

FROM THE
ARCHIVES



“AH, HOW GOOD IT IS TO BE AMONG
PEOPLE WHO ARE READING!” RAINER MARIA RILKE

» Evening in Olin Library, 1969.
John Millaire

 Washington University in St. Louis
UNIVERSITY LIBRARIES

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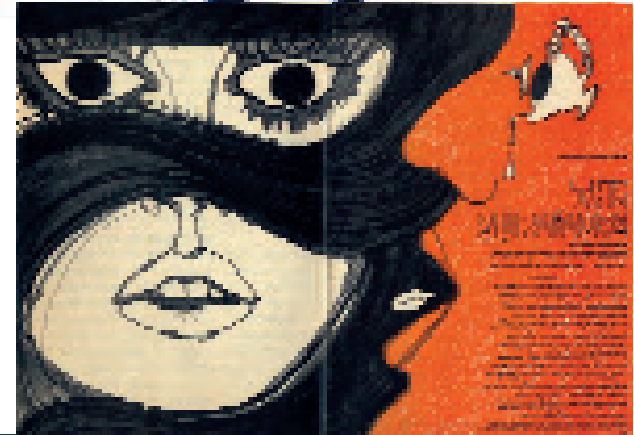
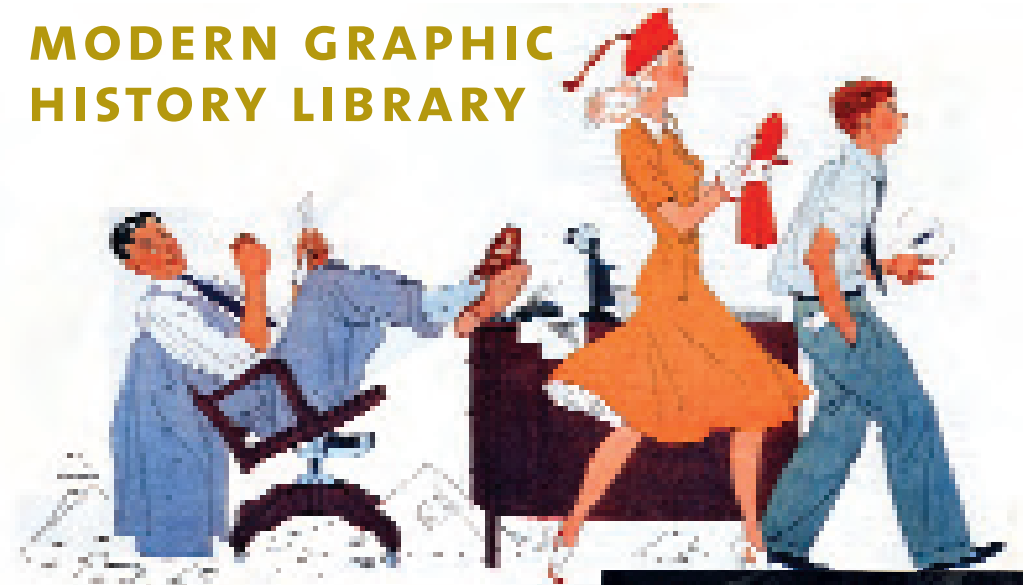
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A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

OFF THE SHELF

The Picturesque Past:

INTRODUCING THE MODERN GRAPHIC HISTORY LIBRARY



 Washington
University in St. Louis
UNIVERSITY LIBRARIES



HERE AT WASHINGTON UNIVERSITY, observed history professor David Konig, we have many centers. There is a teaching center, a writing center, centers devoted to business, ethics, politics, and other disciplines. But the library is really the “thinking center” of the University. It’s the focal point of intellectual activity, and the one place on campus that everyone shares in common. This struck me as both flattering and astute.

But being a thinking center is challenging work, especially in today’s fast-paced information environment. No one takes a greater interest in the life of the academic community than its librarians. As the University adds faculty and introduces new programs and research initiatives, our libraries are expanding and strengthening our collections to support them.

Take, for example, our cover story in this issue of *Off the Shelf*. We are delighted to introduce the Modern Graphic History Library, a joint venture with the Sam Fox School of Design & Visual Arts.

In response to the growing demand for library resources in graphic arts, librarians and Fox School faculty have joined forces to reorganize, preserve, and promote the Libraries’ premier research collections and to expand those collections in key areas.

Needless to say, this arrangement strengthens our holdings, but it also dramatically expands our opportunities for collaboration, bringing a host of new experts into our family and new resources into the classroom.

We’re also expanding in other directions, as you can see from number of new faces (and new positions) we’ve added this year. With help from the University, we’re increasing our collections budget over the next few years, which is key to supporting the work of an increasingly successful research institution.

At the same time, we’re gaining new friends. Featured in this issue are several valued supporters who have helped us along the way. Every student, every member of the faculty, every citizen who uses the library benefits from their great generosity.

We hope you enjoy this report from the “thinking center.” And as always, let us know what *you* think!

SHIRLEY K. BAKER
Vice Chancellor for Scholarly Resources &
Dean of University Libraries

ON THE COVER
Images from the Modern Graphic History Library.
For more, see “The Picturesque Past,” p. 4.

A PUBLICATION OF WASHINGTON UNIVERSITY LIBRARIES

OFF THE SHELF



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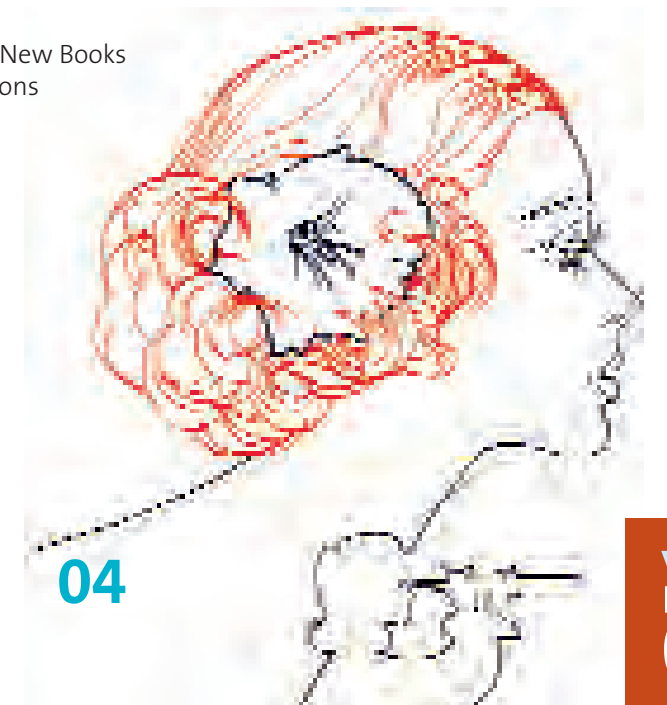
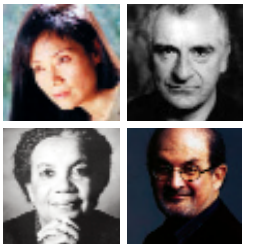
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A Look Back:

EVENTS & EXHIBITION NOTES

LIBRARIES HOST ARL DIRECTORS

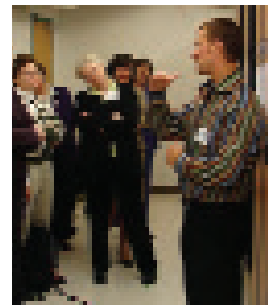
In May, the **ASSOCIATION OF RESEARCH LIBRARIES** (ARL) held its annual membership meeting at the Chase Park Plaza in St. Louis. To commemorate the occasion, the Washington University Libraries hosted a reception on May 24 in Olin Library's Whispers Café, with approximately 150 library deans, directors, and guests attending.

Guests had the opportunity to tour the new Earth & Planetary Sciences and Art & Architecture libraries, and library staff were on hand to answer questions. A smaller group of ARL members returned the next day for a special tour of the Film & Media Archive at the West Campus Library, led by special media collections archivist David Rowntree.

Founded in 1932, the ARL is comprised of 123 elite public, private, and research libraries across the United States and Canada. Collectively, ARL member libraries represent many of the most prestigious and influential research institutions in North America.

In October, the ARL celebrated its 75th anniversary with the release of a lavishly illustrated book highlighting rare and unique collections at its many member institutions. Entitled *Celebrating Research*, the book illustrates the "extraordinary nature and scope of the special

collections in ARL member libraries and how these collections are being used to advance research, teaching, and learning." The Washington University Libraries' Department of Special Collections was honored to be featured in the publication with a profile on the Philip Mills Arnold Semeiology Collection. More about the Arnold Collection, and other featured libraries, can be found at the *Celebrating Research* companion website: celebratingresearch.org.



≈ ARL directors enjoy a tour of the Film & Media Archive, led by special media collections archivist David Rowntree.
Aaron Welborn



OLIN LIBRARY HOSTS EXHIBITION ON BUILDING PEACE

For several weeks last April and May, visitors to Olin Library could take in a fascinating exhibition entitled **GANDHI, KING, IKEDA: A LEGACY OF BUILDING PEACE**. Though Mohandas K. Gandhi, Martin Luther King, Jr., and Daisaku Ikeda hailed from different continents and cultures, each of them followed a path

of profound dedication to non-violence, human rights, and world peace.

Comprised of large, free-standing curved panels, the exhibition presented photographs, quotations, and factual information about Gandhi, King, and Ikeda. It was commissioned by Morehouse College (Atlanta, Georgia), and has traveled to many

≈ The *Gandhi, King, Ikeda* exhibition in Olin Library.
Aaron Welborn

institutions, including the University of Missouri, Ohio State University, Princeton University, the University of California at Berkeley, and Stanford University.

The exhibition's visit to Washington University was sponsored by the Department of Religious Studies in Arts & Sciences.



NEW SPACE, STUDENT WORK DRAW CROWD TO BOOK STUDIO OPEN HOUSE

On May 1, the **NANCY SPIRTAS KRANZBERG STUDIO FOR THE ILLUSTRATED BOOK** celebrated its tenth annual open house at its new location in the Sam Fox School of Design & Visual Arts. This event showcases student work in illustrated book design, bookbinding, and printing.

Visitors toured the studio's new facility in Walker Hall, met with student and faculty bookmakers, and admired the displays of ornamental



« Professor Ken Botnick (right) presents Kenneth and Nancy Kranzberg with a special "Nancy Award" for longtime support of the book arts.
Aaron Welborn

bindings, type designs, and handcrafted books produced by Washington University students throughout the academic year.

The Kranzberg Studio, a joint venture of the University Libraries and the College of Art, is made possible by the generous support of Kenneth and Nancy Kranzberg. Through the College of Art, the studio offers regular courses on bookmaking, authorship, and publishing. It also supports research in the Libraries using the Department of Special Collections' extensive holdings in the areas of book arts, typography, and printing history.

The open house features the presentation of the Nancy Award, in recognition of the most outstanding work that year. This year's winners were Mary Rosamond for best work by an undergraduate and Amy Thompson for best work by a graduate student. A special token of appreciation was also presented this year to the award's namesake, Nancy Kranzberg, for her longstanding support and enthusiasm for the book arts.



LIBRARIES CELEBRATE NEW ACQUISITION

On October 12, the **DEPARTMENT OF SPECIAL COLLECTIONS** and the **WASHINGTON UNIVERSITY CENTER FOR THE HUMANITIES** hosted a reception marking the Libraries' recent acquisition of a wide-ranging collection of *Little Black Sambo* books and other materials, including puzzles, toy dishes, games, and related objects, most created between 1899 and 1999.

Originally published in 1899, *The Story of Little Black Sambo* was written and illustrated by Helen Bannerman, a Scotswoman living in colonial India. The story has enjoyed great

popularity over the years and stirred equally great controversy, often being seen as a racist tale.

Professor Gerald Early, director of the Center for Humanities, called the collection an important scholarly resource, because it focuses on a pivotal work in the history of children's publishing and American race relations. The book provoked responses by Langston Hughes, Arna Bontemps, and Countee Cullen, and spurred other African American writers and illustrators to explore

how black children should be depicted and what they should read.

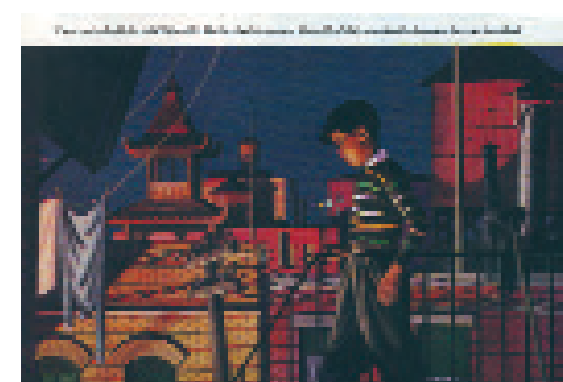
The acquisition was made possible partly through the generous support of Constance Levy, author of several books for children, including *SPLASH! Poems of our Watery World*. A symposium on the legacy of *Little Black Sambo* and a related exhibition are planned for fall 2008.



« ≈ Selected materials from the *Little Black Sambo* collection, including a rare first edition of the book by Helen Bannerman.
Mary Butkus



« Cover illustration by Al Parker for *Ladies' Home Journal*, October 1948.



≈ Illustration by Stevan Dohanos for the *Saturday Evening Post*, June 21, 1941.

The Picturesque Past:

INTRODUCING THE Modern Graphic History Library

A NEW VENTURE

Over the years, Washington University Libraries have built or acquired exceptionally strong rare and unique collections. The Film & Media Archive's Henry Hampton Collection, the Eames & Young and Russell Sturgis architectural photograph collections, the Modern Literature Collection of authors' manuscripts and papers, and the Contemporary German Literature Collection are examples of the major holdings that have enhanced the University's reputation and contributed to the quality of teaching and research here.

This fall, the launch of a new initiative promises to build on the Libraries' existing collection strengths and, in particular, to establish the Libraries as a repository for work by illustrators and pictorial graphic artists of the 20th and 21st centuries. The Modern Graphic History Library, a joint venture of Washington University Libraries' Department of Special Collections and the Sam Fox School of Design & Visual Arts, is dedicated to the study of visual culture in all its forms.

The Modern Graphic History Library offers rich library resources that will inspire innovative research and instruction. By gathering a wide variety of materials under a single rubric—such as book and periodical illustration, advertising, animation, graphic design, typography, and even comics—the Modern Graphic History Library will provide a new context for studying the historical spectrum of modern graphic media.

Students and researchers looking for examples of 19th-century English caricature, for example, will find treasures at their fingertips, as will those interested in Civil War-era chromolithographs, Arts and Crafts printing, children's book design, and artwork from the heyday of American magazine illustration.

MODERN GRAPHIC HISTORY LIBRARY OPENING EVENTS

Library Exhibition

Olin Library, Gingko Reading Room &
Grand Staircase Lobb
November 16 – December 31, 2007
(314) 935-5495
libraries.wustl.edu/units/spec/events

Museum Exhibition

Mildred Lane Kemper Art Museum
*Ephemeral Beauty: Al Parker & the American
Women's Magazine, 1940-1960*
November 16 – January 28, 2008
(314) 935-4523
kemperartmuseum.wustl.edu

Symposium

Periodical Illustration and American Visual Culture
November 17, 9:30 AM – 4:00 PM,
Steinberg Auditorium
samfoxschool.wustl.edu

» Detail, illustration by Al Parker for *Cosmopolitan*, July 1968.



» A *Mad Dog in a Coffee House*, hand-colored etching by Thomas Rowlandson, 1809.

“The reason for bringing all these materials together,” says Anne Posega, head of Special Collections, “is to draw attention to what they have in common. There’s a lot of interest in interdisciplinary work that deals with everyday, ephemeral aspects of history that haven’t received a lot of attention, such as advertising and magazine illustration. We will support that kind of research and expand our collections in those areas in order to preserve these visual reminders of our past.”

In addition to promoting access to these resources, the Modern Graphic History Library will develop exhibitions, programming, symposia, and publications that explore the interrelationships of history and visual culture. One symposium took place this fall, and two exhibitions—one in Olin Library and the other in the Mildred Lane Kemper Art Museum—will run through the end of the year (see sidebar, p. 5, for dates).

While the Modern Graphic History Library builds on existing materials in Special Collections (the Henrietta Hochschild Collection of Children’s Books; the Eric Gill Collection of illustration and design work; the Isador Mendle Collection on the History of Printing, and the Triple Crown Collection of fine Arts and Crafts printing from the Kelmescott, Doves, and Ashendene Presses), several new collections on 20th-century periodical illustration have been acquired only recently.

Below is a selection of highlights from the Modern Graphic History Library. Each new collection is impressive in both depth and scope, featuring distinguished work by artists who advanced the field of modern illustration and left their mark in a very visible way.

hugely popular. Each cover featured the same idealized, fair-haired twosome dressed alike and paired in an evocative action scene—skating across the ice, swimming laps, decorating the house for Christmas—always together. The first cover created an overnight fashion sensation in matching mother-daughter outfits. Successive covers enjoyed unrivaled appeal, chronicling the evolution of an idealized American family as it prepared for war, homecoming, and rebirth at a time when real American families were doing the same.

Parker was soon illustrating for countless magazines, including *Cosmopolitan*, *Good Housekeeping*, *McCall’s*, *The Saturday Evening Post*, *Sports Illustrated*, *Pictorial Review*, *Town and Country*, and *Vogue*. He constantly reinvented his style and thematic approach, experimenting with new media to keep ahead of his many imitators. (In cooperation with the art director of *Cosmopolitan*, he once secretly illustrated an entire issue employing different pseudonyms, styles, and media for each story.)

Parker is one of a select few illustrators—like his contemporary, Norman Rockwell—whose signature style is immediately recognizable, through crisp rendering and bold, idiosyncratic compositions. Known as the “Dean of Illustrators,” Parker was one of the founding faculty for the Famous Artists School and was elected to the Society of Illustrators’ Hall of Fame in 1965.

The Al Parker Collection in the Modern Graphic History Library documents the personal life and career of this highly regarded illustrator. Placed with Special Collections in 2003 by Parker’s son Kit, the collection includes family memorabilia, photographs of the artist’s models, original artwork, business correspondence and notes, and publications featuring Parker’s work.

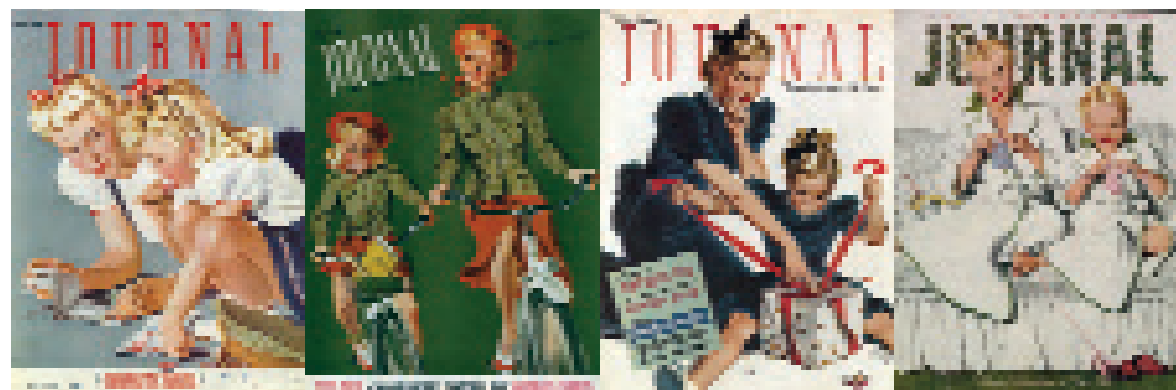
THE ROBERT WEAVER COLLECTION

Robert Weaver (1924-1994) took a socially engaged approach to commercial illustration, drawing inspiration from real-world events and conditions in post-World War II America. By blending fine art techniques with the conventions of applied illustration, he fundamentally altered the field of commercial illustration, dramatically expanding its possibilities.

Born in 1924 in Pittsburgh, Weaver studied at the Carnegie Institute, the Art Students League in New York, and the *Accademia delle Belle Arti* in Venice. He began his career in New York in 1952 and over the next three decades contributed work to *Esquire*, *Fortune*, *Life*, *Look*, *Playboy*, *Seventeen*, *Sports Illustrated*, and *TV Guide*, among many other publications. He also sold paintings to several prestigious institutions, including the Museum of Modern Art and the Morgan Library.



» *The Pop-up Mother Goose*, illustrated by Harold B. Lentz, 1933.



» Covers from Al Parker’s famous “Mother and Daughter” series for *Ladies’ Home Journal* (left to right: May 1942, October 1939, December 1939, and December 1945).

» Original painting by Al Parker for a Kurt Vonnegut short story in *Ladies’ Home Journal*, July 1962.



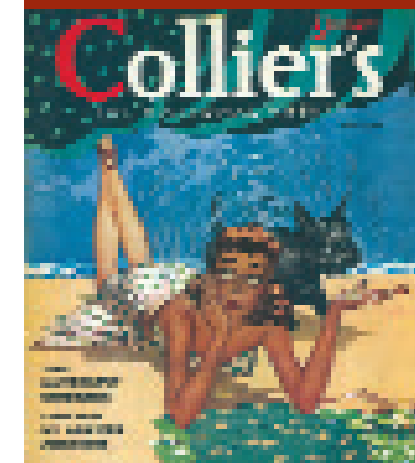
THE AL PARKER COLLECTION

A native of St. Louis, Al Parker (1906-1995) studied at Washington University’s School of Fine Arts from 1923 to 1928. After opening an advertising agency with fellow students and freelancing for national magazines, Parker moved to New York City in 1935. A cover illustration he did for *House Beautiful* won a national competition and garnered Parker jobs producing illustrations and covers for *Chatelaine*, *Collier’s*, *Women’s Home Companion*, and *Ladies’ Home Journal*.

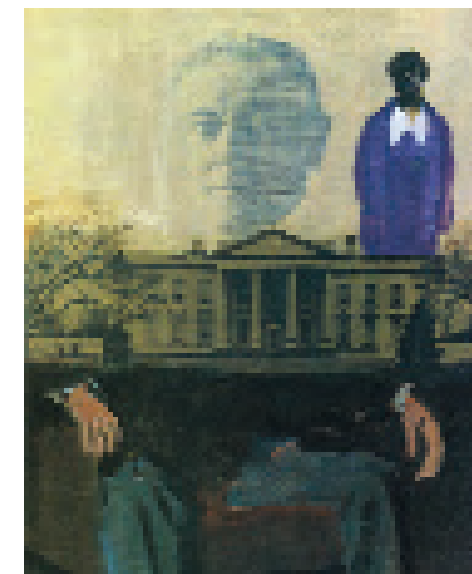
In December 1938, Parker began painting a series of “Mother and Daughter” covers for the *Ladies Home Journal* that would prove to be

MINOR GRAPHIC MARVELS INCLUDED

Little is known about Robert O. Reid, who illustrated many covers and interiors for *Collier’s* in the 1930s and ’40s. His work also appeared in *Cosmopolitan* and in advertisements for General Tire, Oldsmobile, Old Gold Cigarettes, Pabst Blue Ribbon Beer, and Sealed Power Piston Rings. Both his story and advertising illustrations centered almost exclusively on beautiful doe-eyed women in comically titillating situations. His cartoony style is characterized by a rich watercolor palette. As the 1930s progressed, his renderings and compositions became more assured, reaching a sustained brilliance in regular *Collier’s* covers, which are stunning in both design and execution.



» Cover illustration by Robert O. Reid for *Collier’s*, August 3, 1940.



» *America*, original painting by Robert Weaver, 1972.

OWNERSHIP VS. SCHOLARSHIP

Working with materials like those in the Modern Graphic History Library can present challenges to the researcher and librarian, especially in reproducing them for scholarship or teaching. The law can be extremely complex when dealing with such material, even in an educational context.

Copyright raises many questions, including:

- » How do you determine who owns the work—the freelancer who created it or the publication that commissioned it?
- » How do you locate the copyright holder when the commissioning publication no longer exists, or has merged with a larger corporation?
- » Do different rules apply in reproducing original artwork versus printed or mass-produced artwork?
- » What usage stipulations are involved in print versus online reproduction?
- » Who decides what constitutes “fair use” (the limited reproduction of copyrighted work for purposes such as criticism, news reporting, teaching, or research)?

Answering these questions isn't always easy—or possible—but all libraries share a common interest in improving the accessibility and public value of their resources. As intellectual property rights becomes a bigger concern in our media-savvy culture, the University Libraries are devoting more time and energy to helping library users understand and navigate copyright issues.

For more information on intellectual property in teaching and research, visit the University's copyright website: wustl.edu/copyright.



« Illustrations by Harry Beckhoff for *Collier's*, December 4, 1937 (left), and February 24, 1940 (below), both from the Charles H. Craver tearsheet collection.



Hayter's Atelier 17 in New York during the 1950s, after which time he devoted himself to writing, illustration, and painting. His luminescent watercolors and drawings are characterized by a loose, playful integration of subject and background, and an emphasis on the environment, natural or otherwise.

Parker donated this collection of original artwork, book proofs, hundreds of tearsheets, and related printed material to Special Collections.

THE CHARLES H. CRAVER COLLECTION

Charles Henry Craver was born in Eldon, Missouri, and attended the School of Fine Arts at Washington University, graduating with a Bachelor of Arts degree in 1933. After an early career as a freelance illustrator, he worked for over 50 years as a staff artist for the Missouri Department of Health in Jefferson City. From the 1920s to 1950s, Craver amassed a substantial group of story and advertising illustrations by a wide range of the most prominent American illustrators; he did so by clipping them from periodicals of the day. The resulting collection, comprised of hundreds of tearsheets by more than 60 artists, provides a fascinating in-depth history of the Golden Age of American illustration. This collection was donated to Special Collections.

FUTURE DIRECTIONS

With the launch of the Modern Graphic History Library, the Libraries hope to build Washington University's reputation as a major center devoted to preserving and providing access to distinguished work in modern illustration and graphic culture. From advertising to fine art, specialty press books to pulp magazines, the resources in the Modern Graphic History Library provide innovative research opportunities, invaluable teaching tools, and a wealth of raw materials for truly interdisciplinary scholarship.

Most of these materials have been made available thanks to the generosity of forward-thinking collectors and donors, who have acted as the true stewards of modern graphic history. With their help, the Libraries are working to attract new collections that will complement one another and set the Modern Graphic History Library apart as a truly unique archive—one that pays tribute to the past and the unsung people who made it more colorful.



» Illustration by Al Parker for *Ladies' Home Journal*, June 1954.

BY TODD HIGNITE AND AARON WELBORN, WITH CONTRIBUTIONS BY JOY LOWERY AND ANNE POSEGA

Weaver's emphasis on emotionally charged imagery combined with unconventional storytelling marked a reversal of the conservative, representational aims of traditional illustration. Weaver injected his work with opinion and subjectivity, practicing a kind of “visual journalism” that was in some ways truer to life than the compositional niceties and slick brushwork of the preceding generation.

With characteristic boldness, Weaver left the artistic process visible, reflecting his commitment to show the changing cultural climate right on the page. The contemporary urban landscape was his favorite backdrop, and he stressed the importance of drawing life, from life, guided by a keen political conscience. He also experimented with incorporating collage elements that literally brought the physical world into the imaginative one.

Weaver was a visiting faculty member at Syracuse University and taught at the School of Visual Arts in New York for more than 30 years, co-creating their Illustration as Visual Essay program. In addition to his magazine work, he illustrated numerous books and record industry advertising campaigns. He received awards from the Art Directors Clubs of New York and Philadelphia, and from the Society of Illustrators, which elected him to their Hall of Fame in 1985 and posthumously named him a Distinguished Educator in the Arts in 2007. His work was the subject of a posthumous retrospective, *Seeing is Not Believing: The Art of Robert Weaver*, at the Norman Rockwell Museum in 1997.

A rich collection of original Weaver artwork, book proofs, hundreds of tearsheets and related printed material was donated to Special Collections by Robert Weaver's family.

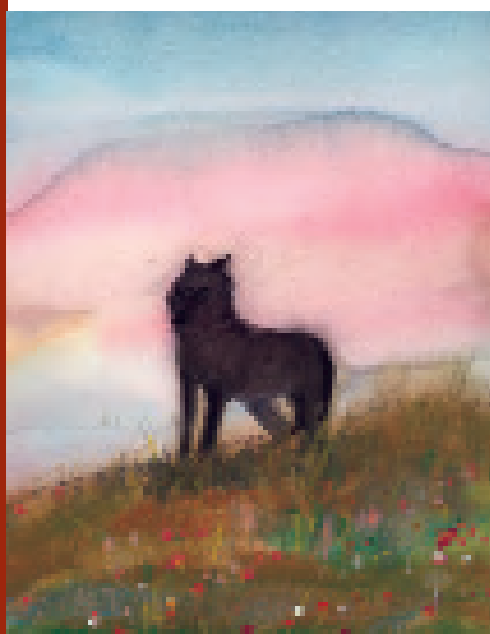
THE ROBERT ANDREW PARKER COLLECTION

Robert Andrew Parker (b. 1927, no relation to Al Parker) has illustrated more than 70 highly praised books, many for children. His *Pop Corn and Ma Goodness* was a Caldecott Honor Book in 1970, and in 2002 he won the Boston Globe-Horn Book Award for *Cold Feet*.

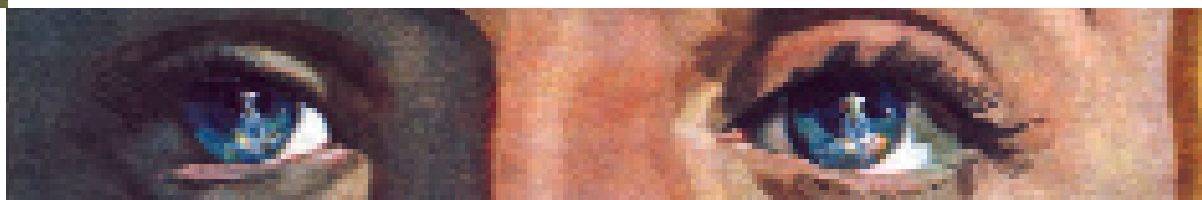
He is also known for his work for magazines, including *The New Yorker*, *Fortune*, *Sports Illustrated*, and *Mademoiselle*, and for his set designs for operas. Parker has received a Guggenheim Fellowship and has exhibited his work at the Whitney Museum of American Art and the Brooklyn Museum of Art, among many other places.

Parker attended the School of the Art Institute of Chicago from 1948 until 1952. He also worked at the Skowhegan School of Painting and Sculpture in Maine and at Stanley William

» Original watercolor by Robert A. Parker for *Circus of the Wolves* (1994), a children's book by Jack Bushnell.



» Illustration by Cecil C. Beall for *Collier's*, May 14, 1938, from the Charles H. Craver tearsheet collection.



EPHEMERAL BEAUTY ON DISPLAY

This fall, visitors to the Mildred Lane Kemper Art Museum will get an up-close look at some of the treasures from the Modern Graphic History Library. A new exhibition, entitled *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*, features original artwork from the Al Parker Collection and pays tribute to the legendary illustrator's influence on mid-20th-century ideals of feminine beauty. It is the first in-depth examination of Parker's work.

Parker produced an extensive and highly sought-after body of illustrations for mass-market women's magazines such as *Cosmopolitan*, *McCall's*, *Ladies' Home Journal*, and *Good Housekeeping*. The exhibition examines how his idealized portrayals of women reflected and shaped the values and aspirations of American women and their families during the post-war era.

Ephemeral Beauty first opened this summer at the Norman Rockwell Museum in Stockbridge, Massachusetts. It was organized by Rockwell Museum curator Stephanie Plunkett in collaboration with the Washington University Libraries and D. B. Dowd, professor of visual communications in Washington University's Sam Fox School of Design & Visual Arts.

Most of the items displayed are lent by the Department of Special Collections at Washington University Libraries. Others are on loan from Kit and Donna Parker (Al Parker's son and daughter-in-law), private collectors, and institutions such as the Museum of American Illustration, the Dallas Museum of Art, the Archives of the American Illustrators Gallery, and the Eisenstadt Collection of American Illustration.

The exhibition will be on display in the Kemper Art Museum's College of Art Gallery from November 16 to January 28, 2008. For more details, visit kemperartmuseum.wustl.edu.



« Writers' portraits in Olin Library (from left): Stanley Elkin, William Gass, Donald Finkel, Jarvis Thurston, Howard Nemerov, and Mona Van Duyn.

Professor's Portrait Joins Literary Line-Up

Professor Gerald Early is one of those rare academics whose face is familiar to people far beyond his home institution. Early's greatest exposure may be as a featured

commentator in Ken Burns' highly successful PBS documentaries on jazz, baseball, and the boxer Jack Johnson. His picture has appeared above his byline as a guest columnist for the *New York Times*. Now Early is the subject of commissioned portrait, the latest to be installed in the John M. Olin Library.

ALSO PICTURED

Writers aren't the only people you'll find hanging around Olin Library. The building is adorned by paintings, sculpture, and other artwork honoring distinguished teachers, benefactors, and important individuals who have greatly influenced the intellectual life of Washington University.

To coincide with the installation of Professor Gerald Early's portrait, the Libraries have produced a guide to the art on display in Olin Library. The guide contains information about the individuals portrayed, the artists, and the location of each piece. For more information, pick up a copy in Olin Library, or view an online version with additional web links at library.wustl.edu/artwork.



» Professor Gerald Early's portrait, painted by Professor Jamie Adams, is the latest addition to the collection.

In September, the Libraries unveiled a portrait in honor of Early, the Merle Kling Professor of Modern Letters and director of Washington University's Center for the Humanities. The author and editor of more than a dozen books, Early has written widely on such topics as jazz, comics, African American literature, baseball, and boxing. His book of essays on prizefighting, *The Culture of Bruising*, won the 1994 National Book Critics Circle Award for Criticism.

With his framed likeness now on display, Early joins the ranks of other distinguished Washington University writers whose portraits hang in the library, including William Gass, Mona Van Duyn, Jarvis Thurston, Howard Nemerov, Donald Finkel, and Stanley Elkin. "I'm keeping better company than I ever thought I would," Early said recently. "It's an extraordinary honor."

A BOOKISH LOT

The collection of writers' portraits in Olin Library has its origins in 1975. That summer, a small group of poets and novelists on the faculty got together and passionately debated how best to educate aspiring writers. The result of that dialogue was the formation of the University's graduate creative writing program, which quickly earned a reputation as one of the strongest in the country.

In 1991, then-Chancellor William Danforth wanted a lasting way to formally recognize those founding creative writing faculty members whose teaching and literary efforts had brought the University such distinction. A series of portraits that would hang in the main library on campus seemed to be the perfect tribute.

The portraits were commissioned over a series of years and installed as they were completed. Howard Nemerov, a two-time U.S. poet laureate, was the subject of the first portrait. He was followed by the novelist and short story writer Stanley Elkin; husband-and-wife literary duo Jarvis Thurston and Mona Van Duyn (also a U.S. poet laureate); novelist and critic William Gass; poet John Morris; and poet and translator Donald Finkel.

Early joined the English department in 1982. The addition of his portrait to the library's collection continues the tradition of honoring literary authors and professors who have long been affiliated with the University.

"Librarians often work among portraits of luminaries from their institutions," says Shirley K. Baker, vice chancellor for scholarly resources and dean of University Libraries. "But the portraits often are of people from the distant past and are painted in the style some art

historians call the 'brown gravy' school. Instead, here in our library, we're surrounded by portraits of writers whose books we've read and have on our shelves, and whose manuscripts reside in our vaults. We know them as teachers, as colleagues, as regular library visitors, and sometimes as friends."

BEHIND THE EASEL

Early's portrait was painted by Jamie Adams, assistant professor of art and director of the Core Program in the Sam Fox School of Design & Visual Arts. Adams' portraits have been commissioned and collected across the country, Europe, and Japan, and by numerous academic institutions, including Carnegie Mellon, Penn State, the University of Pennsylvania, the University of Pittsburgh, the University of Michigan, and MIT.

"I really enjoyed working on this project," says Adams, "both in terms of being a faculty member here and having become more familiar with Gerald's work." The painting took almost a year to complete, beginning with a series of meetings in Early's office on campus and later at his home. To get a better feel for Early's writing, Adams began reading some of his essays, particularly those that dealt with the culture of sports.

"Some of the sport stories reminded me of old-world paintings of boxers and wrestlers done by a painter of the 19th century, Thomas Eakins," Adams says. "Eakins liked to paint men of great physical and intellectual prowess. In a similar way, I wanted to present Gerald as an American hero of sorts, in the center of his activity, the center of his working world, the center of his thinking and creating."

The result was a painting that incorporates elements of Early's intellectual themes, including visual allusions to legendary African American athletes. In the painting, Early himself is seated on a bench at the corner of his desk "as if in the boxing ring between rounds," says Adams.

"Jamie is a fine artist," says Early. "I've never liked pictures of myself, but this is extraordinary. I hardly feel deserving."

Early's portrait hangs in the Current Journals Reading Room in Olin Library, in the southwest corner of the main level. One day his papers will become part of the holdings of Washington University Libraries' Department of Special Collections, where they will be preserved and can be studied by future generations of students, scholars, and writers.

» Professor Early at the September 5 portrait unveiling in Holmes Lounge, joined by (top to bottom) Chancellor Mark S. Wrighton; members of the Early family; wife Ida Early and Dean of Arts & Sciences Ed Macias. *Joe Angeles*



» In his remarks at the portrait unveiling on September 5, Professor Wayne Fields said that "Gerald has become in a wholly unique sense not only Washington University's but America's teacher." *Joe Angeles*

Q&A with the Libraries' Retiring Preservation Administrator

EDITOR'S NOTE: *Off the Shelf* recently sat down with Roxanna Herrick, who will retire in January as head of the Libraries' Preservation Unit after 15 years of service. During those years, she ran the "hospital" for the Libraries' worn and damaged books. The vast majority of library users never see the preservation workshop, but the entire University community benefits from the work that goes on there. Wielding an array of special tools—scalpels, bone folders, cast-iron presses, board shears—the Preservation staff perform a range

of technical tasks, from the simple mending of torn pages to more complex treatments like mold remediation and reformatting brittle books.

Before coming to Washington University, Herrick interned with master preservationist John Dean of Cornell University and ran the library preservation department at the State University of New York at Stony Brook. These are her reflections on her career and accomplishments.

Q: HOW DID YOU BECOME A PRESERVATIONIST?

A: After I earned a master's in history at Stony Brook, I took an internship at the William Floyd Estate on Long Island. Floyd was one of the signers of the Declaration of Independence, and his home is on the grounds of a national park. When I was there, I was working with his personal papers and artifacts, things that hadn't seen the light of day in years. That's when I got interested in preservation work. At that time, preservation was a completely new field. There was only one school that offered a preservation degree program, and that was Columbia. Since I was a working mom with four kids, I couldn't do that. But a job opened in the library at Stony Brook as a preservation technician, and I took it. After I started I thought, "Hey, this is fun!" It was made for me. Later on, when they needed a director of the preservation department, the head of the library encouraged me to apply. I didn't have a degree in library science, but I got the idea that he wanted me for the position. So I applied and got the job, and I stayed there for eight years.

Q: DID ANYONE HAVE A SPECIAL INFLUENCE ON YOU?

A: While I was at Stony Brook, I met John Dean from Cornell and he offered to help me learn more about preservation. So I got my boss to let me go up to Cornell and do an internship with him. John did that kind of thing for everybody. I'm only one of many.

He's the most egalitarian, truly generous person I know. He has all this knowledge, and he shares it so freely. He would say, "Come on up to the house this weekend," and I would stay with him and his wife, and they would cook for us and we'd talk about preservation work. If you had any kind of question, he would know the answer. He's retired now and mostly works on a consulting basis. He's done a lot of consulting in Southeast Asia, where the environment has severely threatened many documents. He even built a book box with pesticide coating the inside, to keep out bugs. He's always thinking of new things.

Q: WHAT BROUGHT YOU TO WASHINGTON UNIVERSITY?

A: In 1992, I decided it was time for a change in my life, and I applied for the job as head of the Preservation Unit here. As a New Yorker, Missouri seemed pretty foreign to me. I didn't even know what I would do if I got the job. I remember visiting the campus and everyone being so nice. It was weird. But when they offered me the position I thought, "If I don't take this, I'll always wonder." And after about a year of trying it out, I decided I was happy enough to settle in. This was where I was supposed to be.

Q: HOW HAS YOUR JOB CHANGED SINCE YOU'VE BEEN HERE?

A: The Preservation staff used to be located in Olin Library. We didn't have a workshop per se, but we had space in some old darkrooms that weren't being used anymore. It was pretty

cramped. My office was in a classroom below ground on Level A, about where the Arc is now, and I had to keep the door locked sometimes just to keep students from wandering in. When the Libraries expanded to the West Campus facility, it was decided that the Preservation Unit was moving there. I was happy about the move, because I was given the task of designing our new workshop. So I called John Dean and asked for his help, and he designed some of our worktables, which are meant to be functional and also act as storage receptacles. He also gave me advice on how to arrange things, and I designed this wonderful space that we now have to work in. It's so much more open and functional. I'm very proud of that.

Q: DO YOU HAVE ANY FAVORITE PRESERVATION STORIES FROM THE LIBRARIES?

A: One thing I've always enjoyed is finding stuff that nobody knew we had. A few years ago, I was doing some research on World War II—because I'm also the subject librarian for American history—and I discovered that we had something in our collection called the *Los Alamos Primer*, published in 1943. It was in the Physics Library, but it wasn't listed anywhere in the catalog. It was just this old photocopied thing in a pamphlet binder. Turns out it had once been a highly classified document given to scientists at Los Alamos who worked on the Manhattan project. It was the first thing they were handed when they walked through the door, and it was basically a handbook on how to build the bomb.

Another time, Anne Posega [head of Special Collections] sent over a piece of Egyptian papyrus that was folded so that the writing on it was obscured. She wanted to see if we could unfold it. I'd never worked with papyrus before, and I was worried because it was so ancient and brittle. But then I got an idea. I took my lunch bowl that I'd brought to work that day, washed it out, got a brick, a little water, and a plate, and basically created a little humidification chamber. I put the papyrus in there, and within a short while, the humidity allowed it to unfold itself. Just like that! It was fascinating. Every material you work with is its own problem. That's what this job is. It's all problem solving.

Q: WHAT ARE YOU MOST PROUD OF WHEN YOU LOOK BACK ON YOUR TIME HERE?

A: My people. They really are colleagues in the truest sense of the word. When I'm stuck in my office, they come in and chat. We're all very close. In ten years, we haven't had any turnover in this department. That should tell you some-

thing. But I think I'm most proud of having a staff that is able to come up with solutions to almost anything. They've really come forward in every way. I don't feel reluctant at all about leaving in that respect, because I know they're capable of handling anything.

Q: WHAT DO YOU SEE ON THE HORIZON FOR PRESERVATIONISTS? HOW IS THE FIELD CHANGING?

A: Digitization is the biggest change, and it's becoming bigger. What are we going to do with all these books when we run out of room? Digitize them! But digitization presents its own problems. The jury is still out on whether digital material is permanent. In the preservation field, we consider something permanent if it lasts 100 years. With books, as long as they're acid-free, you can repair them and you're done. Barring fires, floods, and vandals, they're good for another century. But with the rate of technological change, it's an open question as to whether anything digitized currently will still be usable in 100 years. The rate of storage and equipment obsolescence is increasing as new technologies come and go. Every so often you have to migrate your data to a new format. And every time you do that, you lose data. There's no such thing as lossless migration. So this is a problem. If we digitize, what do we keep? What do we throw out? Who's going to decide? These are the kinds of questions everyone is asking in preservation.

Q: WHAT ARE YOU LOOKING FORWARD TO MOST ABOUT RETIRING?

A: Freedom from the clock. I've never had that. I've had kids since I was 23, three daughters and one son, plus nine grandchildren. Obviously, I'm looking forward to spending more time with them. But I'm also looking forward to doing some driving around. I want to do some traveling. I want to find out more about myself and about the world. I just bought a new car, and when I think about driving it, I get all happy. I'll also keep working part-time on weekends as a reference librarian at the St. Charles City-County Library. I've been doing that for about nine years, and I really enjoy helping people find what they need. I'm also going to cook more, and paint, and make jewelry, and go see shows at the FOX. I don't have it all planned out. But that's okay, because for once I don't have to!



Herrick shares a moment with Preservation Unit staff members (left to right) Anthony DeMarinis, Karen Crawford, Philip Corpening, and Mary Whiteley. *Mary Butkus*

FOR MORE ABOUT THE PRESERVATION UNIT AND LINKS TO PRESERVATION RESOURCES ON THE WEB:

libraries.wustl.edu/units/preservation



Retiring Preservation Administrator Roxanna Herrick. *Mary Butkus*

Chemistry Endowment Is One for the Books:

A CONVERSATION WITH BRUCE FEGLEY AND KATHARINA LODDERS

When they're not studying metallic snow on Venus or clouds of iron and solid rock on gas giants outside our solar system,

husband-and-wife research team Bruce Fegley and Katharina Lodders can often be found, here on Earth, browsing the stacks of the Chemistry Library at Washington University.

"I think the library is the neatest place on campus," says Fegley, a professor in Earth and Planetary Sciences and a lifelong bibliophile. "I find a lot of information as well as entertainment in the bound treasures there." Thanks to his and Lodders' shared love of books, there will soon be more treasures to go around.

In 2005, Fegley and Lodders, an associate research professor, established an endowment for the purchase of library books in chemistry. Their fund supports acquisitions across all branches of "the central science"—from general chemistry to chemical engineering, cosmochemistry, and even the history of chemical philosophy—a veritable periodic table of subjects.

Best of all, because the gift is for an endowment, it will continue supporting book purchases for generations to come.

"Every book has value somehow," says Lodders, "which is why you can never have enough of them around." Their own house is crowded with books, she says, including a sizable collection of historical scientific treatises—history being another interest they share. Asked about a personal favorite, Fegley cites a copy of Gilbert Lewis and Merle Randall's *Thermodynamics*, published in 1923. "It's a masterwork," he says. "That book taught a

generation of scientists, who taught the next generation. It's extremely well written and important for the insight it shows."

"It's interesting to see an idea that took shape a long time ago and watch how it evolved over time," Lodders adds, "Or to see which ideas lost out." Her own book-collecting interests have led her to the literature of meteorites and, on a more down-to-earth level, what people think about them. Meteorites are some of the oldest materials in the solar system, so they contain a lot of interesting chemical information. "They're mainly used as poor man's space probes, but they've also accumulated some incredible stories and lore," she says. "They've been objects of worship in several cultures and key pieces of evidence in crime novels. What happens when they land on someone's property? Are they treated as pieces of real estate? Does the insurance pay if one hits your car, which happened at least once in St. Louis? It's interesting to read about how people have dealt with these questions."

And questions are what keep Fegley and Lodders coming back to the library.

"Bruce has been a regular in the Chemistry Library for a number of years," says Rob McFarland, chemistry and engineering librarian at Washington University. "He's always taken an active role in keeping our collections up-to-date. So I was thrilled to hear of the endowment he and Katharina set up for the purchase of chemistry books, which are some of the most expensive resources in any subject taught at Washington University."

Strong library collections support strong research. In the Planetary Chemistry Lab on the bottom floor of the Earth and Planetary Sciences Building, Fegley and Lodders—along with graduate students, undergrads, and technical staff—apply principles of chemistry to key



« Katharina Lodders and Bruce Fegley in the Planetary Chemistry Lab at Washington University. Joe Angeles

» The reading room of the Chemistry Library in Louderman Hall. Rob McFarland

problems in astronomy, cosmochemistry, and planetary science. Their investigations take them literally all over time and space, from the earliest chemical reactions in the solar system, to the mass extinction of the dinosaurs, to acid rain on Venus, to "failed stars" dozens of light-years away.

Given the highly technical nature of their work, you might think the best and latest research would be online, or in any number of electronic journals the scientific community has come to rely on for up-to-the-minute information. But Lodders and Fegley point out that, even in today's world of high-speed connectivity, the regular old book still has much to recommend it.

"There's this popular assumption that if it's not available online, it's not available at all, or it doesn't even exist," says Fegley. "But you find so many things serendipitously when you actually go to the library and browse around. You can't browse the same way digitally. I hope our students don't lose that willingness to get lost in the stacks, and that sense of curiosity and excitement that comes with it."

For Fegley and Lodders, their love of books goes back a long way. (They even met in an especially bookish setting—Mainz, Germany, where Johannes Gutenberg unveiled his revolutionary moveable type.) A passion for reading was something that each of their families shared with them when they were young, and now they want to honor that example by sharing it with others.

It was with that purpose in mind they named their endowment the Fegley-Knaster Honorary Chemistry Book Fund, after Fegley's parents, Bruce and Phyllis Fegley, and in memory of his maternal grandparents, Mary and Alex Knaster.



"My parents took me to the public library all the time when I was growing up," Fegley says. "They worked hard and saved and struggled to put me through school, and it's because of them that I am where I am today," he says.

They have also given gifts to the Libraries in honor of Lodders' grandparents, Adolf and Hildegard Guenther, and for Bruce's uncle Charles Fegley. It's a lasting way of paying tribute to the people who encouraged them to do what they love. Each book purchased with the gifts comes with a bookplate inscribed with the donor's and honoree's names, which also appear in the Libraries' online catalog. A quick keyword search lets donors see exactly which titles and resources their contribution helped to purchase.

"We know that books can last for hundreds of years," says McFarland, reflecting on the longevity of the Libraries' holdings. "So there's no telling what kind of impact this endowment will have over time." But for every student, researcher, or casual browser who serendipitously feels that impact, we will certainly know whom to thank.



» Pam Dempski
Mary Butkus

MEET OUR DIRECTOR OF DEVELOPMENT

Pam Dempski is a familiar face to supporters of Washington University Libraries, having spent nearly a decade as the Libraries' development director. During those years, Pam has increased the number of library donors by 70 percent. Today she serves a dual role, fundraising both for the Libraries and for Arts & Sciences.

Pam understands the essential role libraries play in attracting and retaining great faculty and students. She also understands how library donors are driven by a passion for learning, and by the assurance that every gift they make to the Libraries will have a meaningful effect. Pam says, "My daily goal is to make alumni, parents, faculty, and friends aware of the need to support the Libraries, both through annual gifts to help meet current needs and through endowments that will ensure income for years into the future."

Pam is active in the Academic Library Advancement and Development Network (ALADN). She co-chaired the Mentoring Committee at the 2007 ALADN Conference. This annual conference serves development professionals from academic libraries across the U.S. and Canada.

For more information on giving to the Libraries, please contact Pam at (314) 935-7128, or pam_dempski@wustl.edu.

Remembering Carl Neureuther:

TWENTY YEARS OF GOOD READING, AND COUNTING

THE MAN BEHIND THE BOOKPLATE

Sooner or later, anyone who checks out a library book at Washington University is bound to come across the name Carl Neureuther. He shows up more times in the Libraries' catalog than William Shakespeare—yet he never wrote a book or appeared in one. The endowment that bears his name has added more than 30,000 volumes to the Libraries' shelves, mostly fiction, poetry, biography, and popular literature. According to Shirley K. Baker, vice chancellor for scholarly resources and dean of University

Libraries, "Students tell me all the good books have Neureuther's bookplate in them."

But who was Carl Neureuther, and how did he come to have such a profound effect on the Libraries?

A native of Belleville, Illinois, Carl George Neureuther (1916-1989) grew up in East St. Louis and graduated from the Washington University School of Business in 1940. While in college, he worked at the National Stockyard Company and served as a teaching assistant to Professor William S. Krebs, head of the accounting department in the Business School.

When he wasn't working, studying, or grading papers, Neureuther (pronounced *NIE-rather*) was an avid reader and tennis player. He lettered for three years on the Washington University tennis team and won several tournaments in mixed doubles with his partner, Gloria Connors,

the future mother and coach of tennis legend Jimmy Connors.

After receiving his degree, he went to work for the accounting and consulting firm Price Waterhouse, Inc., in their St. Louis and Cleveland offices. He also taught accounting classes in summer school at Washington University for several years. In the late 1950s, Neureuther accepted a position as the vice president of control and finance for Schlumberger, Ltd., an oilfield services company based in Houston, Texas. During his time there, he was instrumental in overseeing their transition from a family-owned business to one of the world's most widely held public corporations.

Neureuther retired in 1965 and settled in Conroe, Texas, where he continued to enjoy playing tennis, golf, and reading. He gave generously to Washington University for the next 20 years and was a member of the William Greenleaf Eliot Society and the Business School Century Club.

A LEGACY OF "PLAIN ENJOYMENT"

Then in 1987, near the end of his life, Neureuther gave his biggest gift to the University in the form of a \$1 million gift to the Libraries "to encourage and stimulate good reading by Washington University students." The Carl Neureuther Endowed Book Fund would support the purchase of fiction and non-fiction books selected from "all fields of intellectual endeavor, including literature, science, business, and government." It would also sponsor an annual lecture and essay contest named after him.



Dean Shirley Baker (far right) poses with winners from the 2007 Neureuther Student Book Collecting Essay Contest. Shown are (left to right): Ryan Shirey, contest judge; student winners Carter Smith, Lauren Hosek, and Robin Meyer. Not pictured: Tafline Crawford. Aaron Welborn

A bequest of a second million dollars has supported library-related projects such as completing the computerization of the card catalog.

With typical reserve, Neureuther declined to attend a reception held in his honor at Olin Library in April 1987, saying that he did not wish to appear "self-serving," and that the best gifts were given with little fanfare. Nevertheless, the mayor of St. Louis was on hand to issue a proclamation recognizing this "loyal son of the University." Chancellor William Danforth also thanked Neureuther, predicting that his financial commitment "will foster clear expression and plain enjoyment for students in every field. I am convinced that our students and faculty will benefit significantly from his generosity and extraordinary foresight."

Twenty years later, the accuracy of that assessment is clear. Not only has Neureuther's gift substantially strengthened the Libraries' collections, but he is also responsible for bringing Salman Rushdie, Susan Faludi, Frank McCourt, Susan Sontag, Christopher Buckley, Marian Wright Edelman, and other distinguished writers to campus to deliver the annual Carl Neureuther Lecture.

Then there's the Carl Neureuther Student Book Collecting Essay Contest, which celebrates its 20th anniversary this year. Since 1987, the competition has rewarded Washington University students for sharing stories about their passion for collecting and reading books. Winners receive generous cash prizes (\$1,000 for first place, \$500 for second) and recognition for developing their own personal libraries.

To mark the 20th anniversary of his extraordinary gift, *Off the Shelf* has put together a sampling from winning submissions to the Carl Neureuther Student Book Collecting Essay Contest from the past few years. These essays were written by undergraduate and graduate students at Washington University who shared Neureuther's conviction that the good life consists of reading good books. We hope you enjoy them.

IN PRAISE OF BOOKS: WINNING ESSAYS FROM THE NEUREUTHER STUDENT BOOK COLLECTING ESSAY CONTEST

FROM MY COLLECTION: DEFINED
By Robin Meyer
1st Place Winner, 2007
Undergraduate Category

Each time I open a dictionary, I begin a quest. This time, I slash my way through a jungle of pages, slicing back snarls of nouns and adjectives as I stealthily stalk the elusive *limacine*. Along the way, brightly colored *lachrymal* arrests my attention, luring me off my path... When I finally arrive at the expanse of the correct page, I approach the word carefully, tiptoeing from *lily pad* to *lima bean* to take the sleeping *limacine* by surprise. Granted, this is not an efficient way to find out the meaning of a word, but when I am done, I feel more satisfied.

FROM NARRATIVES OF EXPLORATION

By Fran Hooker
1st Place Winner, 2001
Graduate Category

My uncle, a silver-haired, truly avuncular man, had a dry sense of humor and droll chuckle. He would climb to the top of a peak, draw in a deep breath, and with solemn theatricality announce his satisfaction at being the master of all he surveyed. Surveying, seeing, reading: they represented the same kind of mastery to Uncle Elbert, and this, too was something he wanted to share. One day he came into my apartment carrying a stack of books he had bought for me, books that he said I must read. They included John Wesley Powell's *Exploration of the Colorado River and its Canyons*, Irving Stone's *Men to Match My*

Mountains, and Henry Nash Smith's *Virgin Land*, among others. And so began in earnest my collection of books about exploration.

FROM CONSTRUCTING MEANING FROM THE WORLD: A FUSION OF INTERNATIONAL FICTION, POETRY, AND ESSAYS

By Stephanie Hanson
1st Place Winner, 2003
Undergraduate Category

"My books are gone. My books are gone." Crying to my mother on the phone about the loss of my furniture, kitchen supplies, and personal mementos, it was the one sentence I kept repeating. All of my college possessions had been destroyed, and the loss felt like a numbing shock, like someone had woken me from deep sleep with a punch in the stomach.

FROM STUDIES IN HUMANITY

By Garth Hallberg
2nd Place Winner, 2000
Undergraduate Category

Typically, I guess, we are thought to share with other readers books we have in common. We exchange ideas, interpretations, criticisms. What I felt about *To Kill a Mockingbird*, though, and what I have felt about the best books ever since, is that I shared with its other readers (and I soon discovered many) something deeper than intellectual property. Reading that book was the first time I can remember having loved something my mother loved, not because of the filial bond, but because of the human one.

FROM FROM SALONIKA TO AMERICA AND BACK
By Devin E. Naar
1st Place Winner, 2005
Undergraduate Category

In a box in the corner, I stumbled upon several books that would become the core of my collection. The box contained the remaining possessions of my great grandfather, who served as a rabbi and scribe in Salonika and subsequently in New York and New Jersey... Most of these books were written in Ladino—a language then that was as Greek to me as Greek itself—although, ironically, my great grandfather, like other Jews in Salonika, spoke and read both with ease.

FROM THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED COLLECTOR OF SCOTTISH BOOKS

By Ryan Shirey
1st Place Winner, 2006
Graduate Category

My notes in Gunn's *The Silver Darlings* tell me about my life as it relates to who I am as a scholar; the note in my wife's hand on the flyleaf of the 19th century Burns edition, the note that promises in Burns's own words that she will love me "Till a' the seas gang dry," tells me something much more important. What connects all these books is not just a common origin in a small country less than half the size of Missouri, it is their connection to my own story.



Carl Neureuther (first row, second from left), shown here in a 1939 photo of the Washington University tennis team taken for the *Hatchet* yearbook.



NEUREUTHER LECTURERS

- Studs Terkel, "Our American Obsession" January 20, 1993
- Joyce Carol Oates, "Reading and Commentary" January 26, 1994
- Grace Paley, "Reading and Commentary" January 25, 1995

- Douglas Adams, "Parrots, the Universe, and Everything" January 31, 1996
- Martin Amis, "Iron John, Robert Bly, Philip Larkin, and Political Correctness" January 29, 1997
- Kurt Vonnegut, untitled lecture April 9, 1998

- Arthur Golden, "The Making of a Geisha: Forging a Cultural Identity" February 17, 1999
- Susan Faludi, "The Betrayal of the American Male" April 19, 2000
- Frank McCourt, "A Memoir of a Memoir" November 1, 2000

- Salman Rushdie, interview with Professor Priya Joshi (Washington University Department of English) October 3, 2002
- Susan Sontag, "Susan Sontag: In Conversation with William H. Gass" March 24, 2004
- Anchee Min, untitled lecture November 10, 2004

- Marian Wright Edelman, "Stand Up for Children Now" April 19, 2006
- Christopher Buckley, "Thank You for Smoking" February 21, 2007
- Frances Moore Lappé, "Getting a Grip: Clarity, Creativity and Courage in a World Gone Mad" November 6, 2007

Into Charted Territory:

LIBRARIES DIGITIZE HISTORIC MAPS

BY AARON WELBORN

By 1870, St. Louis had evolved from a small commercial outpost on the western frontier to the fourth largest city in the country. Clusters of red-brick row houses, towering church spires, public parks, and factories linked together by streetcar lines spread out over several square miles. Today, we have a fairly accurate idea of what this bustling urban center looked like, owing in part to an enterprising cartographer with a colorful name.

Alphonso Whipple was one of several entrepreneurs who, following the Civil War, capitalized on the growing demand for fire insurance maps—detailed building surveys that used colors and symbols to illustrate architectural characteristics of residential, commercial, and industrial properties. Primarily developed for insurance companies, who could not always inspect the buildings they insured, the maps have long been used by government agencies, engineers, architects, and historians for the wealth of information they provide. From building styles and construction materials to the names of property owners and local businesses, fire insurance maps illuminate the past in a way that no other historical record can.

Unfortunately, as aging documents, the maps exhibit serious problems. Their brittle paper and cumbersome size require special—and limited—handling. Relatively few map volumes survive, and those that do are dispersed in special archives, where researchers must travel in order to see them.

But thanks to a new digitization effort involving Washington University Libraries and the Missouri Historical Society, the St. Louis of Alphonso Whipple's day is about to get a new look. In July 2007, the two institutions were awarded a grant by the Missouri State Library, part of the Office of the Secretary of State, to digitize their combined 19th-century St. Louis fire insurance map collections. Between them, the University Libraries and the Historical Society own over 3,200 Whipple maps produced between 1870 and 1898 that are unavailable in digital form anywhere else.

When the Whipple map project is complete, anyone with internet access will be able to find the maps on the University Libraries' website and view, search, and study the development of post-Civil War St. Louis. What's more, through the application of Geospatial Information System (GIS) technologies, the maps will include a whole new set of interactive features, effectively putting the mapmaker's tools in the user's hands.

JOURNEY OF A MAP

A look at the process of digitizing the Whipple maps provides a useful window into the problems, practicalities, and benefits of creating a well-built digital resource.

The process begins in a tiny, windowless room of the West Campus Library, where the maps undergo the first of several transformations. For this step, the Libraries have brought in Bob Lyner and Tom Wobbe of Digital Preservation, a local company specializing in digitizing historic documents, art, and artifacts. Carefully spreading a map on the floor, Lyner positions it under a large-format digital view camera suspended from a metal arm. Because of their awkward size (21 by 24 inches), the maps won't fit on a standard flatbed scanner. Instead, the camera scans the maps from above. The resulting images are so detailed, Lyner says, "You can actually see the paper weave."

Each exposure takes almost four minutes. The images go directly to an adjacent computer station, where Wobbe inspects them for flaws before saving the digital files. At full resolution, each file ranges from 250 to 340 megabytes. It's a massive amount of data; three or four such pictures could easily crash your average home computer.

"Every job comes with different challenges," says Wobbe. "One of the challenges with this project is the sheer volume of data." With 3,200 maps to scan, he and Lyner estimate that the raw digital images alone will take up about 1.3 terabytes—roughly the equivalent of 2,000 compact discs.

Accommodating such enormous file sizes is not simply about putting the Libraries' computers to the test. It's another form of fire insurance. Paper is perishable, and eventually these maps, already crumbling at the edges, will succumb to age. But the digital version will live on, as faithful as possible to the original. Once the high-resolution images are captured, smaller versions can be generated for use online, and the master files can be archived in a safe place.

BREAKING FREE OF THE BOOK

After the maps are scanned, the next step is to piece them together. In their original format, fire insurance maps were published in heavy bound volumes. City blocks are divided into sections, and each section appears on a different page. Often the scale and total area depicted vary from one page to the next.

Cartography was a very different science in the days before global positioning systems and satellite images could pinpoint exact locations. Whipple and his associates traversed the city on foot, tape measures in hand, making notes and drawings as they went. When new buildings were constructed and old ones torn down, rather than issue an entirely new set of drawings, the company often pasted these updates directly on top of the old ones, lending fire insurance maps a patchwork appearance that literally preserves layers of change over time.

The digitized maps, while retaining the original level of detail, won't be constrained by the book format. Users will be able to view the maps individually or as a whole, fitted together like pieces of a puzzle. "You won't be aware of the page breaks," says David Straight, West Campus librarian and one of the team leaders for the map project. "What you'll have is an entirely new resource."

Part of what makes the digitized maps "new" is the addition of Geospatial Information Systems (GIS) technology, a powerful form of computing that allows users to manipulate and manage maps and other forms of spatial information. Using GIS software, library staff can compare the scanned Whipple maps with current satellite images of St. Louis, matching historical buildings to their contemporary latitude and longitude coordinates, a process known as "geo-referencing."

Because the original maps vary in size, scale, and type of projection, they may also have to be "geo-rectified"—stretched, flattened, or otherwise modified in order to fit together

correctly. Once these steps are complete, says Scott Horn, GIS analyst in the Earth & Planetary Sciences Library, users will have a better sense of how the built environment of 19th-century St. Louis relates to the city of today. "We're taking this volume that's falling apart and stored away, where it's of little use," says Horn, "and we're putting it into a format that's accessible and useful to anybody in the world."

DISCOVERING INTERSECTIONS

The final step in digitizing the maps is to isolate their written content. In their most basic form, maps are a combination of words and images. In the digital world, these two elements must be handled separately. The task of making the maps searchable as texts falls to the Libraries' newest unit, Digital Library Services.

Using an automated process known as optical character recognition, the maps will be scanned for words and letters, which will then be translated into computerized text. "It's tricky," says Andrew Rouner, director of Digital Library Services. "We're trying to capture print in small fonts that often runs in different directions. The rate of accuracy won't be too high, but it's worth the effort for what we will be able to retrieve."

For example, a keyword search for "Market Street" will bring up every map on which that street appears. A more refined search, such as "8th Avenue and Market Street," will take you to an exact address, with the option of viewing the location on a map from 1870, 1876, 1889, 1897, and so on.

Text from the maps will be integrated with listings from historic St. Louis city directories provided by the Missouri Historical Society. City directories were the earliest phone books, but they often included additional information (such as a person's occupation) and allowed users to search by address, phone number, or name. Combining information from the maps and directories will allow the two resources to complement and enrich each other.



Index from the 1871 Whipple fire insurance map series, showing streets and block numbers in downtown St. Louis.

Details from fire insurance maps published by the Whipple Agency of St. Louis. Perspective drawings of buildings come from Whipple's "Special Risk" series of maps (1872-1878), which focused on high-value industrial properties in the city.



“The city directories will fill out the narrative of the maps,” says Rouner. “You’ll be able to search for a street and get a snapshot of the people who lived and worked there. It’s an example of how the addition of more resources increases the value of the resources you already have, because you get to see the places where the data intersects.”

MAKING A DIGITAL DEBUT

Once the project is complete, researchers across Missouri (indeed, anywhere in the world) will have the same level of access to the maps as anyone living in St. Louis. With enhanced viewing options and searchability, the digitized maps are sure to appeal to a broad range of potential users, including architects, engineers, urban historians, genealogists, students, and casual browsers.

« Bob Lyner (left) and Tom Wobbe of Digital Preservation will photograph over 3,200 maps for the project. Aaron Welborn

Best of all, because the online resource is being designed to accommodate the average user, reading and searching the maps will be easy, requiring no special expertise or software. At the same time, interactive features and GIS technology will provide powerful tools for advanced users.

Over time, the Libraries may add more maps and resources to the website, enhancing its value and versatility. “We don’t see this as a final product,” says David Straight, “but as a tool that we can put out there and see how people use it.” The project should serve as a model for future map preservation efforts across Missouri, and as a token of what can be accomplished through institutional cooperation. As the architectural environment of St. Louis continues to evolve, the city of Alphonso Whipple’s day will remain preserved for future generations to explore.

DOOMSDAY DEPARTMENT: BEWARE THE GRAPHOPHONE!

In September 1904, as part of the World’s Fair taking place across the street in Forest Park, Washington University hosted the first academic conference to be held on its new hilltop campus. The week-long event, augustly dubbed the “International Congress of Arts and Science,” featured more than 100 scientists, scholars, and intellectual luminaries from around the world.

Session topics ranged from “The History of Roman Law” to “The Physics of Ether” (it was 1904, after all). There was even a session dedicated to the budding field of library science. One of the speakers at that particular forum was Professor Guido Biagi, Royal Librarian of Florence, Italy. Addressing his audience in the elegant Hall of Congresses (soon to be renamed Ridgley Library), Professor Biagi made a series of stark predictions

about the coming information age that, depending on your point of view, sound either hopelessly quaint or weirdly prophetic:

“And so the day will come when the libraries of Europe and of America and of all the states in the Postal Union will form, as it were, one single collection, and the old books, printed when America was but a myth, will enter new worlds, bearing with them to far-off students the benefit of their ancient wisdom. The electric post or the air-ships will have then shortened distances, the telephone will make it possible to hear at Melbourne a graphophone disk asked for, a few minutes earlier, from the British Museum. There will be few readers, but an infinite number of hearers, who will listen from their own homes to the spoken paper, to the spoken book. University students will listen to



their lectures while they lie in bed, and, as now with us, will not know their professors even by sight. Writing will be a lost art.... Books will no longer be read; they will be listened to; and then only will be fulfilled Mark Pattison’s famous saying: ‘The librarian who reads is lost.’”

Thankfully, things haven’t turned out quite as Biagi foresaw. Yet he might be

amused to know that his remarks, delivered in a building that was soon to become a library, have finally taken their place in that great “single collection” of books he envisioned—on the web. All 15 volumes of the published Congress proceedings are available at the Internet Archive (archive.org), an online digital library of public domain books supported by the Open

Content Alliance, of which Washington University is a member.

Those who still appreciate the “lost art” of reading can check out an actual copy in the Libraries’ catalog (AS 3 1904).

Assuming, of course, you can’t track down the graphophonic version.

Jessie Tarbox Beals. Courtesy of Missouri Historical Society, St. Louis

STAFF PICKS: NEW BOOKS & ACQUISITIONS

THE LITERARY BOOK OF ECONOMICS

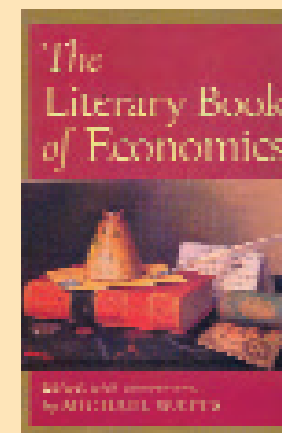
Edited by Michael Watts
ISI Books, 2003

WU Libraries Call No:
PN6071.M55 L58 2003

For those who are convinced that economics is a “dismal science,” Watts (economist and Director of the Center for Economic Education, Purdue University) offers a refreshing departure from complex graphs and long equations. *The Literary Book of Economics* covers a broad range of economic principles—such as incentives, specialization, opportunity costs, and supply and demand—using literature and drama as illustrations. Not only do we hear from the expected literary sources, such as Shakespeare, Pope, Dickens, and Twain, but from more modern voices as well. For instance, Tom Stoppard, Amy Tan, and Margaret Atwood help illustrate the section on “Markets, Prices, Supply and Demand.”

The Literary Book of Economics lends itself to reading in random chunks. Whether it’s “The Road Not Taken” by Frost (Opportunity Cost) or *Travels with Charlie* by Steinbeck (Specialization, Division of Labor & Economies of Scale), you’ll find surprising insights and perhaps even embrace economics for its power to map our lives.

Reviewed by
Carol Mollman
Economics Subject Librarian
Associate Director,
Kopolow Business Library

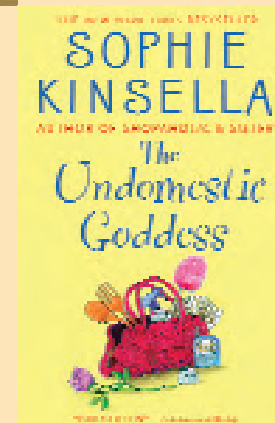


THE UNDOMESTIC GODDESS

By Sophie Kinsella
Dial Press, 2006

WU Libraries Call No:
PR6073.I355 U53 2006

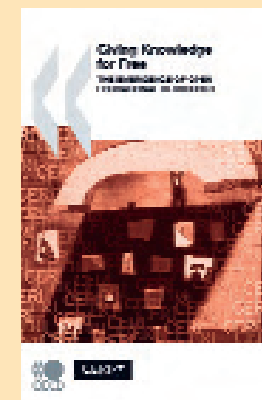
Samantha Sweeting, a lawyer in the prestigious London firm Carter Spink, is in big trouble and it couldn’t have come at a worse time. On the eve of the decision that could make Samantha partner, she discovers a mistake that will cost her firm millions. Ashamed and convinced she’ll never make partner, Samantha flees London by train. She becomes lost, arrives at a beautiful mansion to ask directions, and is mistaken for the new housekeeper. Samantha, without anything better to do, quickly assumes the part and stays on at the house, despite never having cooked or cleaned for herself. Hilarity and romance ensue as Samantha learns how to be the domestic goddess



the mansion’s owners assume her to be.

Readers who enjoyed Kinsella’s *Shopaholic* series won’t be disappointed by this quick and engaging tale of mistaken identity, and newcomers to her work will be thrilled. Throughout the novel, readers wonder whether Samantha will be able to keep up the charade. She’s a hero worth rooting for, and her misadventures make a delightful story.

Reviewed by Erin Leach
Catalog Librarian



GIVING KNOWLEDGE FOR FREE: THE EMERGENCE OF OPEN EDUCATIONAL RESOURCES

By the Organisation for Economic Co-operation and Development, 2007

WU Libraries Call No:
LB1028.5 G58 2007

This book looks at some of the consequences of sharing open educational resources for free on the internet. The authors cover a range of topics, including intellectual property rights, the quality and reliability of online learning resources, and even the impact of open educational resources on academic institutions like Washington University.

With educational opportunities increasing outside of formal learning settings and the creation of digital conventions like the

Creative Commons license, the traditional roles of teacher and student (and I would add librarian) will undergo significant change. An interesting suggestion is to require at least one open educational resource element in every faculty member’s portfolio as part of the tenure process.

The authors believe that people will more willingly share open educational resources for free as the technological infrastructure becomes more user-friendly and costs go down.

True to form, the full text of the book is available online at sourceoecd.org.

Reviewed by
Robert J. Linnenbom
Shelving Coordinator
Olin Library

“NATURE AND BOOKS BELONG TO THE EYES THAT SEE THEM.”

Ralph Waldo Emerson

STAFF NOTES

Digital Library Staff Present on Dred Scott Project



≈ Andrew Rouner



≈ Cassandra Stokes

ANDREW ROUNER, Washington University Digital Library director, and **CASSANDRA STOKES**, digital projects librarian, recently delivered a poster presentation at the Chicago Colloquium on Digital Humanities and Computer Science. The colloquium, which took place October 21-22 at Northwestern University, brings together researchers in the humanities and computer sciences to discuss current trends in digital scholarship, and to explore opportunities for future research.

In their presentation (entitled “The Reclamation of Dred Scott”), Rouner and Stokes discussed lessons learned from the Dred Scott Case Collection, the first significant digital library project undertaken by the Washington University Libraries. In 1998, the Libraries began collaborating with the University’s American Culture Studies Program, the St. Louis Circuit Court, and the Missouri State Archives to preserve and digitize the original court documents from the Dred and Harriet Scott freedom suits, and to create a website where these papers would be available to all. Today, the Dred Scott Case Collection is one of the most heavily visited areas on the Libraries’ website.

Recently, Rouner and Stokes have been involved in updating the Dred Scott site in order to comply with current standards for scholarly digital projects. Their poster presentation focused on the challenges of bringing older digital projects up-to-date, as well as some of the unforeseen benefits of doing so (such as the discovery of additional court documents that had been previously overlooked).

For more on the Dred Scott Case Collection, visit library.wustl.edu/vlib/dredscott.

Vetter Named to New Position



≈ Melissa Vetter

Washington University librarian **MELISSA VETTER** has stepped into a new position as coordinator of subject specialists and monographic acquisitions librarian. In this role, Melissa will have many duties. She will support subject librarians by staying current and sharing expertise on complex issues such as copyright and scholarly communication, and by heading up a new effort to reach out to faculty to expand the use of library holdings and services in their teaching and research.

Melissa will work with the head of collections and acquisitions on all aspects of selecting and acquiring materials, managing collections, and monitoring the budget. “I look forward to the challenges of this new position and the opportunity to ensure that the Libraries are providing the services, collections and resources needed by the Washington University community,” she says.

In addition to her new responsibilities, Melissa will continue to serve as the subject librarian for psychology, philosophy-neuroscience-psychology, and linguistics programs.

Melissa first joined the Libraries’ staff in 2002, as an assistant in the Rare Books division of Special Collections. During that time, she earned her master’s in library and information science from the University of Illinois, which is frequently cited as the top-ranked library school in the country. She is a member of the American Library Association, the Association of College and Research Libraries, and the Greater St. Louis Library Club.

NEW FACES



≈ Stephanie Atkins

Stephanie Atkins

HEAD OF ACCESS

Stephanie Atkins became the Libraries’ new head of Access in August 2007. She comes to us from the University of Illinois, where she was the assistant circulation and bookstacks librarian and assistant professor of library administration. She has also served as co-acting head of the Library and Information Science Library at Illinois, and as a reference librarian at Ball State University in Indiana.

In addition to a master’s degree in library and information science from the University of Illinois, Stephanie holds a BA in philosophy from Southwestern University. She is an active member of the American Library Association and Association of College and Research Libraries, and she has written and presented widely on various aspects of library management.

As head of Access, Stephanie directs the activities of Circulation, Reserves, Interlibrary Loan, Shelving, and the Arc Technology Center, and coordinates access policies and procedures among all Danforth Campus libraries and the West Campus Library.

Kellisa Humphreys

EVENING LIBRARY SUPERVISOR

Kellisa Humphreys joined our staff in August as the evening supervisor of the Kopolow Business Library. She comes to us with considerable experience in customer service and management, as well as a BS in business administration and an MA in English, both from Southeast Missouri State University.

As the evening library supervisor, Kellisa is responsible for all operations of the Business Library during evening hours, including the circulation, shelving, and processing of library materials; supervising library workers; providing special library services to Business faculty; and offering reference help and other assistance to library patrons.



≈ Kellisa Humphreys

Courtney Michael

FILM & MEDIA DIGITAL ARCHIVIST

In June, the Libraries welcomed Courtney Michael to the Film & Media Archive. As the Film & Media digital archivist, she oversees the creation and management of digital materials in the archive, for the purposes of both preservation and access.

Courtney comes to St. Louis from the University of Maryland, where she received dual master’s degrees in history and library science. Originally from the Boston area, she has worked for the award-winning PBS station WGBH in Boston, and as an intern at Henry Hampton’s documentary film company, Blackside, Inc., the complete holdings of which now reside in the Film & Media Archive.



≈ Courtney Michael

NEW FACES



≈ Shannon Showers

Shannon Showers

DIGITAL PROJECTS ASSISTANT

Shannon Showers was appointed as digital projects assistant in August. Working with Digital Library Services, she assists with the design, technical development, and maintenance of digital projects that support teaching and research at Washington University and highlight the Libraries' unique collections.

A graduate of Washington University, Shannon earned a bachelor of fine arts degree in 2004. Since then, she has worked as a freelance graphic designer and illustrator and volunteered for the Art & Architecture Library, Digital Library Services, and the St. Charles Historical Society. This fall, she also began working toward her master's degree in information science and learning technologies in the University of Missouri's Library Sciences program.



≈ Joseph Thompson

Joseph Thompson

EDUCATIONAL ARCHIVIST

Joe Thompson joined the Libraries this July as educational archivist. He is based in the Department of Special Collections, where he works with faculty, students, and library staff on outreach, research, and instruction using the Libraries' Film & Media Archive.

In addition to his role in the Libraries, Joe has been a member of the Arts & Sciences faculty since 2002. A senior lecturer in English with a joint appointment in African and African American Studies, he holds a Ph.D. in English and African American Studies from Yale University.

Faculty who would like to learn more about research and teaching opportunities using the Film & Media Archive should contact Joe at joseph.thompson@wustl.edu.

UNIVERSITY LIBRARIES: BY THE NUMBERS

COLLECTIONS

Print volumes: 3,796,372
E-books: 335,525
Electronic journal subscriptions: 42,180*
Print journal subscriptions: 7,528
Microforms: 3,392,968
Maps: 119,693
Audio recordings: 41,642
Films and videos: 60,074
Manuscripts and archives:
15,194 linear feet

SERVICES & STAFF

Books and other items checked out:
268,438
Hours Olin Library is open annually: 6,032
Reference transactions: 81,599
Loans to other libraries: 48,775
Loans from other libraries: 48,880
Conservation treatments to library materials: 5,511
Languages spoken or read by staff: 17
Professional Staff: 113
Support Staff: 135
Student Workers: 63 full-time equivalents



JUST FOR FUN

Oldest item: Akkadian cuneiform tablet showing receipt for barley, c. 2000 B.C.
Size, in megabytes, of digital collections:
1,030,400
Searches in Libraries' online catalog during 2006-2007 academic year:
2,579,083
Dead musicians in the Gaylord Music Library's online Necrology: 13,812
Butterflies on display in the Biology Library: 182
Beatles: 2

* Includes journals accessible through electronic databases.

Unless otherwise indicated, statistics reflect the 2005-2006 academic year for all University Libraries, including the Becker Medical School Library, the Law Library, and the George Warren Brown School of Social Work Library.

MOST OVERDUE BOOK

Treatise on Practical Light (1911)
by Reginald S. Clay
Checked out: 1916

This somewhat dated introduction to the science of optics showed up in the mail last spring. It was last checked out over 90 years ago, before the offending borrower (who shall remain nameless) joined the Marines and went off to serve overseas in World War I. It was recently discovered among his things by his son and sent to Olin Library, in relatively good condition, along with a brief request: "No overdue fees, please."



WASHINGTON UNIVERSITY LIBRARIES

include 14 libraries on three campuses, 12 on the Danforth Campus and one each at the Medical School Campus and West Campus:

Bernard Becker Medical Library
Biology Library
Chemistry Library
East Asian Library
Gaylord Music Library
Kopolow Business Library
Kranzberg Art & Architecture Library
Law Library
Mathematics Library
John M. Olin Library
(includes Special Collections)
Gustavus A. Pfeiffer Physics Library
Ronald Rettner Earth & Planetary Sciences Library
Social Work Library
West Campus Library (houses University Archives, Film & Media Archive)



≈ Joy Lowery



≈ Aaron Welborn

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library.wustl.edu

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GIVING TO THE LIBRARIES

GIVING STATISTICS (FISCAL YEAR 2007)

Annual fund donors: 971

Eliot Society Members: 192

Total amount donated: \$407,675

Total library endowment: \$53,169,506

Danforth endowment for library technology: \$24,388,728

Other endowments: \$28,780,778

Annual Fund donations play an important role in making Washington University a top research institution. Unrestricted gifts help us to expand our holdings, attract and retain excellent faculty, and purchase technology and databases that are essential for research and scholarship. Popular annual fund programs include: Honor With Books, Legacy of Books, the Unrestricted Fund in the John M. Olin Library, and the Unrestricted Fund for Special Collections.

UNIVERSITY LIBRARIES ANNUAL FUND DONORS

