictions that once defined the Escorial. And yet other aspects of the Escorial resonate still. The goal of preserving a record of a civilization continues, as does attention to libraries as spaces, and to aesthetics, and to the happy combination of order and serendipity.

“Wandering a library is one of life's great pleasures, I think,” says Nuñez, “and my appreciation of libraries has certainly increased. I'm also more attentive now to the balance libraries hopefully strike between preserving materials and making them accessible.”

## FOR FURTHER READING

Sophia Blea Nuñez's intricately crafted research paper, “Reading the Real Biblioteca del Escorial: Dangerous Books, Readers, and Populations,” is available in full through the online version of *The Inquiry* at [pages.wustl.edu/files/pages/imce/figure/inquiry-2013.pdf](http://pages.wustl.edu/files/pages/imce/figure/inquiry-2013.pdf), starting on page 79. She is quick to credit the Mellon Mays Undergraduate Fellowship Program, which provided her the peer feedback, faculty guidance, and research funding to bring her project to fruition in an accessible, interdisciplinary fashion, as well as the “advice and critical eyes” of Associate Professor of Anthropology Shanti Parikh, coordinator of the Mellon Mays program, and her project mentor and thesis director, Associate Professor of Spanish Stephanie Kirk.

«The Real Biblioteca del Escorial's long, high-ceilinged main room is adorned with frescoes representing the Seven Liberal Arts. Nuñez notes that Benito Arias Montano (1527–1598) first sorted the books thematically to correspond to the painted allegories, but a later librarian preferred that they be shelved “with others of uniform format and size, so the sight of their gilded edges gleaming out evenly is beautiful to behold.” Håkan Svensson

«» In addition to the Escorial library, Nuñez's research took her to several other major libraries in Spain, including the Biblioteca Nacional de España and the Archivo Histórico Nacional pictured here. “Once I obtained my *carnet de investigador* [library card], the Biblioteca Nacional was like a researcher's dream, and the dream of the universal library,” Nuñez says. “Nearly any book or article I could think to want was accessible.”  
Sophia Blea Nuñez



# Office Manager Retires After 42 Years of Service



**FOR THE HUNDREDS OF** library employees, student workers, and job candidates that have had reason to visit Olin Library's main office or dial its number over the last four decades, administrative office manager Sharon Balsman has been the face and voice of Washington University Libraries.

» Longtime office manager Sharon Balsman greets well-wishers at a farewell reception this summer. Washington University Libraries

Shelli Kastin, head of publishing production services, is one of those people, and she still remembers her first conversation with Balsman, who retired in August after 42 years with the Libraries. Kastin was a graduate student in library school at the time and had been invited to interview at Washington University.

"I had a question about transportation or housing, and so I timidly gave Sharon a call," says Kastin. "After I introduced myself, Sharon said, 'Hi Shelli,' as though we had known each other for years. I'll never forget how that made me feel, and I'm certain that each and every person has felt the same warmth and welcome from Sharon as I did on that first occasion."

» Sharon Balsman worked closely with her supervisor Virginia Toliver, associate university librarian, for more than 30 years. Washington University Libraries



Balsman's first day on the job was in May of 1971, and she has been a steady presence in the library administration ever since, working to ensure that personnel, billing, recruitment, and other matters are completed in a timely, professional manner. Colleagues describe her as a caring friend and person of integrity who is attentive and calm in every situation that arises—and always finding the

humor in life, too. The ability to keep her cool has served her and her coworkers well in a job that requires flexibility and constant coordination with many different people.

"I think it's just part of my genes," Balsman says. "My mother was like that—she had eight kids, but she didn't get rattled."

In fact, the many different responsibilities and evolving aspects of the job are part of what Balsman has found fulfilling—and what has kept her with the organization for the course of her career.

"There were times when I thought I might look for something else, but I've enjoyed the variety, the campus, and the supervisors I've worked for," she says, "as well as just being able to help people."

As the organization and the higher education landscape as a whole have undergone many changes through the years, Balsman has helped keep operations on track, working to address the big and small challenges that arise day to day. Shirley Baker, who retired as dean of libraries in 2012, says she feels fortunate to have had Balsman's assistance throughout her own long tenure.

"She supported and protected me every day in my 24 years as dean," Baker recalls. "She paid attention to what was going on. She knew what was needed. She warned me about rocks I was about to trip over. She was quick-witted—a sentence or two between us was enough to see how we might proceed."

At a reception held in Olin Library's Whispers café on Balsman's second-to-last day this past summer, members of her family joined the library staff and campus colleagues and friends to honor her.

"None of us is indispensable, no matter how long or how well we've done our jobs," Baker told those gathered. "The real measure of our worth is how much we will be missed. And Sharon is at the top of that scale of measurement."

Balsman, a Missouri native, says she is enjoying retirement so far—especially waking up without an alarm clock and having more time to devote to various projects that she has set aside over the years.

# Thomas Endowed Lectureship Honors Shirley Baker

**UPON THE RETIREMENT OF LONGTIME DEAN OF LIBRARIES SHIRLEY BAKER** in the summer of 2012, St. Louis residents Jack and Debbie Thomas honored her service to Washington University by establishing the Jack E. Thomas and Debbie T. Thomas Endowed Library Fund in Honor of Shirley K. Baker.

Jack Thomas, who serves as the chairman of the Libraries' National Council advisory group and as a member of the university's Board of Trustees, wanted to support the discussion of libraries and technology at Washington University, continuing the outstanding work that Baker has done in the areas of networked information and resource-sharing. For the first five years, the endowment will fund an annual lecture series, in Baker's honor, on library- or technology-related topics, bringing a leading expert in the field to campus each year for the event.

Thomas, who sees 21st-century libraries as "the very core" of academic research in the digital age, says he wants to celebrate the many ways that Baker has left the university a better place after her 23 years of service.

"Shirley Baker has been a force of nature, a tireless advocate for the library system at Washington University, and a truly wonderful human being," Thomas says. "She motivates, she inspires, and she cares. We hope to honor her outstanding legacy through this gift and particularly through the lecture series, which we envision as a premier event in the library field these next few years."

Baker says she looks forward to returning to campus for the lectures, the first of which was given by the prominent academic and political

activist Lawrence Lessig on October 10 in Simon Hall. Lessig, a founding board member of Creative Commons, is a strong proponent of copyright reform and a professor of law and director of the Edmond J. Safra Center for Ethics at Harvard University. He titled his talk "The Role of Libraries in the Age of Digital Culture."

University Librarian Jeffrey Trzeciak, Baker's successor, calls the Thomas endowment a unique opportunity for the Libraries.

"The events that the Thomases have made possible are sure to be an annual treat, and we look forward to bringing fascinating, timely speakers to campus each year," Trzeciak says. "Not only is this a wonderful way to honor Shirley's legacy, but the lecture series will highlight Washington University's thought leadership in the ongoing conversation about the role of technology and libraries in today's world."



« Jack and Debbie Thomas  
Courtesy Jack Thomas

**"NOT ONLY IS THIS A WONDERFUL WAY TO HONOR SHIRLEY'S LEGACY, BUT THE LECTURE SERIES WILL HIGHLIGHT WASHINGTON UNIVERSITY'S THOUGHT LEADERSHIP IN THE ONGOING CONVERSATION ABOUT THE ROLE OF TECHNOLOGY AND LIBRARIES IN TODAY'S WORLD."** —University Librarian Jeffrey Trzeciak

## STAFF NOTES NEW FACES



≈ Ted Chaffin

### Ted Chaffin

#### HEAD OF INSTRUCTIONAL SUPPORT SERVICES

Ted Chaffin stepped into a newly created position at WU Libraries this fall as head of instructional support services. Focused on innovative, student-centered services, partnerships that enrich campus programs, and professional development for staff and student employees, Chaffin's work is at the intersection of library assistance and learning in virtual and physical environments. With 11 years of librarian experience at institutions in Louisiana and Florida, his most recent job included responsibilities as the head of virtual reference services for Florida State University in Tallahassee, where he also taught grant writing as an adjunct instructor for the School of Library and Information Science. Chaffin is an active member of the American Library Association and the Association of College and Research Libraries as well as a frequent presenter on collaborative library instruction.



≈ Michelle Ehlert

### Michelle Ehlert

#### ACQUISITIONS LIBRARIAN

Michelle Ehlert began her new role as acquisitions librarian in September. Based at the West Campus Library, she monitors the acquisitions budget, oversees the purchase of audiovisual materials and books (both print and electronic), and works closely with subject librarians and vendors to get students and faculty the resources they need. During the seven years prior to her arrival at WU Libraries, Ehlert was the assistant director of technical services at Metropolitan State University in St. Paul, Minnesota. She earned her master's degree in library and information science from Dominican University in Illinois and holds a bachelor's degree in history, with a minor in gender and women's studies, from the College of St. Benedict in St. Joseph, Minnesota.



≈ Jennifer Kirmer

### Jennifer Kirmer

#### DIGITAL ARCHIVIST

In June, the Libraries welcomed Jennifer Kirmer aboard as a digital archivist in University Archives. Kirmer manages the arrangement and description of the Archives' digital collections and oversees the online and digital finding aids. She has worked in a few other archives in recent years, including the University Archives at the University of Wisconsin-Madison and the Senator Robert J. Dole Institute of Politics in Lawrence, Kansas, where she gained experience with reference, processing, digitization, and working with campus offices to capture and curate their born-digital content. Kirmer earned her bachelor's degree in anthropology from the University of Kansas and a master's in library and information studies from the University of Wisconsin-Madison.



≈ Jackie Lorraine



≈ Rebecca Vogler



≈ Micah Zeller

### Jackie Lorraine

#### HUMAN RESOURCES/PAYROLL & ADMINISTRATIVE OFFICE COORDINATOR

In her new role as the human resources/payroll and administrative office coordinator for WU Libraries, Jackie Lorraine oversees the day-to-day operations of the main office in Olin Library. With the help of an administrative assistant, she handles human resource and payroll matters for the Libraries and supports the associate university librarians with travel, scheduling, and other duties. Currently enrolled in Washington University's Executive MBA program, Lorraine worked in the Department of Psychology for five years—most recently as payroll coordinator—before joining the Libraries in September. She earned her bachelor's degree from Southeast Missouri State University and serves on the steering committee for Washington University's Diversity and Inclusion Forum for Faculty and Staff.

### Rebecca Vogler

#### WEEKEND/EVENING CIRCULATION MANAGER

Rebecca Vogler joined the Libraries in September as a member of the Circulation unit. Her responsibilities as a weekend/evening circulation manager include scheduling more than 50 student assistants at the Olin Library Help Desk, aiming to provide quick but comprehensive service to library users. Previously, Vogler worked as a cruise ship librarian with Holland America Lines. In 2012, she completed a master's degree in library science from the University of Missouri School of Information Science and Learning Technologies. Vogler also holds undergraduate degrees in political science and religious studies and hopes to add a second graduate degree in the next few years.

### Micah Zeller

#### COPYRIGHT & DIGITAL ACCESS LIBRARIAN

Micah Zeller took on responsibilities as the Libraries' copyright and digital access librarian in May, assisting individuals and groups across campus with understanding and navigating copyright-related challenges. Working alongside colleagues in the Scholarly Publishing unit, he also collaborates with faculty and students to develop digital projects and make the scholarship of the university freely available. A 2011 graduate of the Washington University School of Law, Zeller previously worked at the Law Library managing the Law Repository, an online resource that gives free and open access to the scholarly output of individuals within the Law School. He earned his bachelor's degree in philosophy, with minors in chemistry and Italian, from Indiana University in 2006.

## STAFF NOTES ACCOMPLISHMENTS

### Akins Named Treasurer-Secretary of Art Libraries Society Chapter

In the spring of 2013, **JENNY AKINS** was elected to a two-year term as secretary-treasurer for the Central Plains Chapter of the Art Libraries Society of North America. In this role, Akins works with other chapter officers to promote art librarianship in Arkansas, Kansas, Missouri, Nebraska, and Oklahoma and provide chapter members with a vehicle for sharing information and ideas related to the development and use of art libraries in the region. Akin's responsibilities include handling the financial accounts of the chapter, preparing reports and minutes, and processing new memberships.



≈ Jenny Akins



### Two Librarians Edit, Contribute to New Book on Access Services

Associate University Librarian **TREVOR A. DAWES** co-edited a book, *Twenty-first Century Access Services: On the Front Line of Academic Librarianship*, to which Head of Access Services **STEPH ATKINS SHARPE** contributed a chapter. The first book on access services in more than 80 years and published by the Association of College and Research Libraries, it fills a major void in the professional literature and demonstrates the value that access services operations play in the success of today's academic libraries. With access services expanding to incorporate everything from electronic reserves and facilities management to assessment initiatives and ebook lending, the text is of use to practitioners in all types of academic libraries as well as library and information science graduate students and faculty.

### Instruction Week Inspires New Ideas, Strategies

In August, a few weeks before the fall semester got underway, librarians **DARIA CARSON-DUSSÁN**, **JENNY AKINS**, **CYNTHIA HUDSON**, and **KRIS HELBLING** spearheaded WU Libraries' third annual Instruction Week, a five-day series of short workshops for library staff and the larger campus community. Aimed at firing up teaching endeavors and kindling curiosity in new and unexplored topics, this year's lineup included ten sessions, all offering practical, specific tips and information. From student engagement, to data literacy, to mobile trends, to student-centered conferences in The Writing Center and in reference transactions, the organizers and presenters provided useful takeaways for anyone who teaches, makes presentations, works at a service point, facilitates meetings, or simply embraces lifelong learning.

### Several Staff Embark on New Appointments

A handful of WU Libraries staff members have taken on new roles and appointments in recent months. In May, **CHRIS BRADY** became circulation librarian, having worked as a circulation desk manager in Olin Library since 2008. **JESSICA CISSELL** moved from her position as a library assistant in the Gaylord Music Library to a new administrative role—executive assistant to the university librarian—in September. **KATE SATHI** was named database/serials librarian in June, and **RUDELPH CLAY**'s role as head of outreach was recently expanded to include library diversity initiatives. Technical library assistant **TERESA YARBER** was promoted to a digital library assistant position in Scholarly Publishing.



≈ Charmaine Scott

## Scott Presents LLAMA Webinar on Focus Groups

Training and Administrative Officer **CHARMAINE SCOTT** gave an in-depth webinar in September for the Library Leadership and Management Association (LLAMA). Titled “Getting Started with User Focus Groups,” Scott’s presentation discussed user focus groups as an effective and economical data-gathering technique. She helped participants think through the necessary planning, skills, and steps involved in order to make the most of such efforts as a source for sought-after information from library users.

## Wallace Completes Master’s Degree

Library Assistant **RYAN WALLACE** earned her master’s degree in library and information science in May of 2013, graduating from the University of Missouri-Columbia’s School of Information Science and Learning Technologies. In her current role at the Ronald Rettner Earth & Planetary Sciences Library, she oversees circulation and reserves, performs general reference and copy-cataloging work, and assists with outreach and instruction. Wallace is an alumna of Washington University, with a bachelor’s degree in earth and planetary sciences, and previously worked at St. Louis University’s Pius XII Memorial Library as a copy cataloger.



≈ Ryan Wallace

## A Fond Farewell to an Esteemed Colleague



≈ Erin Davis

**ERIN DAVIS** joined the WU Libraries in 2000, as curator of Rare Books in Special Collections. This September, Davis left to pursue other interests and help with family matters back in the Great Northwest, where she grew up. Her departure is cause for reflection on just how much she accomplished during her 13 years here.

Davis’s tenure was marked by several major acquisitions, including works by type designer and illustrator Eric Gill; the Little Black Sambo Collection of books and related materials; and a remarkable collection of miniature books donated by Julian and Hope Edison. Davis organized exhibitions around these and other collections, often playing a lead role in creating catalogs and other collateral literature. She helped organize conferences and initiated a series of talks by faculty about items they used from our collections. Her expertise has been key in building outstanding collections of rare books and contemporary artists’ books to support research and teaching.

When Thomas Jefferson scholars followed clues suggesting WU Libraries might own a cache of books that once belonged to Jefferson, Davis helped confirm the theory in a process that eventually identified more than 80 books from Jefferson’s library. The discovery gained national coverage, and Davis participated in many presentations on the Jefferson books.

Davis holds a B.A. in English from Mount Holyoke College and a master’s of library science with a specialization in rare books librarianship from Columbia University. She has studied Italian, Spanish, Latin, Greek, Hebrew, and several other languages. She previously worked with rare books at Butler University, the Library of Congress, and Ursus Rare Books in New York.

Davis has been an outstanding colleague, and we will greatly miss her wisdom and humor. Library staff, faculty members, students, and visitors will continue to benefit from Erin Davis’s work here long after her departure. We speak for many others in thanking her and wishing her the very best.

—Anne Posega, head of Special Collections, and Joy Lowery, director of communications



≈ Joy Lowery



≈ Evie Hemphill

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Washington University Libraries



## RENEWING OUR USER SPACES

**EACH OF THE 12 LIBRARIES** scattered across Washington University is a unique place full of scholarly possibility, inspiration, and expertise. That doesn’t just happen—it’s the result of thoughtful planning and ongoing attention to evolving user needs. Over the summer, important changes were made at the Chemistry Library in Louderman Hall, resulting in a more functional and attractive space. Interior walls were repainted, floors were recarpeted, the area in front of the south-facing bay windows was rebuilt,

and new window shades replaced the old. Furniture in the reading room was switched out for new arts-and-crafts-style pieces, and two new armchairs complete the new look. Olin Library also saw a variety of user-driven changes during the summer, with WiFi capabilities strengthened, 32 new electrical outlets to accommodate laptops and chargers, the addition of some new furniture to accommodate more seating, and dozens of new Macintosh computers in the Arc technology center on Level A.

**“A LITTLE BEFORE YOU SLEEP, READ SOMETHING THAT IS EXQUISITE, AND WORTH REMEMBERING.”**

—Desiderius Erasmus

*Change service requested*

FSC LOGO

» Henry Hampton, in a photo from his college years, and conducting an interview in 1979 for *Eyes on the Prize* with William B. Huie, a journalist who covered the civil rights movement including the 1955 murder of Emmett Till.

Washington University Libraries



## FROM THE ARCHIVES

**“EVERYBODY NEEDS HISTORY,”** the late documentary filmmaker and 1961 Washington University graduate Henry Hampton once said, “but the people who need it the most are poor folks—people without resources or options.”

Hampton, whose archives comprise the extensive Henry Hampton Collection at Washington University’s Film & Media Archive, set out to make documentary films focused on the 20th century’s poor and disenfranchised when he established his production company—Blackside, Inc.—in 1968. Among the key social shifts that Hampton chronicled was the civil rights movement, showcased in his award-winning series *Eyes on the Prize*, the first six episodes of which debuted on PBS in 1987.

Assembling the masterpiece on a shoestring budget, Hampton and his crew combined music and news footage defining the tumultuous period with excerpts from hundreds of interviews they conducted with individuals who experienced the struggle firsthand. But nearly 30 years later—and 50 years after the pivotal March on Washington in 1963—this important record of history is largely inaccessible due to copyright restrictions. During production, Hampton’s budget only allowed for short-term licenses to the music, images, and stock footage incorporated into the documentary, which have long since expired. Given the

increased cost of licensing today, renewing such rights “in perpetuity” is virtually impossible.

Among educators and so many others that recognize *Eyes on the Prize* as an essential cultural resource, the need for sensible copyright reform is clear. How can a civilization understand its own history if the records of it are not widely accessible? Such concerns inform the work of WU Libraries and the Film & Media Archive, where preservation of and access to important materials is a central aim, especially when the materials present no copyright issues. Although the series as a whole and specific portions cannot be made widely available, the archive holds the rights to all original interviews conducted for *Eyes on the Prize* as well as Hampton’s other documentary series.

In an effort to make these materials as freely accessible as possible, the Film & Media Archive engages in numerous activities, such as the current Andrew W. Mellon Foundation-funded project to preserve and eventually digitize the nearly 75 hours of interviews from the first six episodes of *Eyes on the Prize*. The digitized interviews will then accompany the already searchable, web-accessible interview transcripts ([digital.wustl.edu/eyesontheprize](http://digital.wustl.edu/eyesontheprize)), creating an even more useful resource.

