



# **Friends of the libraries magazine. Number 48 2008**

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Friends of the  
Libraries **magazine**

University of Wisconsin-Madison



Number 48, 2008

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## Research and learning go hand in hand

*"I unhesitatingly assert that there is no investigation of matter or force or mind today in progress but tomorrow may be of inestimable practical value. . . . It is easy to show that the discoveries at the University of Wisconsin bring vastly more wealth each year than the entire expenditures of the institution . . ."*

From a speech by Chancellor Charles R. Van Hise,  
reprinted in *Science* 20 (Aug. 12, 1904): 192

**T**oday, most people understand that UW–Madison research is a powerful wealth-generating engine for Wisconsin's economy. Yet, legislators and taxpayers often believe research is a distraction from the university's primary duty to provide a quality undergraduate education.

When viewed from the librarian's perspective, it is clear that research and learning go hand in hand in creating the UW–Madison undergraduate experience at its best.

The case for the value of UW research to the Wisconsin economy has become stronger in the 100 years since Van Hise became chancellor. The UW–Madison is now second only to Johns Hopkins in winning competitive research grants with a total sponsored research income of more than \$900 million.

The average award for each faculty member who wins a grant is more than \$400,000. These individuals not only pull their own weight; their research employs staff and provides fellowships for students. The multiplier effect of university research spending adds thousands of jobs and several billion dollars to the state's economy.

It is less well known that the faculty members who are the most successful in their research frequently are recognized as being among the best teachers. In fact, interweaving advanced research and teaching occurs again and again in our university's history. Legendary professors such as historian George Mosse packed the largest lecture halls with mesmerized students while managing to write dozens of books.

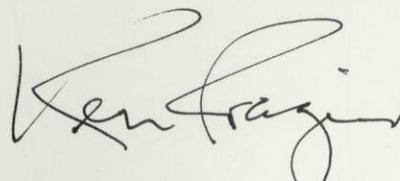
Professor and scientist Steve Ackerman, who leads a research group that generates \$9 million in grants and employs 100 people, could easily make a case that his research does not allow time for teaching. Instead, he chooses to teach

introductory meteorology courses. He has won numerous teaching awards as well as the 2003 Talbot Prize for excellence in creating teaching materials. As one student observed, "It's hard not to notice when the guy teaching you meteorology wrote the prize-winning textbook on the subject."

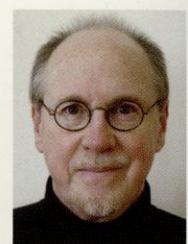
Dr. Wade Bushman, a faculty researcher and surgeon in the UW School of Medicine and Public Health, describes research as "a process, not a project," which involves "being around creative people and fostering innovation" that shapes the future of clinical practice. His words are also remarkably apt in describing the library's role in university research. For us, too, research is a learning process in which creativity and innovation are used to help students, faculty, and all learners.

Helping students manage the convergence of research and learning is one of the chief joys of being a librarian at UW–Madison. Research provides students with opportunities to work as a member of a team and learn firsthand how research problems cross disciplinary lines. The library would be a far less exciting place without the ferment and creativity of working with people who are doing (and learning how to do) serious research. Students, researchers and citizens have much to gain through this great collaboration. Libraries are a catalyst for discovery, as well as fuel for this great teaching and research enterprise.

For more on the university's research mission and the role libraries play, watch this video <<http://winstreamer.doit.wisc.edu/doit-comm/rrDVD.wmv>>.



Ken Frazier, Director  
University of Wisconsin–Madison Libraries



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After the Revolution, six wagon loads of George Washington's papers arrived overland at Mount Vernon—not trusting shipping by sea. UW–Madison historian John Kaminski thoughtfully describes Washington's own library.



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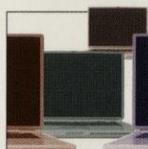
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A nationwide movement in scholarly communication has begun putting research findings at the fingertips of the public and may eventually help cap the escalating costs of print and online journals purchased by libraries.



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Nearly 20,000 pages of material from a beloved professor of real estate is now online through a University of Wisconsin Digital Collections Center project. James Graaskamp brought the teaching side of the UW–Madison real estate program into national prominence.



### Renewing the landscape

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Early relief maps—some more than 100 years old—in the Geography Library on campus have been restored, a laborious process involving ammonia, cotton balls, and Q-tips. Each map took nearly a week of full-time work.



### Enhanced perspectives

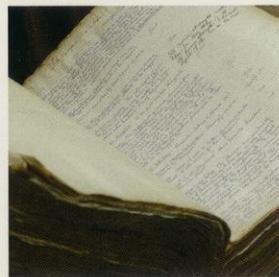
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An eighteenth-century encyclopedia inspires history students with a sense of wonder.

## On the cover

The famous portrait in 1796 by Gilbert Stuart from which the likeness of George Washington is reproduced.





## Have book, will travel

A rare volume (shown left and right) from Special Collections traveled to Washington, D.C., under an assumed name recently. The volume, 19 inches deep by 12 inches square, suffers too much curvature of the spine to travel safely on its own, especially since it is an irreplaceable one-of-a-kind bound manuscript. The *Pharmacopoeia of the United States* (1880-83), nearly 900 pages of handwritten text, documents drug purity standards for pharmaceuticals admitted to the United States.

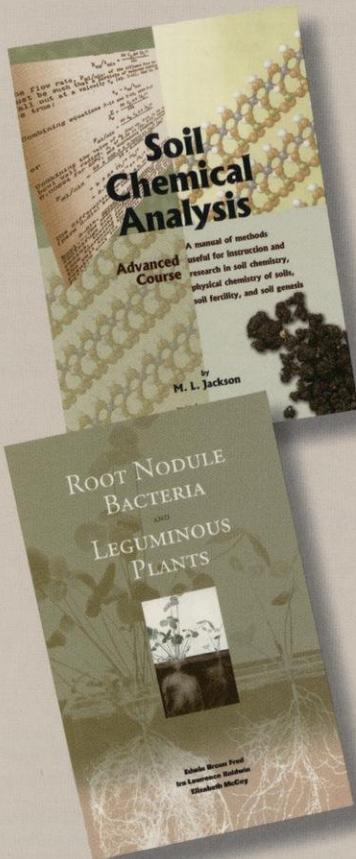
The United States Pharmacopeia (USP), a private, non-profit, standards-setting organization for medicines, opened new global headquarters in Maryland this year, at which the libraries' *Pharmacopoeia* was featured in an exhibit. It represents part of the unique pharmaceutical library collections at the UW-Madison, which is also the home of the American Institute of the History of



Pharmacy. USP decided it was cost effective and a wiser preservation decision to have the book delivered in person than to arrange for special shipping. They purchased two plane tickets—one for Robin Rider, curator of Special Collections, and one for "Book" Rider.

## Making it findable: Google project moves forward

By Sara Johansen



It has been a year since the University of Wisconsin-Madison became the eighth institution to join the Google Books Library Project. In one year at UW, thousands of books have been pulled from library stacks, set on carts, packaged up, trucked to a digitization site for scanning, and returned safely back to the shelves of the Wisconsin Historical Society and UW-Madison Libraries.

In that same year, the Google Books Library Project has not only raised the eyebrows of critics but also calmed their concerns about protecting authors' and publishers' rights. It has recruited and enlisted other valuable university libraries with renowned collections and thrown open the doors of information to bring millions of works to the fingertips of readers throughout the nation and across the globe.

On campus, however, it is business as usual when it comes to preparing items for their trip to Google's scanning site. On any given day, patrons may see librarians selecting books from the stacks. In return, place-holding signs appear on shelves alerting patrons that works may be missing temporarily while going through digitization.

This practice may seem a bit vague to those unfamiliar with the procedure and, indeed, even the librarians working with Google remain a bit tight-lipped about the process. According to Irene Zimmerman, head of cataloging, the books are "sent off site" to an undisclosed location only after they have been assessed as being safe for scanning.

"For the books that have passed the condition criteria, the check-out process for items to be scanned includes displaying a status in MadCat indicating that the title is not available due to the scanning project," Zimmerman says.

When the UW-Madison Libraries and State Historical Society joined the Google Books Library Project in October 2006, Google agreed to digitize 500,000 of the combined 7.9 million library holdings. "That's a minimum initial agreement," Zimmerman adds.

Currently there are thousands of offerings online from the campus and Historical Society collections, and new titles continue to appear daily.

While critics argue that digitizing library holdings will bring an end to book culture and create an expiring shelf life for librarians, those in support

## Digital project puts Aldo Leopold papers online

The first materials from the project to digitize the University Archives' complete collection of Aldo Leopold materials has been released to the public.

Aldo Leopold, an influential conservation thinker of the twentieth century, is most widely known as the author of *A Sand County Almanac*, one of the most respected books about the environment. Leopold was a professor at the

University of Wisconsin from 1933 until his death in 1948. Leopold's diaries and journals are the first materials to be digitized, due to their high use and fragility. Funding is through a National Historical Publications and Records Commission grant awarded to the Aldo Leopold Foundation, in Baraboo, Wisconsin. The main collection is at <http://digital.library.wisc.edu/1711.dl/AldoLeopold>.



## Wind Chill Factor

What began as the digital creative writing project "Traducciones del frío" ("Translations of the cold"), became an exhibit in Memorial Library this winter. "Wind Chill Factor," asked one question of fifteen UW-Madison graduate students from around

the world: "What do you think of Wisconsin's cold, harsh winters?" Descriptions appeared in the writer's native language along with an English translation. Renowned Mexican writer, Cristina Rivera Garza, visited the exhibit and wrote about it and the subtleties of translation in Milenio.com <http://www.milenio.com/mexico/milenio/firma.php?id=605661>.



of the project see it as the changing climate of information access.

"It is exciting to see the materials from our collections appear online," says Nancy McClements, head of reference at Memorial Library. "Patrons around the country are finding items unique to our collections. With Google Book Search, we can direct them to an online copy."

Still, the online search by no means signals the end to reference librarians. As technology advances the demand for information professionals to sift and winnow the overwhelming growth of information will become only greater.

For example, a woman from New York found a book from the Wisconsin Historical Society through the book search and wrote the UW to see if she could obtain a digital copy. Kerry Kresse for the Library Response Team answered the inquiry.

"I am afraid that you won't be able to get a digitized copy of this book from Google for quite a while, as it is protected by copyright," Kresse said. Yet, the physics and astronomy librarian tried another search and, seeing the woman's Manhattan area code, used WorldCat to find that the New York

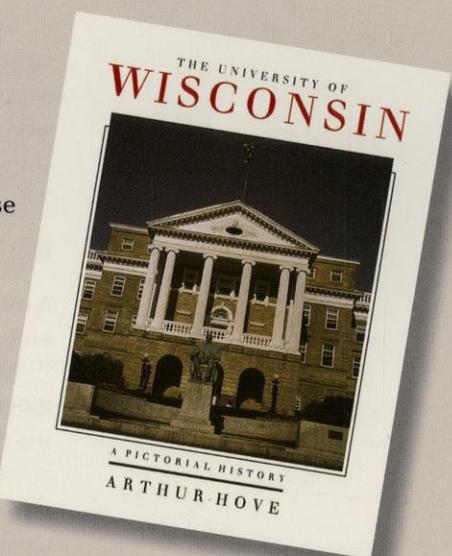
Public Library had a copy of the book.

"Google Books really allows people to find out about books and search their contents, but it is frustrating when you find that you cannot borrow the book or buy it," Kresse says. "In these cases, interlibrary loan may be able to provide photocopies of select pages."

The UW-Madison houses culturally rich, diverse materials. Making more of the content searchable online allows a growing number of users to interact with the material and the libraries at their leisure. Already, online visits to UW library Web sites exceed 44 million. In addition, the online library catalog, MadCat, is accessed more than 123 million times per year.

Participation in the Google Books Library Project puts scholarly, vetted materials into the public domain. Further digitization will not only increase the caliber of research that people can do online, but also responds to the demand for access to additional high-quality resources.

That is what drives the Google Books Library Project—providing valuable information to everyone.



Opposite  
and above: Some of the  
University of Wisconsin-  
Madison materials now  
online through Google  
Book Search <http://books.google.com/>



The latest book sale in March 2008, which netted more than \$20,000, is among the most successful since the sales began thirteen years ago.

## Friends of UW–Madison Libraries celebrate sixtieth year

Art Hove, former Friends president, provided a recap on the highlights in the history of the Friends recently. His description focused on two major themes—the contributions made by the Friends to the UW–Madison Libraries through the years and the dynamic changes that are reshaping the traditional concepts of what makes and defines a library. The role played by the Friends on campus touch the academic community in many ways.

**Book sales.** The semiannual book sale, now in its thirteenth year, has raised more than \$460,000 for the Friends to support two grants programs as well as a lecture series and related activities.

**Grants-in-aid.** As many as six scholars from the U.S.A. and abroad are awarded one-month stipends that allow them to work in the campus library collections on research projects. Since 1991 the Friends awarded more than seventy grants totaling \$100,000.

**Grants to libraries.** Since 1997 the Friends have given more than \$200,000 to various campus libraries.

**Stipends for library school students.** In collaboration with the libraries, the Friends have supported up to three students per year to help with specialized areas of instruction, such as at the University of Virginia's Rare Book School.



Former presidents of the Friends of the University of Wisconsin–Madison Libraries (l. to r.): Joan Jones, William Reeder, Paula Panczenko, Chris Kleinhenz (current president), Faith B. Miracle, Art Hove and Ann Nelson.

**Special programs.** The Friends provide awards for outstanding contributions to *Illumination*, the undergraduate humanities journal; sponsor FELIX, a series featuring innovative writers, named in honor of Felix Pollak, poet and former curator of the Special Collections who established the library's Little Magazine collection; an annual lecture; and an ongoing series of lectures and programs throughout the year.

**The Douglas Schewe Endowment.** A major bequest from the estate of longtime Friend and bibliophile Douglas Schewe will help expand these programs and to launch new initiatives to encourage people on campus and in the larger community to read print books.

## Big Ten Network deal helps fund campus libraries

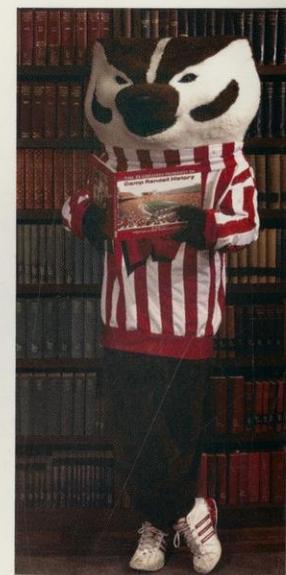
A minimum revenue guarantee from the Big Ten Network will be used in part to enhance campus libraries.

More than \$440,000 in network revenue will go to the campus libraries, says Ken Frazier, director of the UW–Madison Libraries. Another campus portion of the funding will be directed to need-based scholarships.

"This enables us to strengthen the library resources and services that most benefit our students," Frazier says. "They have been very effective in telling us what they need."

"We plan to respond by maintaining access to up-to-date electronic collections and databases and by upgrading the study space environment. And, we need to support the service programs that help students develop research skills. This funding will make a huge difference."

According to Chancellor John Wiley, "No other athletic conference is in a position to realize this magnitude of media revenue. It is critical to show campus benefit in some strategic areas that are shared by our general student population and our student-athletes." An additional \$1.3 million from the network contract revenue will go to funding need-based student aid.



## A decorative paper trail

By Lyn Korenic, Director, Kohler Art Library

*Chasing Paper* (Vancouver, B.C.: Heavenly Monkey, 2007), by renowned Seattle bookbinder Claudia Cohen, is a new acquisition at the Kohler Art Library. It was generously funded through a grant from the UW-Madison Friends of the Libraries. An exquisitely constructed artists' book, it contains more than 300 paper specimens collected by the author.

"As a small child I collected shells and rocks. By age 12 I had begun to meander through second-hand bookshops and flea markets hunting and gathering odd illustrated volumes, old drawings, prints, toys, puzzles, and decorated papers—always drawn to color, pattern, ornament, and letterforms."

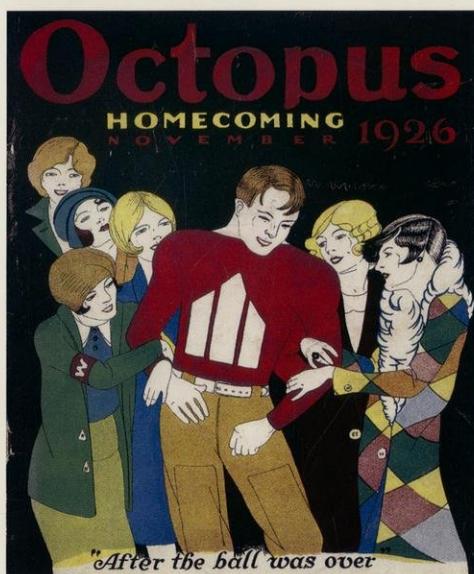
The paper specimens, which are beautifully assembled and presented in the book, include fine handmade and Chinese ceremonial papers; labels from pharmaceutical bottles, cooking and salad oils, European soaps and colognes; money wrappers; marbled papers; postage stamps; wallpaper; and cigar labels, among others.

A paper aficionado, Cohen wrote: "I can be seduced by the immaculate presence and subtle scent of a pristine sheet of handmade paper that gives a satisfying rattle when shaken." The handsome binding, created by Cohen and Julia Weese-Young, showcases thick taupe-colored wrappers that are decorated on the front panel with

an intricate design consisting of strips of colored paper woven into the panel. This design is enhanced on either side by three rows of small punched holes that reveal gilt circles underneath the panel. The book is housed in a moss green cloth box with red and gold paper labels on the spine.

The Kohler's copy is number 22 in a limited edition of 30, which sold out immediately in 2007. While fortunate to have the support of the Friends over the years, the library is continuing to seek additional funding to build its collections. In 2001, the library established the Leonora G. Bernstein Artists' Book Endowment.

Additional donations to the endowment are welcome for acquiring artists' books as well as to preserve the collection and support book arts programs. If you are interested in visiting the Artists' Book Collection, and/or donating to the Bernstein Endowment, please contact Lyn Korenic, director, Kohler Art Library (lkorenic@library.wisc.edu; 608-263-2256). Many of the artists' books can also be viewed online <<http://digicoll.library.wisc.edu/ArtistsBks>>.



## Coming this fall: campus humor

A newly acquired collection from John and Barbara Dobbertin will be the centerpiece in a library exhibit on campus humor in fall 2008. The Dobbertin Collection of College Humor Magazines spans the 1880s to the present. Dobbertin's interest in the genre began as an undergraduate when he revived and edited the University of Michigan's humor magazine, the *Gargoyle*, from 1962 to 1964. The University of Wisconsin had two student humor magazines: first, the *Sphinx*, and second, the *Octopus*, from 1919 to 1959.

Dobbertin says the quality of cover art for the *Octopus* "is amazing . . . created by three future directors of university art departments," one of whom was James Watrous, later a UW professor. Among other campus murals, Watrous created "The Library: Symbols, Sounds, and Images" mosaic mural in Memorial Library.





**COMFORT  
ZONE**

Every year, parents send their children off to the University of Wisconsin–Madison. But for many parents, leaving their children on the doorstep of opportunity is not enough—parents often look to play a vital role in improving the quality of their children's educational experience.

Since 1989, 122,000 parents have contributed a total of \$5.8 million toward the Parents Enrichment Fund. As a key support system for learning in all disciplines, the UW–Madison Libraries have benefited greatly from the Parents Fund in recent years. So far, the fund has been used to enhance many aspects of the undergraduate experience in various campus libraries such as College, Memorial, and Steenbock libraries.



Whether it is adding more attractive reading areas, computer labs, or laptops available for checkout, the Parents Fund has truly aided in making the campus libraries a 'Comfort Zone' for students.



Top left: With many study tables available at College Library, students have room to spread out.

Top right: With help from the Parents Fund, UW–Madison libraries now offer a laptop lending program to students.

Center left: Students use the second floor computers at Memorial Library.

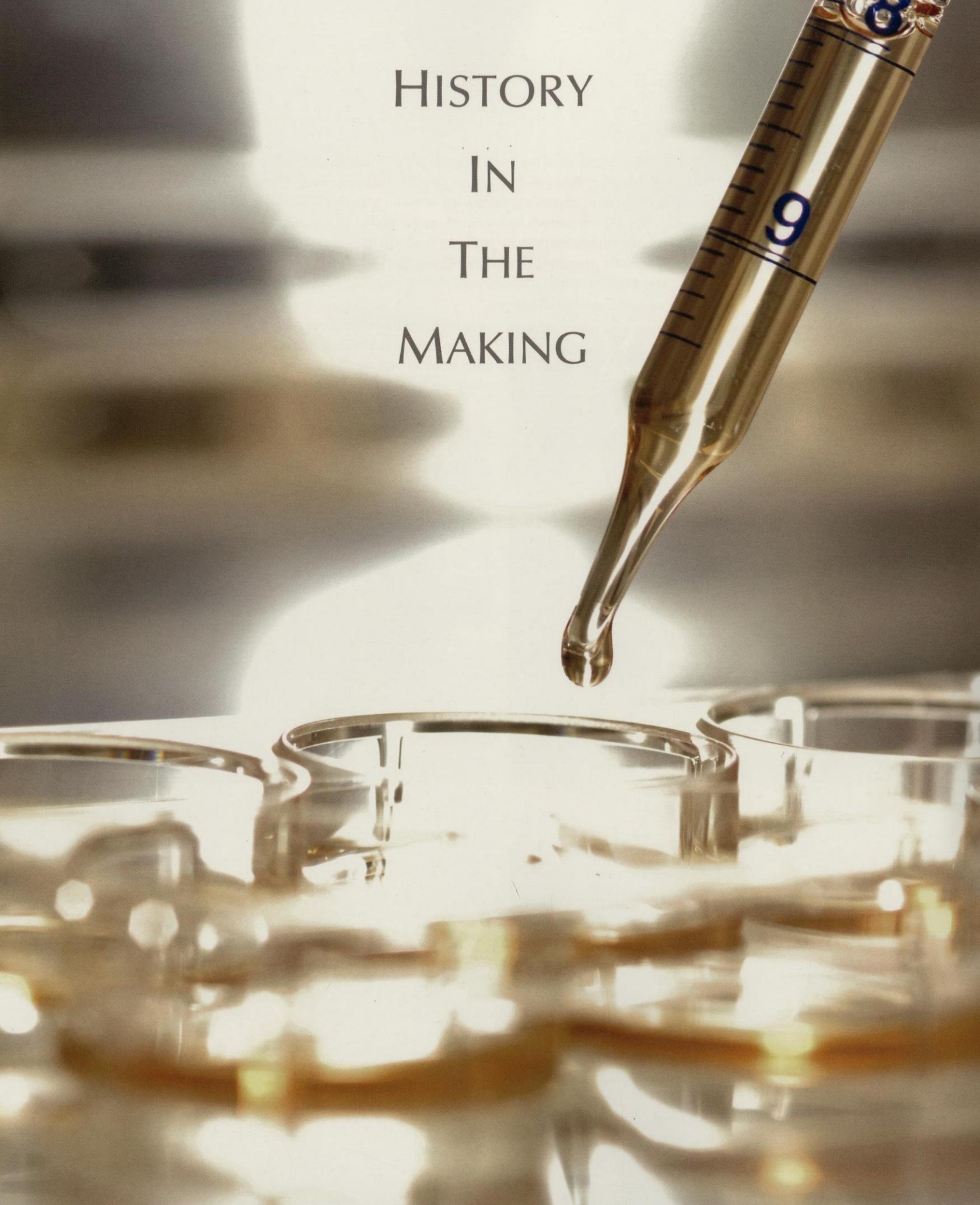
Center right: Open since 2003, the Open Book Café in College Library offers students a more relaxed environment to study and socialize.

Left: Adjacent to the Open Book Café, students use computer terminals in the Open Book Collection to take a break from studying.

*Photos by Eric Ferguson*

Facing page: The new Information Commons in Steenbock Library features better study space and new workstations with help from the Parents Fund.

HISTORY  
IN  
THE  
MAKING



# ARCHIVING THE STEM CELL SAGA

By Don Johnson

**M**uch like the laboratory scientist who harvests and examines cells, collecting the historical facts requires the skilled, sometimes tedious work of scholars of a different sort—archivists and historians—who systematically pursue the details that help illuminate the record.

Often, science moves quickly forward and the rest is history. When does one begin to collect those facts? Years after secondary sources have added layers of interpretation or do we try to capture the story in real time? And what is important enough to warrant such an investment?

That is the focus of an initiative called the Stem Cell Research Archives Project (SCRAP) <<http://stemcellarchives.library.wisc.edu>>. The University of Wisconsin–Madison Libraries are gathering and organizing the historical record on stem cell research. This scientific revolution was launched in November 1998 by UW–Madison Anatomy Professor James Thomson when he coaxed stem cells from human embryos.

"We hope to capture some of those 'aha' moments—those revelatory, peak experiences for which scientists live," comments Robin Rider, curator of Special Collections. She—along with her colleagues David Null, the university's archivist, and Micaela Sullivan-Fowler, head of historical collections at Ebling Library for the Health Sciences—seized the idea of collecting such significant history in the making in one of those same 'aha' moments while sharing a pancake breakfast.

It was over a subsequent lunch with Thomson a short time later that they entered an agreement to collect all information possible for this archival effort as long as it did not compromise current entrepreneurial efforts.

Interestingly, these historians use life science terms to describe their work. They regularly "harvest" the research on campus, "gather" reactions to that research from Wisconsin, and "ingest" Web sites, something another partner in the project, Lisa Saywell, has pursued. The scope of the project goes back as far as 1975 to seminal work leading up to Thomson's discovery.

"We are also trying to create a map that describes and illustrates the relationships of all the entities on campus involved in stem cell research," explains Sullivan-Fowler. "We hope to capture the historical record in live time, while honoring concerns about patents and confidential research."

The effort will also capture the unique, the ephemera, such as Web sites that might disappear, "micro-history on the fly," as Null puts it. The group, with help from Library Associate Judith Kaplan, a history of science graduate student, is building a database of campus Web sites and news resources. They are using Archive-It, a nonprofit internet service; the team "seeds" its search engine periodically to capture related Web site content. That includes scientific developments in the university's stem cell research as well as public reactions, political responses, and ethical concerns.

The group has consciously chosen to limit the scope to Wisconsin. "It suggests the research avenues to pursue and makes this scalable and manageable," notes Rider, "although the project has no definite end date."

In addition, Null says, "We want to focus on what was going on in the researchers' heads, rather than what was happening in the petri dish. How did they do it? Why did they follow a particular path?" The response to these questions from campus researchers has been overwhelmingly positive.

"They understand the significance of UW–Madison research in the trajectory of what happened and what will come out of it," adds Rider. "It is a critical piece in collecting the history of this research."

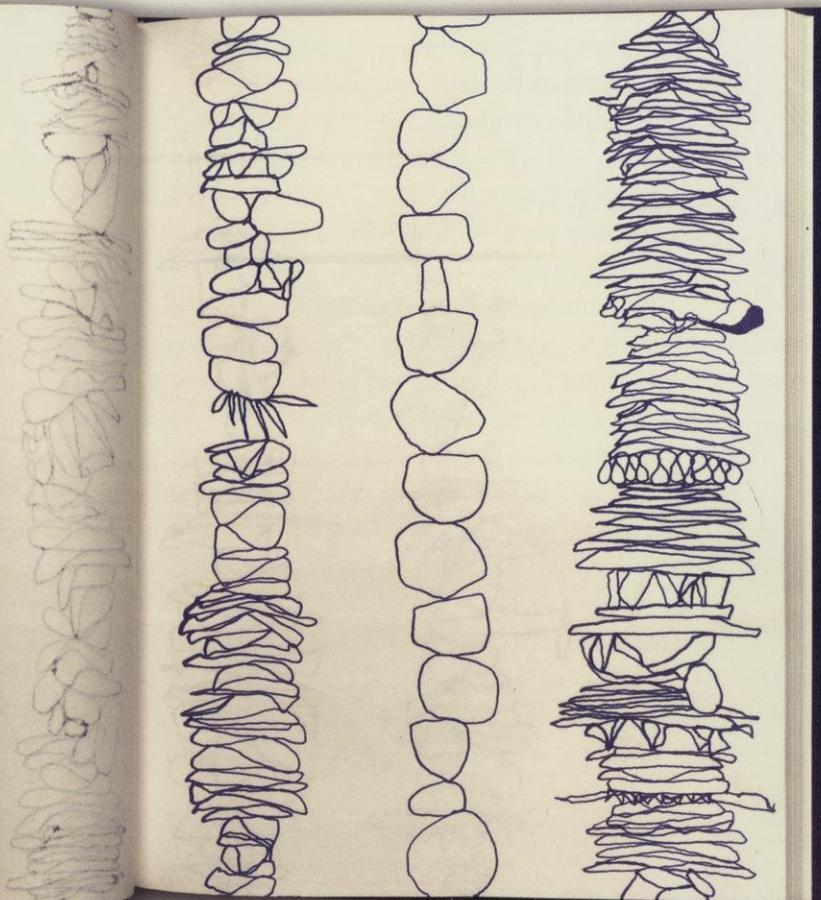
**T**he group is drawing on models from other subjects such as those in high energy physics and from institutions such as Stanford and the University of California-Berkeley. They compare the effort as a parallel to the UW–Madison's Institutes of Discovery, which depends on interdisciplinary efforts. The SCRAP team also wants to collect oral histories.

In addition to gathering the saga of a revolutionary scientific development, the librarians have discovered another real-time experience. "This is a socially riveting experience; we have become connected to the scientific community, to the people in this process, in new and exciting ways," says Sullivan-Fowler.

# Workbooks: Thinking and



by Karen Wirth



“Show your work,” advises the elementary teacher to her students learning long division. Listing numbers, erasing, crossing out, and maybe a bit of smudging are all incorporated into the mathematical process. It is not enough to show the answer; the path to it is equally important.

So too with artists. As visual thinkers, they may be able to conjure a mental image that answers a problem, but it may not be the end solution. *WorkBooks*, an exhibition at Memorial Library, invites us to witness this problem-solving process. We can enter the usually private space of artists’ sketchbooks. We don’t see the final work that grew out of these sketches. Instead we see thinking out loud: circuitous trails of words, fragmented pictures, random juxtapositions. Harvard based psychologist Howard Gardner notes, “Research on creativity reveals that, even though new ideas appear to come to one as a flash, there has invariably been tremendous preparation beforehand—and this preparation can be documented in the written record. Moreover, thought does not take place in a vacuum—it takes place in various media of expression.”

The sketchbook is a place to explore old ideas, and a place of revelation as new ideas develop. It is a place to experiment and try out those new ideas risk free. Thoughts are unraveled; doubt is expressed; and artwork is invented. It is a place of paying attention. It is also a visual archive that supports a larger career: a record of the evolution of style and subject matter, an index of recurring themes that appear and disappear or mutate, and evidence of creative activity. UW-Madison Associate Professor Derrick Buisch, who organized *WorkBooks*, describes a sketchbook "as an active site, . . . a place for invention, sketching, reflecting, and inventorying. The books show a raw and unmediated look at note taking and forming information."

Clarence Morgan has kept commonplace books for more than thirty five years. He describes them as repositories for random thoughts and impressions that have no place to go. "Thinking is messy. Logic or illogic is unpredictable—it depends on wayward

thinking. Inconsistency is my buddy; randomness is my cousin; awkwardness is my second cousin." Small hardcover notebooks are stockpiled with found quotes and elliptical thoughts, carefully printed in a mix of upper and lower case handwriting. He writes words and sentences as if he is drawing each letterform. Other sketchbooks contain small squares of drawings, the color and patterns akin to his larger paintings but have an integrity all their own. He cautions that the small images are not a direct map to the larger work; they are an indirect way to manifest his own curiosities. That curiosity keeps him uncomfortable while it keeps things fresh.

The formation of visual thought is plainly visible in Gelsy Verna's mixed media collage journals. She explores how race, gender, and stereotyping affect personal and collective identity. *Bricolage* is defined as something created from a variety of resources. Anthropologist Claude

Opposite page:  
Derrick Buisch (Madison).  
Blue book. 2006-

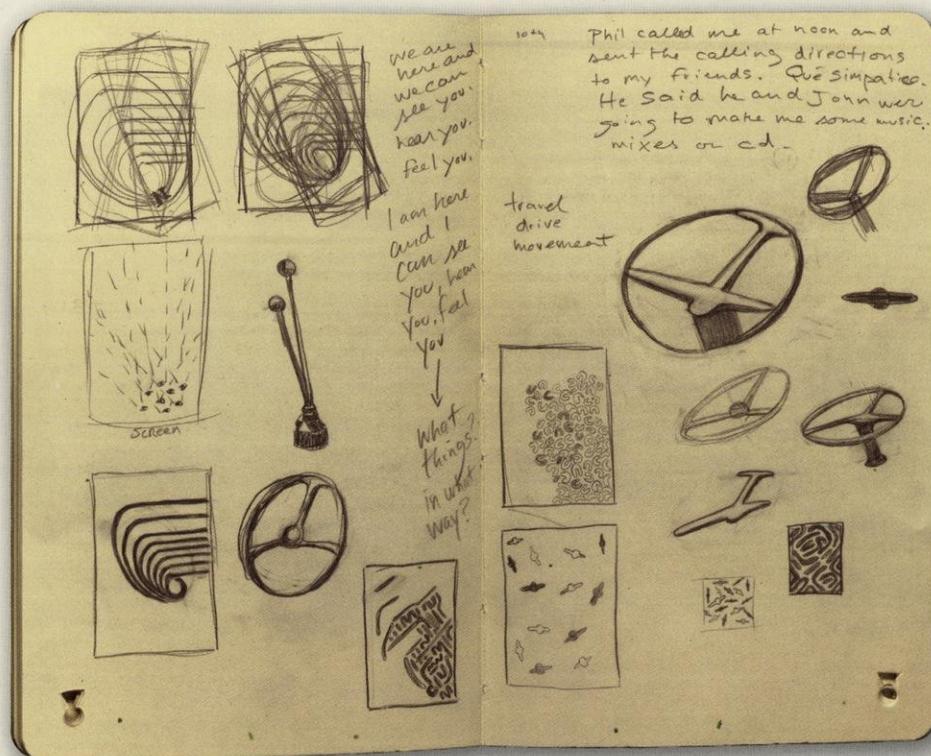
This page:  
Nancy Mladenoff  
(Madison). Untitled. 1990-.  
Using upholstery fabric  
samples from B. Berger Co.  
(based in Ohio).



Levi-Strauss further refines it as a way of combining and recombining a closed set of materials to come up with new ideas. Using found imagery to combine seemingly random images, Verna intuitively forces new interpretations. Handwritten lists of words, *In the Black, Safe as Milk*, appear on one page. Nearby, a seductive advertising image of Dennis Rodman ("Got Milk?") with arms overhead is paired with Richard Pryor posed with index finger horns on his head. The visual ideas are not linear, but they comprise a collection that questions and reevaluates what we think we know.

While framed paintings and bronze sculptures may be seen as the 'real' art, process books have long been prized for how they expose the artist's inner workings. Leonardo da Vinci left us with a dozen paintings, but also four thousand notebook pages of drawings, plans, mirror writing,

Kathleen O'Connell  
(Madison). Sketchbook.  
2006.



paint recipes, and anatomy studies. Pablo Picasso completed thousands of paintings, prints, and drawings yet still was wedded to the sketchbook, including eight for one painting alone, *Les Demoiselles d'Avignon*.

A variety of drawing media may be used to work out a problem, but a sketchbook is just as likely to contain private ruminations or snippets of personal conversations. What happens when a private journal or a personal sketchbook is on display in a public exhibition? It is both process and product. There is the thrill of voyeurism and the possibility of detecting secrets. However, a book displayed in a case can reveal only a single two-page spread, which protects the content but also limits our understanding. Some artists are more interested in exposure than protection, and publish their creative journals in the form of artists' books. A DIY (Do-It-Yourself) culture encourages everyone, not just artists, to both mass-produce and disseminate their ideas through 'zines. And scrapbooking has mushroomed into a \$2.6 billion industry.

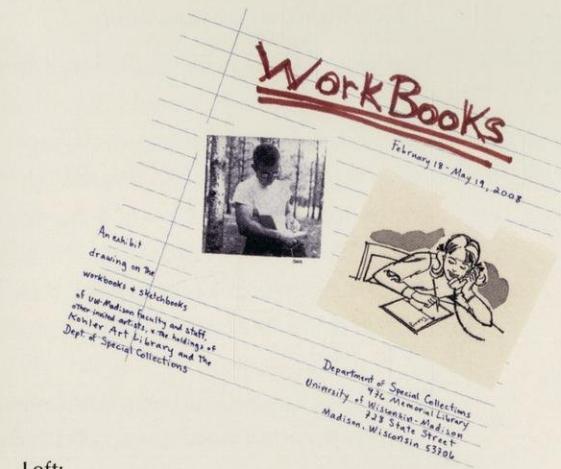
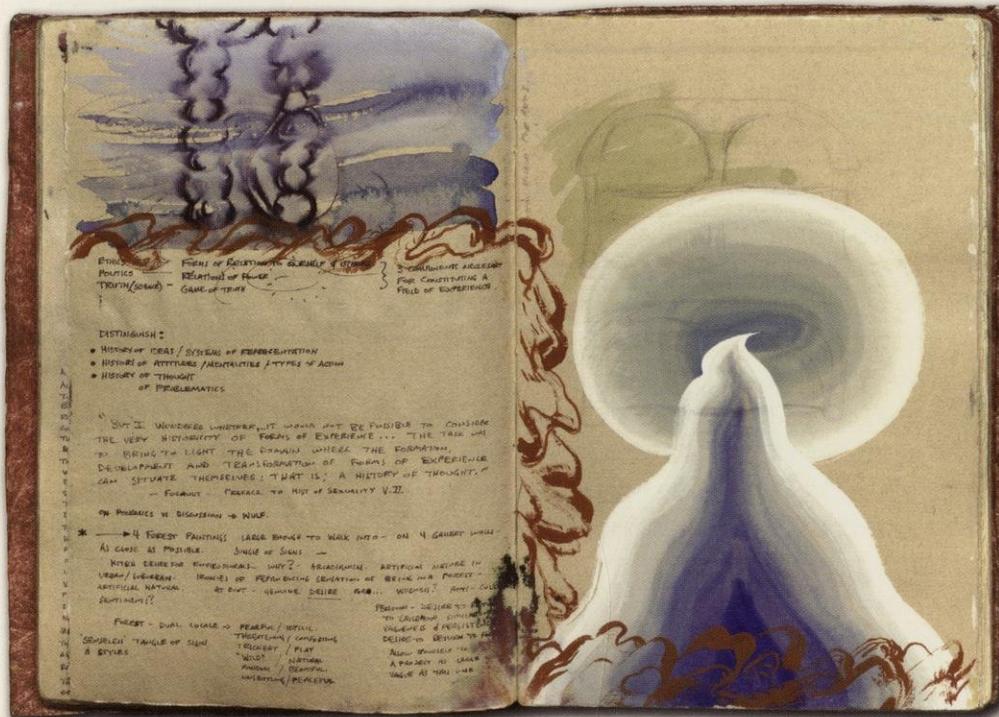
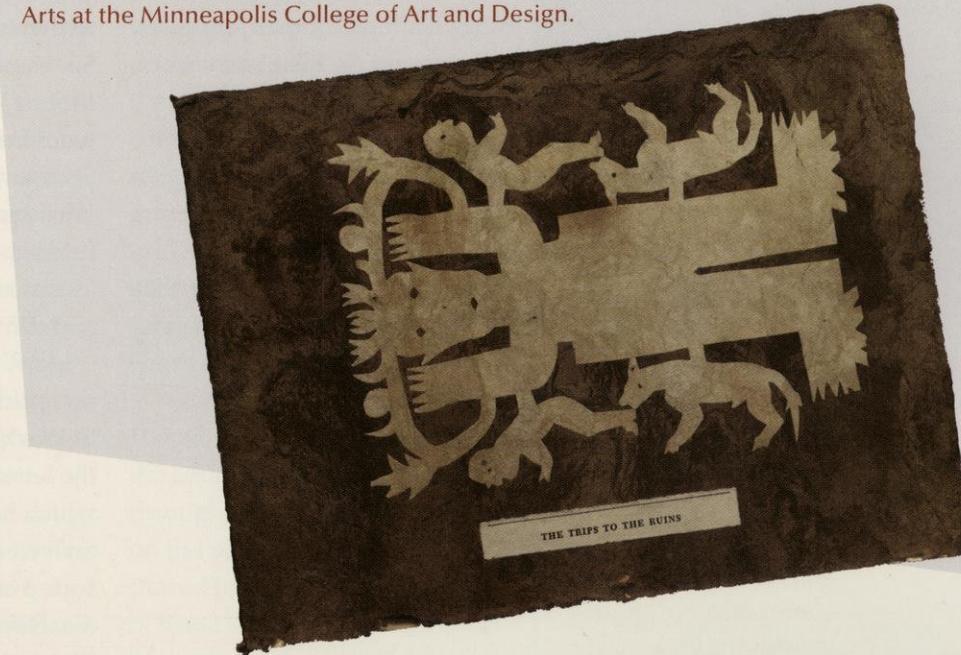
The distinction between diaries, journals, and sketchbooks is even more difficult, or possibly unnecessary, in an age of blogs, Facebook and MySpace. The unbridled self-revelation of personal Web sites negates the intimacy of the hand-held book. Seemingly unedited words flow in digital layers over moving images, accessible to anyone with the URL or a Google search. Some contemporary artists choose the Web as an unbound sketchbook, or more accurately, a scroll. Mass accessibility raises an artist's visibility while also pushing the work to near anonymity in the rapid-fire display of visual information.

Clayton Merrell takes advantage of both tactile and digital modes of delivery. Concerned with the codified language of

landscape painting and the contrast between fantasy and reality of the American West, his sketchbooks contain a visual documentation of land use, weather patterns, and map schematics. Closely spaced handwritten reflections surround small squares of water paintings and flora drawings. In addition to the physical book, eighty-nine spreads from *Sketchbook September 1995—November 1997* can be viewed at his Web site, albeit in digital small scale. Accessibility to these process books provides an inside story that informs his larger body of paintings.

Whether on paper or screen, sketchbooks are catalogs of disparate, yet connected, thoughts that guide artists in their path of discovery. Built up over time, they form a private research library to find direction. By opening up these books to the public, the artists grant viewers access to their imaginations, and invite them on their journey.

**Karen Wirth** is an artist and educator whose work encompasses books, sculpture, and architecture. Her work has been exhibited extensively, including the Smithsonian Institution and the Walker Art Center and is in the collections of MOMA and the Getty. Her public art includes the grand staircase at the Open Book Center and light rail stations in Minneapolis. Wirth has received fellowships from the N.E.A., and the Bush, McKnight, and Jerome foundations. She is a professor and chair of Fine Arts at the Minneapolis College of Art and Design.



Left:  
Clayton F. Merrell (Pittsburgh). Untitled sketchbook. 1996-1997.

Above: Karen Wirth (Minneapolis). Yucatan journal. 1996.

Exhibit poster: Letterpress and design by Tracy Honn, Silver Buckle Press, and Daniel L. Joe, Library Communications. 2008.

# A Life Revealed:

By John P. Kaminski

**A**s the "Father of His Country," George Washington is remembered for many things. Unlike Thomas Jefferson, however, Washington is not remembered for his library. In fact, because of the descriptions of him by a handful of his contemporaries, Washington is not associated with books and reading. Alexander Hamilton said that Washington read virtually nothing at all and that his aides did all of his writing. Fifteen years after Washington's death, Jefferson described him in remarkably glowing terms, considering that the two men had been estranged for the last half dozen years of Washington's life. Jefferson said of Washington that

**He wrote readily, rather diffusely, in an easy and correct style. This he had acquired by conversation with the world, for his education was merely reading, writing and common arithmetic, to which he added surveying at a later day. His time was employed in action chiefly, reading little, and that only in agriculture and English history. His correspondence became necessarily extensive, and with journalizing his agricultural proceedings, occupied most of his leisure hours within doors.**

Washington did little to alter that image when he occasionally wrote to friends that his time was almost totally consumed in "rural amusements" and in correspondence, "the drudgery of the pen." Washington was far more likely to order and receive a case of wine from European merchants than a box of books. Later in life he advised his step-grandson that "Light reading (by this, I mean books of little importance) may amuse for the moment but leaves nothing solid behind."

In reality, Washington was somewhat more bookish than most of his contemporaries would have us believe. Not a bibliophile like Jefferson or James Madison, not an avid reader like John Adams, Washington had an extensive personal library that could be divided into five segments: (1) an archives of personal and public papers, (2) public records, (3) atlases and maps, (4) newspapers and magazines, and (5) books and pamphlets.

Like many of his contemporaries, Washington believed that he and his generation had a special destiny. Consequently, Washington and many of his contemporaries studiously

saved their correspondence and public papers as a testament to their effort to obtain independence and preserve liberty. Six wagon loads of Washington's papers arrived overland at Mount Vernon at the end of the Revolution. (Washington would not trust this valuable cargo to be shipped by sea.) Secretary of Congress Charles Thomson referred to Washington's papers "as invaluable documents from which future historians will derive light & knowledge. I consider it as a most fortunate circumstance that through all your dangers and difficulties you have happily preserved them entire."

Many of Washington's letters were dictated by him to his secretaries who recorded them in letterbooks which remained in Washington's library. Washington then personally copied the letters (sometimes changing a word here and there) which he sent to the addressees. When Washington's papers arrived at Mount Vernon in 1784 some had been recently sorted and copied in letterbooks but others were still in disarray. In May 1786, Washington hired Tobias Lear, a 24 year-old New Hampshire native and recent Harvard graduate, to tutor Washington's two step-grandchildren living at Mount Vernon, assist with correspondence, arrange the General's papers, and care for the library. The warm relationship between Washington and Lear lasted throughout Washington's life.

**S**everal friends and acquaintances encouraged Washington to write either a history of the Revolution or his memoirs. He never gave a thought to doing either, and, in fact, did not want anyone to have access to his public papers before his death unless Congress would first open its papers for historical research. He told a friend "that any memoirs of my life, distinct & unconnected with the general history of the war, would rather hurt my feelings than tickle my pride whilst I lived. I had rather glide gently down the stream of life, leaving it to posterity to think & say what they please of me, than by an act of mine to have vanity or ostentation imputed to me. . . . I do not think vanity is a trait of my character."

Washington had a mind that could not easily grasp what he read. To fully comprehend information, he had to write things down or copy them. Consequently, he kept

# George Washington's Library

minutely detailed plantation records that helped him (and subsequently us) understand the economies of an eighteenth-century planter who experimented with over fifty different crops to maintain the viability of Mount Vernon.

As a surveyor and a military commander, Washington had a keen interest in maps. At the time of his death, his library contained at least six atlases, 150 individual maps, and a book on navigational charts. Most interesting was a portfolio of thirty-five maps used by Washington in various Revolutionary war campaigns, as well as the most modern atlas published by Mathew Carey in Philadelphia in 1796.

Washington's library also contained a large collection of printed public documents. Included among these were Parliamentary records, debates, and laws; the laws of Virginia and other colonies and states; the journals of Virginia's colonial House of Burgesses and postwar House of Delegates; the journals and debates of the state conventions that adopted the Constitution of 1787; Indian treaties; Washington's and Adams's presidential addresses to Congress; the cabinet secretaries' reports; the laws of the United States under the new Constitution; the journals of the U.S. House of Representatives and Senate; and numerous miscellaneous pieces. He also for a time retained the records of the Constitutional Convention that drafted the new Constitution of 1787. The delegates to that Convention nearly voted to destroy their records but decided better to entrust them with Washington who was instructed to turn them over to proper authorities if, in fact, the Constitution should be adopted. As president in March 1796, Washington turned over these records to the State Department, which had cognizance not only over foreign affairs but also interior matters.

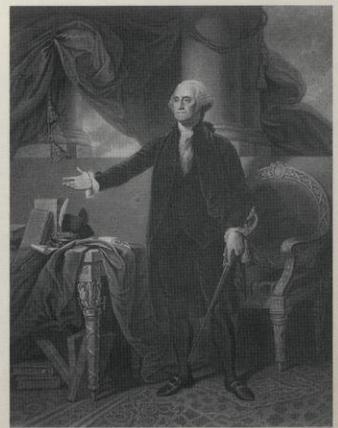
Washington irregularly subscribed to more than a dozen important newspapers and magazines. Most of the newspapers were American weeklies with a few dailies sprinkled in, while the magazines were all monthly publications. The magazines—including the Philadelphia *American Museum*, the Philadelphia *Columbian Magazine*, the *New York Magazine*, and London's *Gentleman's Magazine* and *The Remembrancer*—were all compilations of literature, poetry,

political and philosophical writings, history, historical documents, news from around the world, medical advice, commercial information, religious writings, items on food and drink, geography, grammar, accounts of humorous events, etc. Washington set aside a certain portion of most days to read this periodical literature which kept him abreast with the affairs of the world. The different titles were usually bound separately every six months making them easy to store and reference.

Washington's library contained about 900 books and over 100 pamphlets kept at Mount Vernon in the upstairs study, in the south room on the first floor, or on tables or in bookcases throughout the house. Washington usually signed his name on the upper right-hand corner of the title page and often placed his book plate in the back of the book. Relatively few of these items were purchased by Washington for either his own use or for the use of Martha or her children and grandchildren.

Most of the books and pamphlets were received as complimentary copies from the authors. A goodly number of these works were even dedicated to Washington as was Thomas Paine's first volume of *The Rights of Man* (1790), even though Washington discouraged this practice. In one case, Nicholas Pike, the author of *A New and Complete System of Arithmetic*, asked Washington for permission to dedicate the work to him. Washington declined the honor, but in the interim the book was published with the dedication. Embarrassed, Pike apologetically wrote to Washington explaining how the book went to press before Washington's disclaimer had arrived. Washington graciously responded praising the author for such a valuable work and hoping that it would be financially profitable for Pike.

Washington read some of the volumes in his library avidly (particularly the pamphlets written during the public debate over the ratification of the U.S. Constitution from 1787 to 1789), while others were of little or no interest to him. Occasionally Washington loaned volumes to friends or sent them to political associates, sometimes asking them



in turn to pass the book or pamphlet along to others. Often Washington's guests (such as Lafayette in 1784) spent time reading from the library while Washington attended to his daily routine plantation duties. When Washington returned home, the guests and he would discuss the readings as well as the events of the Revolution, agricultural matters, and the affairs of the day. Naturally Washington could not read any work published in a foreign language, although Lafayette wrote in sending Neckar's popular work on the finances of France that Washington could "find translators enough."

Authors who sent Washington complimentary copies had a variety of motivations. All wanted to pay tribute to the great man. Most wanted Washington to be aware of their authorship, especially those who wrote under a pseudonym. These authors usually accompanied their publications with a short cover letter subtly indicating their authorship. Some hoped that Washington might assist in the sales of their volumes. William Gordon, for instance, persuaded a reluctant Washington to circulate subscription papers for his history of the Revolution. Uncertain whether to send Washington a complimentary copy of his history of New Hampshire, the Reverend Jeremy Belknap asked his friend and literary agent Ebenezer Hazard for advice. Hazard, postmaster general of the United States since 1782 and a compiler and editor of a two-volume collection of American state papers published in 1792 for which President Washington subscribed, wrote that "I think it will be quite polite to present General Washington with a copy of your History, and it will produce a letter from him in *his own handwriting*, which will be worth preserving. I have several, which I intend to hand down carefully to posterity as highly valuable." Belknap sent Washington a copy of his book accompanied by a letter praising Washington "with a degree of respect approaching to veneration." As usual, Washington responded with brevity. Belknap told Hazard that though Washington's response was "short and expresses but little, [it] means something very pertinent and interesting. I shall, as you guess, rank it among my valuables."

The books that most interested Washington dealt with practical matters about how to run the plantation—

agriculture, horticulture, gardening, and animal husbandry were common, including a series of about 100 tracts from the British Board of Agriculture. But other subjects were valued as well. Rudimentary medical and veterinary works were needed to care for the family, guests, slaves, and animals. Slave owners or overseers provided the first medical attention for those who were sick. Only with severe illnesses or accidents were physicians called to the plantation from Alexandria. Washington had also gathered a wide variety of military studies dealing with artillery, bayonet exercises, cavalry, the code of military standing, discipline, duties, engineering, fortifications, maneuvers, the militia, ordinance, projectiles, tactics, uniforms, and lists of British and Canadian officers who had served during the Revolution.

Washington's library also included literary works (Shakespeare, Laurence Sterne's *Tristram Shandy*, Cervantes' *Don Quixote*, Jonathan Swift's *Gulliver's Travels*, Daniel Defoe's *Robinson Crusoe*); poetry (Joseph Addison, Joel Barlow, Robert Burns, Samuel Butler, Philip Freneau, David Humphreys, Ossian, Alexander Pope, William Preston, James Thomson, and Mercy Otis Warren); classical writings (the *Travels of Cyrus*, the *Works of Horace*, Seneca's *Morals*, Sully's *Memoirs*, John Locke, Letters of Junius); histories (of England, France, Greece, Ireland, Prussia, Rome, Scotland, Spain, Sweden, Kentucky, Maine, New Hampshire, Virginia, the church in New England, Shays's and the Whiskey rebellions, and William Bligh's account of the mutiny on the *Bounty*); histories of the Revolution (by Jonathan Boucher, William Heath, Richard Price, David Ramsay and William Gordon); diplomatic works (the Barbary States, Citizen Genet, and Frederick the Great), descriptions of and treaties with various Indian tribes, legal works (the law of nature, the law of nations, reports of judicial cases including *Chisholm v. Georgia*, James Wilson's lectures for his law course, and the landlord's law); dictionaries and reference works (Samuel Johnson's dictionary and books on grammar); religious works (several Bibles, a concordance, and many sermons printed as pamphlets); geographies (Jedidiah Morse's *American Geography* and *American Gazetteer* and a European gazetteer); travel accounts (by William Bartram, Brissot de

*"... I do not think vanity is a trait of my character."*

Warville, Andrew Barnaby, Jonathan Carver, the Marquis de Chastellux, and John Drayton); works on politics (including the specially bound, two-volume edition of *The Federalist* written by Alexander Hamilton, James Madison, and John Jay under the pseudonym Publius) and political economy (works on paper currency, banks, and Adam Smith's *Wealth of Nations*); science and natural history (works on population, Thomas Jefferson's *Notes on the State of Virginia*, and Walter Minto's books on mathematics and the planets); and a variety of works on social reform, including the movement for penitentiaries and anti-slavery pamphlets particularly by Quaker Anthony Benezet and Englishman Granville Sharp.

**W**ashington left his public papers to his nephew Bushrod Washington, who had recently been appointed to the U.S. Supreme Court by President John Adams. The private papers, books, and pamphlets were also left to Bushrod but only after Martha Washington's death. Martha could save those that "are worth preserving." Wanting to preserve a degree of privacy after her husband's death, Martha destroyed the letters between her and her husband. Bushrod Washington occupied Mount Vernon after Martha's death in 1802 and died in 1829. Over these three decades, he added to the library. He gave much of the original library (658 volumes) to his nephew George C. Washington and a large part of his additions (486 volumes and most of the pamphlets) to another nephew, John A. Washington. All of the law books and state documents were to go to his grand nephew Bushrod Washington Herbert if he became trained in the law. By acts of Congress in 1834 and 1849, the federal government purchased Washington's public and private papers which were placed under the control of the State Department. In 1908 the papers were transferred to the Library of Congress where they remain today. George C. Washington sold his portion of Washington's library to Henry Stevens, a book seller, who announced in 1847 or 1848 that he was going to send the books to the British Museum. An outraged group of men from Boston and Cambridge took up a subscription of \$5,000 and bought the volumes from Stevens for \$3,800. The subscribers gave the books to the Boston Anthenæum where they reside today.

In 2004, John P. Kaminski, UW-Madison historian and director of the Center for the Study of the American Constitution, began the America's Founders chapbook series as a way to present a unique view of the instrumental figures in building the American Republic.

Unlike traditional biographies, Kaminski's series emphasizes the character, mannerisms, and physical appearance of America's Founders, as seen largely through the eyes of their contemporaries. Offering "behind-the-curtain" glimpses of both well-known and obscure events, the series adds a new dimension to the historic dramas of revolution and nation-making.

After spending years mining hundreds of historical volumes from the National Historical Publications and Records Commission and the National Endowment for the Humanities, Kaminski compiled a 5,000-page database titled "The Founding Fathers on the Founding Fathers."

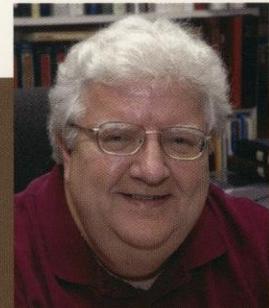
The database includes descriptions of more than 420 individuals by patriots, loyalists, and foreigners. Some founders, such as George Washington and James Madison, have more than 300 entries, while others have only one or two. Featuring descriptions of both men and women, Kaminski says some of the best descriptions of their contemporaries are provided by women. By examining the extensive database, a clear picture of what the founders were like in real life comes through, according to Kaminski.

"When an individual has at least fifty entries, a mosaic develops in which friends, enemies, family, acquaintances, and sometimes even the individual themselves reveal the complexities and subtleties that are usually obscured by the fog of time and veneration," Kaminski says.

The first chapbook in the series fittingly featured George Washington, the most revered member of America's Founders. The series has since highlighted Thomas Jefferson, James Madison—the namesake of Wisconsin's capital city—and Lafayette and Abigail Adams.

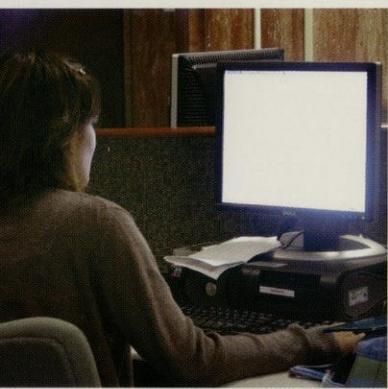
Still to come in the America's Founders series are chapbooks on Thomas Paine, Alexander Hamilton, Benjamin Franklin, John Jay, Patrick Henry, and John and Samuel Adams.

The series is published in collaboration with Parallel Press, an imprint of the University of Wisconsin-Madison Libraries.



## Open Access:

# Sharing What We Learn



Ten years ago, at the University of Toronto, Professor Gordon Wells joined a fledgling open access movement when he started one of the earliest free, online journals. In 2006, the journal, titled *Networks: An On-Line Journal for Teacher Research*, came to the University of Wisconsin–Madison.

"It's very grass roots," says Catherine Compton-Lilly, current *Networks* editor and an assistant professor in the School of Education. "It's teachers thinking about the issues they're confronting and then conducting inquiries in their classrooms."

The first ever peer-reviewed open access journal, *New Horizons in Adult Education*, launched in 1987, but according to open-access advocate Peter Suber, the "foresight of the *Networks* founders" deserves credit.

Wells, an internationally acclaimed scholar in the field of early literacy and early language learning, started the journal in 1998 on his Web site. According to Compton-Lilly, Wells was passionate about teacher research and wanted to make sure it became a respected field of study.

"It was right as teacher research was becoming a viable way of working with children and a viable means of research," she says. "It was also the cutting edge of online journals."

Compton-Lilly first met Wells while working as a first-grade teacher, she says, and his work drew her into the world of education research. After serving on *Networks'* review board for many years, she became the journal's editor in 2006 and began the transition to a new format. Luckily, the UW–Madison Libraries gave her "wonderful" support.

After struggling for months to set up a working Web site, the libraries contacted Compton-Lilly to let her know they had a system in place for another online journal, the *Journal of Insect Science*, which she could use.

"They said we could give you a system that would not only make the journal available, but also one that had a whole review system," she says.

The review system allows prospective authors to submit articles to the journal online. Compton-Lilly can then access the articles and easily send them out to reviewers without so much as copying and pasting. "It's been really helpful," she says of the streamlined process.

*Networks* is just one example of UW–Madison's strong support of open-access publishing, but more efforts are under way to change the face of scholarly communication.

Last summer, the UW–Madison Faculty Senate took a step toward greater open access



when it approved a resolution designed to assist university authors in managing their publishing rights.

The resolution endorsed the Committee on Institutional Cooperation (CIC) Provosts' Statement on Publishing Agreements and is just one part of a nationwide trend toward greater access to scholarly communication.

When scholarly communication is accepted in journals and books, authors often sign away most of the rights to the work, including copyright, which means the authors cannot post the work online or use it for future articles.

With skyrocketing journal prices—a 227 percent increase from 1986 to 2002—the loss of intellectual property rights hits university libraries the hardest, and many public universities now struggle to sustain research-quality collections because of it.

The Faculty Senate resolution looked to alleviate this problem by encouraging the use of an addendum to publishing contracts. The addendum—which comes from the CIC—gives authors the right to use their work for other purposes, such as future articles, teaching, and presentations; to self-archive the published version online six months after its publication; and to grant the author's employing institution rights to use and reproduce the work for any use at that institution.

This addendum—which came before Harvard University mandated open access for its professor's scholarly work this February—allows UW-Madison professors to publish in online journals such as *Networks* with no repercussions.

The University of Minnesota and the University of Illinois have adopted similar addenda, and authors' rights supporters argue that, as more universities sign on, authors will have more leverage in talks with publishers.

Harvard's open-access mandate represents a significant step toward that goal, and the UW-Madison Libraries are stalwart supporters.

"With limited new funding available, libraries must choose between maintaining research collections for scientists and sacrificing acquisitions in less costly disciplines," says Ken Frazier, director of the General Library System at UW-Madison. "Despite these obstacles, open-access publishing represents the best prospect we have for gradual and lasting improvement in research communication."

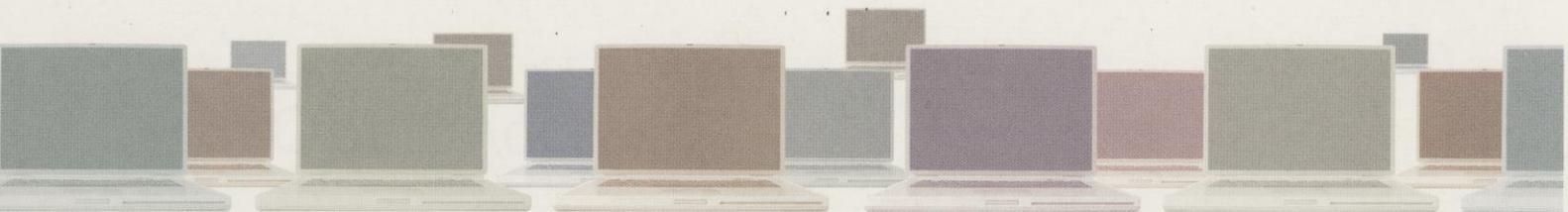
"Research universities can nurture progress toward open access without having to lead a revolution, but concerted action is essential."

*Networks* continues as a spotlight of the universities support for open access.

"With the Internet making so many things available to people, I think people have been bucking the system," Compton-Lilly says. "It's inevitable that things are going to change."

"RESEARCH  
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## Open access: A nationwide goal

Amid skyrocketing journal prices and increasing calls for open access to scholarly communication, on February 12, Harvard University became the first university in the United States to require faculty members to make their scholarly articles available online for free.

Just two months earlier, Congress also took a step toward greater open access when it approved \$29 billion in grants for the National Institutes of Health and created a mandate to provide open access to publicly-funded research.

Under the Harvard policy, all scholarly articles would be put in an open-access repository run by the library, but faculty members are allowed to opt out if they provide a written request explaining the need.

"This is a large and very important step for scholars throughout the country," said Stuart M. Shieber, the Harvard professor who proposed the policy, in a news release. "It should be a very powerful message to the academic community that we want and should have more control over how our work is used and disseminated."

Another important feature of Harvard's policy is that it works with faculty members who still wish to publish in journals, as long as the journal allows for online publication. According to open-access advocate Peter Suber, this includes about two-thirds of pay-access journals.

"This is a remarkable development and I think that it will have an impact across the country over time," says Edward Van Gemert, deputy director of the General Library System. "There

will be further obstacles but efforts in this direction are most helpful."

The mandate for publicly-funded research through NIH is equally exciting to supporters of open access.

For years the NIH has received tax dollars to fund research projects, but usually, like with all other scientific research, the results of these projects are presented in high-priced journals that are not readily available to the public. The idea behind the latest provision is: if taxpayers fund it, why can't they view it for free?

The new policy, effective April 7, requires scientists who receive grants to give a copy of their research papers to the NIH, which will then post the papers online within twelve months of publication. Previously, the law allowed scientists to opt in to the open access system, but only about 5 percent chose to do so.

According to UW-Madison's Scholarly Communication and Publishing Web site, any investigator funded by NIH must submit his or her journal articles to PubMed Central, which will then display the article publicly within twelve months.

The policy will increase research visibility, preserve research publications for the long term, and broaden possibilities for advancing science, according to Van Gemert.

"This will be a very exciting opportunity for librarians to engage faculty in discussions of public access to federally-funded research," he says. "The hope is that the mandate will lead to broader open access possibilities for advancing science through 24/7 worldwide access to research and scholarship."

# Graaskamp legacy now online

The recent digitization of nearly 20,000 pages of real estate analyses and reports in the James Graaskamp Landmark Research Collection, <http://digicoll.library.wisc.edu/RealEstate/subcollections/GraaskampAbout.shtml>, has ensured the public preservation of the late Professor James Graaskamp's knowledge and real estate expertise. Support from his former colleagues and students secured his legacy at UW-Madison; they raised \$11 million to purchase the naming rights in his honor for the University of Wisconsin's Center for Real Estate.

With help of the James E. Gibbons Educational Trust of the Counselors of Real Estate, and in cooperation with the UW Real Estate Center Alumni Association, the University of Wisconsin Digital Collections Center has digitized more than 165 of Landmark Research's consulting reports completed between the late 1960s and the early 1990s. Included are appraisals, strategic planning papers, market and feasibility studies as well as other types of research and analysis for both private clients and government agencies.

For more than twenty years, Graaskamp taught real estate at UW-Madison. He was chairman of the Real Estate Department from 1968 until his untimely death in 1988, and headed his own real estate counseling firm, Landmark Research, Inc., which specialized in market and feasibility studies and analysis.

Highly respected as a theorist, valuation expert, consultant, author, expert witness, and speaker, Graaskamp built the teaching side of the real estate program at UW-Madison into national prominence and was noted for his holistic intellectual pragmatic approach, his iconoclasm and his extraordinary efforts on behalf of his students.

A 2007 story Graaskamp in *The Counselor* ([http://www.cre.org/admin/articles/articlefiles/Graaskamp\\_article\\_9\\_2007.pdf](http://www.cre.org/admin/articles/articlefiles/Graaskamp_article_9_2007.pdf)), documents his philosophy on real estate and his contributions

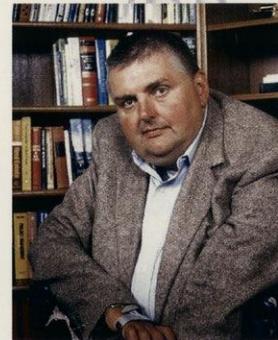
that helped shape the program at the university. Through anecdotes from students, the article illustrates that even without the digitization of his papers or the naming of the James A. Graaskamp Center for Real Estate, the impact of Graaskamp's legacy would continue.

Even before issues such as social consciousness and environmental responsibility were popular, Graaskamp incorporated them into his multi-faceted course. His undergraduate course "Real Estate Process" was consistently rated the best class on the UW-Madison campus, and taught students to think critically about complex problems, and not just rely on textbook theories.

Today, the undergraduate real estate program through the UW School of Business is ranked second in the country, and third at the graduate level according to *US News & World Report*. Graaskamp's vision for and dedication to the program helped cement UW's reputation as a leading, progressive institution in the field.

Dr. Michael Robbins who served as the director of the real estate program after Graaskamp told *The Counselor*, "... Students had to understand the dimensions of what produced value. Conventional thinking at the time was about direct capitalizations and estimating value. Graaskamp argued for using technology to sharpen our understanding and put our arms around the full dimension of the problem, to make better decisions, to serve the client better. Through that program, he challenged the fundamental rules of the appraisal industry."

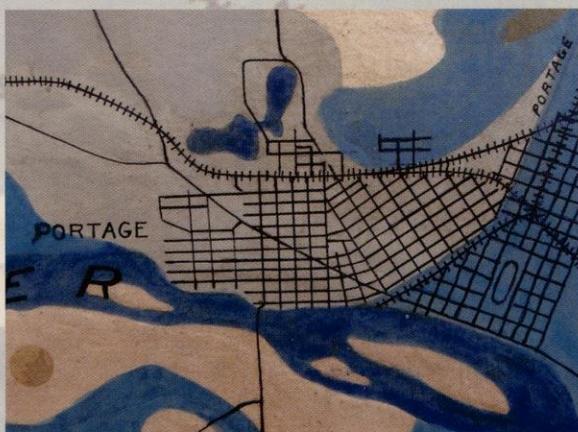
"Jim Graaskamp was an inspiration to an entire generation of real estate students," UW alumnus Arthur Pasquarella said in the article. "He helped us immensely in our careers and that is why it was so easy for us to want to give back to Wisconsin in his memory. He created a family environment, and it was obvious that he cared for each one of us. In exchange, we all grew to love him dearly."



James Graaskamp

# Renewing

By Erik Opsal



Top: A relief map of Eurasia undergoes restoration during the winter of 2005. The image shows the difference before and after cleaning, with the right side full of years of dirt and grime. Eurasia was one in a set of five relief models of the continents from Edwin E. Howell. Bottom: Up-close detail of the Baraboo relief map. A libraries grant paid for part of the restoration process.

In the early 20th century, before aerial photography or online maps, students studied geography using large plaster relief maps, moving their hands across undulating hills and valleys, tracing rivers and streams to give them a first-hand look at the topography of some of the world's most interesting geological regions.

Crafted from early survey maps, these relief maps, or terrain models, were sold to schools and libraries as teaching aids, coming to Science Hall in the early 1900s. By 1930, staff in the Geology Department and Geology Museum had learned how to make relief maps themselves, and the maps, some at least six feet wide and weighing more than 100 pounds, have since hung in Science Hall and become a beloved fixture for generations of students.

Over the years, some maps sustained damage from building traffic and others simply aged badly under layers of shellac and grime. In 2005, Onno Brouwer, director of the UW Cartography Laboratory, launched a restoration project of Science Hall's 18 historic plaster relief maps.

In 2007, the General Library System provided a grant to the Geography Library to restore the Baraboo District relief map, which had been hanging outside the Geography Library for thirty years. The grant supported the restoration of the map, which was created by Geology Museum artisan Fred Wilhelm between 1906 and 1937.

The map depicts the glacial terrain surrounding Baraboo, Wisconsin, which is one of the nine districts of the Ice Age National Scientific Reserve established in 1971. The map's colors and surfaces provide a fascinating study in earth processes because of its glacial history.

According to Brouwer, these relief maps are irreplaceable, and the GLS grant provided the Baraboo District map with a much-needed cleaning and restoration to prevent further damage.

"Any good antique deserves to be protected and restored when necessary in order for future generations to enjoy their aesthetics and perhaps learn something from them," he says.

The Baraboo District map was restored using a simple method involving ammonia, cotton balls, and Q-tips. The restoration process removed the thick glaze of varnish covering each map and then touched up the colors, letters and any chips in the map's surface. The map was also analyzed for historical attributes and an informational plaque created. It takes between thirty and forty hours to restore each map.

# THE LANDSCAPE

Science Hall has a larger collection of this type of early U.S. historical relief map than the Library of Congress, according to Melanie McCalmont, geographer and researcher for the UW Cartography Lab, who visited the Library of Congress collection in 2006. Four of the maps in Science Hall were created by Edwin E. Howell, a famous and prolific modeler. Many others were created or modified by UW staff.

Howell, considered by many as the father of relief maps, took part in the John Wesley Powell geological surveys in the west in 1872-1873 and surveyed the Rocky Mountain region in 1874. In 1876, his relief map of the Grand Canyon was exhibited as part of the centennial celebrations in Philadelphia. One of these Grand Canyon models still hangs in Science Hall.

The GLS grant also provided funds for a custom table to display the Yosemite Valley relief map, which is located in the Robinson Map Library. According to McCalmont, the table is essential because the maps are best displayed lying down to better understand the elevation differences.

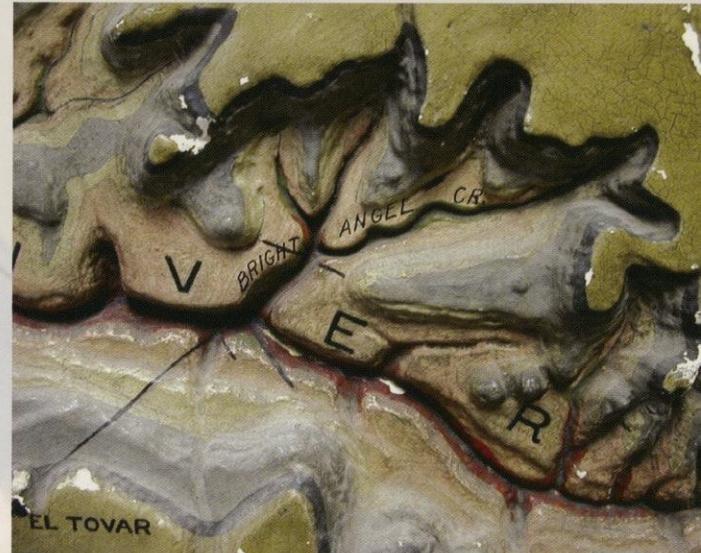
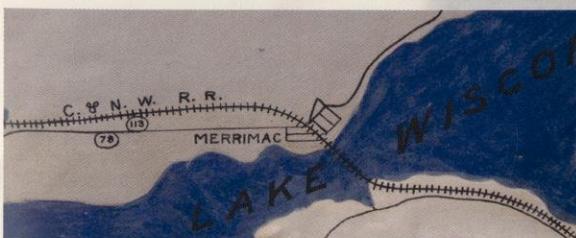
"These maps were originally meant to be touched in order to feel the difference in terrain," she says.

"There are many different ways that people learn," adds Geography Librarian Tom Tews. "With this type of map you can actually see the size and shape of things, and that's helpful to a lot of people. It's a rare information source that libraries don't usually have—even a map library."

Plans for a walking tour and accompanying pamphlet that explains each relief map is in the works.

"We have had numerous comments from alumni that these maps generated an interest in maps that no paper map was able to do," Brouwer says. "Many cite the maps as part of why they were so fond of being at the UW and in Science Hall."

For more information on the relief map restoration project visit <http://www.geography.wisc.edu/restoration/index.htm>.



Top: Detail of the Colorado River Valley in the Grand Canyon relief map showing the delicate colors of the geologic shading. Bottom: Detail of the Yosemite Valley map, showing the river floor relief and the extensive attention to color. The GLS grant paid for a table to display this map horizontally. Far left: Up-close detail of the Lake of Wisconsin in the Baraboo relief map. Near left: Detail of the North American relief map, showing the relief of the Appalachian Mountains on the east coast of the continent. This map is another of the five relief models of the continents from Howell.

# ENHANCED PERSPECTIVES

By Lee Palmer Wandel,  
Professor of History



One of the challenges of teaching early modern European history is to make it come alive for perhaps the most visually sophisticated generation, who have come of age amidst films, animé, video games, and CGI. Their world is, as my son taught me, visually layered, dense, and complex—they have “seen” a great deal by the time they arrive in our introductory courses. The challenge, therefore, is not to introduce, but to invite into pausing, considering, discovery.

For some years now, I have brought seminars to Special Collections, where Robin Rider and Jill Rosenshield have been particularly helpful in selecting books and maps. This semester, I asked the students in History 119, an introductory lecture course, “The Making of Modern Europe, 1500-1815,” to visit Special Collections individually to look at the *Encyclopédie* (1751-1765),<sup>1</sup> and to consider the project of organizing all human knowledge in a collection of books.

In preparation for the assignment, Eric Platt, teaching assistant for 119, met with each of his discussion sections in SC, where he arranged with Jill Rosenshield to view a number of texts from the course. For most students, this is their first trip above the seventh floor of Memorial Library. Many expressed a sense of wonder:

“The most interesting aspect of my trip to Special Collections to read the *Encyclopédie* was the simple fact that the piece was from so long ago. It was surreal to be holding a piece of literature that has made its way all these years from so far away right in front of me.”

All but one or two discovered that even when one cannot read the language, one can learn a great deal about a book or, in this case, a publishing project, by spending one hour examining it:

“The Encyclopedia consists of four sections: the indices, the volumes, the plates, and the supplement... The indices and the volumes are organized alphabetically, but the plates are organized by topic.”

“The encyclopedias were divided by types of sciences, such as imaginative, logic, and physical. Then each encyclopedia was split into even more subcategories.”

“I personally found the pictures to be the most interesting part of the *Encyclopédie* (probably because they transcend the language barrier). The pictures were surprisingly accurate and seemed to be of nearly perfect scale.”

“Especially, the pictures are drawn from multiple points of view, so that anyone with or without basic knowledge could recognize and understand the word and the explanation.”

“By designating one source of comprehensive textual knowledge and one source of visual knowledge, the *Encyclopédie* establishes reference to not only definitions but to examples as well.”

“When looking through one of the index volumes, I noticed how each term is discussed and then gives other volumes in the *Encyclopédie* where I could go to find more information on these topics. For instance, Calvinism was briefly discussed and then to learn more I was referenced to other volumes of the *Encyclopédie*.”

As they explored the structure of the *Encyclopédie*, the majority were drawn further in, according to each’s own curiosity and intellectual engagements:

“My discovery began with the making of paper, maybe even papyrus, and ended with a machine, the printing press. It showed every component separately to get a full understanding of what entails the final product.”

<sup>1</sup> *Encyclopédie; ou Dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres. Mis en ordre & publié par m. Diderot* (Paris : Briasson, 1751-1765).

"I thought it was interesting that a great deal of the topic of geometry and mathematics seemed to be centered about building."

"Specifically, for example, one diagram defined the supplementary angles theorem and showed a variety of different triangles with different angle measures, but labeled all of the angles of each triangle. Then back on the written descriptions page, it defined the theorem as all the angles in a figure having to add up to 180 degrees total and then it showed how each triangle did so by pointing back to each and every label."

"For instance, several pages of the book contain information about the construction of bridges, which involve the use of arches. Instead of just showing the already constructed bridge, the book breaks down each element of the bridge and systems of arches. By explaining all aspects of the bridge, one can not only see the finished bridge but understand how the bridge is able to hold weight and remain stable."

Some came up against the difference between the ways in which they affiliate knowledge and how the authors of the *Encyclopédie* did:

"A great deal of the plates I looked through were concerned with architecture, specifically a fair number of pages focusing on the flourishes on columns, however, no matter how many illustrations arose curiosity in me, I had the shock of randomly turning to a page far past where I had been reading (the library was closing) and stumbling upon a two page anatomy of hermaphrodites, and well, that was pretty weird to be honest. The draftsmanship overall was remarkable, but I found the pictures depicting scenes with humans and animals to be most moving, although the array of weaponry had an eerie grace and sense of purpose alongside great works of garish architecture."

Others considered directly the relationship between the codex and knowledge:

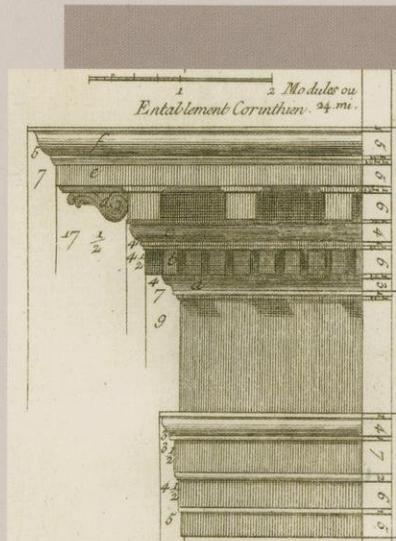
"Through this hierarchical paradigm, the Encyclopedia conveyed the message that not only was knowledge theoretically finite, but man had the ability to conceive of the great overall structure into which all knowledge could fit, thus allowing reason to conquer the known world through meticulous and relentless organization and categorization."

A number reflected upon the physical boundedness of the codex and the ways in which it may contribute to conceptualizations of human knowledge as itself bounded, encompassed between covers. Individual students considered different connections between the boundedness of the codex and the organizational structure that unifies the entire *Encyclopédie*. One linked a penetrating reading of Descartes's *Discourse on Method* to the organizational principles governing the *Encyclopédie*:

"The Encyclopedia organizes knowledge by breaking down ideas into their smallest parts. ... For example, with ships, there is a diagram of how to construct a hull, with each major part labeled and separated so that one can start with the smallest parts to understand the whole, similar to the way in which Descartes found to understand his world. All parts are also mathematically, or systematically, supported when possible. Display of horses, by their rider, are broken down into separate steps, which are diagrammed and meticulously defined."

At any one time, UW undergraduates are drawn in multiple directions: four to five courses, each with its own demands; work; family; and friends. And yet, these samples of their reflections reveal a wonderfully protean interplay between 240-year-old books and the generation of Google and Halo:

"As I looked through the encyclopedia I was struck by the names of the authors. Montesquieu, Voltaire, Rousseau etc...these were the brightest minds in all of Europe giving their time to what they saw as important. The organization of human knowledge to give the public a sense of reason. I thought about what that would mean today. If some of the best minds in science and politics would get together for the purpose of organizing human knowledge. Who would be selected to write its articles?"



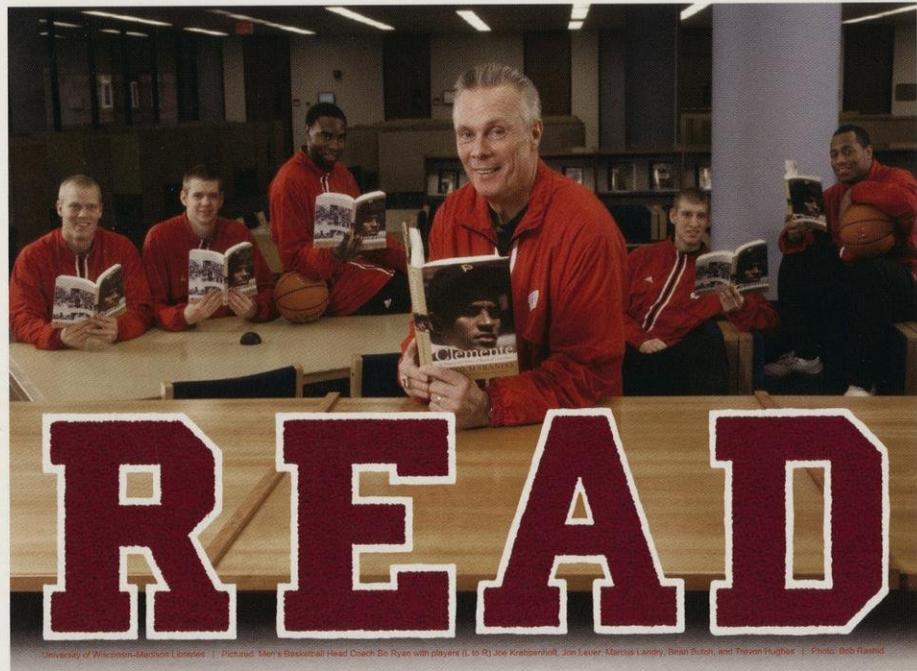
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## READ!

Bo Ryan, coach of the men's basketball team, is the focus of the newest READ poster created by the UW-Madison Libraries. The photo for the poster was shot at College Library (lower right) and includes, from left to right, players Joe Krabbenhoft, Jon Leuer, Marcus Landry, Brian Butch, and Trevon Hughes.

The READ posters are part of an ongoing campaign to promote the UW-Madison Libraries among students as a source for recreational as well as research reading.

The project is paid for with private support. Contact [bucky@library.wisc.edu](mailto:bucky@library.wisc.edu) for more information.



University of Wisconsin-Madison Libraries | Pictured: Men's Basketball Head Coach Bo Ryan with players (l-to-r) Joe Krabbenhoft, Jon Leuer, Marcus Landry, Brian Butch, and Trevon Hughes | Photo: Bob Ranard



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