"I was bold in the pursuit of knowledge, never fearing to follow truth and reason to whatever results they led, and bearding every authority which stood in their way."

THOMAS JEFFERSON
LETTER TO DR. THOMAS COOPER, 1814
“Drive it like you stole it.”

HOT THOMAS JEFFERSON

GETAWAY CAR: Albert Small (Eng. ’46) has presented the Library with a collection of more than 3,000 American trade catalogs. Now being prepared for researchers in the Albert and Shirley Small Special Collections Library, this astonishingly well-preserved set of commercial publications reveals fascinating details of daily life and business practices of the late 19th and early 20th centuries. This image of a happy family visiting Niagara Falls (presumably in a legally purchased vehicle) is from the Willys-Overland Motor Company.
Our theme this year, “Intrepid,” is one I’m sure you will enjoy and that I hope will ignite your thoughts. It was inspired by U.Va. professor and poet Lisa Russ Spaar. Lisa wrote in a higher education blog that the U.Va. Library is “one of the most intrepid library systems in the country.”

“Intrepid” is a powerful, exciting word: Fearless! Ambitious! Risk taking! But on second thought, it can also mean naïve, overconfident, even foolhardy. We have been all of those things, mostly with successful results, occasionally with failures. I believe it’s necessary to embrace both sides of “intrepid” to thrive as a research library in the 21st century.

So what comes with being intrepid? We’ve divided this year’s report into four parts: curiosity, observation, experimentation, and expansion. First, curiosity—a question if we were here or did it this way? What’s the next Big Thing? What would happen if we … ?

Curiosity leads to observation, and there is plenty to observe in the Library. The digital world is driving wrenching change in scholarly publishing, with dense thickets of copyright and preservation matters, not to mention access and cost issues. Technical progress is creating enormous opportunities … and enormous challenges. Helping faculty and students with data-intensive research requires increasingly specialized technical ability. And there will never, ever be enough power outlets in our popular study spaces.

Diving into these challenges means intrepid experimentation with no guarantee of success. This year we cut our website from more than 14,000 pages to just under 10,000, hoping a smaller, simpler site would suit faculty and students better. We used programs encouraging students to request more research tutorials in person (they didn’t!). We experimented with streaming e-reserves from within course management systems and videos from within the online catalog, and launched an effort to eliminate layers of hierarchy to see if staff could work better in teams. We had plenty of hope but no assurances of how things would turn out.

And mostly things did turn out for the better. The final category of this report, “Expansion,” may be the most important because it directly involves you. With your continued support, we can uphold the Library’s best traditions, yet still be intrepid. The U.Va. community is like this every day. It’s a fascinating journey, and I’m glad you are joining us on it.

Karin Wittenborg
University Librarian
“SHE CAUGHT TOTO BY THE EAR” Detail of an illustration by W.W. Denslow from the first edition of The Wonderful Wizard of Oz by L. Frank Baum, 1900. This edition, from the Albert and Shirley Small Special Collections Library, also contains an inscription from Baum: “The author presents his compliments to his young friend, Frank VerBeck, Jr., and assures him there are plenty of Wizards like Oz in the world, who may be easily discovered if one keeps his eyes open.”
In this kaleidoscopic collage, we reimagined butterflies and moths “collected from the observations of Mr. John Abbot” in 1797. The originals can be found in the American History Collection of the Tracy W. McGregor Library, in Sir James Edward Smith’s *The natural history of the vanishing Lepidoptera insects of Georgia.*

“... one *can* remain alive long past the usual date of disintegration if one is unafraid of change, insatiable in intellectual curiosity, interested in big things, and happy in small ways.”

*Edith Wharton*
The curiosity in the Charles L. Brown Science and Engineering Library was Wilma, a giant mammoth constructed entirely of cardboard and black paint. She was made as part of an art project that reimagined U.Va.’s former natural history museum as it was in 1900.
The medallion shown on the facing page is just one of the more than 300,000 artifacts from what was once Mary and David Harrison’s family farm on the James River. These finds are featured in a major new archaeological exhibition about the farm, whose 17th-century name was “Flowerdew Hundred”—Flowerdew being the maiden name of Temperance Flowerdew, the wife of Sir George Yeardley (the first owner of the estate and a colonial governor of Virginia). The rare medallion, minted in 1615, suggests a connection between Yeardley and Maurice of Nassau, Prince of Orange.
“The important thing is not to stop questioning.”

ALBERT EINSTEIN

MULTITASKING Thomas Jefferson would recognize the pen and paper. Headphones, smartphones, and sushi? Maybe not. But anything that helps fuel the bold pursuit of knowledge is welcome in the Library.
Students from U.Va.’s McIntire School of Commerce were curious whether a video about the Library would go viral on YouTube. Shot in the libraries and processed with Auto-Tune, the resulting video was a success. See bit.ly/Sy7RDJ

“TAYLOR TRADITION” Silhouettes of Robert Coleman Taylor (Col 1884, Grad 1884, Law 1886) and his wife, Lillian Gary Taylor. The Taylors made generous donations to the University, including Mrs. Taylor’s gift to the Library of her 1,900 volume collection of American fiction, which was featured in the Harrison Institute exhibition, “Boundless.” Their descendants have carried on this philanthropic tradition by creating the Lillian Gary Taylor Library Scholars Fund, which supports visiting fellows in American literature.

THE SELECTION HERE IS OFF THE HOOK
SPECIAL COLLECTIONS GOT SOME MAD RARE BOOKS
OPEN UP THE PAGE AND KICK THE PARTY UP
GETTIN’ CRUNK WITH THE CHRONICLES OF NARNIA
YOU KNOW YOU WANT TO READ A BOOK
The Scholars’ Lab’s “Praxis” program aims to transform how graduate students in the humanities are trained, and that includes having them build a digital project from the ground up. The students created “Prism,” a tool for collective marking of stories or poems. Online readers color-code a text individually; then Prism creates a single visualization, merging everyone’s markings. It is a playful, inviting environment that captures and compares the interpretations of multiple readers of the same text. But Prism is serious, too. One reviewer called it “potentially the beginning of a new research field.” The images below show sketches of possible working Prism visualizations based on Edgar Allan Poe’s “The Raven.”
Using 22 iPads stashed in a movable cart, staff taught an introductory course on how to navigate Library resources. The course covered basic information and services and introduced students to the Library’s online catalog and other databases. At the end of the class students were let loose in the stacks with their iPads to check out their first U.Va. Library book.
Wishes for the Common Good

Phillis Wheatley (1753-84) was one of the first African-American poets and the first African-American woman to publish a book. Despite being sold into slavery, Wheatley was celebrated on both sides of the Atlantic. Shown here is a detail from the frontispiece of Wheatley’s 1773 Poems on Various Subjects, Religious and Moral, from the Clifton Waller Barrett Library of American Literature in the Albert and Shirley Small Special Collections Library. This portrait is itself the work of an enslaved African-American artist, Scipio Moorhead, to whom Wheatley dedicated a poem in the book.
The Albert and Shirley Small Special Collections Library collaborated with the University’s Community Relations Office on an exhibition of rare materials to celebrate the city’s 250th anniversary. “Charlottesville: 250 Years of History (1762-2012)” included a 1931 photograph of the Charlottesville Fire Department and Municipal Band, images of businesses such as “Rock the Boot Black” in the former African-American neighborhood of Vinegar Hill, and a striking 1909 portrait of Bill Hurley. Hurley was an employee and confidant of three-time Charlottesville mayor J. Samuel McCue and a central figure in the sensational trial of McCue for the murder of his wife Fannie—a crime for which the former mayor was hanged in February, 1905.
During the tumultuous days this past June, between U.Va. President Teresa Sullivan’s resignation and later reinstatement, the Library’s digital archivists and special collections staff started collecting the signs, tweets, articles, videos, and other materials generated by these unprecedented events. Within two weeks the archive held more than 80,000 tweets, 260 news articles, 120 blog posts, and 56 videos. Meanwhile, the Library’s preservation staff was restoring film footage from another U.Va. protest, the 1969 “coat-and-tie” demonstration for social justice and racial equality.
Students study in the Tracy W. McGregor Room, which was established by the McGregor Fund of Detroit, Michigan. An extremely popular space for reading and reflection, it prompted one first-year student to tweet, "OMG, there is a Harry Potter room in our library. UVA is officially my favorite place in the world."
Although standards for the practice of excavation are well established, standards for the description of the finds of archaeological digs are largely nonexistent. The ArchaeoCore Project, developed by the Image Management team at the Fiske Kimball Fine Arts Library, proposes a solution to this problem by creating a platform that standardizes the input of metadata from digs, creating an archive with a common language that can be easily accessed by archaeologists, professors, and art historians from around the globe. The potsherds to the right are ceramic fragments photographed by librarian Lucie Stylianopoulos in Thbes, Greece.
Responding to grant requirements from the Federal government (and a desire to combat the Second Law of Thermodynamics), the Library’s Scientific Data Consulting Group hosted “Data Management Day” to increase awareness of the complex issues involved in managing data in today’s scientific research environment. The event was a huge success, bringing together researchers from across Virginia to discuss solutions and best practices in creating data management plans, including preserving the data for future scholars.
“As far as my knowledge is concerned, the sit-in in ‘39 was the first in the history of the United States.”

WILLIAM EVANS

MORAL HISTORY In 2012 Library preservation staff completed the William Elwood Civil Rights Lawyers Project, marking the first time the Library made streaming video available directly from the online catalog. The project involved preserving and digitizing video of 86 oral interviews that Elwood, a former U.Va. faculty member and administrator, conducted with participants in ground-breaking civil rights cases. Among the interviewees was William Evans, who took part in a 1939 sit-in in Alexandria, Virginia—a peaceful protest organized with the aim of obtaining library cards.
UP, UP, AND AWAY... Staff from the Scholars’ Lab hoisted a tethered weather balloon carrying a digital camera hundreds of feet above Clark Hall to demonstrate do-it-yourself aerial photography techniques. The idea was to show how researchers can use inexpensive aerial photography and geographic information systems technology, or GIS, to quickly gather aerial images and data, then stitch it into a map. The camera’s image here shows the rooftops of Alderman, Clemons, and the Harrison Institute/Small Special Collections Library.
Left: *Kennedia Rubicunda* (Dusky Coral Pea) from Sir Joseph Banks’ *Florilegium*. The *Florilegium* is a book of engravings of plants that were collected between 1768 and 1771 when Banks accompanied Captain James Cook on his voyage around the world. Right: Closer to home, another flowering plant, a project made in a physical computing class at the Scholars’ Lab. The class explored making “wearable technologies” as part of the Lab’s aim to experiment with the digital world, both on and off the screen—and also to promote interest among young women in the “STEM” disciplines (science, technology, engineering, math).
EVERYTHING NEW IS OLD AGAIN Inspired by similar efforts online, staff from the Library’s Communications department took shots of U.Va. scenes from the Holsinger Studio Collection and photographed them in the same setting in the present. The images were especially popular on the Library’s Facebook page. Right, “Rub Barker” from October 8, 1914, photographed at Lambeth Field on April 13, 2012.
The Music Library's Perry Roland continued work on the Music Encoding Initiative, an international effort to develop a common framework for software that lets scholars visualize and explore the variations of a piece of music in digital form. The project allows customizable, collaborative exploration of a score's written and performed versions.
“Rule 1: Write stories that please yourself.

There is no Rule 2.”

WITh A TWIST, NO DOuBT: Detail of a cowboy drawn by William Sydney Porter, known by the pen name O. Henry and famous for his short stories with clever endings. The drawing was one of many in “Beyond Words: The Writer’s Art”, an exhibition in the Albert and Shirley Small Special Collections Library of doodles, sketches, and paintings by famous writers. The quote is from an interview with O. Henry that appeared in the New York Times in April of 1909.
The Robertson Media Center’s Digital Media Lab produced a miniature replica of “The Aviator” (the statue honoring U.Va. alumnus James Rogers McConnell that stands outside Clemons Library), through 3-D printing. The goal with this technology is to team with faculty for applications in engineering, geographic information systems, architecture, archaeology, paleontology, and other fields.
“... the moment in 1492 when somebody thought This is it; the absolute edge of no return, to turn back now and make home or sail irrevocably on and either find land or plunge over the world’s roaring rim.”

WILLIAM FAULKNER

UNCHARTED WATERS The ship is from a woodcut in a letter written by Christopher Columbus to King Ferdinand and Queen Isabella of Spain, De insulis nuper in mari Indico repertis, published in Historia Baetica, 1494.
The flowers are from arrangements in the Charles L. Brown Science and Engineering Library, generously sponsored by Mrs. Ann Lee Brown.
CREATION STORY Constructing a state university with national aspirations in a small town as central Virginia was a bold act in its day. Also intrepid: Foregoing the customary chapel-centric approach and placing the library at the head of the Lawn. Left: Illustrations from Liber chronicarum (Book of Chronicles), 1493, a history of the world from Biblical creation to 1493. Often known as the “Nuremberg Chronicle,” the book is one of the best documented early printed books and one of the first to successfully integrate illustrations and text. This page: View of the University of Virginia, Charlottesville and Monticello, taken from Lewis Mountain (1856).
The far ends of the earth. Illustration from the Albert and Shirley Small Special Collections Library’s magnificent 1513 edition of Claudius Ptolemy’s Geographie. The details are from Martin Waldseemüller’s woodcut of the world surrounded by twelve windheads signifying the winds blowing from each point of the compass.
We are grateful to all our friends who supported the U.Va. Library in the fiscal year that closed June 30, 2012.

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Tycho Brahe points heavenward in this illustration from Joan Blaeu’s (Atlas maior) Geographia, quae est Cosmographia Blaviana …, volume 2, 1662, from the Tracy W. McGregor Library. Completed in 1665, Blaeu’s atlas was an 11-volume masterpiece that remains a monument of commercial cartography. Brahe (1546-1601) was a Danish astronomer whose exploration of the stars and planets influenced the work of Johannes Kepler. We used a detail from this image on the cover of this report, and it also inspired the poem by Lisa Russ Spaar on the next page.
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Lisa Russ Sparr

Dog in a Library

Detail of a dog, from Blaeu’s (Atlas Maior) Geographia (1662)

In stacks, observatory, studio, brain, this steadfast ark, this animal, means everything
it cannot name, just as astrolabe, piccolo, pixel, telescope, saffron leaves washing tall windows
ignite cartel, screens, staves, dog pages
uncol, shelved, but rife with silence:
winds-blown maps, inked prints, catalogs
chapter where a girl secretly analog
is seen at last, or the timeless friend
makes in four-legged, weary wending
for miles to nuzzle again the face of the lost—
a cosmos, wordless, drawing mind’s fiercest frost.

This creature among us—dreaming
of red toad stools, spired frame, horizon—
reads fur, titles, book atart, me, you.
In orission.
Is sanctuary perpetual, asleep with eyes open.

Thank you!
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Jeff Hill and Charlotte Morford, with help from dozens of Library staff. We are grateful for their time, patience, and creativity.

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Lisa Russ Spaar, Professor of English and Creative Writing, U.Va’s College and Graduate School of Arts & Sciences. Also thanks to George Ricker, the Albert and Shirley Small Special Collections Library, and the Library’s Digital Curation Services department.

ADDITIONAL IMAGES PROVIDED BY

ADDITIONAL IMAGE CREDITS
PAGE 9: Woodcut of a comet in the Liber chronicarum (Book of Chronicles), 1493.
PAGE 78: Illustration adapted from a depiction of the royal English coat of arms in Captain John Smith’s map of New England in Advertisements for the unexperienced planters of New-England, or anywhere . . . (1631), from the American History Collection of the Tracy W. McGregor Library, in the Albert and Shirley Small Special Collections Library.