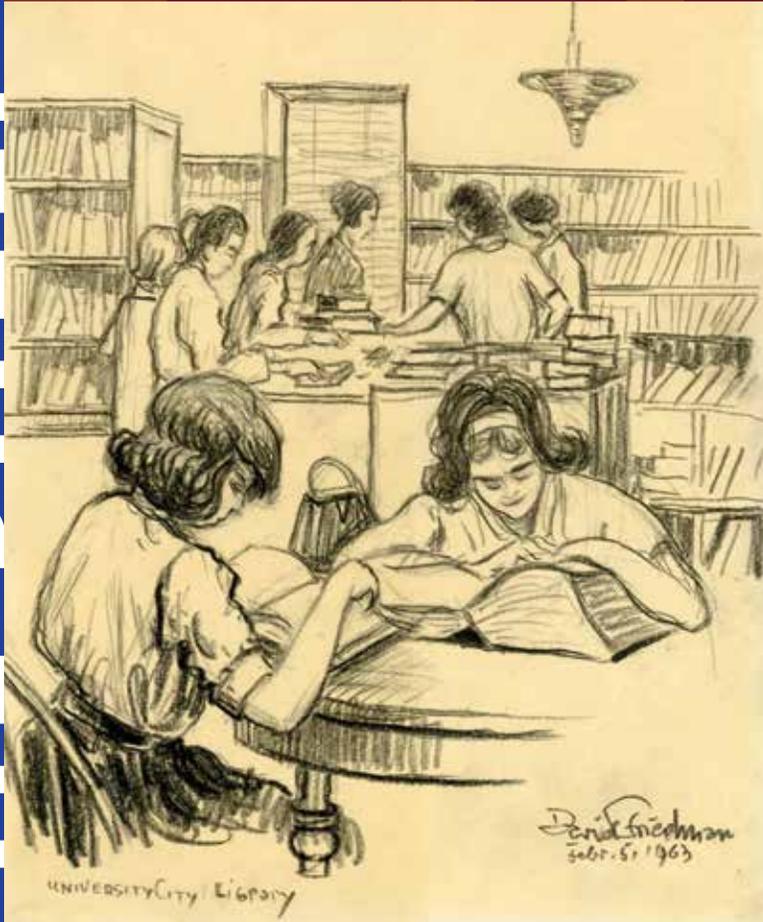
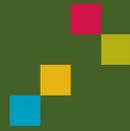




Stronger Together:

THE CASE FOR
COLLABORATION





EVER SINCE MY SUMMER JOB at the public library in my hometown of Dayton, Ohio, following my senior year of high school, I've associated libraries with possibility and excitement. The Dayton libraries were transitioning to an automated system at the time, and it was an innovative place to be. In many ways, that first impression of libraries has also been my continuing impression of Washington University Libraries since my arrival two years ago.

But it's more than merely an impression, as the stories in the pages that follow demonstrate so well. WU Libraries are truly innovative and exciting, and more than anything else that fact is due, I believe, to the ways in which our library staff collaborate with one another, throughout campus, and across all sorts of boundaries to make amazing things happen.

One of those amazing things came to fruition on the main level of Olin Library one night in early April. It was hard to miss the clusters of students, Writing Center tutors, and librarians gathered around tables, laptops, stacks of reference materials, and refreshments that evening. All told, more than 75 students took advantage of the Write-In event, a unique chance to get input on all different parts of the research and writing process as final projects loomed. The evening brought a wide range of partners together for an incredibly energetic four hours that we hope paid dividends for our hardworking students.

This and countless other fantastic efforts and events take creativity, time, and, most of all, collaboration. And collaboration, as pages six to nine of this publication describe in more depth, is far from simple. But time and again, WU Libraries are finding strategic ways to partner with researchers and fellow organizations, ranging from allies closest at hand, such as our colleagues in The Writing Center, to those with truly international reach, such as the Biodiversity Heritage Library and SHARES.

Along with the examples found within this publication, many more collaborative efforts are in the works across campus and the local community. Most recently, an integration of the School of Law Library into the WU Libraries system has begun, allowing for more seamless service for users. Another exciting development is the news that Olin Library will be the temporary home to the Center for Diversity and Inclusion, and will provide a small space for silent meditation or interfaith prayer.

In many of these cases, the details of these partnerships are still coming together. As they do, we'll keep you posted, eager to keep all of our partners—including you—in the loop.

JEFFREY TRZECIAK
University Librarian



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A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

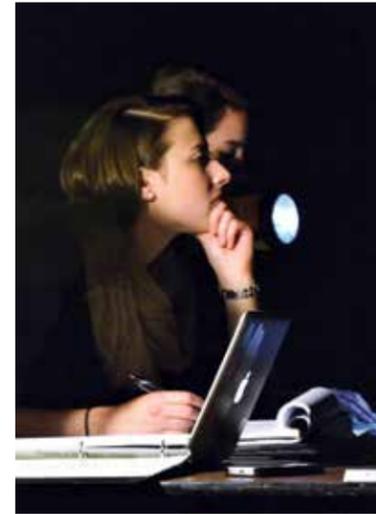
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A Look Back:

EVENTS & EXHIBITION NOTES



⌘ Pictured left to right on this page are eventgoers enjoying the Walt Reed Illustration Archive exhibition in November; library staff member Sharolyn Norphlet waving from an old train photo thanks to green-screen and photo-editing technology featured at “Out of the Vault”; and WU STL professor Jeffrey McCune. *Washington University Libraries*

⌘ Pictured left to right on this page are graduating senior Sarah Palay during a rehearsal for “Staging Typescripts”; Kathleen Fitzpatrick at a discussion with WU librarians; and Aaron Addison, director of Data & GIS Services, with speaker Micah Altman. *Washington University Libraries*

WALT REED ILLUSTRATION ARCHIVE UNVEILED

In late November, the Modern Graphic History Library (MGHL), together with WU’s Sam Fox School of Design & Visual Arts, celebrated the acquisition of a major new collection—the Walt Reed Illustration Archive—at a formal unveiling. The collection is vast in scope, including 8,000 periodicals, 1,200 illustrated books, 140 pieces of original art, and 250,000 magazine tear sheets from the 1860s all the way to the 1970s—a significant expansion of the MGHL’s history of illustration. After a reception and exhibition viewing held at the Kranzberg Art & Architecture Library on the Danforth Campus, the evening concluded with a lecture in Steinberg Auditorium by Roger Reed, president of the Illustration House. Reed titled his presentation “Illustration is Dead—Long Live Illustration!”

ITEACH SYMPOSIUM OFFERS INSIGHTS

Between the fall and spring semesters, Washington University faculty and staff from across disciplines gathered for a day at the Knight Center to share insights on teaching and learning. The ITeach symposium, co-sponsored by The Teaching Center, WU Libraries, and Arts & Sciences, is an all-day event held every two years and featuring interactive presentations as well as plenty of time for informal discussions among colleagues. Along with a plenary address titled “Fostering a ‘Growth Mindset’ on Teaching,” the program included 16 sessions on metacognition, active learning, mobile devices, digital projects, self-questioning, visualization, and more.

UNIQUE RESOURCES BROUGHT “OUT OF THE VAULT”

Visitors were encouraged to stop by Olin Library anytime throughout the afternoon on January 16 to see items from Rare Books & Manuscripts, the Modern Graphic History Library, the Film & Media Archive, and University Archives. An open house of sorts, this “Out of the Vault” event highlighted a selection of publicly available resources and recent

acquisitions. It also included interactive elements such as a photo booth incorporating green screen technology, and librarians and curators were on hand.

FACULTY BOOK TALKS, PANELS DRAW CROWD

On three occasions during the spring semester, the Libraries hosted book talks by Washington University faculty members. Each of the events took place in Olin Library’s Ginkgo Reading Room, with a reception and book signing following. In January, WU Professor of Law Kimberly J. Norwood, author of *Color Matters: Skin Tone Bias and the Myth of a Postracial America*, was joined by two contributors to her book—Vetta L. Sanders Thompson, an associate professor at the Brown School, and Richard Harvey, psychology instructor at St. Louis University—for a panel discussion.

Jeffrey Q. McCune, an associate professor in Performing Arts and Women, Gender, and Sexuality Studies, read from his new book *Sexual Discretion: Black Masculinity and the Politics of Passing* in late March, and in April the editors of *Urban Ills: Twenty-first-century Complexities of Urban Living in Global Contexts* discussed their work. They include faculty members Carol Camp Yeakey (Arts & Sciences), Vetta L. Sanders Thompson (Brown School), and Anjanette A. Wells (Brown School).

BECKETT MANUSCRIPTS TAKE CENTER STAGE AT HOTCHNER THEATRE

A unique senior honors thesis presentation by Washington University student Sarah Palay attracted a full house to the Hotchner Theatre in the Mallinckrodt Center one Saturday night in February. Titled “Staging Typescripts: ‘Play’ and the Samuel Beckett Papers,” the event was a free, one-of-a-kind public performance of two unpublished, early drafts of one of Beckett’s short works. Sponsored by WU Libraries and the Performing Arts Department, the performance featured six of Palay’s fellow students as actors—Alex Felder, Katie

Goldston, Katie Jeanneret, Ib Jegede, Charles Morris, and Emma Quirk-Durben—and also included an introduction by Curator of Manuscripts Joel Minor, who worked closely with Palay on the project.

It was about a year earlier, while studying in Ireland and reading copious amounts of Beckett, that Palay realized she’d be spending a lot of time in the Libraries’ Special Collections once she got back to St. Louis. Long a fan of Beckett’s works, Palay returned from that semester at Trinity College wanting to dig deeper into the Libraries’ Beckett archives. That’s exactly what she did, and Minor introduced her to the extensive holdings related to Beckett’s work during the 1960s, including 10 successive drafts of his one-act “Play.” Fascinated by the creative evolution illustrated in the manuscripts, Palay then decided to pursue a senior thesis focused on the typescripts—and to actually stage them, too, as part of her research project.

STRING QUARTET GIVES UNIQUE PERFORMANCE IN MUSIC LIBRARY

Scholars frequently consult the Gaylord Music Library’s collection of early editions of works by the great composers Mozart and Beethoven. But it’s not every day that those explorations within the library take the form of live musical performance. So it was quite a moment this February when librarian Brad Short pulled the parts of an arrangement of Mozart’s *Così fan tutte* for string quartet, printed in 1796, out of an exhibit case, placed them directly on music stands for four Washington University music students, and introduced an unusual string quartet performance right there in the Gaylord Music Library reading room.

“The quartet, coached by WU Music Professor Beth Macdonald, played marvelously,” says Short. “Everyone sensed that it was a privilege to hear this arrangement that is rarely performed and for which I know of no commercial recording.” In Mozart’s time, music circulated in manuscript copies and in prints in a wide range of formats, including the edition that the quartet presented. Professor Emeritus Hugh

Macdonald offered remarks during the event, giving insight into the way operatic music was shared and enjoyed in a domestic setting, when the music was new.

MLA’S KATHLEEN FITZPATRICK TACKLES “THE DIGITAL FUTURE”

In early March, Kathleen Fitzpatrick, director of scholarly communication for the Modern Language Association (MLA) and visiting research professor of English at New York University, gave a lecture in January Hall titled “The Digital Futures of Scholarship.” The author of *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* and *The Anxiety of Obsolescence: The American Novel in the Age of Television* as well as the co-founder of the digital scholarly network MediaCommons, Fitzpatrick led a conversation on challenges and opportunities impacting research and scholarly communication. The presentation included a panel response from Washington University professors Elizabeth Childs, Tabea Linhard, and Joe Loewenstein, and a reception followed in the East Asian Library. Along with the Libraries, the Department of English and the Department of Art History and Archeology co-sponsored the event.

DATA SPEAKER SERIES KICKS OFF

Social and information scientist Micah Altman, of the Massachusetts Institute of Technology (MIT) Libraries, gave a public lecture on March 6 titled “State-of-the-Art Informatics for Research Reproducibility, Reliability, and Reuse: Or How I Learned to Stop Worrying and Love Data Management.” Drawing on his research at the intersections of data, technology, privacy, and politics, Altman examined current informatics methods for managing data and explored ways publishers, universities, libraries, and archives can contribute within practical constraints. This was the first in an ongoing series of talks organized by WU Libraries’ Data Services & GIS unit to highlight data-related issues for the university community.



⌘ Pictured left to right on this page are library staff member Jessica Cissell as photoshopped into Julia Child's kitchen in conjunction with the Taste of Technology events; one section of the "Names Instead of Numbers" traveling exhibition; and a portrait sketch by David Friedman. *Washington University Libraries*

⌘ Pictured left to right on this page are students and staff gathering for one of the Money Smart Week events in April; the winners of the 27th Annual Neureuther Competition with several of the volunteer judges and University Librarian Jeffrey Trzeciak; and speaker Michael Lobel. *Washington University Libraries*

TASTE OF TECHNOLOGY SERVES UP SMORGASBORD

Prizes, green screens, librarians, technology—there was lots to love about the Libraries' Taste of Technology events in Olin Library March 13 and 19. Showcasing everything from iPads to projectors and offering tips on photography, data visualization, ebook access, and more, the open-house was a chance for members of the university community to sample technology resources available through the Libraries. Library staff and representatives from The Writing Center, Student Technology Services, Blackboard, and Apple gave demos and provided information on diverse topics.

EXHIBITION FEATURES STORIES OF FORMER HOLOCAUST PRISONERS

It was 81 years ago that the Dachau Concentration Camp—the first such camp to be established in Nazi Germany—opened, interning almost 200,000 male prisoners from all over Europe during the course of its existence. For two weeks in March, a traveling exhibition called "Names Instead of Numbers" showcased the personal histories of 22 of these men in Olin Library. Erin McGlothlin, an associate professor of Germanic Languages and Literatures and Jewish, Islamic and Near Eastern Languages and Cultures, notes that nearly three-quarters of a century has passed since the end of World War II, and the traumatic events of that period often seem to contemporary generations more like myth than fact.

"When we hear the numbers of civilians who perished at the hands of the Nazis—six million Jews, 200,000 Roma and Sinti, five million civilians of occupied countries, political prisoners, and homosexuals—it becomes even harder to fathom the nature of the catastrophic crimes of Nazism," McGlothlin says. "Names Instead of Numbers' allows us to get past the cold numbers—both the almost unimaginable

number of those who perished at the hands of the Nazis and the identification numbers that replaced the names and identities of prisoners in concentration camps—by giving us an up-close view of these men and their lives." Organized by librarian Brian Vetruba, the exhibition coincided with a public symposium, *Crossing the Disciplinary Divide: Conjunctions in German and Holocaust Studies*, held on campus this spring.

EXHIBITION OF PORTRAIT SKETCHES FEATURES ST. LOUIS LIBRARIES YEARS AGO

An exhibition titled "Enjoyment in Libraries with the Candid Pencil of David Friedman" is on display in Olin Library's Grand Staircase Lobby and Ginkgo Reading Room through the end of July, drawing on a series of portrait sketches by an Austrian-born painter, portraitist, and graphic artist. A survivor of the Holocaust, Friedman (1893-1980) spent his life recording the world around him. After settling in St. Louis in 1956 and retiring in 1962, he began making a series of artwork depicting scenes he recalled from the ghetto and concentration camps.

"I needed to forget about the concentration camps and the horror that was there," Friedman once said. "So it was a pleasure to go to the library." He sketched more than 100 portraits in seven different St. Louis libraries between 1962 and 1967. More than 60 of those portraits, juxtaposed with photographs of Washington University libraries from the same time period, are on display, part of the Modern Graphic History Library's recently acquired David Friedman Collection. The portrait series was a gift by Miriam Friedman Morris to Washington University in St. Louis, in memory of David and Hildegard Friedman. A digital companion to the exhibition is online at omeka.wustl.edu/omeka/exhibits/show/davidfriedman.

MONEY SMART WEEK PUTS FOCUS ON FINANCES, FUTURE

The Libraries hosted two events at Olin Library in conjunction with Money Smart Week in early April. Begun in 2002, Money Smart Week is an annual public awareness campaign stressing the importance of financial education and connecting people with free resources to help with all sorts of personal finance matters, from establishing a budget to estate planning. The first event was a lunchtime gathering April 8 geared for faculty and staff, featuring Mary Suiter and Andy Meyer of the Federal Reserve Bank of St. Louis. A pizza party for WU undergraduates and grad students followed that evening, with Meyer returning to speak on the topic of credit. Social entrepreneur Adi Redzic of iOme, a nationwide financial education movement for college students and millennials, also gave a presentation. Co-sponsors of Money Smart Week at Washington University included the Libraries, TRiO student support services, the School of Medicine's Office of Student Financial Planning, the WU Alumni Association, Treasury Services, Career Services, Human Resources, Residential Life, and the Office of Government and Community Relations.

WINNERS OF 27TH ANNUAL NEUREUTHER COMPETITION HONORED

When Carl Neureuther, a 1940 graduate of Washington University, set up an endowment in 1987 to support library collections, he was also ensuring support for something more: a lifelong love of reading. In addition to growing the University Libraries' collection of fiction, poetry, and nonfiction, Neureuther's gift created an annual essay contest—the Neureuther Student Book Collection Essay Competition—that invites students to share stories of their own passion for reading and collecting books.

Each year, WU students enter their essays into undergrad or graduate categories, competing for prizes of \$1,000 for first place and \$500 for second place. Judging is conducted by four volunteers recruited from among the faculty of Washington University and the St. Louis community. This year, Corey Twitchell, a Ph.D. candidate in Germanic Languages and Literatures, won first place in the graduate category for his essay "Combining Fact and Fiction: My Collection of German-Jewish Writing." Kelly Oman, a Ph.D. candidate in English, took second place in the graduate category with "Ordering Chaos in the Novels of P.G. Wodehouse." In the undergraduate category, senior printmaking major Joyce Hankins won first place for her essay "A Self Portrait," and senior English major Talya Zax took second place with "The Old-Fashioned Girls." These winning essays, as well as an archive of past ones, are available on the Libraries' website (at librarywustl.edu/neureuther) and as a collection in the Open Scholarship repository.

EXPLORING THE INTERACTION BETWEEN ART AND POPULAR CULTURE

In April, the Modern Graphic History Library presented a book talk by Michael Lobel, an associate professor of art history and director of the M.A. Program in Modern and Contemporary Art, Criticism and Theory at Purchase College, State University of New York. Lobel spoke about his new book *John Sloan: Drawing on Illustration*. Sloan, an American realist influenced by his work in commercial illustration, was a painter and etcher known for his depictions of life in early 20th-century New York.



Students, writing tutors, and librarians work together on projects during the Spring Write-In event held in Olin Library. Washington University Libraries

Stronger Together:

THE CASE FOR COLLABORATION

An orchestra of skilled musicians. Abraham Lincoln and his “team of rivals.” Dogs barking messages across the vast countryside to track the missing puppies in *101 Dalmatians*. The pieces of a puzzle snapping into place.

“When we think about the concept of collaboration, inevitably a particular scene or image comes to mind,” says Head of Instructional Support Services Ted Chaffin. For him, collaboration is exemplified by an old news story he remembers, where a group of strangers formed a living chain, linking arms to rescue a stranded pet from floodwaters.

As much as humans are wired to work together to achieve an end, and despite how frequently the term *collaboration* appears in contemporary

contexts (or perhaps partly *because* of that buzzword quality), to truly practice it is no small feat.

Genuine collaboration is more difficult and complex than it sounds. It typically requires investment, compromise, risk, even disruption. But it can be well worth the effort.

“The collaborative process can be more powerful than the product,” Chaffin notes. “The process creates opportunities and a final destination that the individuals involved may never have conceived of alone.”



MOBIUS

As Irene Gashurov and Curtis L. Kendrick of the City University of New York note in “Collaboration for Hard Times,” a *Library Journal* article from October of 2013, “While the challenges to libraries and higher education remain daunting, working together collaboratively, we face ‘a moment of opportunity that, if seized and capitalized upon, can place the library at the center of the academic and scholarly mission of the university.’”

«Students inspect a freshly printed raffle ticket in the Kranzberg Book Studio, a collaboration of the Sam Fox School of Design & Visual Arts and University Libraries. Washington University Libraries

This idea that people and their projects are stronger together resonates deeply with social entrepreneur Adi Redzic, who heads up iOme, a nationwide movement to inspire young people to take ownership of their individual and collective financial future. His goal is to change the culture around financial education—a tall order, to say the least—but his confidence stems from watching students, librarians, and other parties come together to make progress toward a shared cause.

“Alone, we can only go so far, but together we have unlimited potential,” says Redzic, who has partnered with WU associate university librarian Trevor A. Dawes and others on an initiative to make academic libraries more active hubs of access to financial resources. “Speaking as a non-librarian, I have seen through my work with the American Library Association an astounding level of cohesion, community, and collaboration among librarians.”

In many ways, the strong track record of collaboration and history of sharing and innovation by libraries is more important than ever looking ahead. Various issues facing academic libraries and higher education as a whole loom large on the horizon, and to adequately address them requires far more than any one person, organization, or industry can muster.

Gashurov and Kendrick are quick to add that it’s crucial to know when and when not to pursue such partnerships in order to do collaboration well, as “[a] bad alliance is worse than no alliance.” They emphasize three key characteristics of successful collaboration: strategically chosen projects, a culture of collaboration, and wholehearted commitment among those involved.

When those characteristics are in place, collaboration can be powerful indeed. Take MOBIUS, for example, a resource-sharing consortium of 61 academic libraries plus additional member organizations scattered across Missouri.

Founded in 1998, MOBIUS has since transformed library service throughout the state, sharing library materials and services through streamlined, cost-effective methods and creating a union catalog that brings more than 25 million items within reach of library users. This March, the consortium built on its already strong collaborative approach by announcing a new partnership with a similar service—Prospectus—operated by the Colorado Alliance of Research Libraries, which includes 40 academic and public libraries throughout Colorado and Wyoming.

The agreement will enable library users in each of these states to borrow materials from member libraries of both systems, quickly and

COLLABORATION IS

an opportunity for each individual to share the unique gifts and perspectives they bring to the table, thereby strengthening and enriching the final collective product. —Virginia Toliver

crucial in today’s challenging funding climate. Strong partnerships make for strong and sustainable projects. —Chris Freeland

only necessary if you want **to get something done**. It takes a village to do just about anything. —Jeff Huestis

people working together to imagine an exciting achievement, planning how to accomplish it, and moving

together toward that common goal or outcome in the most creative, innovative, efficient, and effective way. —Gail Oltmanns

a necessity. As those of us in libraries and institutions of higher education realize that we can’t provide on our own the services and programs needed by our communities, we recognize the need to partner with others in **mutually beneficial** ways. —Trevor A. Dawes

... VITAL, among other things, say WU Libraries’ five associate university librarians.

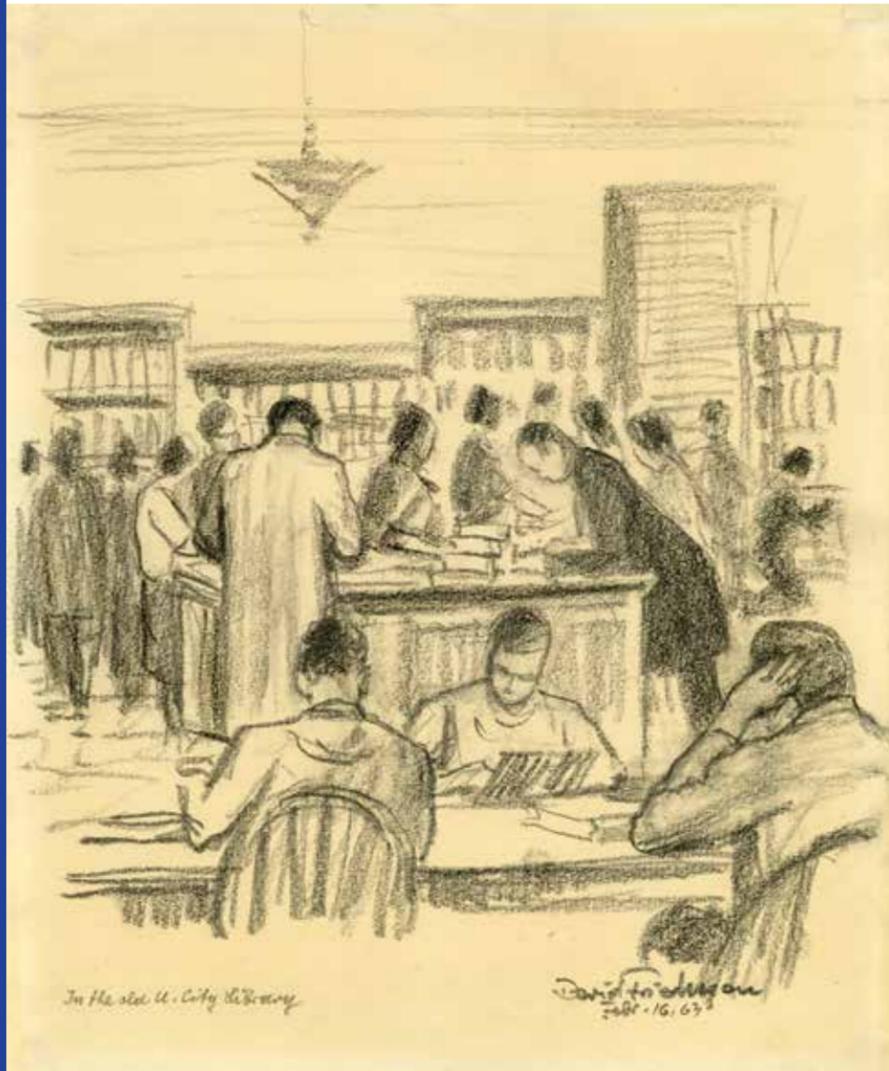
ESSENTIAL PARTNERS

One of the Libraries' most robust collaborations takes shape each semester right here on the Danforth Campus, thanks to a crew of writing instructors and subject librarians that team up to make College Writing 1—one of the few academic experiences that all WUSTL freshmen share—as useful to the incoming students as possible.

With upwards of 60 sections of the required course taught every fall and spring, the effort involves more than 30 instructors and 20 librarians. Every class has its very own librarian as a research resource and library liaison, with Instruction Coordinator Kristine Helbling playing matchmaker and providing guidance. From individual meetings with students, to search-term generation and source evaluation, to how-to sessions, each instructor/librarian duo collaborates to varying degrees, tailoring the support to students' needs.

"The class librarians are pivotal in demonstrating to students the role that research plays across the disciplines," says Peter Monahan, assistant director of the College Writing Program. "Because we are familiar with only a small portion of the Libraries' vast resources, instructors rely on class librarians to help students navigate and discover what's available. We've designed the course in part to introduce our students to working with sources and entering the academic conversation—and class librarians are essential partners in this process."

The personal connections that often develop help prepare students for future success in their academic career and also open the door for engagement on current scholarly issues like open access, the digital humanities, and copyright. Monahan adds that a librarian's perspective on what students struggle with offers insight for the instructor as well.



▲ Friedmann, David, 1893-1980, "Group At Table Near Information Desk." Accessed via WU's Digital Gateway Image Collections & Exhibitions, at omeka.wustl.edu/omeka/items/show/7820.

easily expanding their searches and requests to neighboring states as necessary. In addition to added convenience and speed for users, this saves the respective

but members receive items on an expedited schedule and at a lower cost. SHARES also makes available some hard-to-find items and special collections. Founded more than 20 years ago, SHARES members include most of the Ivy League institutions, some national libraries, and several museums and art institutes.

Considering the impact on an organization's bottom line is central to choosing such collaborations wisely, as is identifying a shared purpose that truly benefits the people that an organization seeks to serve. For University Archivist Sonya Rooney, making the most of opportunities to enhance people's access to unique collections has been at the heart of such partnerships.

"I see collaboration as working with others to share the workload in order to make resources more readily available for researchers," Rooney says. "Each person brings their own strengths and resources to combine with others, and it allows us

member libraries money, allowing for less reliance on traditional interlibrary loan services, which typically cost much more.

In June of 2013, WU Libraries joined yet another major collaborative: the SHARES program, run through OCLC (Online Computer Library Center), a non-profit member organization that works to increase access to the world's information while reducing related costs. When students or faculty need an item not held at Washington University or another MOBIUS library, WU Libraries may request the item from another SHARES member. It works like interlibrary loan,



« Digital Data Outreach Librarian Cynthia Hudson leads a brainstorming session in Olin Library with THATCamp St. Louis attendees from near and far. *Brian Benson*

As a member of BHL, the Libraries will help identify and digitize materials within the library collection related to the history of science and add these to BHL's online holdings, where all materials may be freely accessed by the public.

It's the successful tales of collaboration, like these, that one hears about, but Gashurov and Kendrick note that even in an increasingly interconnected world, research suggests that less than half of the partnerships that form between two companies actually succeed. Collaboration does involve risk and uncertainty, with various partners and factors at work, and there is often much at stake. It can be unsettling. But it's also exciting, refreshing, and necessary, says Head of Access Stephanie Atkins Sharpe.

"There are people in this world who have a singular vision and brilliance to accomplish great things," Sharpe says, "but most of us rely on the collective intelligence and the know-how of others that only comes through collaboration."

She's seen this firsthand both internally, as she leads the Access Services team at WU Libraries in meeting an expanding range of user needs, and in partnering across organizational boundaries.

"More and more, we are working collaboratively with other units on campus and even people outside of the university or library associations to achieve goals," Sharpe says. "In November, members of our library staff brought together faculty, students, and other people throughout the St. Louis region and even as far as Oklahoma for the first-ever THATCamp St. Louis, an 'unconference' aimed at exploring technology and the digital humanities. The event was so successful that another such gathering is in the works—this time to be hosted by St. Louis University. What makes collaboration so powerful is that you are pooling the talents and abilities of everyone who is taking part in a project or event."

University Librarian Jeffrey Trzeciak views collaboration as one of what he describes as "the three C's" upon which the Libraries are focusing efforts, the other two being content curation and community.

"Collaboration continues to be at the very core of our Libraries," Trzeciak says. "From digitization initiatives to space management, it's a recurring theme as we seek to advance exceptional scholarship and create a flexible learning environment."

to share ideas, which leads to more constructive discussions and projects."

In commemoration of the sesquicentennial of the Civil War, Rooney's unit recently partnered with the Missouri History Museum (MHM) on a St. Louis Area Civil War Digitization Project, bringing a wide variety of Civil War materials online. The final product (available at sos.mo.gov/mdh) is the result of MHM, the Washington University Archives, and other organizations all over Missouri scanning and sharing their files.

"This material was always available at the different repositories," Rooney says, "but this project allows researchers to access all the material in one place online."

Another recent instance where the case for collaboration is rendered especially clear is the rapidly growing Biodiversity Heritage Library (BHL), headquartered at the Smithsonian Libraries in Washington, D.C. BHL is the literature digitization component of the Encyclopedia of Life, a global effort to document all 1.8 million named species of animals, plants, and other forms of life on earth. A consortium of major natural history, botanical, and research libraries, BHL just added its 14th member—WU Libraries.



In 2012, Washington University Libraries became a member of the HathiTrust Digital Library, an international partnership of more than 90 major research institutions and libraries working to ensure that the cultural record

is preserved and accessible long into the future. Drawing its name from the Hindi word for elephant, an animal known for its memory, the HathiTrust repository (at hathitrust.org) contains more than 11 million digitized public domain and in-copyright volumes and continues to grow. First launched in 2008, this collaborative effort among libraries has already dramatically increased people's access to the record of human knowledge.



Our Favorite Things:

WU LIBRARY USERS SHARE WHAT THEY LOVE MOST



≈ Nicole Yen, a communication design student, calls herself a “huge fan” of MOBIUS (searchmobius.org), a consortium of Missouri libraries that bring a colorful world of resources within reach. Yen checked out these pop-up books and many others while designing and illustrating an interactive children’s book for her senior seminar project. “Through the MOBIUS service, WU Libraries made it very easy for me to get reference material,” Yen says, “I’ve never ‘paper engineered’ a book before, and without our library system, I would have been entirely lost.” Images of her own stunning project can be found at nicoleyen.com/What-s-Hiding-in-the-Rainforest. *Washington University Libraries*



≈ Education Librarian Cheryl Holland shows off a colorful deck of thank-you notes she received from a local group of high-school students who explored Olin Library’s resources under her direction. *Washington University Libraries*

≈ Germanic Languages & Literatures graduate student Sarah Hillenbrand Varela has become especially familiar with a section of library stacks on Level A in Olin Library, where she often goes to consult different versions of the older texts she studies and cherishes dearly. She credits subject librarian Brian Vetruba with helping make her dissertation research on the representation of animals in 19th-century German texts as deep, relevant, and meaningful as possible. *Washington University Libraries*



WHEN AILEEN WATERS SENDS her subject librarian an email, it often begins with, “This is a really weird question, Kris.”

Whatever the complicated matter at hand may be, Waters, a Ph.D. candidate in English at Washington University, has come to consider Kris Helbling an indispensable guide along the path to figuring it out. Not only does Helbling consistently provide answers and point her in the right direction, she also helps Waters understand how she got there.

“Sometimes it’s teaching me how to find the materials for myself,” Waters says. As an instructor in the university’s college writing program, Waters also depends on Helbling for bibliographic sessions with her freshmen—some of whom arrive fairly unfamiliar with libraries.

So when asked what she loves most about WU Libraries, Waters immediately names her go-to librarian, an individual who has significantly enriched her research and teaching.

Waters is in good company with this answer, if the stories and comments that follow and the results of the Libraries’ most recent service quality

survey (see page 20) are any indication. So many members of the Washington University community love their campus libraries—and especially the library staff.

“It is amazing to know there is a librarian out there who cares and who has expertise in your specific field, and that she is willing to help,” says graduate student Lizzy Berk, who insists that she could not have completed her research for a recent course on Egypt in the Arab Spring without the input she received from Islamic Studies Librarian Jaleh Fazelian.

What stands out to Writer-in-Residence Anton DiSclafani is the staff’s ability to help students refine a search for specific topics and primary sources that can powerfully inform their creative writing projects. When DiSclafani offered a workshop on historical fiction, she got in touch with librarian Makiba Foster, a specialist in American history and culture studies, early on in the semester.

“The premise of the class can be a little frightening to students—recreating a world they’ve never been in,” DiSclafani says. “They have a vast amount of resources at their disposal, but they don’t know

how to navigate it. What Makiba really helps them do is to narrow their search.”

During a special class session in Olin Library’s Arc technology center, Foster walked the writing students through digitized primary resources ranging from *Vogue* advertisements to collections of women’s letters from many years ago—all of them rich with potential to inspire, add historical detail, or simply provide useful background for the students’ projects. Looking back on her own process toward her debut novel, *The Yonahlossee Riding Camp for Girls*, set in the Great Depression, DiSclafani knows firsthand the value of this type of research.

“I wish that I had gone to a session like Makiba’s before I wrote my novel,” she says. “It’s wonderful how much we have access to. When I was in college, it wasn’t online. It’s astonishing—you have access to all the benefits of other people’s hard work.”

Faculty and students are quick to echo this appreciation for the vast world of resources that the library brings within reach. But sometimes the seemingly little things can make a lasting impact on a library user, too.

When Kate Bloomquist, currently a lecturer in the writing program, was working on her Ph.D., she needed to check out one more important book from Olin Library at the end of a semester. It had just recently been checked back in but was not yet reshelved, so she went to the circulation counter to ask if someone could find it.

“I was prepared to come back in a couple days—everyone seemed to be returning huge bags of books that afternoon,” she recalls. “But the staff member took the call number and found the book that day for me, among all the carts of books to be shelved.”

“TONY CHANG AT THE EAST ASIAN LIBRARY IS A MIRACLE WORKER, PROCURING DIGITIZED TEXTS OF RARE BOOKS FROM DISTANT LIBRARIES AND FINDING SOURCES THOUGHT LOST.” —Arts & Sciences faculty member*

≡ Head of Research Services Melissa Vetter gives first-year graduate student Caroline Merz a quick tutorial on a newly available database. A Ph.D. candidate in clinical psychology, Merz says the expertise she has been able to draw on through the Libraries gives her more time and energy to devote to her work developing an online diagnostic tool for dementia. *Washington University Libraries*



≡ Along with her subject librarian, English Ph.D. candidate Aileen Waters greatly appreciates what she considers to be the perfect height of the chairs and desks that make up the carrels in the main library. She finds the chair-to-desk ratio so ideal that she once took measurements and adjusted her desk chair at home to match. *Washington University Libraries*



≡ It's the atmosphere at Olin Library, along with "the amazing people at Whispers" that know their coffee orders by heart, that freshmen art majors Katie Yun and Christine Bosch say they love most. *Washington University Libraries*



≡ Iván E Aguirre Darancou, at left, has sought out subject librarian Daria Carson-Dussán's assistance on numerous occasions to connect him with hard-to-track-down resources and information. *Washington University Libraries*



Then there's the atmosphere to love, or what Sarah Hillenbrand Varela terms the "general vibe" of WU Libraries. A Ph.D. candidate in Germanic Languages and Literatures, Varela's recently defended dissertation has to do with 19th-century representations of animals. Many of her library hours are spent in Olin, among a robust German collection that she attributes to the careful stewardship of her department's subject librarian, Brian Vetruba. But she's explored other libraries across campus, too, and found those places share a similar vibe.

"Two days ago, I wanted this book of Wagner's letters, and I rode my bike to Gaylord Music Library shortly before they were closing for the evening," says Varela. "As I was checking out, over the intercom I could hear what sounded like an a capella group singing the phrase, 'We're about to close.' It was nifty."

A positive, memorable atmosphere makes a huge difference, as does friendliness. As first-year clinical psychology graduate student Caroline Merz looks back at her first two semesters at the university, she points to the orientation event for new graduate students and faculty in the library a

few days before classes began in the fall as pivotal in her experience thus far.

"That event made me feel really welcome and also more secure and familiar with some of the resources available to us as grad students," Merz says. Her subject librarian, Head of Research Services Melissa Vetter, soon followed up with her one-on-one to go over citation management options.

"There's such expertise in the library staff," Merz says. "I can't imagine not taking advantage of that."

One of the other things that Varela loves most about WU Libraries is the fact that if a resource she needs isn't available as part of the library's collection, that's hardly a dead end.

"Brian is super accessible, and he's great at getting books," she says of Vetruba. "About a year ago, for instance, there was this three-volume anthology on animal welfare and anti-vivisection writings in the 19th century that I was very interested in. I went on Amazon, and it cost like \$1,000. So I asked Brian if there was any possibility of [the library] buying the materials, and the rest is history: those three books have proved indispensable and have spent a lot of time in my possession this year."

Iván E Aguirre Darancou can likely relate. A third-year Ph.D. candidate in Romance Languages & Literatures with a research focus on Hispanic American countercultural texts, especially drug-use-related texts that include poetry, song, journalistic writing, and narrative, Darancou says that WU Libraries' interlibrary loan operations are at the top of the list of things he appreciates most—as is his subject librarian Daria Carson-Dussán.

"My books and sources can't be found easily," Darancou says. "Daria has been very helpful in getting copies, obtaining scans, and contacting other librarians."

On multiple occasions, Carson-Dussán has cold-called librarians at other institutions to recruit their assistance with tracking down the often hard-to-obtain Latin American holdings so necessary to Darancou's research. In one case, a 2006 journal on sexual anthropology, published in Mexico City, was proving particularly difficult to consult.

"The journal hadn't been indexed, so I couldn't see a table of contents page to determine which articles to request," Darancou says. "I was very stumped, but then I got an email from Daria."

Carson-Dussán had successfully retrieved a photocopy of the table of contents from a librarian at Princeton after reaching out to the three libraries within the United States that actually owned a copy of the journal in question.

These moments just scratch the surface of all there is to love about the libraries across campus and the librarians whose first priority is serving the research needs of the Washington University community.

What's your favorite thing about the Libraries? We'd love to hear. Send stories and comments to the editors of Off the Shelf. Contact information is listed inside the back cover of this publication.

"THIS IS THE MOST BEAUTIFUL AND MAGICAL PLACE TO STUDY." —Washington University undergraduate student, commenting on Olin Library*

*Drawn from the thousands of comments in response to the Libraries' most recent service quality survey, described on pages 20 and 21

Physics Runs Experiment in Open-Access Publishing



IN A FIELD DEVOTED TO extending humanity's understanding of the natural world at the deepest possible level, it perhaps comes as no surprise that particle physicists are breaking new ground in how that knowledge gets shared. These are people adept at tracking even the most elusive bits of matter, such as the Higgs boson, as well as responsible for conceiving the internet, and they've long been at the forefront of efforts to disseminate information more freely.

This past winter, through an international initiative called SCOAP³ (Sponsoring Consortium for Open Access Publishing in Particle Physics), many key journals in particle physics—also known as high-energy physics—began operating as open-access publications. Now, rather than requiring an expensive subscription, anyone may read and make use of them, and the journals and their publishers are paid from one central fund filled up by hundreds of libraries and funding agencies based in 24 different countries. All told, it's one of the largest, most ambitious open-access initiatives ever built, requiring the cooperation of libraries, publishers, and scientists across the globe.

"The difference is the economics," explains Ruth Lewis, Washington University scholarly

communications coordinator and science librarian. "Publishers are getting their costs from the SCOAP³ pot, so they will not be charging scholars an article processing fee. For authors, the experience of publishing, peer review, and so forth remains the same as with a traditional toll-access journal, and presumably the prestige of publishing remains the same also."

Officially launched in January of 2014, SCOAP³ is still very young, and its long-term impacts remain to be seen. Washington University's own Michael Ogilvie, a professor of physics, likens the situation to being in the middle of a fascinating story, with the ending still uncertain. While the overarching goal of widely distributing scholarship and scientific findings remains unchanged, the publishing and research-funding landscape continues to shift rapidly, with many different interests to be considered.

"We live in a very complicated world in which journals fill a lot of different needs," Ogilvie says. "And we've broken the old model, but we don't yet have a complete, working new model in place. Choices are being made that are likely to have very long-lasting consequences."

The American Physical Society (APS) opted not to join SCOAP³, and APS is not alone in its reservations. For instance, while Washington University Libraries and more than 1,000 other libraries worldwide are supporting the initiative, the libraries at Stanford University and Yale University are not contributing, though they too benefit from SCOAP³.

"One concern is that all articles published in this discipline really are already available within arXiv, an open-access archive [arxiv.org] of pre-print articles established in the early 1990s," says Alison Verbeck, librarian at the Gustavus A. Pfeiffer Physics Library in Compton Hall. "Also, once the journals become open access, in a sense we lose incentive to pay into the pool, because those that don't pay have the same access as those that do. I believe that was APS's big concern—they don't want the model to collapse and take their journals down with it."

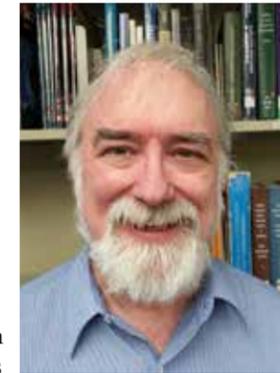
Ogilvie points out that CERN, the European Organization for Nuclear Research and the site of the biggest particle accelerator in the world, is the main force behind SCOAP³, and the large European publisher Elsevier is also a key player.

"I think that SCOAP³ is probably a good thing, and open access is definitely where our heart is as high-energy physicists," Ogilvie says. "I'm sure the APS's concerns are really motivated by a sincere desire to create something sustainable. The thing that seems odd is that it's the non-profit APS that is not signing on, whereas the for-profit Elsevier has gone along with it. The American Physical

Society—they're not the bad guys. It's just, how do we make this work? How do we make sure that everybody gets a fair share?"

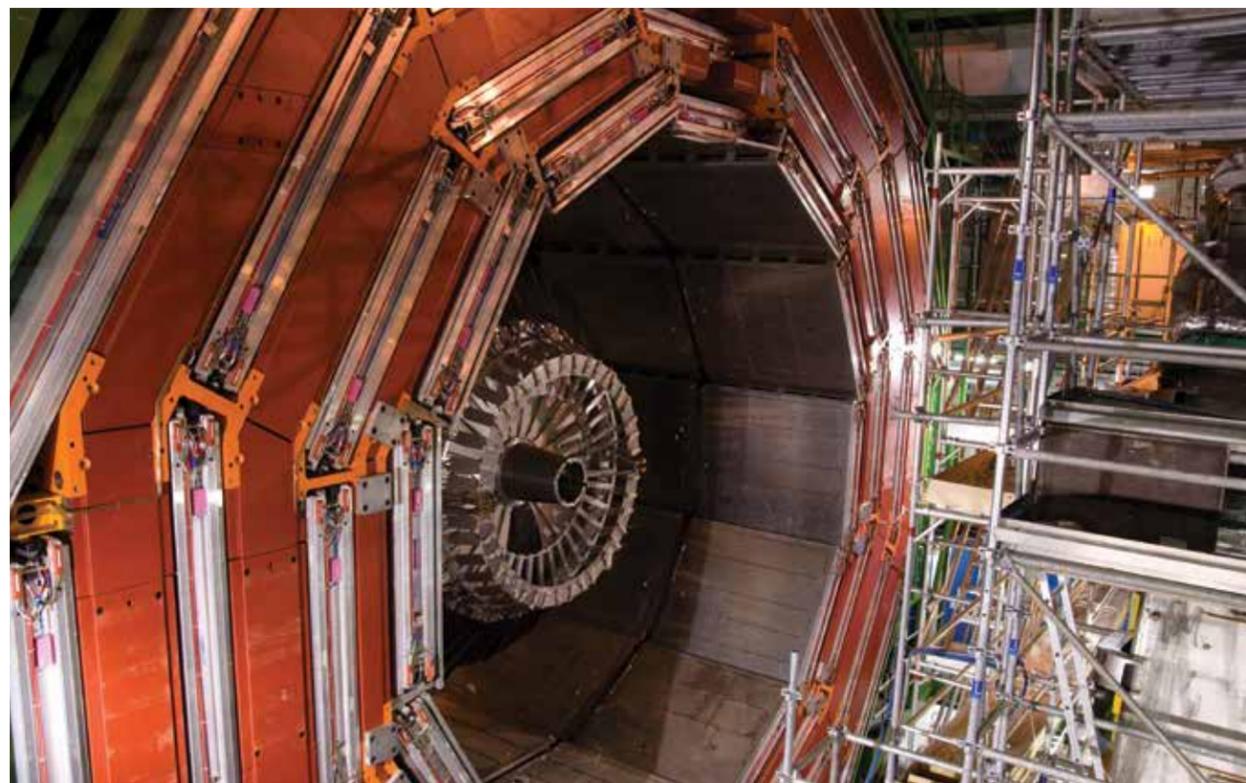
As Ogilvie describes not only SCOAP³ but other groundbreaking efforts such as INSPIRE and its cousin arXiv, begun decades ago when he was still early in his career, his passion for this topic is evident. Clicking from one helpful tool to another, he reflects on how scholarly communication has improved over the years, becoming vastly more cost-effective and efficient.

"Modern scholarship is this enormous web of conversation, and by looking at who said what when, and who is referencing what, we can find out what we are really all talking about," Ogilvie says. "And it's amazingly convenient. It used to be that getting a paper out the door was a multi-week process—now I can have a paper into the arXiv one day and submit it to the journal the next. I can start getting comments back from people within a day rather than months. But on the other hand, it's essential that this is all coming in cheaper and faster, because we're having to make do with less. The lack of long-term U.S. government investment in research is hurting everybody, and it's gains like these that are helping to offset other issues."



« Professor of Physics
Michael Ogilvie
Alison Verbeck

» CERN, the European Organization for Nuclear Research, is home to the Large Hadron Collider shown here and a key partner in the SCOAP³ initiative. Learn more about the effort at scoap3.org. *Creative Commons photo by solarnu (CC BY-NC 2.0, flickr.com/photos/89842837@Noo/647979877)*



CROWDFUNDING FOR BOOK PUBLISHING?

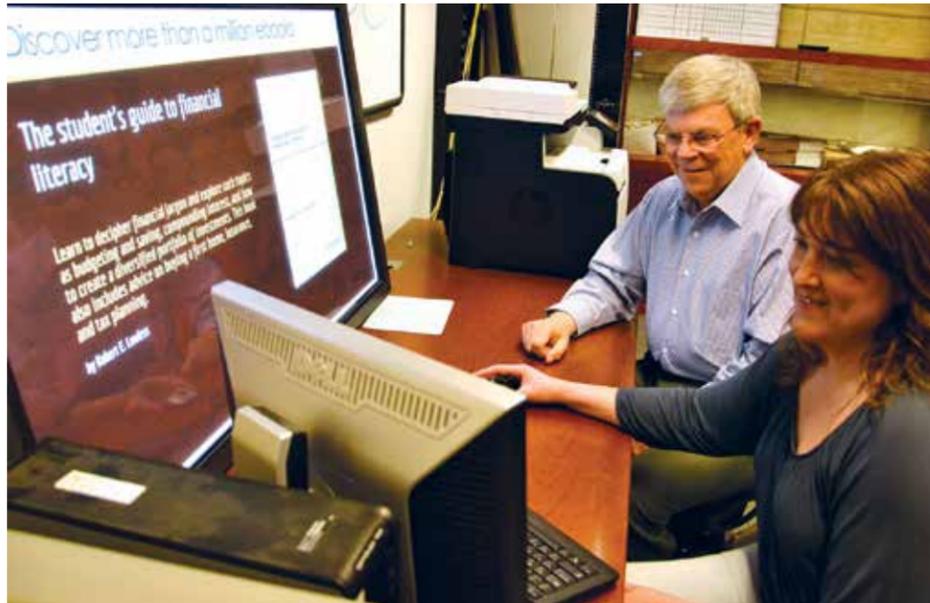
High-energy physics isn't the only academic discipline where scholars, libraries, and publishers are coming together to create new models capable of sustaining and broadening scholarly communication. In the humanities and social sciences, for instance, **Knowledge Unlatched** launched a pilot project this year in which more than 250 academic libraries from around the world, including WU Libraries, agree to share the cost of making each book in a collection of new academic monographs freely downloadable by everyone.

As knowledgeunlatched.org notes, the market for scholarly books has shrunk in recent years, and "many libraries

are unable to afford even a small collection of specialist research books. Individual readers who do not have access to a well-funded library are generally unable to afford to buy titles that they want or need. A broken academic publishing model is preventing, rather than facilitating, the spread of human knowledge." While in the sciences it's the scholarly journal articles that are most pivotal in the shift toward open access, scholarly books, known as monographs, are the core publishing format in the humanities and social sciences, and a strong alternative model in these areas has been difficult to come by. Knowledge Unlatched is an approach that may work.



Behind the Scenes with Head of Systems Bill Fryman



Computers, networks, logins, websites, servers, printers, drives—even to begin to list the many machines, processes, and projects that the Library Systems staff are constantly balancing can seem overwhelming. But from the perspective of Head of Systems Bill Fryman, who has seen his seven-person crew’s responsibilities change in many ways during the past 19 years, the challenging variety and scope of the job is part of what keeps him so invested in it. The editors of Off the Shelf sat down with Fryman to learn more about a part of the library that, while often unseen by patrons, is at the very heart of making things happen—and making them work.

Head of Systems Bill Fryman discusses a new digital signage template with project manager Holli Kubly. Among the many projects that Library Systems is currently balancing are the integration of a new online search tool for library resources, a major redesign of the library website, and a pilot project that allows students to stream DVDs placed on reserve rather than require a trip to the library to briefly check them out. *Washington University Libraries*

OTS: What piqued your interest in computers?

BF: When I went to college, I thought accounting was what I wanted to do. But by the time I was a senior, I really didn’t want to do that anymore. So I went into the Army, and I was initially assigned as a military personnel management officer. We were just starting to use computer systems, and so I got to thinking that was something I’d really like to get into. Luckily I was given the opportunity to do so, and as my Army career went on, I worked in and out of the computer field. For my last tour of duty I was lucky enough to be here in St. Louis and was able to go to graduate school at UMSL (University of Missouri – St. Louis). Then when I retired from the Army, this seemed to be a good fit.

OTS: What does a typical workday look like?

BF: In this job, every day’s different. But if I had to describe a typical day, I usually get in quite early, just to see what is or isn’t working. The remainder of the day is spent addressing systems and network problems, planning for new technology initiatives and changes, and other routine managerial tasks. Additionally, all Systems staff monitor systems from home to identify problems that occur after regular business hours, so our day may begin well before we arrive at the library or after we leave at the end of the day. So that keeps us on our toes.

Our overall goal is to effectively maintain what the library has currently and also try to address technology changes and improvements. We end up finding new ways to approach our work, assigning people new jobs or tasks that they may not be as comfortable doing, and in other cases depending more on outside vendors. It’s really a constant balancing act.

OTS: How many “trouble tickets,” on average, does the Library Systems unit receive in a given week?

BF: About 35 tickets a week are submitted online through our web help desk. But if you look at the number of issues we have to resolve, including system and network problems, new technology requests, and information requests we receive by phone call or email, it’s probably double or even more than double that figure. And then we’ll be up fixing one issue, and there’s the “oh, while you’re here” sort of thing, too.

OTS: What’s changed over the years, and what has stayed the same?

BF: Probably the biggest change is the reliance of the library on technology. When I joined the library staff in 1995 we had slightly over 100 desktop computers. With one fulltime staff member and about six students we now support

about 400 staff and public computers across the various library facilities on campus, and even as those numbers have increased, at the same time the number of students that have their own notebook or smartphone that they are using in the library has soared as well.

The other big change is in expectations. Years ago, the internet was not highly reliable, and the content was sparse. But now the expectation is that everything will be available always, and technology will always work. [Laughter] It’s an expectation shared by students, faculty, society, all of us—I feel the same way. When I use my cell phone, I expect it to work. I don’t want to see “no signal” or anything like that.

The one constant is probably the fact that there are never enough resources—whether that’s people, money, computers, et cetera. There’s always just more demand for services than we have the ability to provide. Other than that, not a lot has stayed the same.

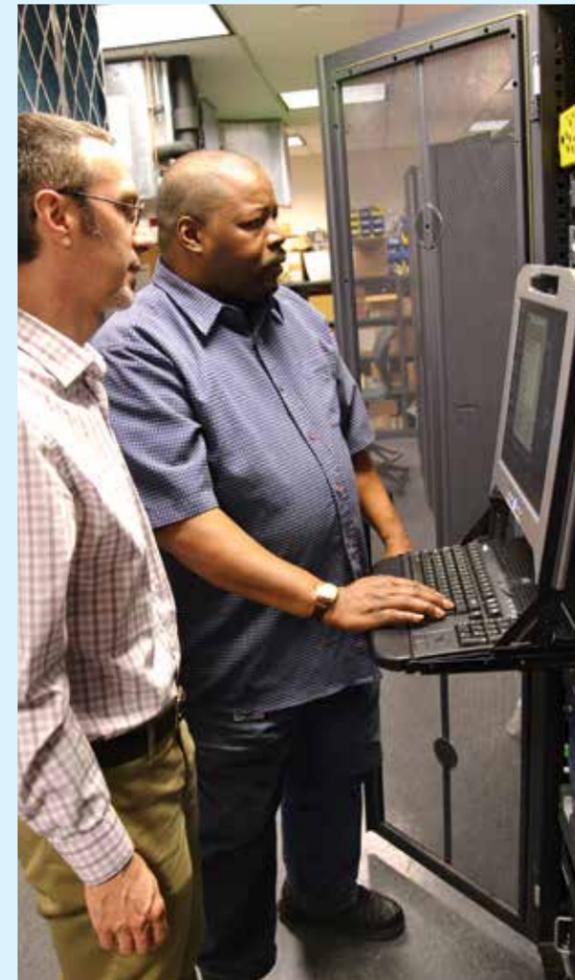
OTS: How do you and your staff keep up morale at the more difficult points, with so many people within the Washington University community requiring your services and expertise?

BF: It’s a high-stress job, and for the most part those around us understand that. Most Systems users recognize that we are trying to do a good job, whatever the circumstances. Of course, occasionally challenging situations arise—as everybody in any type of customer-service role encounters from time to time. Working with each other and discussing problems and concerns within the unit gives us the ability to relieve stress. That’s one of the advantages of the open environment here in our office. We really do try to keep a positive attitude, and that strengthens our interaction with systems users.

OTS: What do you love most about what you do?

BF: It’s never boring. You come in every day and there are new challenges, new ideas, new opportunities. That’s probably what I enjoy the most. Having worked in IT as long as I have, it’s interesting to look back at how technology has evolved. My first exposure to computing was in a mainframe environment. Since then, everything has gotten smaller and smaller and at the same time more powerful. A PC sitting on a desk today has more power than a lot of the mainframes that we had back in the ’80s and ’90s.

I feel like I’m really lucky in terms of our staff. While our numbers are small, only six people and



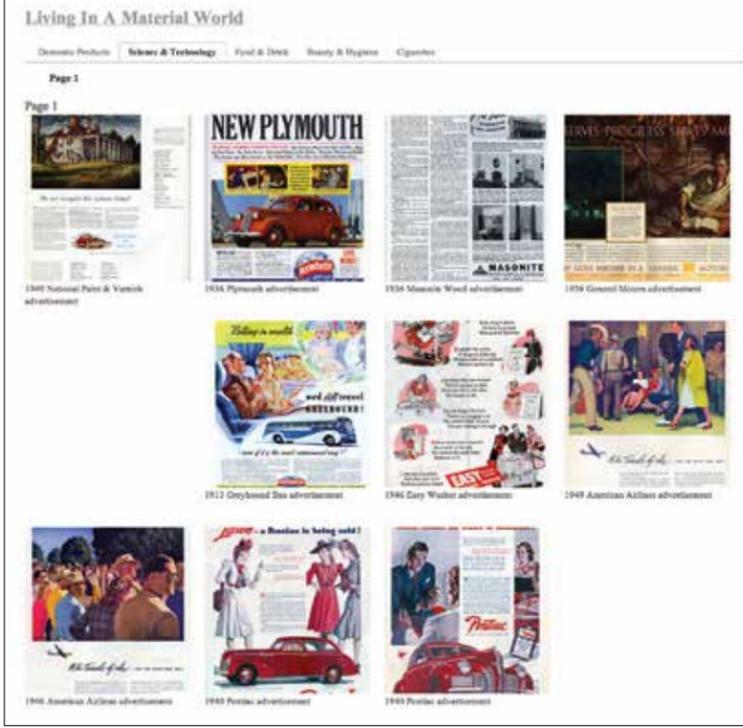
Library Systems staff members Maurice Jones and Mark Sellan inspect one of the 30-plus servers that reside in Olin Library. Systems provides computing services for students, faculty, staff, and authorized visitors to most of the libraries across campus. This encompasses everything from staff desktop systems, to printers and scanners, to AV systems in multiple locations, to wireless connectivity and more. *Washington University Libraries*

me, several staff members have been here longer than me, and we don’t have a lot of turnover. We have high-quality, experienced, motivated people—without them, I wouldn’t be able to do what I do here. And they’ve been able to grow, too, as systems have changed. I don’t think anybody that works here is doing exactly what they were doing when they started. In some cases it’s been a total change.

OTS: Your interest and skill in photography is evident here in your colorful office. When did that start?

BF: I was the photographer for our high-school yearbook my senior year, in northeast Arkansas, but I wasn’t very serious about it, and it wasn’t until my first assignment in the Army that I bought my first 35mm camera. Then when I was stationed in Germany I started to go out and do photography with a friend who was very interested in it. At that time there was a lot of darkroom work. Since digital came out, I have no problem with going and taking 200, 300 photos and then deleting 150 of them when I get home.

» A colorful selection of visual items from the Walt Reed Illustration Archive is already accessible through the Libraries' Digital Gateway. View the digital exhibit, created by the MGH in conjunction with Kolk's course, at omeka.wustl.edu/omeka/exhibits/show/material-world.



BY KRISTIN FLACHSBART,
MODERN GRAPHIC HISTORY LIBRARY ASSISTANT

Inside the Walt Reed Illustration Archive

ARTISTS WITH A WICKED SENSE OF HUMOR

conveying serious ideas on culture and gender through satirical imagery ... it sounds very modern. As a number of Washington University students recently discovered, it was also very much Progressive Era.

This semester, Professor Heidi Kolk, the associate director of the American Culture Studies Program, has been teaching a course on consumer culture since 1850. Titled "Living in a Material World," her ideas for the course led her to the Modern Graphic History Library's Walt Reed Illustration Archive for illustrations and advertisements that powerfully visualize the growth of American consumerism, plus the middle-class ideology and gender politics at play.

Kolk showed illustrations representing course topics, including a 1912 Jessie Gillespie illustration for *Life* magazine. The piece, drawn in silhouette, looks innocent enough with women rushing to a 49¢ ribbon and lace sale—until you notice the little boy, trampled by the oblivious women, and the aloof husband of one of the shoppers, who is content just to hold packages while waiting for the frenzy to end. The image's subtext prompted a class discussion about consumerism and 20th-century gender ideology.

The class had just finished reading the turn-of-the-century novel *Sister Carrie*. Noting that the book exposes the underbelly of consumer desire and shows "how various Victorian bourgeois ideals such as the nurturing, stabilizing role of the nuclear family were compromised by new forms of self-advancement," Kolk says she wanted to explore

similar ideas expressed visually. The Gillespie image, drawn 12 years after the publication of *Sister Carrie*, proved the point perfectly.

"The students were excited to see the vintage images presented in class, and immediately took interest in their visual arguments—particularly those made in early 20th-century advertising," Kolk says. "While the products and acts of consumption shown in these ads were a bit alien, their strategies of representation were not. Some students noticed similarities between contemporary visual culture and the images they were viewing. They have returned to these materials all semester, making connections between ideas from course readings and graphic representations."

The Walt Reed Illustration Archive was acquired by the Modern Graphic History Library (MGHL) in November of 2013. It features more than 1,400 artists in 140 original artwork pieces, 8,000 periodicals, and 250,000 tear sheets from popular magazines from the late 1800s to early 2000s. Walt Reed, who in 1974 founded the Illustration House gallery, was a champion of what was then an unrecognized art field, collecting artwork and magazines that captured the history of illustration. The archive is a vast scholarly resource for an area of art history and cultural studies that has often been overlooked.

While the artwork in the Walt Reed Illustration Archive is still being processed and is not yet available for viewing by the general public, those interested in using it for a specific research project or class studies may contact MGH Curator Skye Lacerte at slacerte@wustl.edu or 314-935-7741.

Cataloger's Projects Run the Gamut, Connect the World

THE CENTURIES-OLD, CREAM-COLORED VOLUME

that Cataloging and Russian Studies Librarian Masha Sapp is inspecting might easily slip past the casual observer. But as Sapp turns its pages, she points out places where the process and personality behind this particular copy of Boethius's *Consolation of Philosophy* have left a trail well worth exploring.

On one page, near the beginning of the handwritten manuscript, the first few words in Gothic script dwarf the others, and the first letter, a "C," is especially large. It's located in the spot where an ornate initial is common in older works, but this one looks unfinished, or a little "off," perhaps. In later sections, an empty space of about the same size has been left by the scribe, whom Sapp has identified as a 15th-century man named Johannes de Lumel.

"Here, Lumel must have tried his hand at doing a fancy initial, but it looks like art wasn't his big thing," Sapp explains, smiling with gentle amusement at his attempt. "So after that, he decided to leave a space for the rest of the initials, for someone else to later fill in."

She flips to the end of the book, where a small, personal note in Lumel's hand is visible. Dated August 1476, about a month after he had finished penning the influential work, it's written in Latin, one of a handful of languages Sapp has learned to read and frequently comes across in her daily work. Sapp translates it aloud: "To speak with women without committing a sin is more difficult than raising the dead."

Adept at finding clues to the origin and past lives of books, Sapp not only tracks down such details but carefully records them in her efforts to make unique materials held by Washington University Libraries more discoverable. As a cataloging librarian, she's one of a whole host of professionals scattered across the globe who share what they learn with each other and the world at large through WorldCat, a global catalog of two billion items and counting.

"There's a tangible satisfaction in being able to provide information for the world," Sapp says. "If I've done my job and provided accurate detail, other people's jobs are going to be easier, and they'll be able to find what they need."



« Cataloging and Russian Studies Librarian Masha Sapp splits her time between Special Collections, in Olin Library, and the West Campus Library facility, bringing her technical and linguistic skills to bear on a wide range of library resources. She is pictured here with a 15th-century manuscript—the Beanie Babies in the background serve as unassuming book weights. Washington University Libraries

Balancing cataloging projects ranging from gift collections like the one that Lumel's copy of Boethius is part of, to digital databases, to materials being expedited for faculty use, Sapp notes that while it's important to gather as much information as possible, a cataloger also has to keep moving, as there is always a backlog.

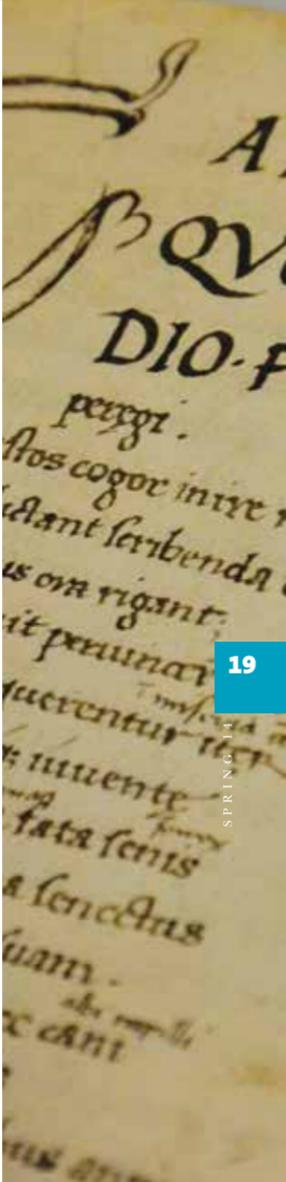
"You can't read the whole book, of course," Sapp says. "And in describing each item, you want to find a balance between too much information and not enough."

In many cases, Sapp is able to draw on existing bibliographic records created by other catalogers working with a similar item, thanks to the collaborative systems and shared metadata standards within the profession. As she describes it, each cataloger "gives what they can and takes what they need," and also enhances and improves upon one another's prior work. But in countless other cases, especially with rare books, the challenge of describing the items is far greater.

"Usually there's something you can grab onto—where it was last sold, who it belonged to, what part of Europe it originated in," Sapp says, examining a striking medieval manuscript that seems a bit stubborn in offering up its origin story. "How this item got to us is unclear."

Sapp's own story begins with her mother, who also works with rare books and in whose footsteps Sapp has followed in recent years, resulting from a love of books, languages, and getting to work on something new every day.

"It's a great job for a nerdy person," Sapp quips.





What the Service Quality Survey Results Tell Us

THANKS TO DETAILED INPUT gathered from more than 2,200 members of the Washington University community this past fall, the Libraries are well equipped to move forward in areas that undergraduates, graduate students, and faculty care about. And with overall satisfaction with the Libraries strong across the board, library staff can do so knowing they are making an already strong organization even better.

As part of the ongoing dialogue with users concerning their needs and expectations, the library conducts a campus-wide service-quality survey every three years. The most recent one was in October 2013. Along with in-depth data, the record number of respondents provided well over 3,000 written comments.

“I get so excited at how strong a voice it gives our faculty and students—they have a real impact on the library through this survey,” says Assessment Coordinator Carol Mollman, who directs the effort. She notes that following the previous survey, in late 2010, many different aspects of the Libraries—ranging from facility hours, to WiFi coverage, to lighting, to the main search box on the library website—saw improvements as a result of feedback from users. While it’s too early to say what specific changes will happen as a result of the latest survey, the final report has already been compiled, and key themes are emerging.

Overall satisfaction remained generally high, averaging 3.98 out of 5 possible points. Undergraduates who took the survey showed the highest satisfaction (4.05), followed closely by graduate students (3.9) and faculty, at 3.84.

“I LOVE THE LIBRARY AND CONSIDER IT ONE OF MY EMPLOYEE BENEFITS!”
—Staff member

“YOU GUYS ARE DOING A FANTASTIC JOB, ESPECIALLY WITH THE STAFF. KEEP IT COMING!” —Undergraduate

“All customer service indicators remained strong, including topics such as the competence and knowledge of staff, courtesy, and the speed and quality of service,” Mollman says. “Along with this overwhelmingly encouraging message and steady progress in a number of areas we’ve been tracking the last three years, respondents did identify things that we can improve on. There are lots of opportunities looking ahead.”

Some of these include addressing students’ expressed concerns about computers, printing, and scanning within the library facilities and faculty concerns about the scope of print collections and perceived gaps in both electronic and print collections. Easier navigation of online tools and more space and seating for both collaborative work and individual quiet study during peak hours also emerged as user priorities.

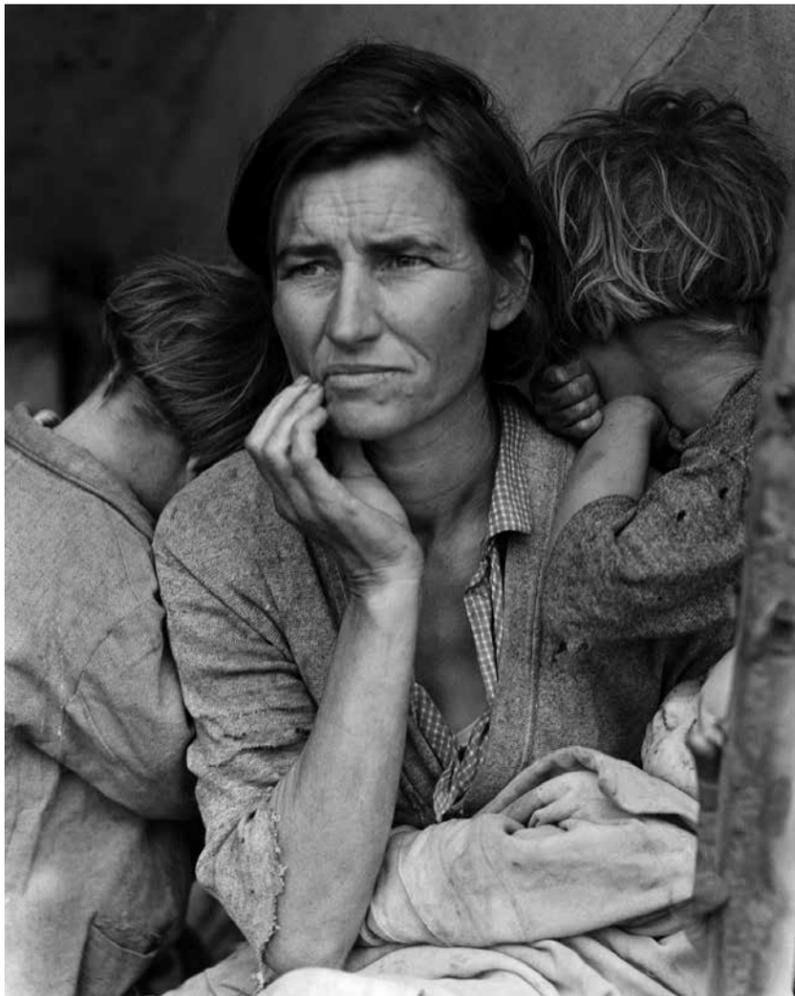
Mollman says it is likely that the thorough data and comments will lead to some immediate adjustments of library services and also to additional assessment to inform future directions and actions. For more details on what users told the library—and what library staff are doing in response—visit library.wustl.edu/about/servqual.html. The final report is also available online at libguides.wustl.edu/assessment.

“THANK YOU.” —Graduate student



One of the strongest messages conveyed by the most recent service-quality survey is users’ high opinion of WU Libraries’ staff, pictured here.

Library Unveils 100+ Hours of Digitized Conversation on the Great Depression



Among the scores of interviewees whose reflections on the Great Depression comprise a newly accessible WU Libraries resource are two daughters of Florence Owens Thompson, the subject of this iconic photograph. Dorothea Lange

IN MARCH OF 1992, many years after photographer Dorothea Lange's 1936 image of a migrant mother in California became one of the most iconic images from the Great Depression, a camera crew sat down with two daughters of the subject of Lange's photo.

"We're talking to Norma Rydlewski and Katherine McIntosh about their mother and their experiences," the interviewer explained. "I guess what I'd like to get first of all is [a] sense of what kind of woman your mother was. What does it take to live through that?"

For about 40 minutes, Rydlewski and McIntosh shared their stories with Blackside, Inc., a film company founded by 1961 Washington University graduate Henry Hampton. In the footage and transcript of that conversation, housed at the Film & Media Archive and now accessible for the first time along with many more such interviews through WU Libraries, the family's daily challenges come to life. The sisters describe not only their strong, beautiful mother but everything from field work and playing with dirt clods as children to early union meetings and the economical "saving grace" that was World War II.

When *The Great Depression*, Blackside's seven-part documentary series, debuted on PBS in October of 1993, the program wove together short segments from extensive interviews with 148 people who experienced the Great Depression, including Rydlewski and McIntosh. As illuminating as the documentary is in its own right, the many additional hours of oral history that Blackside recorded in the process of creating it are a treasure trove of primary source material—all of it newly viewable, browsable, and searchable online.

"Hampton's film crews conducted hundreds of hours of interviews for their documentary series, but in most cases only a small portion of those interviews made it to the final program, leaving the complete interviews virtually unseen and inaccessible," says Nadia Ghasedi, head of the library's Visual Media Research Lab. "This new resource of both the complete interview

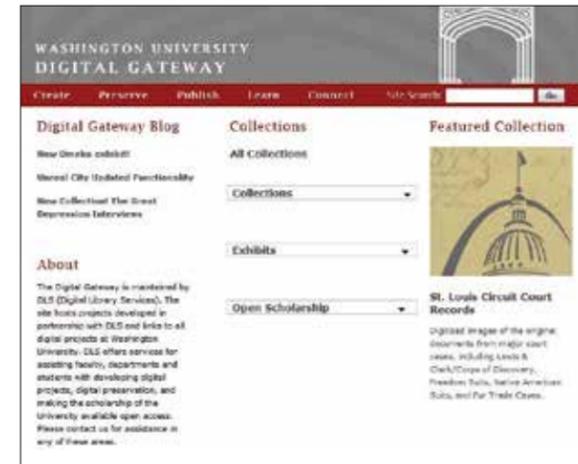
transcripts and video from *The Great Depression* enables anyone to search and view invaluable primary source material related to a pivotal time in American history. It also allows researchers to see which portions of the interviews appeared in the final program, giving insights into the documentary storytelling process."

Digital Archivist Jim Hone, who digitized more than 110 hours of interview material for this project, notes that the Blackside team produced a body of work that is "the gold standard of documentary form."

"They sweated the details on every photograph, sound, and moving image in their programs," Hone says. "Better still, they left us a meticulous record of their preparations, meetings, screenings, and self-critique. You can learn a lot by studying them."

The diverse range of individuals whose reflections on the 1930s are now easily accessible include a grandson of Franklin D. and Eleanor Roosevelt, celebrated authors Maya Angelou and Gore Vidal, longtime *New York Times* political reporter Warren Moscow, actors Karen Morley and Ossie Davis, Morton Newman, who worked on the Upton Sinclair campaign for governor in California, and many more from all walks of life. The multicultural, multiregional approach brings needed depth and color to an era that is often remembered and depicted as a monolithic event dragging the nation down for a decade, says Film & Media Archive Assistant Alison Carrick, who managed the workflow of the digitization project.

"When we think about the Great Depression, images of the dust bowl and breadlines immediately come to mind," Carrick says. "And that is part of the history Blackside covered with this series, but they also revealed complex and lively stories that are often overlooked—from union struggles, to heated political campaigns, Works Progress Administration projects, the New Deal, and more. What Blackside managed to do with this series and these interviews was to bring that period of history back to life in a vivid, engaging way."



Hone adds that in working through every minute of the interviews and taking notes in the process, he's been struck by the stories of human survival, persistence, and endurance.

"I recently started working on another Blackside series digitization project—this time *America's War on Poverty*," says Hone. "It's like working on a jigsaw puzzle of history. I look forward to it every day."

The Great Depression Interviews project illustrates the rich collections that WU Libraries staff members are bringing within easy reach of students, faculty, and the wider world. It's also one example of the collaborative, complex nature of the work required to do so. From early steps like identifying the types of media on which each interview exists and cataloging the camera rolls, sound rolls, and video items, to transcribing and encoding the content in text files according to best practices, to the digitization of more than 300 Betacam videocassettes and final design of the online, user-friendly interface, efforts to make such collections as freely accessible and usable as possible are far from simple. Archive staff work closely with the library's Digital Library Services (DLS) unit to bring such projects to fruition.

The result is a seamless, powerful tool with much potential for interdisciplinary research.

"One of the best features of the site, thanks to DLS, is that it is text/keyword searchable," Carrick says. "This creates a way for users to pinpoint a subject, name, or event and quickly look to see where it occurs in each transcript. Our hope is that this feature will lead users to other transcripts they might not have thought contained similar subject matter."

The homepage URL for *The Great Depression* Interviews is digital.wustl.edu/greatdepression.

The Great Depression Interviews project is one of many WU Libraries collections made easily accessible through the Digital Gateway, at digital.wustl.edu. A trailer video highlighting this particular collection is also available on YouTube by searching "Great Depression Interviews trailer."

STAFF PICKS: NEW BOOKS & ACQUISITIONS

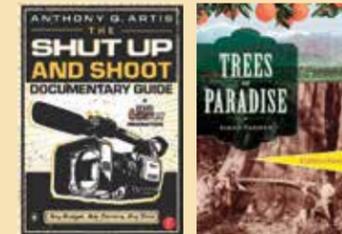
FOR THIS ISSUE, the editors of *Off the Shelf* asked members of the library's leadership team to share recent reads they've enjoyed and would recommend to others from among WU Libraries' holdings. For more suggestions from library staff, students, and others, visit pinterest.com/WUSTLLibraries/recommended-reads/ or stop by the New Books display on the first floor of Olin Library.

THE SHUT UP AND SHOOT DOCUMENTARY GUIDE: A DOWN & DIRTY DV PRODUCTION

By **Anthony Q. Artis** (Taylor & Francis, 2012)

I'm reading the ebook version of *The Shut Up and Shoot Documentary Guide*, which was first printed in 2008 (we have that one in the stacks, too), then updated and released as an ebook about a year and a half ago. I started reading it last fall when WU Libraries sponsored St. Louis's first-ever THATCamp, a day-long humanities and technology "unconference," because I was going to propose a session to create a short web documentary using digitized materials from our Special Collections. The session never materialized, but the idea lives on, and the tips contained within the book have helped me focus my thinking and planning. Artis describes a practical approach to documentary filmmaking that works for even the smallest budget and limited technology resources. I would recommend this book to anyone who is considering making a documentary or short-form video.

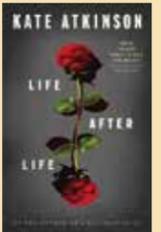
Reviewed by Chris Freeland
Associate University Librarian



LIFE AFTER LIFE

By **Kate Atkinson** (Little, Brown, 2013)

Life After Life has a bleak beginning: Ursula Todd is born on a snowy February night in 1910, and with the doctor arriving too late to save her from complications, she dies. After this opening, I was ready to move on to a different book! But in the next chapter, Ursula is born again. This time the doctor arrives, and she goes on to live more of her life—until she dies again. The sequence continues, and Atkinson's novel offers a challenging, wonderful reflection on life, choices, fate, and relationships.



Born to an upper-class English family, Todd's life in its many versions is set against the backdrop of history—World War I, the rise of Nazism, and the destruction of Berlin, for example. In addition to the ravages of war, there are themes of family and sibling bonds, abuse, and the role of women. The characters have depth and stay mostly constant, and I was compelled to keep reading to discover how things would work out the next time around. Toward the end, one of the characters asks, "What if we had a chance to do it again and again, until we finally did get it right? Wouldn't that be wonderful?" Or would it?

Reviewed by Gail Oltmanns
Associate University Librarian

TREES IN PARADISE: A CALIFORNIA HISTORY

By **Jared Farmer** (Norton, 2013)

"If you've seen one redwood, you've seen them all." Ronald Reagan claimed that he was misquoted during the campaign for his first term as governor of California, but this sentence accurately summarized his views and symbolized one side of the cultural conflict that has been a way of life in California since its beginnings. On the one side, the state's economic growth has been dominated by a bottom-line business ethic that sees an old-growth redwood forest as so many board feet of lumber. On the other, the ecology movement had its beginnings in a romantic vision awed by the biggest and oldest living things on earth. *Trees in Paradise* explores this tension as it details the history of not only California's redwood forests but also the state's eucalyptus species from Australia, citrus groves, and desert-friendly palms.

Farmer's volume can be a different book to different people, just as California is many things to many people. It can be read as a horticultural work, but particularly for someone like me who grew up in California—and studied a sanitized version of California history in school—it also delivers a social history of the state, with none of the nasty parts censored out.

Reviewed by Jeff Huestis
Associate University Librarian

**"THERE ARE WORSE CRIMES
THAN BURNING BOOKS.
ONE OF THEM IS NOT
READING THEM."** —Joseph Brodsky



A HAPPENING PLACE

IT'S BEEN A BUSY YEAR for Olin Library. Receiving hundreds of thousands of students, faculty, and visitors through its doors in that time, the heavily used facility continues to live up to its reputation as a center of activity and academic life on the Danforth Campus, serving as many things to many people. Whether in search of a quiet carrel, scholarly resources, hot coffee, a stress-relieving backrub, the comforting presence of one's fellows, a literary reading, or a helpful hand with technology, users find that Olin Library is an excellent destination.





≈ Diana Bell

Diana Bell

ADMINISTRATIVE ASSISTANT

On November 11, Diana Bell began working as the administrative assistant in the University Libraries' main office in Olin Library, where she handles incoming calls, makes travel arrangements, greets visitors, schedules meetings, assists with payroll, and responds to a wide range of requests on any given day. Bell spent about a decade as a general manager at the landmark Blueberry Hill restaurant in The Loop and most recently worked at Commerce Bank. A St. Louis native, she studied studio arts as an undergraduate and danced with The St. Louis Ballet for a year. Bell plans to continue her education through University College.



≈ Ryuta Komaki

Ryuta Komaki

JAPANESE STUDIES LIBRARIAN

Ryuta Komaki joined the Libraries in early December as the Japanese Studies librarian. Based in the stunning East Asian Library in January Hall, Komaki provides outreach, reference, and instruction services to students and faculty and oversees collection development for the Japanese Studies and Korean Studies programs. He gained in-depth experience in these areas as a graduate assistant at the University of Illinois at Urbana-Champaign's International and Area Studies Library and Center for East Asian and Pacific Studies. Meanwhile, he earned a Ph.D. in communications at the university's Institute of Communications Research, successfully defending his dissertation in late 2012 and completing his degree this past December. Komaki has a B.A. in comparative culture, with concentrations in anthropology and sociology, from Sophia University in his native country of Japan.



≈ Adam Paxson



≈ Mark Sellan

Adam Paxson

MUSIC LIBRARY ASSISTANT

In his new role at the Gaylord Music Library where he started working in December, Adam Paxson assists with everything from cataloging musical scores, recordings, and other items, to managing subscriptions, to training student workers. He brings several years of academic library experience with him, most recently as an assistant librarian for public services at the University of Kansas Medical Center's Dykes Library and also as a library assistant at Park University. He holds a bachelor's degree in music from Kansas State University as well as a master's degree in horn performance from the University of Missouri-Kansas City. Currently pursuing a graduate degree from the University of Missouri's School of Information Science & Learning Technologies, Paxson is originally from Chetopa, Kansas, and is active as a musical performer.

Mark Sellan

MANAGER, SYSTEMS ADMINISTRATION AND NETWORKING

Mark Sellan began his job as manager of systems administration and networking for the Libraries on November 1, with a focus on network infrastructure, storage and server infrastructure, and the virtualization environment. As he develops systems architecture to meet the ever-growing needs of the library, Sellan also collaborates with other information technology departments across Washington University. He started his career at CompuServe, troubleshooting telecommunications issues, after studying philosophy at The Ohio State University. But the many hours he spent working in Ohio State's special collections department as an undergraduate also influenced his path, and over the years he has worked on library-focused technology for the Online Computer Library Center (OCLC) and The Missouri Library Network Corporation. Most recently Sellan oversaw systems operation and databases for St. Louis Community College, following a stint at the St. Louis brokerage firm A.G. Edwards where he developed a nationwide, web-based training system.

Equbay Takes on New Role in Instructional Support Services

In January, staff member **LYDIA EQUBAY** transferred from her job as a trainer and procedures writer in Library Systems to a new role in the Instructional Support Services unit. Equbay's new title is instructional technology and e-learning support specialist, with her efforts centering on ensuring seamless experiences in all library teaching and presentation spaces. This involves researching and implementing ways to enhance both physical and online environments, as well as providing multimedia and technical support at the Libraries' events and activities and training colleagues in various instructional technologies.



≈ Lydia Equbay

Ethoinformatics Effort Kicks Off at Olin Library

Washington University Libraries hosted and library staff contributed to a three-day conference in early November that was the first major step in a National Science Foundation-funded project involving faculty from three universities, including Washington University. The focus was ethoinformatics, which is the application of computational techniques and methods to investigate animal behavior. With the ultimate aim of streamlining data collection, sharing, and preservation through the development of shared terms, tools, and a discipline-specific repository, the meeting brought together roughly 40 participants from across the country. They intend to regroup this fall to pursue the next iteration of the grant. The Libraries' Data & GIS Services unit had a strong presence at the event, with staff members **CYNTHIA HUDSON VITALE**, **JENNIFER MOORE**, and **AARON ADDISON** giving presentations on everything from data preservation and metadata to the use of GIS (geographic information systems) in field research.

Dawes Co-Chairs Advisory Board, Participates in Senior Fellows Program

Associate University Librarian **TREVOR A. DAWES** was invited to co-chair the advisory board for a newly imagined center for diversity and inclusion at Washington University. Made up of students, faculty, and staff, the advisory board convened this spring and will assist with choosing a director and a facility for the center, as well as eventually working with the center director and other stakeholders on overseeing the center. Dawes was also recently selected to participate in the 2014 Senior Fellows, a three-week residential program on the UCLA campus in August. Designed for senior-level academic librarians, the professional development program offers a unique combination of management perspectives, strategic thinking, and practical and theoretical approaches to the issues confronting academic institutions and their libraries.



≈ Trevor Dawes



≈ Jaleh Fazelian

Fazelian Named Secretary of the Middle East Materials Project

In October, Islamic Studies Librarian **JALEH FAZELIAN** gave a presentation at the Middle East Librarian Association's annual conference (MELA). Drawing on her semester-long embedded librarian project with a class taught last year by Associate Professor of History Nancy Reynolds, Fazelian's presentation was titled "ماظننا لطاقس اديري بعشلا": The Arab Spring and Embedded Librarianship." Translated, the Arabic reads, "The people want to bring down the regime," one of the main chants in the Arab Spring. During the conference, Fazelian was elected secretary of the Middle East Materials Project. Additionally, she serves on MELA's education committee, which is developing a course for library students who want to focus on the Islamic world, and as chair of the nominating committee for MELA.

Initiative Makes Camcorders, Laptops, and More Available for Checkout

Olin Library's Help Desk has always been a good place to start when looking for help with books and much, much more. Now, that "more" includes being able to borrow items such as laptops, phone chargers, camcorders, terabyte hard drives, projectors, and presentation clickers. Introduced in response to patron requests for more devices, particularly phone chargers, the initiative was made possible through a collaboration of the Circulation unit, Instructional Support Services, and Library Systems. In addition to adding convenience for users, the initiative makes it easier for individuals to experiment with technologies normally out of their reach. To check these devices out, users may simply come to the Help Desk. Library staff hope to expand the offerings in the future, based on user feedback.



Best Wishes to Departing Head of Special Collections



≈ Anne Posega

ANNE POSEGA came to Washington University in 1985 to earn a Master of Fine Arts degree in poetry and in 1986 began an assistantship that involved working in the Libraries' Department of Special Collections. Thus began what was to be Posega's 25-year history with WU Libraries.

In 1988, having completed her M.F.A., Posega joined the library staff as a fulltime assistant in Special Collections, which at that time included Rare Books, Modern Literary Manuscripts, and University Archives. During that period, she earned her Master of Arts in Library Science from the University of Missouri-Columbia.

In 1997, Posega was named Manuscripts curator, where she oversaw and expanded holdings of literary manuscripts and related materials from

influential authors including Samuel Beckett, May Swenson, James Merrill, William Gass, Howard Nemerov, and Donald Finkel, among others.

Posega was promoted to head of Special Collections in 1999. She was involved with the creation of the Film & Media Archive, opened in 2002, and the Modern Graphic History Library, in 2007.

Posega holds a B.A. from St. Mary's College in Notre Dame, Indiana, where she triple-majored in English, French, and writing and minored in mathematics. In recent years, Posega participated in the Frye Leadership Institute and in Washington University's PLAN leadership program.

Anne Posega departed the Libraries in February. We wish her the best in her future endeavors.



≈ Joy Lowery



≈ Evie Hemphill

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library.wustl.edu

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UNIVERSITY LIBRARIES: BY THE NUMBERS FY13

COLLECTIONS

Books and periodicals (print and electronic):
5.04 million

Films and videos: 81,351

Audio recordings: 64,440

Photographs: 385,506

Maps: 118,152

Microforms: 3.49 million

Architectural drawings: 611 linear feet

Manuscripts: 19,729 linear feet

SERVICES*

Books and other items checked out: 159,298

Instruction sessions held: 716

Reference transactions: 63,400

Computers for public use: 238

Loans from other libraries: 46,105

Loans to other libraries: 34,611

Olin Library gate count: 751,606

*Service statistics do not include the Medical Library and the Law Library.

GIVING STATISTICS

Total number of donors: 1,059

Eliot Society Members: 245

Total giving and commitments: \$825,177

ANNUAL FUND DONATIONS help make Washington University a top research institution. Unrestricted gifts to the Libraries help expand holdings, attract and retain faculty, buy technology, and meet other needs.

LEADING TOGETHER

Washington University is engaged in a fundraising campaign that will run through June 30, 2018. The Libraries' goal is to raise \$20 million. By early April 2014, nearly \$6.8 million has been raised toward that \$20 million goal.

For more information on ways to give, contact the Libraries' director of development, Daniel Miller, at 314-935-7128 or daniel_miller@wustl.edu.

Washington University has 12 libraries: the John M. Olin Library and nine school or departmental libraries on the Danforth Campus, and one each at the Medical School Campus and West Campus.



LEADING Together

The Campaign for Washington University

"IT IS IMPORTANT THAT STUDENTS BRING A CERTAIN RAGAMUFFIN, BAREFOOT IRREVERENCE TO THEIR STUDIES; THEY ARE NOT HERE TO WORSHIP WHAT IS KNOWN, BUT TO QUESTION IT." —Jacob Bronowski

Change service requested

FSC LOGO

FROM THE ARCHIVES



≈ This streetcar was built for the St. Louis Public Service Company in 1941. (Car type is PCC, and the job # is 1631.)

THE ST. LOUIS STREET CAR COMPANY KEEPS ROLLING ALONG

Starting in 1887 and well into the mid-20th century, the St. Louis Car Company manufactured streetcars and other types of “rolling stock,” a term that originally referred to vehicles that run on railroad tracks but later was used for other types of vehicles as well. The St. Louis Car Company eventually made many types of vehicles, including automobiles, small airplanes, dirigible gondolas, and military equipment. The firm built some of the vehicles for the New York City and Chicago transit systems. The company even made the “passenger capsules” that carry visitors to the top of the Gateway Arch.

Today all the records of the St. Louis Car Company—including publicity materials, general office files, engineering drawings, product specifications, and thousands of photographs—reside at the Washington University Archives and remain, year after year, one of its most-used collections.

Users of the collection are a diverse and international lot: train enthusiasts, historical societies, independent researchers, and organizations working to restore antique streetcars. Many visit in person, but others explore the holdings from afar, often conferring with Archives staff to find the information they need.

The University Archives are a unit of the University Libraries’ Department of Special Collections. Their offices are located at WU’s West Campus, about one mile west of the main campus on Forsyth Boulevard, and are open Monday through Friday.

To view some of the thousands of St. Louis Car Company photographs, go to [flickr.com/photos/wustl_archives/sets](https://www.flickr.com/photos/wustl_archives/sets/). To learn more about University Archives, visit library.wustl.edu/units/spec/archives/ or call 314-935-5444.