

The Magazine of the University Library ∞ WASHINGTON AND LEE UNIVERSITY

FOLIOS

Fall 2017



FROM THE CHAIR OF THE FRIENDS OF THE LIBRARY

George Ray, W&L Professor Emeritus

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Photo Credit: Shelby Mack

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As a member of the Friends, you have contributed to our latest initiative, renovation of Northen Auditorium Lobby. Thank you for your support. Without it, the Friends could not undertake such projects that help keep the University Library running effectively. Without the daily efforts of the library staff itself, however, the library could not function at all.

As a user of the University Library since 1964, first at McCormick and now at Leyburn, I have benefited in countless ways from the professionalism of the staff, ably led by John Tombarge, University Librarian. As always, the W&L librarians are unfailingly helpful and courteous while serving every patron, whether he or she is a student, faculty member, alumnus, visiting researcher or Rockbridge-area resident. Truly, the university community is blessed to have such a dedicated and caring staff to keep Leyburn and Telford humming so efficiently all year long.

So kudos alike to the Friends of the Library and the friendly staff of Leyburn and Telford that we Friends seek to serve.

Yours gratefully,
George Ray



GEORGE RAY, EMERITUS PROFESSOR OF ENGLISH

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WE LIT IT UP!

By John Tombarge, Professor, University Librarian

We asked, and our Friends answered! Now a significant part of the library, prominent to visitors and important to students, is welcoming and practical. Thanks for helping to bring Leyburn Library's Northern Lobby into the 21st century!

Over the course of last year, the Friends of the Library contributed more than \$25,000 toward a project to renovate Northern Lobby. Work this summer transformed what was a dark and, as some of our students have observed, depressing area. Now, visitors attending events in Northern Auditorium, looking in on Special Collections, or heading on pre-enrollment campus tours wait in a bright, pleasant area. More than just a thoroughfare, this space is also a comfortable, modern area for individual or small-group study. The total cost of the project was more than \$160,000. Although construction is complete, we would like to continue enhancing this highly used space. Additional funds would enable us to replace the display cases outside Special Collections and upgrade the exhibit possibilities within this area.

The library staff greatly appreciate the continued support of the FOL, whose members, through their contributions, enabled us to complete the construction phase of the project as planned.

We hope all of our Friends will have the opportunity to attend an upcoming event in Northern or stop by Special Collections and see the renovated lobby for themselves.

It is true...we get by with a little help from our friends.



TOP: THE NORTHEN LOBBY BEFORE CONSTRUCTION

MIDDLE: DURING CONSTRUCTION

BOTTOM: LAUREL MYERS '19 ENJOYS THE NEWLY ILLUMINATED NORTHEN LOBBY

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UPCOMING EVENTS & EXHIBITS

The following events and exhibits occur within, or are sponsored by, the University Library.

Sept. 1 - 30

Aimé Césaire Book Display, on Leyburn Library's Main Floor

Sept. 11 - Nov. 6

WWI Commemorative Exhibition: Curated by Seth McCormick-Goodhart, Special Collections & University Archives, in Leyburn Library's Main Floor Exhibit Space

Sept. 19, 5 - 6 p.m.

Translating Aimé Césaire: A conversation with A. James Arnold and Clayton Eshleman, in the Atrium of the Ruscio Center for Global Learning.

Sponsored by the 2016-18 Center for International Education Colloquium on Borders and Their Human Impact with the generous support of the Andrew W. Mellon Foundation and the University Library. Free and open to the public.

Sept. 21, 5 - 6 p.m.

Author Talk Featuring Barton A. Myers and Brian McKnight, in Leyburn Library's Main Floor Book Nook

W&L's Barton Myers and U.Va. Wise's Brian McKnight will speak about their recent publication, "The Guerrilla Hunters: Irregular Conflicts during the Civil War." Part of the Anne and Edgar Basse Jr. Author Talk Series, presented by the University Library.

Oct. 5, 4 p.m. (runs through the weekend)

Parents & Family Weekend Book Sale, on Leyburn Library's Main Floor.

Oct. 6, 2 - 4 p.m.

Open House in Special Collections & Archives, Leyburn Library's Special Collections & Archives

Oct. 15 - 21

National Friends of Libraries Week!

Nov. 5, 3:30 - 5 p.m.

Reception for WWI Commemorative Exhibition, Leyburn Library's Main Floor Exhibit Space

Nov. 7 - 30

20th Anniversary Shepherd Program Exhibit, Leyburn Library's Main Floor Exhibit Space

BLAZING TRAILS WITH TIPASA

Elizabeth Teaff, Associate Professor, Head of Access Services

In late 2016, OCLC (Online Computer Library Center) asked the University Library to be an early adopter of their new Interlibrary Loan and Resource Sharing software called Tipasa. Previously, the library used OCLC's ILLiad product to manage ILL and Resource Sharing. OCLC identified the University Library as a good candidate to make the switch from ILLiad to Tipasa, because of our size and level of customization within ILLiad.

Tipasa is a cloud-based product that facilitates the lending and borrowing of materials from libraries all over the world. Tipasa also includes a patron interface for requesting materials. Laura Hewett and Elizabeth Teaff, both in Access Services, spent the early part of spring 2017 attending virtual training sessions in order to prepare for this move. With the help of W&L ITS (Instructional Technology Services) and Jason Mickel, Director of Library Technology, the library went fully live with this product in June 2017.

Because of the University Library's early adopter status, several regional conferences asked us to speak regarding our implementation of Tipasa. Also, as an early adopter, we

have been able to provide feedback to OCLC about changes and improvements to this product in order to strengthen the utility of the software as it is being developed and updated.



Online Computer Library Center gives the reason behind the name for their new product on their website: "Tipasa was an ancient Roman trading city, located in what is now modern-day Algeria. Using this name for an ancient trading city feels connected with sharing knowledge and ILL, and it was not in use by other companies that work with libraries."

<https://www.oclc.org/en/tipasa/resources.html>

"TIPASA REMAININGS," BY ALLOUTHERE,
HTTP://WWW.FLICKR.COM/PHOTOS/BAC/448335728,
CC BY-SA 3.0

UPCOMING EVENT: TRANSLATING AIMÉ CÉSAIRE

Emily K. Cook, Research and Outreach Librarian

On September 19, 2017, scholars A. James Arnold and Clayton Eshleman will come together to discuss their new publication, “The Complete Poetry of Aimé Césaire.” This behemoth bilingual edition includes Césaire’s original poetry in French alongside Arnold and Eshleman’s English translations.

For those unfamiliar with Aimé Césaire (1913–2008), he was a poet, playwright and political leader from Martinique who was instrumental in the island’s transition from a colonial territory to a department of France. Césaire’s work includes prose, poetry and plays, some of which are:

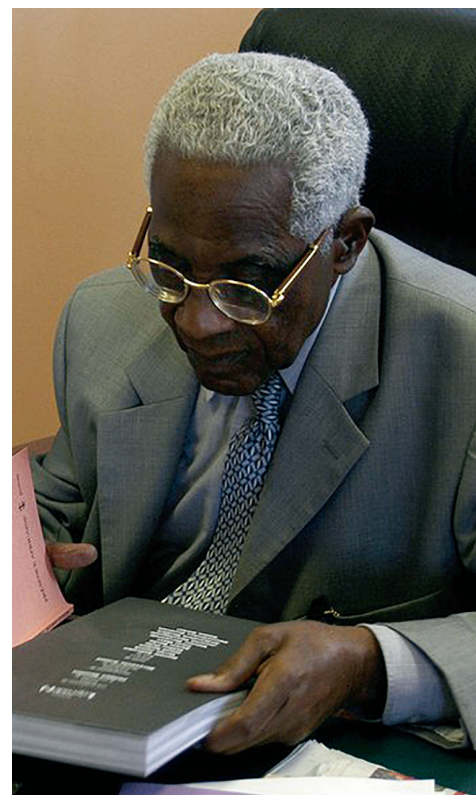
“Discours sur le colonialisme,” 1950 (prose)

“Cahier d’un retour au pays natal,” 1939 (poem)

“La tragédie du roi Christophe,” 1963 (play)

One of Césaire’s poetic publications, “Corps perdu” (1950), even includes illustrations by Pablo Picasso.

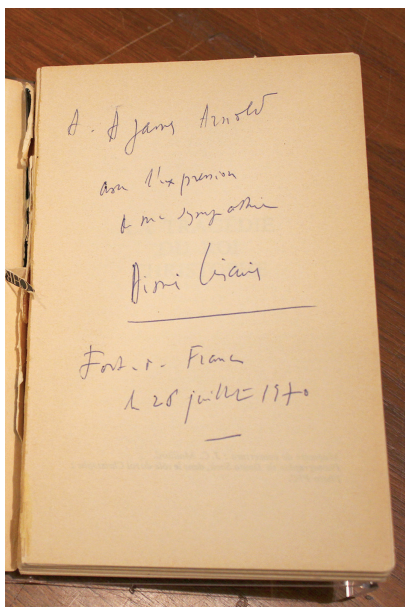
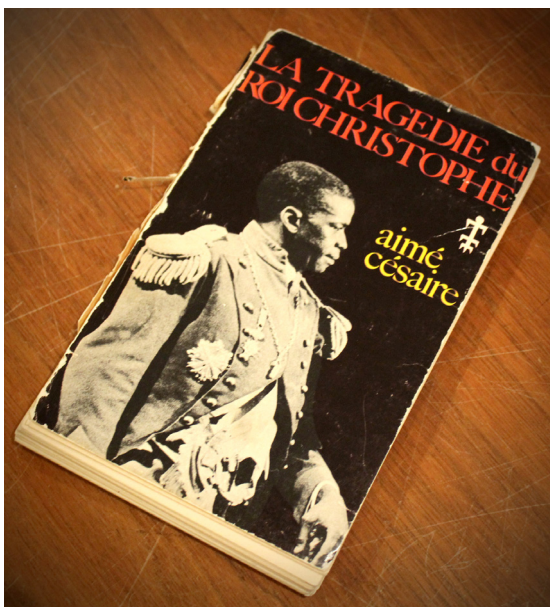
To learn more about Aimé Césaire, attend Arnold and Eshleman’s upcoming talk or check out one of his many works available through Washington and Lee University Library.



ABOVE: “AIMÉ CÉSAIRE 2003,” BY JEAN BAPTISTE DEVAUX, [HTTPS://COMMONS.WIKIMEDIA.ORG/WIKI/FILE:AIME_CESAIRE_2003.JPG](https://commons.wikimedia.org/wiki/File:Aime_Cesaire_2003.JPG), CREATIVE COMMONS ATTRIBUTION-SHARE ALIKE 4.0 INTERNATIONAL LICENSE

FAR LEFT: CÉSAIRE, AIMÉ. “LA TRAGÉDIE DU ROI CHRISTOPHE.” PARIS: PRÉSENCE AFRICAINE, 1970 IN SPECIAL COLLECTIONS

LEFT: INSCRIPTION FROM AIMÉ CÉSAIRE TO A. JAMES ARNOLD. IN FRENCH IN SPECIAL COLLECTIONS



EVENT INFORMATION

WHAT: Translating Aimé Césaire: A conversation with A. James Arnold and Clayton Eshleman (Public Talk)

WHEN: Sept. 19, 2017: 5 p.m. - 6 p.m.

WHERE: Atrium, Ruscio Center for Global Learning

Free & open to the public.

Sponsored by the 2016-18 Center for International Education Colloquium on Borders and Their Human Impact with the generous support of the Andrew W. Mellon Foundation and the University Library.



CHANDLER WICKERS. PHOTO CREDIT: SHELBY MACK

SHOWCASING SPECIAL COLLECTIONS

Chandler Wickers '18

My name is Chandler Wickers, and this summer I conducted research for Washington and Lee's Special Collections & Archives. The department collects and makes available to the public papers, photographs, rare books and historical artifacts. For example, people from all over come to our archives to do genealogy research and Virginia history research. Special Collections also houses W&L institutional records, and students and faculty come to consult primary sources for research. As an English major, my favorite artifacts are the almost 30,000 rare books that Special Collections houses.

I became interested in Special Collections after a modern poetry class I was taking last fall visited the department for a presentation regarding their recently acquired correspondence between Ezra Pound, a well-known modern poet, and Tom Carter, a W&L student in the 1950s who was the editor of "Shenandoah," Washington and Lee's literary magazine. Our class continued with a digital project focused on scans of the correspondence, but it was the initial visit to Special Collections that impressed upon me the richness of the collection. I was curious about what more Special Collections had to offer.

I approached Tom Camden, Head of Special Collections & Archives, with a broad proposal for a research project founded on the basis that Special Collections materials can be incredibly informative and helpful for curricular use. From that foundation, I intended my final product to highlight unique collections and

better expose materials to faculty and students. From there, I came up with two objectives for my project. The first is to enhance the relationship between faculty and Special Collections so that Special Collections' materials can better aid curricula and research. The second objective is to create a digital platform where I can exhibit unique collections organized according to faculty departments, and present findings from my research concerning different ways Special Collections can better serve the campus and improve as a departmental body.

This project began with me, as well as Special Collections' staff, consulting faculty to assess their needs and expose them to our resources. In collaboration with Washington and Lee's Office of Institutional Effectiveness, we formulated a needs-assessment survey and sent it to W&L faculty. The survey was composed of a series of questions regarding faculty use of Special Collections, intended projects, how the department could improve their experience, and possible additions to our collections. Through this process, I learned about the elements of a survey design, how best to ask questions to gain feedback, and how to aggregate responses in an effective and informative way.

In surveying faculty research specifications, I found that Special Collections has compatible materials in more than 80 percent of those fields. However, 82 percent of responders say they have never used Special Collections' materials, and 77 percent say they do not plan to use Special Collections' materials. This statistic

shows that there is significant room for improvement in terms of exposing faculty to materials, especially for many of those who answered that they were unsure of what Special Collections holds.

In answering the question, “Is there anything we can do to improve your experience with using/browsing materials?” three responses were repeated: to improve facilities, including lighting and electrical outlets in the Special Collections reading room; to have more material available online; and to make the online finding aid more student-friendly. These are important results for the department as it strives to improve not only its resources but also its physical space.

After the initial survey, I conducted interviews with 10 faculty members. From these interviews, I learned about the specific faculty research goals and how Special Collections can support them. During interviews, I was able to expose relevant materials to faculty who were unaware of Special Collections’ holdings. From faculty who had much experience with Special Collections, I was able to gain valuable feedback about how Special Collections can improve and enhance its relationship with entire departments.

My goal is to create an online exhibit where many of these underutilized collections can live—a product that will allow faculty and students to browse by department and discover Special Collections materials that they can utilize in their classrooms and research. This interdisciplinary site will also include findings and analysis from the survey, a digitization prioritization list, a list of resources that can enhance

Special Collections’ holdings, and a monthly exposition of Top 10 things to find in the vault. In creating a website that houses digital objects, I am in the process of learning basic coding, copyright parameters and metadata standards. My website should go live in the fall of 2017.

I want to thank all the Special Collections staff who were incredibly patient with me and taught me so much in 10 weeks, including Tom Camden, Seth McCormick-Goodhart, Byron Faidley and Lisa McCown. I also want to thank library specialists Emily Cook and Mackenzie Brooks for helping my ideas and website take hold and always answering my tech questions. I have taken a lot away from being able to survey and research these collections, as well as meet faculty that I may not have gotten to know otherwise as an undergraduate. I have come away with a greater appreciation of all the rich materials Special Collections houses.

I encourage students and faculty who have not consulted with Special Collections to take a tour and utilize these resources for your research. To alumni, please continue to consider Special Collections as an esteemed recipient of your kind donations and personal collections. We as students and faculty at Washington and Lee do not face challenges in accessing

amazing primary sources that exist at other institutions, so we should take advantage of that opportunity. I look forward to speaking with more faculty about how Special Collections can continually increase outreach and connect people to materials, as the department will always be an incredibly beneficial resource for the entire campus community.

“We as students and faculty at Washington and Lee do not face challenges in accessing amazing primary sources that exist at other institutions, so we should take advantage of that opportunity.”



RIEGEL EPHEMERA. MATERIALS FROM THE O. W. RIEGEL PAPERS, WLU COLL. 0387

PHOTO CREDIT: SHELBY MACK



STUDENT SPOTLIGHT: ALLAN BLENMAN '19

FACT SHEET

Major: Psychology

Hometown: New York, New York

Summer Job Title: Temporary Library Assistant

School Year Job Title: Information/Circulation Student Assistant

Favorite Book: *I don't have a particular favorite book so much as a series—The Alex Rider Series by Anthony Horowitz. I love the action-packed nature of the books and how you get to see this cool, collected teenage boy who's grown up – for lack of a better term – "normal" turn into this hollow, haunted shell of a person who's just looking for a way back to normality.*

Favorite place in the library: Leyburn 4th floor

5 QUESTIONS WITH ALLAN BLENMEN '19

1. What made you want to come to W&L?

I came because I was offered a scholarship by Questbridge and because I found the idea of a small, intimate college with smaller class sizes and personally motivated professors to be alluring and comforting for my new college career.

2. What do you want to do after college?

Ideally, I would like to go to law school to pursue business law; however, if that doesn't pan out I would also be happy to pursue a degree in criminal psychology.

3. What does your job entail?

My job entails assisting customers find whatever books or materials they may be looking for and to then check-out/check-in those materials for them. I also collect fines and payments for books or other materials depending on the circumstance. Occasionally, my job also necessitates working on other floors and either taking inventory or restocking the book shelves with returned books.

4. What is your favorite thing about working at the Information Desk?

The coworkers are definitely my favorite aspect. They are all inviting and nice and they're always ready with a good conversation.

5. How will the skills you learned while working at the library apply to your postgraduate career?

I would like to believe that it prepares me for working in a somewhat team-oriented environment and working with customers of varying temperaments and with a variety of problems.

COURSES TAUGHT BY LIBRARY FACULTY DURING THE FALL 2017 TERM



DICK GREFFE, ASSOCIATE PROFESSOR, SENIOR REFERENCE LIBRARIAN | PHOTO CREDIT: KEVIN REMINGTON

JOUR 190-01: Beyond Google and Wikipedia: Finding and Evaluating Information Sources in the Digital Age

Instructors: Toni R. Locy, Richard F. (Dick) Greffe

An introduction to information sources that academic researchers, journalists, public relations and advertising professionals rely on increasingly in the digital age to conduct scholarly research, report and write news stories, and to find, analyze and present research on trends in mass communications. Students learn how to evaluate sources of information for credibility and quality, while they strengthen their basic research skills to go beyond Google and dig below the surface of today's high-tech world.



MACKENZIE BROOKS, ASSISTANT PROFESSOR, DIGITAL HUMANITIES LIBRARIAN | PHOTO CREDIT: KEVIN REMINGTON

DH 102-01: Data in the Humanities

Instructor: Mackenzie Brooks

This course introduces students to the creation and visualization of data in humanities research. The course is predicated on the fact that the digital

turn of the last several decades has drastically changed the nature of knowledge production and distribution. The community and set of practices that is digital humanities (DH) encourages fluency in media beyond the printed word such as text mining, digital curation, data visualization and spatial analysis. Readings and discussions of theory complement hands-on application of digital methods and computational thinking. While the objects of our study come primarily from the humanities, the methods of analysis are widely applicable to the social and natural sciences. Three unit-long collaborative projects explore the creation, structure and visualization of humanities data.



JASON MICKEL, ASSISTANT PROFESSOR, DIRECTOR OF LIBRARY TECHNOLOGY | PHOTO CREDIT: KEVIN REMINGTON

DH 110-01: Web Programming for Non-Programmers

Instructor: Jason Mickel

Computer science and IT graduates are no longer the only people expected to have some knowledge of how to program. Humanities and social science majors can greatly increase their job prospects by understanding the fundamentals of writing computer code, not only through the ability itself but also by being better able to communicate with programming professionals and comprehend the software development and design process as a whole. The most centralized and simple platform for learning is the web. This course starts with a brief introduction to/review of HTML and CSS and then focuses on using JavaScript to write basic code and implement preexisting libraries to analyze and visualize data. Students become familiar with building a complete webpage that showcases all three languages.

SYDNEY BUFKIN: W&L'S NEW MELLON DIGITAL HUMANITIES FELLOW



FACT SHEET

Education:

B.A., University of North Carolina at Chapel Hill, 2006

M.A., University of Texas at Austin, 2009

Ph.D., University of Texas at Austin, 2013

Teaching Experience:

Visiting Assistant Professor of English, Washington and Lee University, 2014-

Research Interests:

Nineteenth-century American literature, African-American literature, reception study and book history, digital humanities

5 QUESTIONS WITH SYDNEY BUFKIN

1. How would you describe Digital Humanities?

Digital Humanities is a broad term that can encompass a lot of different things. It includes using digital tools to answer traditional humanities questions, or bringing the lens of humanistic inquiry to the digital world. It's a big tent, and there's room for almost any kind of work someone could want to do, which is one of the things I like about it.

2. What are some of your responsibilities as the new Mellon Digital Humanities Fellow?

As Mellon DH Fellow, I'm here to support digital humanities projects and initiatives across campus, both in the classroom and in faculty and student research. I'm one part DH evangelist, one part pedagogical resource and one part jack-of-all-trades ready to pitch in wherever I'm needed.

3. How will your disciplinary expertise in English inform your work?

I'm obviously a little biased, but there's a lot of really cool DH work happening in English, and especially in my field of American literature. The Walt Whitman Archive is digitizing and encoding all of Walt Whitman's work, including his annotations and marginalia. The Viral Texts Project maps the reprinting of newspaper articles in the 19th century, creating a record of the 19th-century meme (there really was such a thing!). My disciplinary experience gives me a great set of tools for helping people see all the cool stuff digital humanities can make possible.

4. What project are you most excited to start this academic year?

I had the opportunity to attend the Institute for Liberal Arts Digital Scholarship in August to work on Stephanie Sandberg's Understanding Human Trafficking project, and I'm excited to continue working on that project so that we can take it live sometime soon.

5. The University Library works closely with ITS and several academic departments to forward W&L's Digital Humanities initiative. What has been your favorite thing about collaborating with the library's faculty and staff?

Having access to the enormous range of expertise of the library faculty and staff. No matter what kind of question I have—from a troublesome piece of code to the best way to frame information literacy learning outcomes—there's someone at the library who can help me out. It's a real privilege to work in a building so full of expert knowledge.



HARRIS BILLINGS '20 SETS UP IMAGING TECHNOLOGY

VERIFYING ART THROUGH SCIENCE

Emily K. Cook, Research and Outreach Librarian

*Researching Washington and Lee's Ramdoolal Dey-Mallik Copy
of the 'Lansdowne Portrait'*

A stately portrait of George Washington usually greets visitors descending Leyburn Library's grand staircase. But this summer, Washington and Lee's portrait was noticeably missing as an interdisciplinary group of researchers worked to identify its true creator.

This painting is one of several extant versions of Gilbert Stuart's original 1796 "Lansdowne Portrait"—named for the recipient of the prototypical work created by Stuart. Other versions or copies of the "Lansdowne Portrait" hang in prominent locations, such as the White House, while the original adorns the National Portrait Gallery.

The research team included Erich Uffelman, Bentley Professor of Chemistry at W&L; Patricia Hobbs, associate director/curator of art and history at W&L; and Dorinda Evans, professor emerita in art history at Emory University. Two undergraduate Summer Research Scholars rounded out this group: Harris Billings '20 and Joe Zoeller '18. Not an isolated project, this research builds upon work conducted in 2011 by Uffelman, Hobbs, Lauren Sturdy '11, Danielle Sara Bowman '11 and Derek Barisas '13. Additionally, Mallory Stephenson '18 and Daniel Monteagudo '19 worked with Uffelman and Evans in the summer of 2016 to analyze several Lansdowne portraits owned by other institutions.

Because of the historic significance of this painting, the research team utilized non-destructive scientific methodologies such as infrared and multispectral imaging. Undergraduate biochemistry major Joe Zoeller noted the surprising amount of data available through these practices: "I learned that one can

obtain a ton of information about a painting without removing paint layers via sampling. We had access to a wide range of imaging techniques which provided new data or supplemented existing data regarding paint composition, drawing lines, brush stroke patterns and damage areas." These techniques frequently required advanced technologies—such as the Goodrich Digital InGaAs IR Camera.

Why was a scientific investigation of this portrait even necessary? According to Hobbs, "For more than 30 years, attribution of our portrait to Gilbert Stuart has been suspect. Although Stuart is known to have painted replicas of his full-length portrait of Washington, known as the "Lansdowne Portrait," several copies do not match the quality of Stuart's work, including ours. A number of experts have suggested William Winstanley as the possible artist." Although the results of the study on W&L's copy are not yet available, Hobbs believes this research will "...contribute to the broader art historical research that surrounds the original work by Gilbert Stuart and his relationship to other artists, including William Winstanley."

While the artist behind W&L's copy of the "Lansdowne Portrait" remains in question, members of University Collections of Art and History (UCAH) know significantly more about its well-traveled past. In the late 18th century, ship merchants commissioned this copy of the portrait for presentation to Ramdoolal Dey of Calcutta, India. After Dey's death, the portrait descended to his heirs and stayed with the family through six generations. Circa 1896, Bengali H. C. Mallik purchased the painting at auction. The painting stayed with the Mallik family until 1963, when it was purchased by an

American, restored and authenticated by the National Gallery of Art in Washington, D.C., as a work of Gilbert Stuart. The David Warner Foundation purchased the piece in 1980 for Washington and Lee. After purchase, it hung in a specially built niche in the then-new Leyburn Library.

The painting continued to travel, even after procurement by Washington and Lee. In 1986, the university loaned the Ramdoolal Dey-Mallik Copy of the “Lansdowne Portrait” to the U.S. Department of State so it could hang in the American ambassador’s residence in New Delhi, India. In 1989, the painting was returned to Washington and Lee, but it continued to journey to other sites for exhibition. From 1997-98, the university loaned the portrait to the Virginia Museum of Fine Arts for the exhibition “American Dreams: Paintings and Decorative Arts from the Warner Collection.” Later, from 2003-2011, the university loaned the portrait to the Westervelt Warner Museum in Tuscaloosa, Alabama. The portrait’s 2011 return to Leyburn Library necessitated the erection of scaffolding for re-hanging. The 2011 interdisciplinary research team, led by Uffelman and Hobbs, used the scaffolding as a site for their initial scientific research.

From its 2011 installation until June 2017, the portrait resided comfortably in Leyburn Library. This summer, renovations on Leyburn Library’s Northern Lobby precipitated the temporary removal of the portrait. Once again, the interdisciplinary research team seized the opportunity to use, as Hobbs termed it, “the painting’s ‘down time,’” to continue the investigation. During this period, the research team studied the portrait on-site. The university also transported the portrait to the North Carolina Museum of Art for further research and light conservation. Once the portrait returned from North Carolina, it resumed its traditional spot in Leyburn Library in August 2017.

With inspection complete, interested parties must eagerly await the current research team’s published results. Regardless of the eventual findings, this study has already proved one thing: Through a liberal arts-driven approach to research, one that

unites science and art, great things are possible.

**To learn more about the first iteration of this scientific study, read Uffelman et al’s “Technical Examination of Cultural Heritage Objects Associated with George Washington” in the book “Collaborative Endeavors in the Chemical Analysis of Art and Cultural Heritage Materials” (2012).*

“For more than 30 years, attribution of our portrait to Gilbert Stuart has been suspect. Although Stuart is known to have painted replicas of his full-length portrait of Washington, known as the “Lansdowne Portrait,” several copies do not match the quality of Stuart’s work, including ours. A number of experts have suggested William Winstanley as the possible artist.”

–PATRICIA HOBBS



THE RESEARCH TEAM UTILIZES ADVANCED IMAGING TECHNOLOGY TO GLEAN INFORMATION FROM THE HISTORIC PAINTING VIA NON-DESTRUCTIVE MEANS



THE RESEARCH TEAM “BLACKED OUT” THE UNIVERSITY LIBRARY’S WRITING CENTER IN ORDER TO INSPECT THE PORTRAIT WITHOUT EXTERNAL LIGHT



GLOVED MEMBERS OF UNIVERSITY FACILITIES REINSTALL THE PAINTING IN AUGUST 2017
PHOTO CREDIT: PATRICIA HOBBS



JOE ZOELLER '18 STUDIES W&L'S VERSION OF THE LANSDOWNE PORTRAIT

SPECIAL COLLECTIONS TREASURE GETS ROYAL TREATMENT

Tom Camden, Associate Professor, Head of Special Collections and Archives

One of Special Collections' most beloved and well-known treasures recently underwent a major restoration. Since its discovery in the Special Collections vault in spring 2013, Washington and Lee's 1642 copy of the New Testament in Greek has generated a considerable amount of excitement in the classroom, as well as among alumni, parents and friends. Indeed, interest in the piece, which was once the personal property of France's King Louis XIII, has now grown to almost cult status on campus. The large, intricately stamped vellum-bound volume had retained its beautiful engraved title page with completely intact red wax seals (denoting royal lineage) gracing the top and bottom. However, the condition of its nearly 375-year-old skin binding had begun to be seriously compromised. In fact, the front board had become completely detached at the hinge.

In December 2016, an email from the parent of a Washington and Lee senior brought wonderful and welcome news regarding this fragile treasure. The individual, who has preferred to remain anonymous, spoke openly about how much he enjoyed attending Special Collections' Open House, which is held every fall during Parent's and Family Weekend. The Louis XIII Greek New Testament made a particularly strong impression on him, and he wanted to pay for the restoration of the item. That pre-Christmas gift made all of us in Special Collections very happy.

In early spring 2017, the Bible was taken to Etherington Conservation Services in Greensboro, North Carolina, where all of our book and paper restoration is done. The restoration work was completed days before the 2017 commencement on May 25, and the benefactor and his graduating daughter were on hand for a private showing of this beautifully restored piece. Treatment included the mending of all tears and losses, as well as rebacking of the spine with Irish linen and Japanese paper. It also allowed for repair of the inner hinges and consolidation of corners. Humidification and pressure were used to relax the front board, and a custom-made linen clamshell with pressure lid was constructed as the crowning touch.

Louis XIII ascended to the throne shortly before his ninth birthday (after the assassination of his father, Henry IV) and ruled as King of France from 1610 until his death in 1643. His mother, Marie de Medici, acted as regent during his minority, and his lifelong best friend and advisor was the influential Cardinal Richelieu. Subsequent study of Washington and Lee's sumptuous volume by students interested in textual analysis tells us that the work was printed under deed of Cardinal Mazarin at the Royal Press at the Louvre in Paris on high-quality paper handmade specifically for the king. Nearly every page of the book bears the royal watermark. There is no indication as to how many copies were printed in 1642, one year before the king's death, but we can assume that the print run was very limited.

Washington and Lee acquired this magnificent volume in December 2005 as a gift of James L. Green '84L. The Greek New Testament was one of a number of rare volumes generously bequeathed to Special Collections by Green in that year. Full restoration of the piece by the parent of a 2017 alumna ensures that future generations of Washington and Lee students will be able to enjoy this Special Collections jewel.

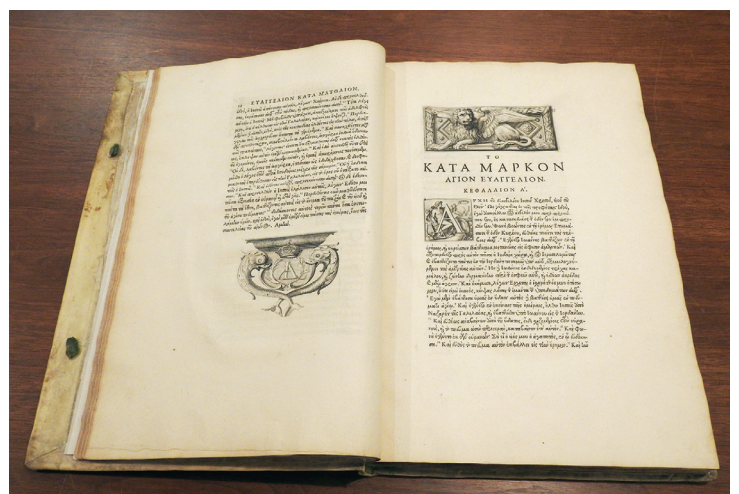


SPINE BEFORE CONSERVATION

PHOTO CREDIT: SETH MCCORMICK-GOODHART



LEFT: ILLUSTRATION PHOTO CREDIT: SETH MCCORMICK-GOODHART



BOTTOM: INTERIOR PHOTO CREDIT: SETH MCCORMICK-GOODHART

IN RESIDENCE AT THE HUNTINGTON—OR, HOW I SPENT MY SUMMER 2017

Tom Camden, Associate Professor, Head of Special Collections and Archives

The Huntington Library in San Marino, California is one of the nation's leading research and cultural centers. Among the library's 420,000 rare books and seven million manuscripts are major holdings in medieval manuscripts, books printed before 1501, Renaissance history and literature, maps, travel literature, and works on the history of science, medicine and technology. The Huntington also has art galleries containing more than 1,000 paintings and sculptural works, as well as 12 botanical gardens.

From June 18- July 15, I had the privilege of attending a National Endowment for the Humanities Summer Seminar along with 15 other individuals selected from colleges and universities across the country. Under the direction of John N. King of Ohio State University and Mark Rankin of James Madison University, our small group of scholars spent an intense four weeks looking at continuity and change in the production, dissemination and reading of Western European books during the 200 years following the advent of printing with moveable type.

In particular, we explored the governing question of whether the advent of printing was a necessary precondition for the Protestant Reformation. Participants considered ways in which adherents of different religious faiths shared common ground in exploiting elements such as book layout, typography and illustration in order to inspire reading, but also to restrict interpretation. Our investigation ultimately considered how the physical nature of books affected ways in which readers understood and assimilated their intellectual contents. The program was geared to meet the needs of teacher-scholars interested in the literary, political or cultural history of the Renaissance and/or Reformation; the history of the book; art history; women's studies; religious studies; bibliography; print culture; library science (including Special Collections librarians like me); mass communication; literacy studies and more.

For nearly 40 years, I have been involved in Special Collections work. Far too many of those years, however, have found me in administrative positions that make it difficult to spend much time with the actual materials. My love for the physical book has often taken a backseat to donor relations, outreach and development work. The Huntington Library Summer Seminar afforded me the opportunity to get back to what really attracted me to this profession in the first place.

I believe passionately in books. You can cradle an old book in your hands, touch it, open it, close it, pat it, smell it, squeeze it, caress the curiously textured paper, turn its pages and admire its illustrations (it is almost certain to have at least some ornamentation). You can try to judge its age and origin with a fair degree of success. You can detect how it was assembled and bound. You can look for clues as to how it has survived (for it has always had

owners), and you can enjoy that extraordinary sensation of actually holding in your hand a personal object that has far outlasted the span of human life. It is like that odd thrill of shaking hands with a very famous person, except that the book leaps across the centuries as well as the social divide.

Washington and Lee University's Special Collections are extraordinarily rich and relatively untapped. When I assumed the position of department head almost five years ago, I had no idea of the diversity and richness of the holdings. Despite a welcome movement away from elitism in the public services sphere, Special Collections departments still have the dubious honor of being the most misunderstood part of many academic libraries.

It is no longer sufficient to assert the "specialness" of our rare collections. Our users, library administrators, governing boards, faculty and students alike all demand evidence that our collections are accessible, productive, active, and yes, sometimes even revenue-

producing resources. Consequently, I have spent a serious amount of time collaborating with the teaching faculty in an effort to incorporate Special Collections materials into the curriculum.

One of the most exciting and satisfying discoveries during the past two years has been a collection of early printed Greek and Latin classics that have been in the collection since 1870. This private library of more than 3,000 titles was built by a young lawyer named Nathaniel Pope Howard in the mid-19th century. After Howard's untimely death in a tragic accident in Richmond, Virginia, in 1870, W. W. Corcoran (the same benefactor for Washington, D.C.'s art gallery) purchased the library and bequeathed it to Washington and Lee University in honor of his close friend, Robert E. Lee.

The beautiful collection of 15th- and 16th-century texts had languished in Washington and Lee's library without much attention until several years ago, when I began to explore the treasure trove of early printing and book-making. Selections from the collection have made appearances in many classes, particularly within the Classics Department, and for Alumni College presentations. The response from faculty and students has been sufficiently strong that I have begun to explore the possibility of teaching a class on early printing and the history of the book.

The Huntington Summer Seminar gave me an opportunity to kick-start the planning for such a class. It also allowed me to look at the early printed work of Martin Luther (we have recently discovered four early 16th-century Luther tracts in our own collection) and his role as "printer" during the Protestant Reformation. My time at the Huntington Library was, in essence, a reaffirmation of the work that I have always done, but perhaps with a fresh new approach. Participating in such a program with kindred spirits from all walks of academe only served to amplify the joy and power of working with original and very special materials.





ROBERT COOK EXAMINES A PROGRAM BOOKLET
PHOTO CREDIT: SBYRON FAIDLEY

UNCOVERING THE RIEGEL PAPERS: Making Unique Resources Accessible for the Washington and Lee Community

Robert Cook, Special Collections Assistant

The O.W. Riegel Papers are one of Special Collections' most important resources because of their rich content concerning war propaganda and film. This summer, I began to organize and rehouse more than 60 records-storage boxes of documents, publications and materials in order to make the papers more accessible to researchers.

Oscar Wetherhold Riegel was a professor of journalism at Washington and Lee University from 1934 to 1973. When he joined the teaching staff, his book "Mobilizing for Chaos" (1934), which focused on the rise of nationalism and its impact on media and communication, became a New York Times bestseller. During World War II, he took a leave of absence to work for the Office of War Information, where he appraised, proposed and evaluated the effectiveness of various forms of international propaganda. He also took the time to accumulate a variety of film resources, including French New Wave film and Hungarian film.

Up to this point, the Riegel Papers had been underutilized and were in desperate need of rehousing, organizing and processing. While only a part of the collection has been processed this summer, significant progress has been made. The Riegel papers have been housed in Special Collections since 2005, when they were donated by the Riegel family.

The reason for the delay in working on the Riegel Papers is simple: To complete a project so large requires a full-time staff member to focus only on processing. Until May 2017, the staff had their hands full with research requests and other projects that were of greater urgency. This summer, I was able to focus solely on the Riegel Papers, so that the Special Collections staff could continue

their mission knowing the Riegel Papers would soon be accessible to researchers.

The unique items I have encountered in this collection continue to surprise me. Riegel's propaganda material ranges from World War I to the Vietnam War. Some items in his propaganda collection include:

- Leaflets intended for U.S., German and Japanese soldiers
- Pro-Allied Forces booklets and magazines printed in a variety of languages
- Propaganda items that were sold to the public (such as shoelace packaging arranged so the laces hang Hitler and Mussolini)
- Candy wrappers with pro-war messages
- Pro-Viet Cong banners
- Anti-Roosevelt campaign materials
- Booklets of images regarding the Spanish Civil War and the Second Sino-Japanese War
- Anti-war documents from the 1930s

There are also materials related to how Riegel lived during World War II, with items referring to his local position as an air-raid warden for his neighborhood, his family's war ration books, drivers licenses, his New York voting test certification, and a list of school items for one of his children who attended the Horace Mann-Lincoln School.

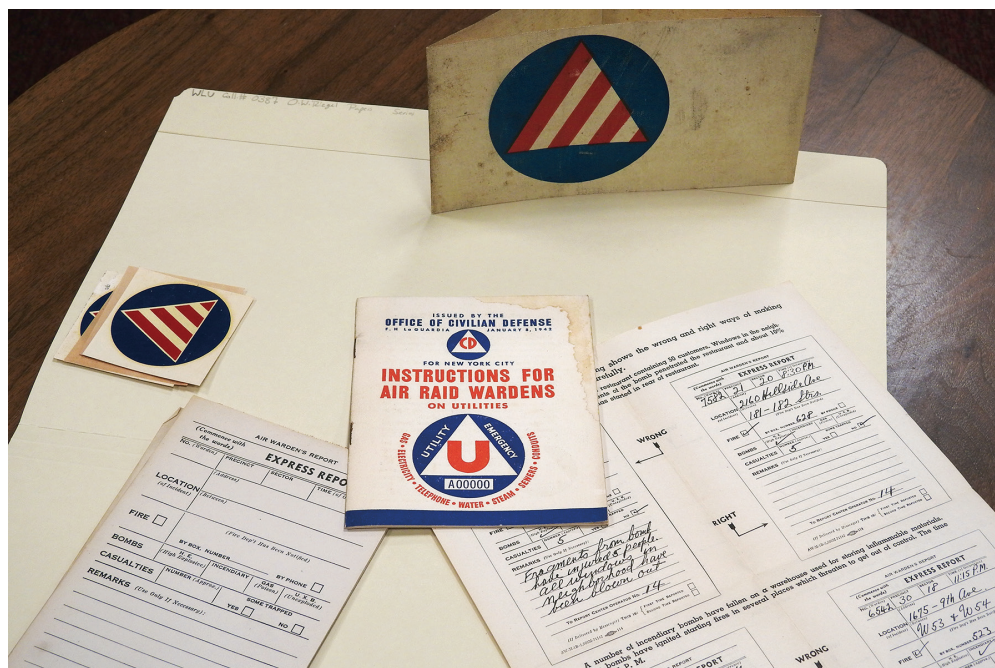
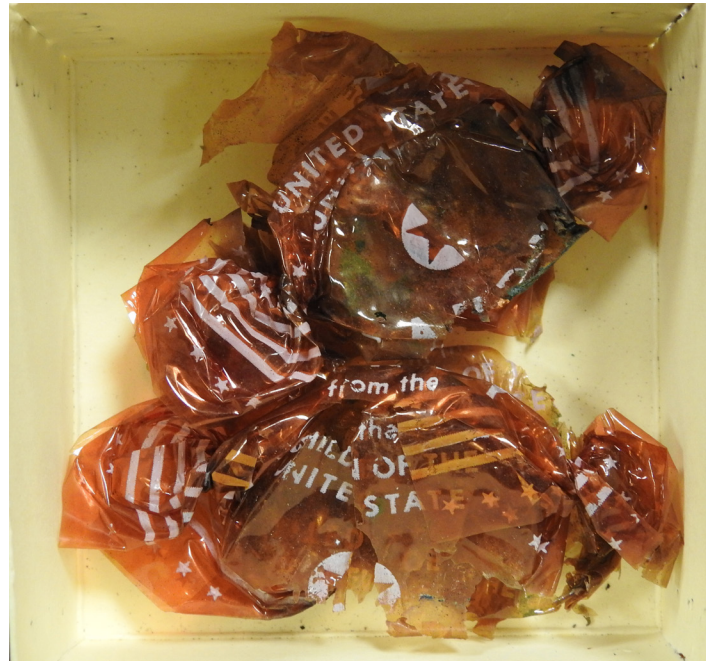
Additional parts of the Riegel Papers that have been processed this summer include materials concerning Riegel's association with other organizations while on campus, such as the DuPont Awards and the Southern Interscholastic Press Association (SIPA). Both

of these organizations were based on the Washington and Lee Campus, and were directed by Riegel. From 1930 to 1968, students throughout the southern United States came to Washington and Lee for SIPA's journalism and reporting workshops. Today, SIPA is held at the University of South Carolina. Within the SIPA materials are various program booklets, speeches, a few student campaign materials and a scrapbook for the year of 1959. The DuPont Awards were given to broadcasting stations and commentators who made outstanding contributions to the fields of radio and television. Riegel selected the judges and helped to host the awards in Washington, D.C.

Riegel's contribution to the Washington and Lee community has been profound and extensive. His work with propaganda and

film has brought expertise and materials that remain on Washington and Lee's campus. Making his papers accessible to the public will give the campus and the greater Rockbridge County area a greater opportunity to understand various forms of media and how it ties to propaganda.

This fall, I will continue my project with the Riegel Papers. Upon the project's completion, the Riegel Papers will be available for all to examine. The materials in these papers, especially those related to propaganda and film, are a great resource for academic papers, instructional activities, personal enrichment and public knowledge. Anyone interested in viewing the Riegel Papers may contact Tom Camden, Head of Special Collections, at camdent@wlu.edu 540-458-8649.



RIEGEL EPHEMERA. MATERIALS FROM THE O. W. RIEGEL PAPERS, WLU COLL. 0387

PHOTO CREDITS: ROBERT COOK

THE LIFE OF THE WASHINGTON PRESS

By Yolanda Merrill, Assistant to the University Librarian

There is a good chance that you were, until now, not aware that Washington and Lee University owns an original iron hand press made in New York in 1848. The press has been hiding behind the main staircase of Leyburn Library in the Conversation Pit for nearly 40 years. Decorated with bas-relief medallions of Benjamin Franklin and George Washington, it stands over six feet tall. Over the summer, the library moved this beautiful, 1,500-pound behemoth to its new location in the Digital Humanities work area on lower level two of Leyburn Library. We hope that this space encourages students to learn about the history of printing and to try their hand at “pulling a proof.” Mackenzie Brooks, digital humanities librarian and liaison to the English department, will encourage professors to bring students to view the press.

David M. Clinger '55 and Millard Lewis Cope Jr. '55, both journalism graduates, provided the funds to restore the Washington Press. The restoration was made in honor of the following individuals: journalism professor and mentor O.W. Riegel, C. Harold Lauck, and Millard Lewis Cope Sr. Lauck taught the craft of printing to a long line of journalism students at Washington and Lee University. Cope published daily newspapers in Texas and served as president of the Southern Newspaper Publishers Association; he began his career operating a press similar to the one restored. Clinger and Robert Oldham, both amateur printers from Richmond, Virginia, restored the press in 2002-2003.

How did Washington and Lee end up with this press? The short answer is...we do not know exactly! David M. Clinger '55 outlines what we do know in the brochure, “Washington and Lee University’s Washington Press.” According to Clinger:

In 1869, Robert E. Lee, president of what was then Washington College, launched the nation’s first journalism curriculum, a program that combined academic study and practical work ‘for young men proposing to make printing and journalism their life work and profession’... The college selected the offices of J. J. Lafferty & Co., publishers of the Lexington Gazette, for a laboratory and appointed Major Lafferty as instructor. At

the Gazette, students composed type, prepared galley proofs, and learned to operate a printing press.

Clinger goes on to suggest that the Washington Press may have come to the university from the Gazette in the 1920s after being outmoded and “gathering dust for many years.”

The movement of the press coincided with a resurgence of the journalism curriculum at W&L. According to Clinger, the journalism initiative faltered after Lee’s passing in 1870 only to be reinvigorated by President Henry Louis Smith in the 1920s. Clinger documents the early history of the re-founded journalism program and its establishment of a print shop, initially in the back of Payne Hall:

Subsequently moved to its own building (since demolished) behind Washington Hall, the “Washington and Lee Journalism Laboratory Press” was directed by C. Harold Lauck, a master printer and typographer. Its affiliation with Prof. O. W. Riegel and the journalism department gave W&L about the closest thing it has ever had to a university press. Award-winning work was produced...and journalism students as late as the 1960s had to compose a paragraph of hand-set type to satisfy degree requirements.

The Washington Press resided in the print shop for 50 years, until it was moved to Leyburn Library in the late 1970s. There it sat, in several pieces, until it was restored 15 years ago. Several texts have been printed on it since, including English Professor Dabney Stuart’s poem “Generals;” pages for the new Oath Book, which contains signatures of Board of Trustees members; and a medieval poem for an English class.

In its new location, we hope that students once again will set type letter-by-letter, place it on the press bed, ink it, and pull a proof on this iron beauty.

In its new location, we hope that students once again will set type letter-by-letter, place it on the press bed, ink it, and pull a proof on this iron beauty. We anticipate that they will be amazed at the painstaking work it took to print a newspaper, a broadside, or any text—a process that was drastically different from that of today, which uses computers, printers and copiers!

Historic information adapted from the brochure “Washington and Lee University’s Washington Press,” written by David Clinger.



THE WASHINGTON PRESS'S NEW HOME ON LOWER LEVEL 2



CAT SPENCER
PHOTO CREDIT: KEVIN REMINGTON



ABOVE: CAT SPENCER AND TEAM PRESENTING AT ILIADS
PHOTO CREDIT: MACKENZIE BROOKS, DIGITAL HUMANITIES LIBRARIAN

MY ROAD TO ILIADS: The Institute for Liberal Arts Digital Scholarship

Cat Spencer '20

As an incoming freshman at W&L last year, I never imagined that by my second semester, I would have the opportunity to work as a research assistant. During orientation week, I met theater professor Stephanie Sandberg and learned about her play, “Stories in Blue,” which tells the stories of six sex trafficking survivors in Michigan. Through the Digital Humanities Initiative, I was given an opportunity to work with Sandberg on the adaptation of her play into a website that is a resource for people to learn more about the intricacies of domestic sex trafficking, as well as how they can help bring it to an end.

In the first week of August, I travelled with Sandberg, Associate University Librarian Jeff Barry, Digital Humanities Fellow Sydney Bufkin and Digital Humanities Librarian Mackenzie Brooks to the Institute for Liberal Arts Digital Scholarship (ILiADS) conference at the College of Wooster. As it says on their website, “ILiADS is a project-based and team-based opportunity for focused support of a digital project.”

Making this conference unique is the liaison model, where each team is assigned an expert liaison who assists on different digital aspects of the project. Monday through Thursday were devoted to working as a team on our project, where we brainstormed what we

wanted the structure of the website to be and then began building it and generating content. As a student with limited digital literacy skills, I was provided with an opportunity to not only take the research I have been collecting and turn it into synthesized articles, but also to learn more about what it takes to build a useable and informational website.

ILiADS is a great opportunity for students and faculty from different universities to come together for a week, work on digital humanities projects and compare what each of their institutions are doing to promote digital scholarship as technology becomes a necessity in higher learning. To be able to have this experience as a student was amazing for me because I not only got to see how important digital humanities is to our project at W&L, but how it is being used at other universities. Digital humanities is allowing research done by students and faculty, which may otherwise get lost to the ages, to live on through easily accessible platforms.

Coming out of ILiADS, I will continue to work on research, but will also be writing more content for the website and entering my research into our hidden database structure, which will make finding information easier.

OUT AND ABOUT: SUMMER CONFERENCE UPDATE

A number of library faculty have participated in professional conferences, learning opportunities and intercollegiate endeavors this summer.

Learn more below:

Julie Kane, Associate Professor, Head of Collection Services:

Julie Kane attended BookExpo and Library Journal's Day of Dialogue 2017 in New York City, aided by a drawing for free hotel and VIP registration. This annual event draws booksellers and, increasingly, librarians to engage with leaders in publishing. She found it intensely rewarding to visit with editors-in-chief of independent international publishing houses in particular.

Julie also took a week-long course at the University of Victoria's DHSI (Digital Humanities Summer Institute) along with other colleagues from W&L, including Mackenzie Brooks. Julie's course was Digital Editing with TEI: Critical, Documentary, and Genetic Editing. She plans to put it to use on a project she's been working on for some time and hopefully in future teaching opportunities.

After DHSI, Julie headed to Chicago for the annual meeting of the American Library Association and her duties serving on the ALA Conference Committee. The current committee has been charged with an ALA Conference Remodel. Julie will be making a trip to ALA headquarters in Chicago in late October to work with the committee and ALA Conference Services on finalizing the schedule for Annual 2018.

Mackenzie Brooks, Assistant Professor, Digital Humanities Librarian:

Mackenzie Brooks also attended the Digital Humanities Summer Institute in Victoria, British Columbia, Canada. Her week-long course was titled Introduction to Javascript and Data Visualization and covered the

basics of creating web-based visualizations. She chose this course to complement the skills and techniques used in her Data in the Humanities course.

Mackenzie attended the third-annual Institute for Liberal Arts Digital Scholarship (ILiADS) hosted by the College of Wooster in late July. Before the event, she served on the steering committee and headed up the outreach committee. While at ILiADS, she worked as "liaison" for a team from Denison University. She provided technical guidance and project management for their team as they worked on a digital edition of Arabic and Latin manuscripts. Additionally, she spoke on a panel titled "The Value(s) of Digital Pedagogy" as part of the daily Community Conversation at ILiADS. Learn more about the W&L team experience at ILiADS elsewhere in this issue.

Elizabeth Teaff, Associate Professor, Head of Access Services:

Because of its role as an early adopter of the new InterLibrary Loan system Tipasa, several resource-sharing conferences asked the University Library to share its expertise. Elizabeth Teaff, head of the library unit that manages Interlibrary loan, spoke at the following conferences:

- Virginia Independent College and University Library Association (VICULA) Spring Meeting, Union Presbyterian Seminary, May 12, 2017
- The 19th Annual Virtual Library of Virginia (VIVA) Interlibrary Loan Community Forum, James Madison University, July 14, 2017
- Interlibrary Loan and Document Delivery Conference 2017, National Humanities Center, Research Triangle Park, North Carolina, July 28, 2017

John Tombarge, Professor, University Librarian:

John Tombarge was reelected as chair of the Virginia Independent College and University Library Association. He also had his terms on the Virtual Library of Virginia (VIVA) Steering Committee and the State Council of Higher Education of Virginia (SCHEV) Library Advisory Committee extended. He will serve in all three capacities through June 2020.

Migration Update: August

Julie Kane, Associate Professor, Head of Collection Services

We wrote in the last issue of "Folios" about the impending library systems migration. Although we have completed a lot of pre-migration work, the official migration launch is now upon us, and we expect the rest of August and likely much of September to pass in a blur of frenzied activity, preparing our data for our initial test load and organizing configuration files. Some of us will have our fingers in the pot more than others, but everyone in the library will be involved and preparing as we learn the new systems and get ready to go live at the end of December. We are asking everyone in our extended community to bear with us as we embark on this (the largest project a library can undertake), have patience while we are making our way through this, and celebrate with us on the other side in the new year!



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