



UNIVERSITY
OF VIRGINIA
LIBRARY



A linocut print designed by Conservator for Special Collections Sue Donovan and printed on a press that was 3D printed by the Scholars' Lab. The design honors Devin Chandler, Lavel Davis Jr., and D'Sean Perry. Donovan created the art for a community printmaking therapy session she held on November 17, 2022, days after the three University of Virginia student athletes were shot and killed.

As we begin a new academic year, we honor, remember, and celebrate Devin Chandler, Lavel Davis Jr., and D'Sean Perry.



A LETTER FROM THE UNIVERSITY LIBRARIAN
JOHN M. UNSWORTH

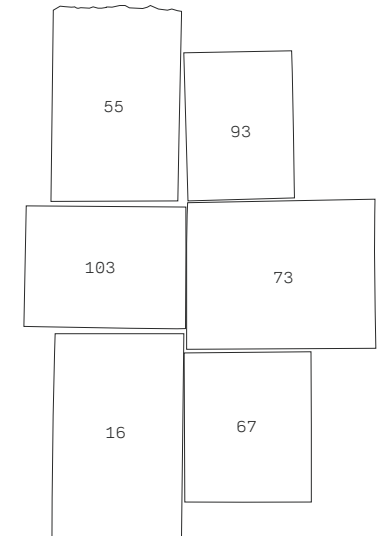
There are 29 separate stories in this year's annual report, covering many different parts of the Library — but the thread that runs through this broad survey is one of connection to communities. Library staff are making these connections, and it is wonderful to see their reach and impact as reflected here. There are stories about how our librarians teach undergraduates in many different classes and collaborate with graduate students curating exhibitions out of our special collections; there are stories about librarians working with faculty who teach and document local history (River View Farm at the Ivy Creek Natural Area); there's a wonderful story about librarians working with the Music Department to collect and preserve their recordings going back nearly 85 years, but also contemporary performances including some by a Facilities Management staff member who has an active recording and performing career. There's news about a new peer-reviewed journal on first aid education being published by Aperio, the Library's open-access journal platform, after UVA Associate Professors of Emergency Medicine Dr. Nathan Charlton and Dr. Amita Sudhir joined the editorial board. There's news about the renovation of the main library, which is destined to become a central gathering place for the University as well as a gateway to Grounds for the Charlottesville community. You'll read about our contribution to the first celebration of Latinx alumni, with a program in Special Collections that gathered artifacts from the University's first Latin American student, Fernando Bolívar, along with archival materials representing more current Latinx history at UVA. There's a fascinating account of an art history class led by a doctoral candidate and Scholars' Lab fellow who brought virtual and augmented-reality experiences of migration and dislocation to Clemons Library, and another about our collaboration with the Equity Center on a catalog of renter evictions in Virginia — an issue of considerable concern to communities across the commonwealth during and in the wake of the pandemic. Another story about the Equity Center focuses on oral histories of citizens of the Monacan Indian Nation done by a member of that nation in collaboration with many different people in the Library and elsewhere at UVA. There's a great account of an event where preservation librarians invited community members to bring in favorite books in need of repair. Each of the stories here highlights a different aspect of the Library's outreach to and partnership with the many intersecting communities to which we belong. Together, they are a remarkable record of service, innovation, and engagement.

JOHN M. UNSWORTH
*University Librarian, Dean of Libraries,
and Professor of English*

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I AIM TO DESIGN LEARNING EXPERIENCES THAT REPRESENT THE TRUE DIVERSITY OF LIVED EXPERIENCES THROUGHOUT HUMAN HISTORY. AND I HOPE THAT THAT INSPIRES STUDENTS TO THINK ABOUT HOW THEIR OWN LIVES AND EXPERIENCES ARE BEING ARCHIVED.

"

JACOB HOPKINS,
INSTRUCTION LIBRARIAN

BRINGING THE LIBRARY INTO CLASSROOMS

Jacob Hopkins knew from a young age that he wanted to work with books and people, either in a bookstore or a library. "I think what I have always liked about libraries is that everyday practice of teaching and learning, as well as meeting people where they are," he said.

Hopkins joined the Albert and Shirley Small Special Collections Library as an Instruction Librarian in August 2022, becoming the newest member of a large network of teaching librarians serving the University and the local community. In 2022, UVA Library staff conducted nearly 650 instruction sessions, orientations, and tutorials with students, faculty, staff, and community members, introducing them to the Library and sharpening their critical thinking skills.

The Library offers teaching support in myriad ways: UVA instructors can request a Library class to improve their students' research and data management skills, or request an instruction session from Special Collections, where students can get hands-on experience with archives that connect to their courses.

Teaching librarians serve on several teams within the Library, including:

THE TEACHING & LEARNING TEAM,

which helps undergraduate students develop information literacy and research skills through carefully planned classes. The team also includes members of the Robertson Media Center, who offer classroom instruction sessions on audiovisual production; digital storytelling; 3D data processing and fabrication; equipment for innovation, design, and production; and digital projects.

THE RESEARCH DATA SERVICES & SOCIAL, NATURAL, AND ENGINEERING SCIENCES TEAM,

which provides classroom support and outreach to all science disciplines at UVA. The team's subject liaisons, many of whom have graduate degrees in science disciplines, teach students best practices for data management — how to catalog, store, and preserve all data used in a research project so it can be easily accessed and understood in the future.

THE ARTS & HUMANITIES TEAM,

which focuses on providing specialized classroom instruction to upper-level arts- and humanities-related undergraduate and graduate classes.

SPECIAL COLLECTIONS,

where librarians and archivists teach roughly 60 classes a semester, using items such as ancient clay tablets from the Mesopotamian Sumer Empire to explore the history of writing and printing. "Items like these really tell an interesting story, opening up all these new pathways for exploration," Hopkins said.

THE SCHOLARS' LAB,

which offers short consultation sessions in digital humanities, geographic information systems, mapping, scanning, and modeling of artifacts and historic architecture.

Many teaching librarians have earned subject-specific master's or doctoral degrees before joining the Library, making them experts in their fields. Others, like Hopkins, held teaching fellowship positions while obtaining their Master of Library and Information Science degrees, learning how to create lesson plans and assess their own instruction as librarians.

"We try to meet the needs of whatever class is coming in," he said. "I aim to design learning experiences that represent the true diversity of lived experiences throughout human history. And I hope that that inspires students to think about how their own lives and experiences are being archived."

This is a shortened version of a story which appeared on the Library's news blog. To read the full story, visit at.virginia.edu/library-classroom.



THE POWER OF 'WOMEN MAKING BOOKS'

“Women Making Books,” the spring 2023 exhibition in the First Floor Gallery of the Albert and Shirley Small Special Collections Library, opened with Phillis Wheatley’s “Poems on Various Subjects, Religious and Moral” (1773), the first published book of poetry by an African American. The book’s frontispiece engraving of Wheatley (who was enslaved by a Boston family) sitting at a desk with a quill in hand is likely well known to most English majors; it is believed to be the first portrait in American history of a woman writing.

Annyston Pennington, a UVA English doctoral student who curated “Women Making Books,” said that the Wheatley volume was one of the first objects chosen for the exhibition. But as singular and powerful as “Poems on Various Subjects” is, Pennington was struck by the fact that within the book, Wheatley’s poems are prefaced with the words of her enslavers. “What would it look like if Wheatley had had control over every aspect of this book with her name attached?” asked Pennington. “What does it look like for a woman to be involved in the printing and the letter setting, in the binding and in experimenting with the book form?” “Women Making Books” dove into this question, exploring women’s contributions to English and North American bookmaking from the

Engraving of poet Phillis Wheatley from her “Poems on Various Subjects,” with facsimile of “Beautifully Brown, Like Me,” a 2018 zine by artist kuwa jasiri Indomela.

mid-18th to the 21st centuries. While some of the exhibition's objects were authored by luminaries like Wheatley, Virginia Woolf, and Louisa May Alcott, many of the featured works — private scrapbooks, decorative books of woven hair and pressed flowers, and zines — were by unknown or little-known creators. “We wanted to show how women’s domestic labor, crafting, and private practice made contact with the book form and even served as a precursor to zines, which were historically made to be cheap and easily accessible, and often used to convey countercultural messages,” said Pennington, who works as a curatorial assistant in Special Collections.

The 23-item exhibition, which ran from February through June, was held in conjunction with the longstanding British Women Writers Conference, which this year was hosted by the UVA English Department in late May. The theme of this year’s conference was “Liberties.”

“We aimed to tell different stories of female agency when it comes to bookmaking,” said Andrew Stauffer, a UVA professor of English and co-curator of the exhibition. “We were drawn to objects that still look like books, but have been productively reimagined, recreated, scrambled, or personalized by women of all different backgrounds,” said Stauffer, who is known for his “Book Traces” project, which catalogs and preserves unique copies of 19th-century books and investigates marginalia, inscriptions, and other historical data within them. “This was a visually beautiful and interesting show, full of unexpected, handmade items that use the format of the book and disrupt it in creative ways.”

To read more about “Women Making Books” and view images from the exhibition, visit at.virginia.edu/women-making-books.

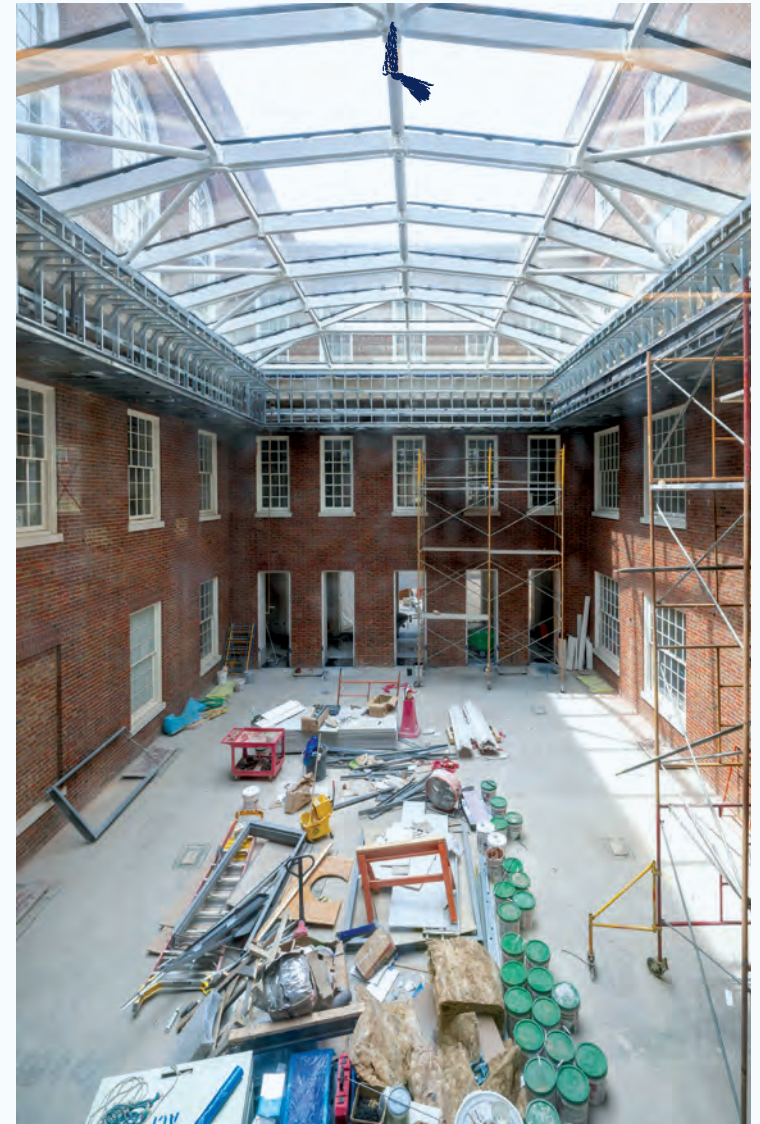
Top: “Folk Art Herbarium” (1911) — an album offering a multimedia excursion through the garden — and mind — of a woman in early 20th-century England. Pressed flowers with captions are arranged alongside highly detailed illustrations. Bottom: In “She Feels Your Absence Deeply,” artist and UVA alumna Golnar Adili challenges the book form completely. Adili uses letters, photos, and other material once owned by her father to create a book in which the “text” is printed on the sides of wooden cubes, which can be arranged to show different images.



RENOVATION UPDATE

The renovation that began in early 2020 is set to be completed in the 2023-24 academic year. The main library building's exterior brickwork, cornices, and new windows are being finished; outdoor terraces, patios, and sidewalks are being built; and trim, casework and paint are transforming the interior. Workers began installing furniture in July. Staff will begin to move back into the building in the fall of 2023, and collections will move back over the course of the academic year. The library will officially celebrate opening in spring 2024. In these pages, take a look at some photos from the state of the renovation in summer 2023.

The construction site as viewed from the northwest. Here, the new clerestory can be seen on the roof, and construction has begun on the stairs and terrace that will lead to the new north entrance to the building. When the renovation is finished, Nameless Field will be completely restored and returned to its use as a recreational space.



One of two second-floor study courts, with skylights at the fourth-floor level. The new library is designed so light can flow into and throughout the building. All of the new windows will feature UV protection on the glass so collections will not be damaged by the natural light.



The library's McGregor Room. Originally built to hold the Tracy W. McGregor Library of American History, the room for many years housed UVA's rare books and manuscripts. When that department moved to the Albert and Shirley Small Special Collections Library in 2004, the McGregor Room became a popular reading room for students. Like the rest of the building's historic spaces, it is being restored, and will reopen with bookcases and book ladders, armchairs, desks, and refinished parquet floors.



The library will contain new facilities for preservation and conservation of materials; this is a collections conservation lab. Stacked on the pallets are large pieces of trim made from glass-fiber-reinforced gypsum. GFRG is a long-lasting, lightweight material — a durable alternative to plaster and part of the sustainability efforts that are earning the project a silver-level rating from Leadership in Energy and Environmental Design.

The railing surrounding the aperture in the floor below the clerestory. Collections will surround the aperture, which in turn will afford a view into the stacks space on the fourth floor. Central stacks will be on four of the library's five floors, and the basement will hold closed collections. The cast iron panel in the aperture railing is a detail from the Rotunda — a series of these panels were added to the guard rail around the Dome Room gallery in the restoration by architectural firm McKim, Mead & White after the 1895 fire. The panels were removed in a 1970 restoration of the Rotunda and many have now found a new home in the renovated library. The photo with inset shows some of the panels as they appeared in the Rotunda in 1930. The painting in the photo is a likeness of William Wertenbaker, the longtime Jefferson-era University Librarian.





'IT MEANS SOMETHING TO THEM'

BOOK CLINIC PARTNERS WITH COMMUNITY TO MEND TREASURED OBJECTS

Mary Poppins had seen better days. She was run down both inside and out, from head to tail. Her joints were loose. And to make matters worse, her spine was completely detached.

"Walt Disney's Mary Poppins," along with "Winnie the Pooh," "American Songbirds," "The Joy of Cooking," and 40 other books, were all "patients" in the 2023 Community Book Clinic. The clinic was a partnership between the UVA Library and the Jefferson-Madison Regional Library, in which community members were able to have their much-loved volumes repaired by UVA Library preservation staff. Library Conservator for Special Collections Sue Donovan spearheaded the effort, modeling it on a similar 2018 project by AV Conservator Steven Villereal, in which the Library teamed with JMRL to clean and digitize home movies or other film submitted by community members. "It's been a goal of mine to do something like that, but for books," said Donovan. "I love being able to help members of the community and local organizations who don't have conservators on staff."

JMRL and the Library sent out promotional materials for the clinic, and during Preservation Week in May 2023, community members dropped off books at their local JMRL branch in Charlottesville or surrounding counties. The books were then transported to UVA Library to be repaired. "What I love doing about this work is the satisfaction of returning a book ... to something that's usable, so access is really important to me," Donovan said. "But it's also about the 'objectness' of the book — it's something that's been in someone's life for a long time, and it means something to them, so being able to return it to a patron or to the library in a way that can continue that connection is important to me."

The book clinic repaired damaged and detached spines and boards, damaged book jackets and covers, and detached and torn pages. The clinic was unable to accept valuable materials or remove tape to fix associated damage. Adhesive tape can solubilize ink and pigments, which can then be lifted from the book into the adhesive, and during the main library renovation the specialized equipment necessary for tape repairs is not available. Donovan hopes to be able to fix such damage and more in future clinics when new conservation facilities will be in place.

To view a short video of Donovan repairing materials for the Community Book Clinic, visit at.virginia.edu/book-clinic.



SUE'S RULES FOR PRESERVING YOUR BOOKS AT HOME

1

Rule number one is don't tape your pages!
(As a child I "fixed" a lot of my own books,
but years later, when I realized tape is evil,
I had to reverse a lot of my mends.)

2

Keep books out of direct sunlight:
ultraviolet light can really damage
leather, cloth, and paper.

3

Don't keep books in the basement,
attic, or anywhere that doesn't have
temperature control.

4

If your book has loose pages, or parts of
it are falling off, go online and custom
order an archival box to store and preserve
the materials.

MUSICAL NOTES

KEEPING THE MUSIC PLAYING

The UVA Music Department celebrated 80 years of its history with an April 2023 event reflecting on the department's recordings dating as far back as the 1940s — recordings that the Library has actively collected, cataloged, and preserved as part of the Music Library's circulating collection. Now, with help from an Arts Council grant, "Keep the Music Playing," initiated by Librarian for Music & the Performing Arts Amy Hunsaker and University Archivist Lauren Longwell, the Library is working on an archiving project that will preserve the recordings and make them available for future listeners. The project marked a milestone as a physical inventory has been completed and a new workflow has been created to collect existing and future recordings.

UVA student and project intern Emma Radcliff, whose work builds on extensive efforts by Open Access Librarian (and former Collections Management Librarian) Winston Barham, considers the collection a significant part of the University's history, noting that diversification has enriched the University's musical culture. Said Radcliff, "The sheer breadth of this collection — which features Afropop, pipa recitals, jazz, women's groups, experimental noise, folk music, opera, and so very much more — is demonstrative of a community which expresses its heterogeneous identities in a way that joins people through artistic experience."

A NEW COLLECTION AND PRESERVATION MODEL FOR MUSICAL RECORDINGS

When Amy Hunsaker first heard the music of Lester Jackson, who has created 17 albums ranging from blues, soul, and rap to rock, jazz, and country, she saw an opportunity. Interested in preserving local arts



culture (Jackson, who performs as Nathaniel Star, is a UVA Facilities Management employee and a lifelong member of the Charlottesville community), Hunsaker wanted to try something new with Jackson's music — creating a streaming license that allows the Library to purchase the music as a direct digital download. Hunsaker worked with Director of Collections Beth Blanton and Director of Information Policy Brandon Butler (who created the license) and made Jackson the first in what she hopes is a line of artists to sign such an agreement with the Library. She's already talking to students, faculty, and alumni of the Music Department at UVA about preserving their work.

She's also talking to other music librarians about sharing UVA's license as a template for other universities. "In the same way you might capture street art and archive it, here we're doing it with local music in a new way," Hunsaker said. "And the groundbreaking thing is this license. We no longer have to depend on a third-party vendor for access to streaming. It's something people have been talking about for years but never quite doing. We created the standard."



APERIO BEGINS PUBLISHING INTERNATIONAL JOURNAL OF FIRST AID EDUCATION

The International Journal of First Aid Education has joined Aperio, the UVA Library-led open access press.

The IJFAE publishes peer-reviewed articles to advance the knowledge and practices of those involved in first aid and first aid education. The journal aims to increase the helping behaviors of first aid responders during health emergencies and to strengthen community resilience. Aperio, led by Open Publishing Librarian and Managing Editor Dave Ghamandi, makes all articles freely available online once they have completed the peer review and production process.

“The commitment of UVA Library to open access research coincides with our vision of democratizing first aid education to empower people to be healthier and safer, and we’re excited to push out the great work being done around the globe with this new partnership,” said Editor-in-Chief Dr. Jeffrey Pellegrino.

“The ethos of empowering all first responders matches well with Aperio’s goal of increasing access to knowledge for all. As the first journal from medicine and allied sciences in the Aperio portfolio, IJFAE expands the disciplinary scope while strengthening the commitment to the importance of open access publishing,” said Jennifer O’Brien Roper, Director for Digital Strategies and Scholarly Communication.

The International Journal of First Aid Education is the fifth journal in Aperio’s portfolio and is available at www.firstaidjournal.org.

'ZERO EMBARGO'

A BOOST TO OPEN ACADEMIC PUBLISHING

In late August of 2022, the White House Office of Science and Technology Policy released new guidance introducing "zero embargo" on the results of federally funded research — meaning that once the guidance is implemented by the end of 2025, such research will be immediately available to the American public free of charge. The policy memo was a boon to many U.S. academics, researchers, and librarians, who for years have been advocating with a wider international community for open access and open scholarship.

The Library has long supported the open access movement and provides multiple services to assist faculty, scholars, and researchers with making their work open and freely available. These include the open access repository, Libra, where UVA-affiliated authors can deposit their scholarly output and datasets, and the Library's press, Aperiio, which supports the creation of open access journals and the publication of open access scholarly books. The Library's Research Data Services & Social, Natural, and Engineering Sciences team helps UVA scholars organize their data and create and implement the data management plans required by funders, and the Library's Director of Information Policy, Brandon Butler, can help scholars navigate contracts, policy, and other legal questions that may arise. Subject liaisons are experts in guiding instructors and authors to relevant resources, and the Library supports the ongoing development of open educational resources for use in the classroom. Butler, an expert on intellectual property, copyright, and licensing, is a

member of a UVA-wide open scholarship working group and has been following these developments closely. He applauds the White House memo, calling the policy "fantastic" and noting that it represents the kind of change open access activists have been working toward for the past two decades, and one that could potentially change the landscape of scholarly publishing. For instance, the UVA Library is not signing journal subscription agreements that run past 2025 because so much research will become free at that point. "Although the exact consequences are hard to predict," said Butler, "this is a positive movement towards breaking the hold a few major publishers have on academic publishing, and a major step forward in public access to knowledge."



Interested in the latest developments on open access, scholarly publishing, and more?

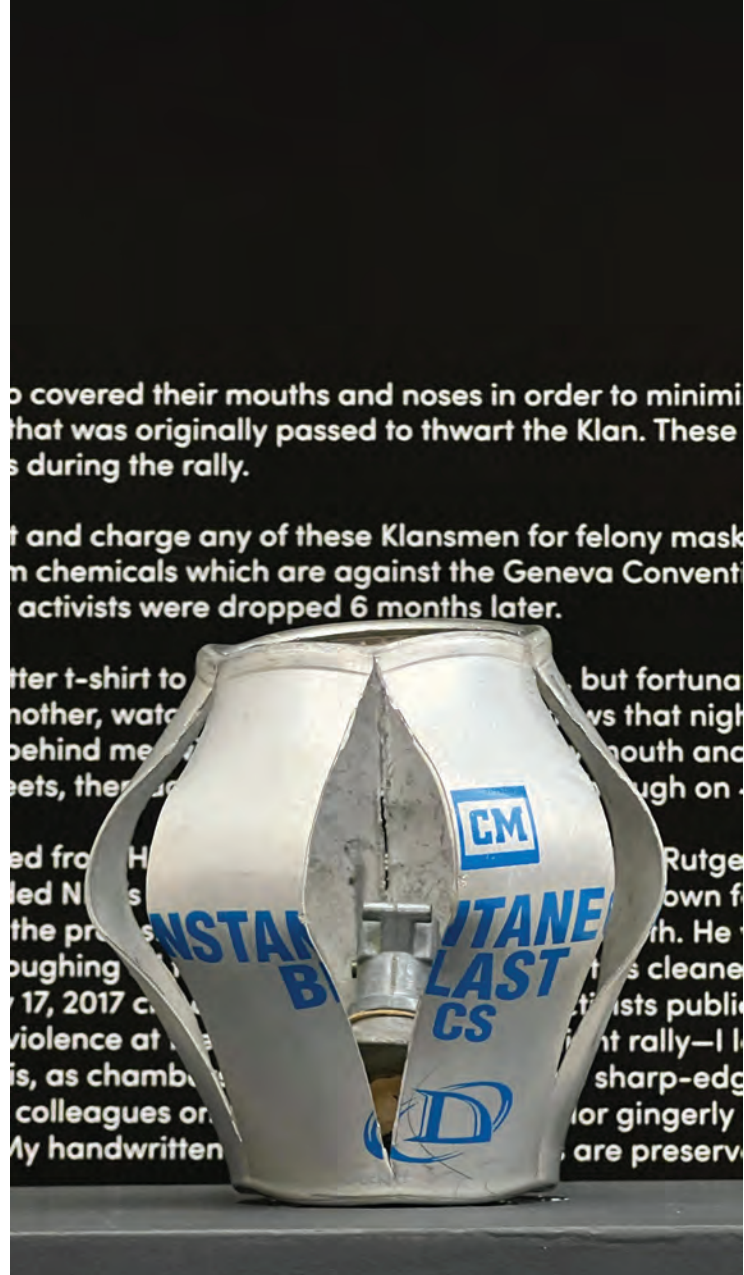
Follow along at "The Taper," Brandon Butler's blog on copyright and information policy at the UVA Library: thetaper.library.virginia.edu.

EXHIBITION EXAMINES 'SUMMER OF HATE' THROUGH FIRST-PERSON LENS

On Aug. 11 and 12, 2017, white supremacists marched at UVA and in downtown Charlottesville as part of the “Unite the Right” rally, events that led to violence and three deaths. Immediately following that weekend, senior leaders at UVA Library asked curators and archivists to collect both physical and digital materials related to the rally – accelerants and tiki torches thrown in bushes; racist propaganda left in driveways; and posters and banners from students, faculty, staff, and community members who had counter-protested the white nationalists. Digital preservationists gathered rally-related tweets, photos, and postings online before they disappeared, including hateful speech from places like 4chan. It was challenging work.

“We realized that we hadn’t prepared for this. Although we had been developing workflows for collecting born-digital content, we didn’t have the infrastructure in place to support the technological challenges or emotional challenges of the work,” said Kara M. McClurken, the Library’s Director of Preservation Services.

Now, UVA Library has an official Digital Collecting Emergency Response team, led by McClurken, who also serves as co-chair of the Society of American Archivists’ Crisis, Disaster, and Tragedy Response Working Group. “We [now] have a group of folks who meet regularly to discuss a trauma-informed approach to our spaces and collections, and to consider the impact of harmful or difficult content,” she said.



Tear gas canister on display in the exhibition, collected by Assistant Professor in the Arthur L. Carter Journalism Institute at New York University Chenjerai Kumanyika and donated to the UVA Library. The canister was launched by Virginia State Police at counter-protestors at the end of the Ku Klux Klan rally in Charlottesville on July 8, 2017.

CENTERING THE ALUMNI AND COMMUNITY ACTIVIST EXPERIENCE

Last fall, the UVA Library worked with UVA alumni and faculty curators who took part in the anti-fascist counter-protests to produce an exhibition, “No Unity Without Justice: Student and Community Organizing During the 2017 Summer of Hate.”

The exhibition provided personal narratives — and featured the personal collections — of the curators’ experiences, as well as those of various Charlottesville community activists. It was primarily curated by Kendall King, a 2018 UVA alum, artist, and community organizer; in partnership with Jalane Schmidt, a UVA Associate Professor of Religious Studies; with guest alumni curators Natalie Romero, Hannah Russell-Hunter, and UVA postdoctoral fellow Gillet Rosenblith. King and Romero pitched the exhibition idea to Special Collections when they were still students. Schmidt, who directs the UVA Democracy Initiative’s Memory Project, worked with the curators to ensure the exhibition’s historical accuracy. “I have been impressed by the students’ energy in documenting these events,” she said. “Memory is not always pretty; it can be painful.”

“Curator of Exhibitions Holly Robertson and Curator Krystal Appiah worked closely with the student curators to facilitate the student activists’ experiences. With great compassion and empathy for their trauma and pain, Holly and Krystal gained the alumna’s trust that the Library was the right place and it was the right time to tell their story,” said Brenda Gunn, AUL for Special Collections and Preservation.

The exhibition included not only the personal artifacts of the counter-protesters, but also objects related to UVA student activist history, dating back to the 1969 founding of the UVA Black Students for Freedom group.

“I hope visitors will gain an appreciation for Charlottesville and UVA’s deep, rich organizing tradition that has resulted in many victories in the past decades,” said alum curator Russell-Hunter. “It was really gratifying to articulate my experiences as a survivor

— including observations and analyses that I have literally been thinking about for years — with the knowledge that it was going to reach a wide audience.”

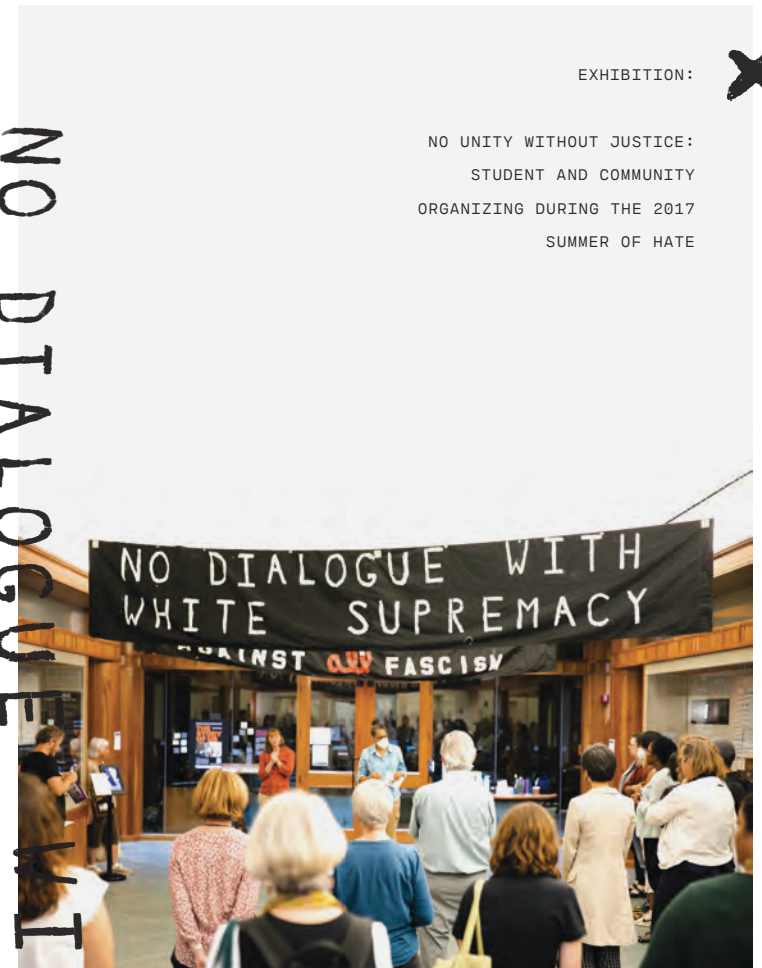
This is a shortened version of a story which appeared on the Library’s news blog. To read the full story visit at.virginia.edu/no-unity-without-justice.

Jalane Schmidt and Kendall King address visitors at the “No Unity Without Justice” exhibition opening.

NO DIALOGUE WITH
WHITE SUPREMACY

EXHIBITION:

NO UNITY WITHOUT JUSTICE:
STUDENT AND COMMUNITY
ORGANIZING DURING THE 2017
SUMMER OF HATE



IE PLAN UPDATE

The Library's Inclusive Excellence Plan, which focuses on inclusion, sustainability, and access, was formally approved by the University in 2021, moving into implementation in early 2022. In July 2022, the Library hired Catalina Piatt-Esguerra as its inaugural Associate Dean for Inclusion, Diversity, Equity, & Accessibility to sustain and advance this work.

The 2022 Inclusive Excellence Implementation Annual Report showed substantial progress toward the goals identified in that plan, where 77.4% of the actions identified within the plan were either completed or moved to permanent, ongoing processes integrated with day-to-day Library services and functions. The IE Implementation is on track for completion on time and within scope by December 2023.

SOME OF THE COMPLETED ACTIONS INCLUDE:

- Creating an Employee Onboarding/Offboarding Team.
- Beginning a "You Belong Here" immersive onboarding program.
- Facilitating a collaborative update of the Library Code of Conduct.
- Encouraging and fostering diversity, equity, and inclusion in the culture of the Library.
- Promoting cultural competencies and a workplace culture where all staff discourage exclusionary or disrespectful behavior.
- Developing new climate survey questions on diversity and inclusion.

"I'm so proud of the work we've done this year towards enhancing staff experience of belonging through different initiatives and policies across the employee lifecycle," Piatt-Esguerra said. "I'm looking forward to considering the shape of our community-facing efforts and how they might be amplified and further strengthened."



A CLOSER LOOK

ALUMNI EXPLORE BOLÍVAR COLLECTION
DURING 'JUNTOS' WEEKEND

Inside the Albert and Shirley Small Special Collections Library this spring, a happy group of alumni, students, and staff posed in front of a portrait of Fernando Bolívar, who was likely the first Latin American student at the University of Virginia. The nephew and adopted son of the Venezuelan leader Simón Bolívar, Fernando enrolled at the University in 1827. He is the namesake for important hubs in UVA's Latinx community today, including the student residence Casa Bolívar and the Bolívar Network, an alumni steering committee.

The group was gathered for the UVA Alumni Association's inaugural Juntos weekend, a celebration for Latinx alumni. (The Spanish word "juntos" translates to "together" in English.) UVA Library sponsored two events as part of that weekend, including a presentation of Simón and Fernando Bolívar's artifacts held in Special Collections.

For that event, called "A Closer Look: The Bolívar Collection," the Library's Meg Kennedy, Curator of Material Culture, and Instruction Librarian/Archivist Jacob Hopkins displayed Simón Bolívar's silver and manuscripts, Fernando Bolívar's papers, and portraits of both men that were donated to UVA in 1944 by the Venezuelan



Top: Members of UVA's Latinx community with a portrait of Fernando Bolívar. Bolívar is depicted wearing a typical uniform of an early student at the University of Virginia.
Bottom: Jacob Hopkins, Instruction Librarian/Archivist, shares original letters written by Simón and Fernando Bolívar, generously donated by Luis Fernando Bolívar, a descendant of Fernando Bolívar.

government. They also presented more modern items related to the Latinx experience at UVA and the Bolívar Network's founding.

"The team that interpreted the objects from the Library's Bolívar family collection were so thoughtful in their explanations and care for the precious items and their stories," said attendee Gina Flores, a 2000 UVA alumna and founding student member of the Bolívar Network. "I appreciated the 1827 Bolívar history paired with more current Latinx histories. Seeing some of the founding documents of the Bolívar Network from decades ago reminded me how important it is to collect and preserve UVA Latinx history, past, present, and future. Seeing our community's history validated my connection to UVA and sense of belonging as an alumna."

"The event was attended by some of the creators of material in our University Archives collections, including several students who advocated for the rights of Hispanic/Latinx students in the 1990s," Kennedy said. "It was a wonderful opportunity to learn more about their efforts and to consider the ways our collections can and should reflect the full range of the University's student experience."

That same morning, the Library partnered with Microsoft's HOLA Network (its internal Latinx employee resource group), to host a breakfast in Special Collections' Harrison-Small Auditorium, where Latinx Microsoft employees shared video testimonials about the power of Latinx community.

"A weekend like this one is an opportunity for units, schools, and groups across the University to reflect on the journey of Latinx students, faculty, and staff since the University's founding," said Catalina Piatt-Esguerra, the Library's Associate Dean of Inclusion, Diversity, Equity, and Accessibility, during the Microsoft event. "It's a weekend that reminds us of the impact of community and the power of representation."

This is a shortened version of a story which appeared on the Library's news blog. To read the full story, visit at.virginia.edu/juntos.



Top: Meg Kennedy introduces visiting alumni to items from the founding of the Bolívar Network, an organization of Latinx and Hispanic alumni. Bottom: Luis Fernando Bolívar's donation of Bolívar family materials includes a collection of 19th-century silver flatware and tea service.



30 YEARS OF DIGITAL HUMANITIES AT UVA

The University of Virginia has long been a pioneer in the field of digital humanities, with projects ranging from “The Valley of the Shadow,” an online Civil War archive founded in 1992, to current work documenting historic local buildings using laser scanners. In November 2022, UVA celebrated 30 years of digital humanities efforts with a day-long conference in the Albert and Shirley Small Special Collections Library. UVA Library was an ideal venue for the event as it houses the Scholars’ Lab and the Institute for Advanced Technology in the Humanities (IATH), both of which help scholars and students use digital tools to conduct humanities-based research. IATH officially joined the Library in July 2022.

The conference, “30 years of Digital Humanities at UVA,” featured numerous educators from UVA and UVA Library, scholars from across the country, and representatives from the National Endowment for the Humanities and the Andrew W. Mellon Foundation. In-person attendance was at full capacity with an estimated 50 people in the room, and approximately 80 more attended virtually via Zoom.



Speakers included John Unsworth, Dean of Libraries and University Librarian, an early adopter of digital humanities and open access work at UVA; Ryan Cordell, an associate professor of English at the University of Illinois Urbana-Champaign, who discussed the ways digital humanities fosters critical conversations about collaboration; and Bethany Nowviskie, Dean of Libraries at James Madison University and first director of UVA Library's Scholars' Lab, who discussed being a 19-year-old undergraduate work-study student in the Library, and witnessing the creation of UVA's first online finding aids. "I remember trying not to miss the one magical moment of the birth of the web, of the start of DH, of the sense that everything, everything was about to change," she said.

"Digital humanities can help us make sense of the vast cultural record we possess and helps us critique the digital landscape as it unfolds around us," said Brandon Walsh, Head of Student Programs at the Scholars' Lab, who also presented at the conference. "Given the multiple, ongoing crises in and out of academia in the present, the future of digital humanities is one that further engages in the pursuit of equity and justice in higher education. The future belongs to the students we equip to help shape it, and we have a responsibility to help ensure it is a livable one."

pile triumphantly, and exult in the agony of the torturing flames. The light of that conflagration will fade away; my ashes will be swept into the sea by the winds. My spirit will sleep in peace; or if it thinks, it will not surely think thus. Farewell."

He sprung from the cabin-window, as he said this, upon the ice-raft which lay close to the vessel. He was soon borne away by the waves, and lost in darkness and distance.

THE END.

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'LITERATURE IN CONTEXT' SCORES NEH GRANT

Six years ago, University of Virginia English professor John O'Brien and his colleague Tonya Howe, a professor of literature at Marymount University, were both wrestling with a problem in their classrooms. Students, up against rising textbook costs, were coming to class with free, but unvetted versions of assigned reading. "These digital versions of literary texts were poorly edited and annotated — if they were edited at all," Howe said.

The two professors joined forces with UVA Library to create "Literature in Context: An Open Anthology of Literature," a rigorously edited, curated anthology of digital texts that also serves as an open educational resource — students and teachers can access it anywhere for free. Launched in 2017, the project currently offers a vast selection of texts from the 18th century, the period in which both professors specialize. In January 2023, the National Endowment for the Humanities awarded "Literature in Context" a grant totaling \$303,104 to expand the project.

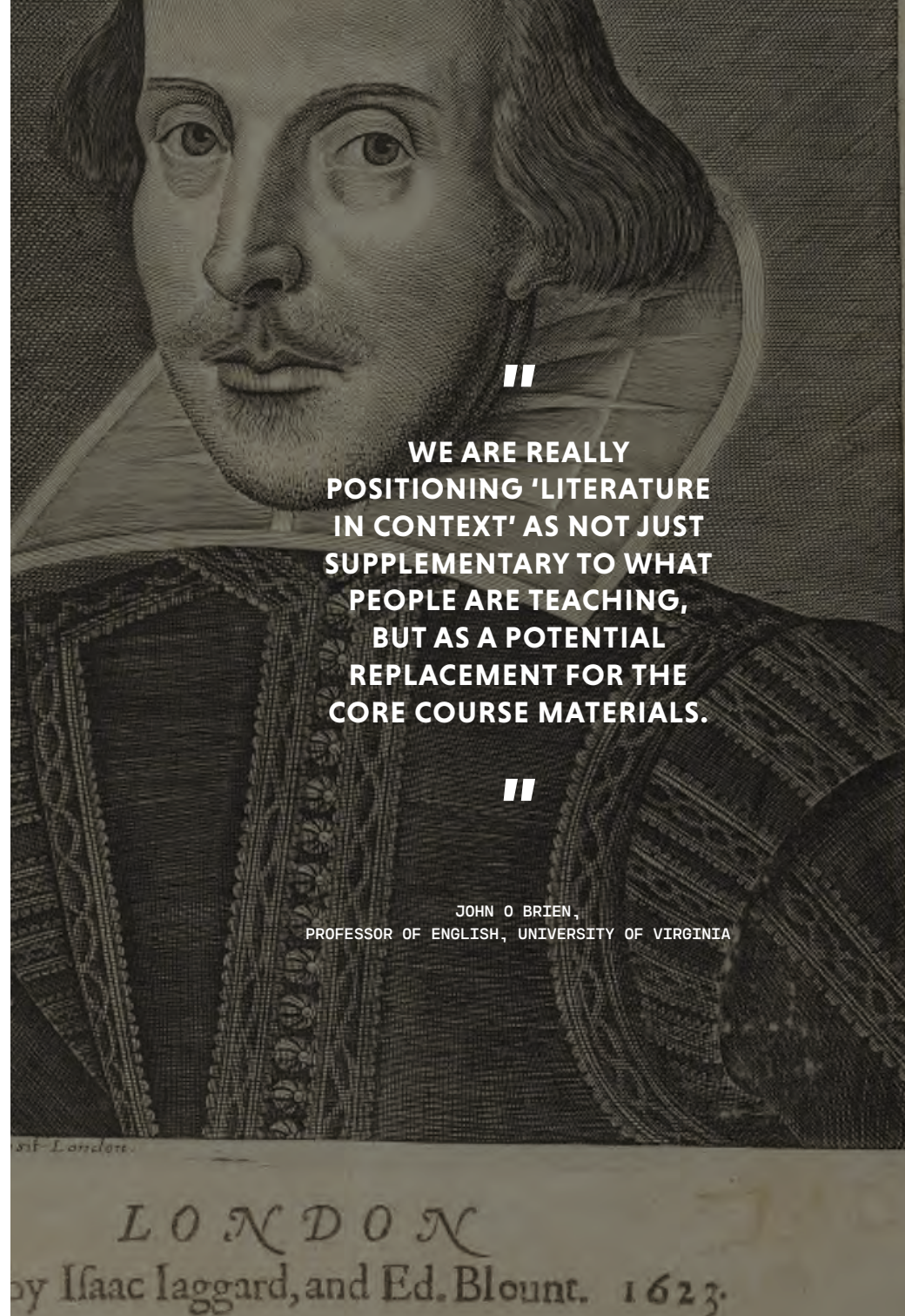
“Our goal is to really scale up Literature in Context to create a full anthology’s worth of texts, from medieval to right up to the copyright line [1927 in the United States],” said Chris Ruotolo, the Library’s Director of Research in the Arts and Humanities and co-principal investigator of the NEH grant (along with Howe and O’Brien). “Soon, Literature in Context will be usable in lieu of a print anthology that you would typically use for a literature class,” Ruotolo said.

In full, the project has received three grants, starting in 2017 — two from the NEH and one from the Virtual Library of Virginia — totaling around \$400,000. Other UVA Library staff have made important contributions to the project. Kristin Jensen was named in the new grant as Project Manager; Grants and Contracts Administrator David Hennigan has supported the project since it first launched; and Dave Goldstein in Library IT has established and maintained the web hosting environment.

One special element of “Literature in Context” is that students participate in the creation of it, providing annotations for the text as well as ancillary materials like images and video clips to help explain details of texts that might be unfamiliar. They also perform some of the back-end work of encoding those texts and putting them online. “We want students, together with faculty, to continue to create annotated editions for ‘Literature in Context’ as a way into information literacy and the digital humanities,” O’Brien said.

The latest NEH grant will allow the team to greatly expand the project, as well as to make the texts more easily accessible. “This means fine-tuning the accessibility and mobile-friendliness and making texts easily embeddable in course management systems like Canvas, so that it’s that much easier for students to engage with the content,” Ruotolo said. “We are really positioning ‘Literature in Context’ as not just supplementary to what people are teaching, but as a potential replacement for the core course materials.”

Visit “Literature in Context” at anthologydev.lib.virginia.edu.



THE ISELIN COLLECTION OF HUMOR

When Josephine Lea Iselin caught the collecting bug, her grandchildren were among the first to benefit. “With the arrival of my first grandchild, I started buying children’s books to replace my childhood favorites,” said Iselin, a noted collector and retired attorney. “As time passed, I turned to early 19th-century England and France, where humorous illustrated books were published primarily for adults as social or political satire.” In the years since, Iselin assembled a major collection of humor, caricature, and satire, built around the French and English material, but eventually encompassing much more.

Now, generations of students and scholars will benefit from Iselin’s passion. She has generously donated her entire collection to the University of Virginia Library. This major gift, the Iselin Collection of Humor, will reside in the Albert and Shirley Small Special Collections Library, where it will be a tremendous asset for research and learning at the University across a wide range of disciplines.

The Iselin Collection consists of more than 800 items — illustrated books, reference materials, periodicals, prints, manuscripts, and ephemera, principally of social and political satire. In addition to

Top: Caricaturists have been lampooning political figures for centuries, as in the engravings of “New Pantheon of Democratic Mythology” (1799). In “New Pantheon,” British cartoonist James Gillray satirized the Whig politicians of the day, including the retired Whig leader Charles James Fox (“Hercules Reposing”) and British soldier and politician George Walpole, well known for his combativeness and depicted by Gillray as Mars, the god of war. Bottom: Detail from “A Pastoral Under Louis XV” — a plate from “Folies Gauloises” (Gallic Follies), Gustave Doré’s comic album (1852 or 1859). The Iselin Collection includes numerous works by Doré, well known for his illustrations of works by writers including Rabelais, Dante, Shakespeare, Cervantes, Poe, and many others.



significant works of 19th-century English and French material, the collection includes 20th-century illustrated humor books by well-known editorial cartoonists of the era, and an adjunct sample of 19th- and 20th-century American illustrated fiction, put together, as Iselin noted, “with an emphasis on the quality of the illustration and pure whimsy.”

Both the English and French materials include works by the most celebrated graphic humorists of the period, including giants of the genre of satire and caricature such as George and Robert Cruikshank in England and Honoré Daumier, Gustave Doré, and J.J. Grandville in France, among many others. The Iselin Collection touches on many subjects – art, art history, literature, political science, history, and media studies. In addition to availability in the Small Special Collections Library, the collection will also be used in Rare Book School courses on illustration, printing, bibliography, book arts, and book history.

Brenda Gunn, Associate University Librarian for Special Collections and Preservation, noted the collection’s potential for research, exhibition, outreach, and instruction. “Not only will it vastly improve our 19th-century French and English holdings, but it also serves as a complement and connection to our materials in American political cartooning and satire,” she said. The Library has significant holdings in that area, from early manuscript collections to the papers of acclaimed political cartoonist Patrick Oliphant, whose archive the University acquired in 2018.

Gunn remarked upon another distinction of the collection. “The Iselin Collection is also notable as one of the few gatherings of rare materials at the Library amassed by a female collector. The collection reflects Lea Iselin’s critical eye and her passion for the materials, and it shows her extraordinary skill in assembling them into a unified whole. Finally, the collection is in excellent overall condition. We are grateful to her for this singular gift and look forward to stewarding it and making it available for scholars and visitors.”



Top: “Methought I was enamored of an ass.” The collection includes numerous original drawings by the English artists Isaac, Robert, and George Cruikshank, including this unpublished sketch by George Cruikshank of Bottom and Titania from “A Midsummer Night’s Dream.” Bottom: A selection of materials from the Iselin Collection of Humor. Portions of the collection have been the subjects of two recent exhibitions at the Grolier Club in New York City, both curated by Iselin herself. “This collection has certainly been very meaningful to me,” she said. “And I feel comfortable that it will be well taken care of. I feel very good about its new home.”

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**ONE OF THE MOST
MEANINGFUL GLOBAL
EXPERIENCES ANY
MEMBER OF OUR UVA
COMMUNITY CAN HAVE
IS SPENDING SOME
TIME IN OUR LIBRARY'S
EAST ASIAN AND
TIBETAN COLLECTIONS.**

"

**AMBASSADOR STEPHEN D. MULL,
VICE PROVOST FOR GLOBAL AFFAIRS**

SHOWCASING EAST ASIAN AND TIBETAN COLLECTIONS

Alumni and friends from around the globe were the audience for a virtual panel on the Library's extensive East Asian and Tibetan Collections in February. Hosted by Ambassador Stephen D. Mull, UVA's Vice Provost for Global Affairs, and co-sponsored by the Library along with Global Affairs and the Office of Engagement, the event explored the Library's sizable collections of both print and non-print resources in the field. UVA Library panelists included Veronica Fu, East Asian Collections Librarian; Brenda Gunn, Associate University Librarian for Special Collections and Preservation; Nawang Thokmey, Librarian for Tibetan, Buddhist, and Contemplative Studies; and Wei Wang, Librarian for East Asian Studies.

Highlights included Gunn's overview of the Guanhaiou Collection (a recent acquisition of primarily Chinese materials collected by scholar Soren Edgren), and Wang's presentation of the Library's collection of East Asian artwork and the Ma Kiam Collection, which marked the first major acquisition of Chinese books by the Library in the 1960s. Fu outlined the Weinstein Collection, which focuses on Buddhism in Japan and China and includes substantial holdings on Asian arts, and Thokmey examined the Library's Tibetan Collection. The Tibetan Collection is one of the most complete in the world, consisting of about 3,300 volumes of pecha (books of mostly unbound single sheets), and 25,000 text titles. Both the Weinstein and Tibetan collections will have dedicated rooms in the renovated main library.

To view the full presentation, visit at.virginia.edu/Asian-Collections.



Left: Scroll of the Lotus Sutra, a late 12th-century Japanese manuscript written in gold and silver ink on indigo-dyed paper that likely was made from hemp and paper-mulberry plant fibers, from the Guanhaiou Collection. Top: Facsimile of "Sampans on the Ohta River," a woodblock print by the 19th-century Japanese artist Ando Hiroshige, from the Weinstein Collection.

'IF UVA HAD AN ATTIC'

VIRTUAL TOUR WOWS ALUMNI

While many patrons may be familiar with the rare books in the Albert and Shirley Small Special Collections Library, some may not know of its Fine and Decorative Arts Collection, the items of which are found not only in that building, but in the pavilions, Madison Hall, and the Rotunda.

“UVA's Fine and Decorative Arts Collection is large and varied. It brings both research opportunities and elements of beauty across Grounds,” said the Library's Curator of Material Culture Meg Kennedy, who oversees the approximately 500,000-object collection, which includes everything from 19th-century portraits to decorative vases to archaeological artifacts associated with the history of the University. “As a UNESCO World Heritage site, we have an opportunity and obligation to steward our historic resources, and that includes not just the buildings themselves but what was in those buildings,” she said.

In February, Kennedy provided a virtual tour of the collection through a UVA Engagement event, “If UVA Had an Attic.” Nearly 800 people registered for the tour. “We had so much interest in this program and numerous questions from viewers wanting to know how to see these tucked-away objects,” said Robin Stafford, Senior Associate Director of the UVA Clubs Global Network.

The collection includes objects from archaeological sites around Grounds — these artifacts were excavated from the Pavilion VI garden and adjacent courtyard. Artifacts like these document the experiences of the many people who lived in and used these spaces, including the highly skilled enslaved domestic support for pavilion residents.



During the event, Kennedy highlighted collection items, including keys to the Rotunda, a model of Grounds that was exhibited at the 1926 Philadelphia World's Fair, and a scientific instrument cabinet used by geologist William Barton Rogers, a UVA professor who went on to found the Massachusetts Institute of Technology. "There are still marks of its early history," Kennedy said of the cabinet, "including burn marks on drawers, thumb tacks and small upholstery nails throughout, and even fragments of cotton textiles trapped under the nails."

Part of what makes the collection so interesting is that it's been in use over time, Kennedy said. "We have a desk in the collection that has student graffiti on it. There's something wonderful about the fact that generations used it. I think it enriches its interpretive meaning for us."

In addition to the collection's paintings, sculptures, and items of furniture found around Grounds, the collection has two standing exhibitions. One, of Rotunda artifacts, can be found in the Lower East Oval Room of the Rotunda. The other, in Nau Hall, showcases toys, buttons, and tools from the nearby archaeological site that is the former property of Catherine "Kitty" Foster and housed a free Black community during the early years of the University.

When the main library reopens this winter, it will include new lab space for students and researchers to work closely with objects from the collection, including the significant Flowerdew Hundred legacy archaeological collection. "We also have an ambitious goal to make all of these collections — archaeology and decorative arts — discoverable in Virgo," Kennedy said. In the meantime, she urged the audience to stop by Special Collections. "Just like the rest of the Library, it is open to the community. Folks there would love to welcome you," she said.

To view the presentation, visit at.virginia.edu/uva-attic.

Vases, globes, furniture, statues, tableware, paintings, and more in the Fine and Decorative Arts Collection storage space. The collection includes thousands of pieces that circulate through UVA buildings, including those in the Academical Village. When not in use, these pieces undergo active research, conservation, and care and support teaching and learning.



VR EXHIBITION SPARKS QUESTIONS ABOUT IMMIGRATION AND ART

For two weeks at the end of the spring semester, visitors to UVA's Clemons Library could experience a unique and immersive view of immigration through a virtual reality art exhibition and documentary.

Both the VR art experience and the documentary were created by Alfredo Salazar-Caro, an artist based in both Mexico City and New York City whose work incorporates virtual reality and augmented reality technology. Salazar-Caro's work has been widely shown, including at the Tribeca Film Festival, Dreamlands at the Whitney Museum, and many international exhibitions and festivals.

In the UVA exhibition, sponsored by UVA Arts, the Office of the Provost and the Vice Provost for the Arts, the UVA Department of Art, and the UVA Library's Scholars' Lab, students and visitors could view *Dis/Location*, the current exhibition in Salazar-Caro's Digital Museum of Digital Art, or DiMoDa — one of the first digital spaces designed to display digital art.

Still image from Alfredo Salazar-Caro's "Dreams of the Jaguar's Daughter."



Dis/Location, curated by Christiane Paul, features three projects focused on themes of displacement. Visitors could explore Ricardo Miranda Zuniga's "Desplazados" project, a virtual reality version of New York City's Lower East Side complete with audio interviews and personal accounts of those displaced by gentrification. Tamiko Thiel's "Atmos Sphaerae" project took a more global view, zooming visitors along a visual journey through Earth's history, creation, and current environmental hazards. Finally, artists Banz & Bowinkel's project, "The Grid," used VR to explore the consciousness of a computer.

The UVA exhibition also featured Salazar-Caro's 2019 surreal documentary, "Dreams of the Jaguar's Daughter." In it, Achik', the spirit of a Mayan immigrant, guides the viewer through her journey from the Guatemalan jungle through central Mexico and to the Arizona desert. The short film, which is part one of a planned multi-part project, includes footage from 2018 immigration journeys, ranging from drone footage or 360-degree footage to more traditional video interviews and footage.

The UVA exhibition was made possible by Department of Art Ph.D. candidate Eleanore Neumann and her art history class, Crypto and the Museum, which focused on cryptographies, or cultural methods of protecting and sharing information and art, particularly as a method of resistance. This class was a required part of Neumann's Scholars' Lab Graduate Fellowship in Digital Humanities. Neumann proposed the course topic to the Art Department and worked with Head of Student Programs Brandon Walsh and Senior Developer Shane Lin to refine the syllabus.

The Salazar-Caro exhibit was one way into that conversation for her students and others who came to see the exhibit in Clemons.

Neumann wanted to incorporate a public exhibition into her course as a tool to help her students think about how art and information is shared and how emerging technologies might shape those practices. Much of the course prior to the exhibition focused on digital NFT art — uniquely identifiable nonfungible tokens — in Indigenous Australian and West and Central African cultures.

Some students, Neumann said, were already familiar with VR headsets through video games, entertainment, or other courses. Others were experiencing virtual reality for the first time.

"It was exciting to interrogate with my students some of the technologies that we have seen emerge over the last few years and become increasingly visual," Neumann said, noting the proliferation of VR headsets and emphasis on the metaverse from Meta, Facebook's parent company.

Salazar-Caro's exhibition led students to interesting conversations about the role of traditional museums, Neumann said, and the evolutions that might come from the advent of digital art.

"We approached these ideas through technology that many students already use, and it was an opportunity to think critically about something that is growing more familiar," she said.



PHOTOGRAPHING UVA

When Ed Roseberry died in October 2022 at the age of 97, he left behind a legacy as a legendary photographer of 20th-century life in Charlottesville and at the University of Virginia. Nicknamed “Flash,” Roseberry took thousands of iconic photos, many of which are familiar to generations of UVA alumni. A sample of these photos are digitized and online in the UVA Library catalog, part of the University of Virginia Visual History Collection.

Roseberry captured some of the first undergraduate women on Grounds in 1970 and took early aerial photographs of the Academical Village. He photographed notable visitors to the University, including the Dalai Lama as well as Elizabeth Taylor, who toured Grounds in 1977 with her then-husband, former senator John Warner. Coincidentally, Roseberry had been on hand 22 years earlier when Taylor was filming scenes from “Giant” in Keswick, Virginia, and some of those photos are also in the collection. Roseberry also took a number of photos within and around the UVA Library, including the 1966 documentation of the “New Stacks” library addition.

To view Roseberry’s photos in the Library catalog, visit at.virginia.edu/roseberry-photos.

Top: Alderman Library stacks addition, 1966.

Middle: Students sitting in the grass, 1970.

Bottom: UVA Library mail, 1967.

CATALOG OFFERS INSIGHT ON EVICTIONS IN THE COMMONWEALTH

The Virginia Evictors Catalog, a project of the UVA Equity Center, the RVA Eviction Lab, and UVA Library, helps to bring clarity to the often murky world of rental evictions in Virginia.

Released in the fall of 2020, the catalog collects data from court filings, including the names of the plaintiffs filing for evictions, the jurisdiction they filed in, the number of filings associated with that plaintiff, the number of resulting eviction judgments, the time frame of the filings, and the ZIP codes of the defendants being threatened with eviction.

Evictions have spiked since the expiration of assistance programs put in place during the COVID-19 pandemic. There are currently more than 77,000 entries in the database.

The catalog was created in response to questions and concerns about the impact of evictions raised by community advisors, including policymakers, advocates, and social services providers. Project leaders hope the catalog will give the community accurate insight into evictions in Virginia, who is responsible for those evictions, and where they are occurring.

“This work was very much driven in response to a community advisory committee, including legal advocates, union organizers, and other service providers,” said Michele Claibourn, Assistant Professor of Public Policy and Director of Equitable Analysis for the UVA Equity Center. “We created this tool in response to the expressed needs of people on the ground who are working to help those impacted by evictions or to intervene before eviction occurs.”

The project, Claibourn noted, is an excellent example of how statistics and data science can be used to help those who are marginalized or who have less power, rather than being used to help those who already hold power. For example, data on the plaintiffs with the most evictions, or ZIP code data, could help organizers understand vulnerable developments or locations to prioritize when educating tenants about their rights. Or, the data could be used to raise questions about patterns shown among plaintiffs or in courts.

“It really flips the lens of the power of data,” she said. “How can we use data to hold power accountable?”

A big part of that goal, of course, involves accurate, well-maintained, and well-presented data. Jacob Goldstein-Greenwood, a research data scientist with UVA Library’s StatLab, wrote the code to clean and process court records and bureaucratic data for the catalog. The technology helps make court records, which are often dense and difficult to access and parse, more easily accessible and searchable for the public, saving time while providing valuable information.

“To try to determine who is evicting tenants and where evictions are happening, we needed to standardize court records,” Goldstein-Greenwood said. A nonprofit, the Legal Services Corporation, assisted by pulling data from court records and working with Goldstein-Greenwood on processes for cleaning the data. Now, the nonprofit provides updated records at least monthly, and Goldstein-Greenwood and the team update the site and perform maintenance quarterly.

Goldstein-Greenwood has been involved with the project since he worked with the UVA Equity Center as a graduate student. He has found it to be a rewarding way to use his skills as a data scientist.

“I love tinkering to solve problems, and this was a spiritually fulfilling problem,” he said. “The team wanted to figure out where people were losing roofs over their head, and they needed effective automated processes to do that.”

DIGITAL ORAL HISTORY PROJECT PRESERVES TRADITIONS OF THE MONACAN NATION

As part of community fellowship with the UVA Equity Center, Monacan Indian Nation citizen Rufus Elliott was eager to preserve and digitize the oral history and ceremonial songs of the Monacan people.

To help create that archive, he turned to a UVA Library team led by Multimedia Teaching and Learning Librarian Josh Thorud, whose focus includes audio/video and digital art instruction and digital storytelling, and Audiovisual Conservator Steven Villereal. Together with several UVA partners — Lucy Montalvo with the Equity Center and the Democracy Initiative Center for the Redress of Inequity Through Community Engaged Scholarship; Catherine Walden of the Office of the Vice Provost for Academic Outreach and Director of the Mellon Race, Place, and Equity Program and the Native and Indigenous Relations Community; Worthy Martin, Director of the Institute for Advanced Technology in the Humanities; and Noel Loble, Assistant Professor in the McIntire Department of Music — Elliott, Thorud, and Villereal carefully digitized the collection for the Monacan Nation, preserving Monacan stories and songs for generations to come.

The Monacan Nation is a federally recognized sovereign tribe headquartered on Bear Mountain in Amherst County, about an hour from Charlottesville. The nation's ancestral territory includes the land on which UVA was built, and extends into sections of southeastern West Virginia and northern North Carolina. The Monacan Nation today

has more than 2,600 citizens and is dedicated to preserving Monacan traditions, languages, arts, and ancestral knowledge to pass down to future generations.

Elliott's project, undertaken as part of a fellowship program that brings community leaders to Grounds for short-term residencies, is part of that goal.

"By creating a searchable database of oral history and ceremonial songs more Monacans will be able to have access to their own history and culture," Elliott wrote in his proposal for the Equity Center. "By making our culture more accessible in a digital age, the tribe will preserve the deep ties to its ancestors and maintain its unique identity in the face of colonization."

The team digitized a small collection of audiocassettes and VHS tapes, as well as assisting with digital files from reformatted disc recordings. Some members preserved stories told by elders who are no longer living — "history that is on the verge of being lost," Thorud said.

The digitized records will be housed at the Monacan Nation's headquarters in Amherst County, where they can be made available to the public and used for educational initiatives among Monacan citizens.

"Rufus wanted to complete this both for preservation, because physical media can easily deteriorate, and also to present it to the public, but especially for the citizens of the Monacan Nation to be able to hear their history," Thorud said.

For Thorud, it was rewarding work.

"It was really great to work with the community, especially with the Monacan Nation and Rufus," he said. "I think this is such an important thing for UVA to do, especially since UVA is on land that historically belonged to other people. I am so glad our team was able to help."

EXPLORING THE PAST AND FUTURE OF RIVER VIEW FARM

HUGH CARR



TEXIE MAE HAWKINS



MARY CARR GREER



CONLY GREER



It's possible to mistake Ivy Creek Natural Area and Historic River View Farm, located off Earlysville Road in Albemarle County, for simply a nice place to take a hike, with gentle hills, thriving wildlife, and views of the Blue Ridge Mountains. But Lisa Shutt, an Associate Professor in UVA's Carter G. Woodson Institute for African American and African Studies, said that once she found out the land's history, she couldn't stop thinking about it. Her curiosity for the place led to a partnership with UVA Library, which, for the past year, has been working in various ways to help resurface and preserve information about the area, originally known as just River View Farm.

In 1870, Hugh Carr, a recently emancipated Black farmer, paid \$100 for 58 acres of land near the intersection of Ivy Creek and the Rivanna River. Carr continued to accumulate land, growing the property to nearly 125 acres. He built a farmhouse and multiple outbuildings and raised seven children there with his wife, Texie Mae Hawkins. His eldest daughter, Mary Carr Greer, became a prominent local educator and her husband, Conly Greer, was the first Black agricultural extension agent in Albemarle County. "I became fascinated by this place and wanted to preserve and share the legacy of this incredible family, especially with UVA students," Shutt said.

This past spring, Shutt taught a UVA African American Studies seminar that brought undergraduate students to the land, as well as to UVA's Albert and Shirley Small Special Collections Library, where many documents relating to the family and farm are held. "I wanted students to think about what Black communities and Black individuals had to do in order to be successful in time periods where that was made extremely difficult by white power structures," Shutt said.

HISTORY MADE REAL

Students in Shutt's class hiked the former farmland and explored the interior of the barn on the property. They also learned about food preservation in the tradition of Mary Carr Greer by making strawberry jam with local food scholar Leni Sorensen.

Shutt also reached out to Katrina Spencer, Librarian for African American & African Studies and subject liaison to the Woodson Institute, to help guide her students through the Carr family papers in Special Collections. Spencer enlisted Jean Cooper, the Library's Principal Cataloger and Genealogical Resources Specialist, and the two catered an instructional session to the various topics on which students were focusing: some were researching Black education, others were delving into Black land ownership. The librarians gave an overview about primary sources, databases, accessing Special Collections, and census data, with a deep dive into genealogy, a specialty of Cooper's.

"Charlottesville is the kind of place that grabs you and won't let you go; it's a fascinating place," Cooper said about conducting genealogical research. "African American genealogy is especially fascinating because it's so hard. There's not a whole lot of written evidence ... and so you have to figure out how to get there."

The students were thrilled to be able to see and handle items owned by the family, such as a cookbook, the original contract for Hugh Carr's purchase of the land, and academic papers written by Mary



An early photo of the barn built by Conly Greer in 1937-38 (top), and the barn as it appears today.

Carr Greer. “When the students got to Special Collections, they were just kind of in awe,” Shutt said. “I would call it almost a spiritual experience to be able to put our hands and eyes on these documents.”

REPARATIVE WORK AT THE LIBRARY

When Shutt reached out to Spencer for help, the request led not only to a successful instruction session, but also to some necessary updates in the Library’s records.

Spencer approached Ellen Welch, a Library Manuscripts and Archives Processor, for help with this issue. “Part of my work is responding to suggestions for improvements in describing our collections,” Welch said. “The description for the Papers of the Ivy Creek Foundation was so minimal that the history of the Carr family was invisible to anyone searching our collections.”

Welch’s work made great strides to repair these entries in the catalog, and led to a Special Collections blog post on the family, the farm, and their important history. “As a longtime local resident, I had known about the Ivy Creek Natural Area and Historic River View Farm but had no knowledge of Hugh Carr,” Welch wrote. “This is what makes reparative work so essential in libraries and historical repositories. It is exciting to shine a light on their remarkable lives, making them well known to our patrons today and in the future.”

3D CULTURAL HERITAGE DATA

While Welch was illuminating River View Farm history in the Library catalog, Will Rourk, the Library’s 3D Technologies Specialist with the Scholars’ Lab, was creating new primary source data about the site for historic preservation purposes. Using laser scanners, aerial drones, and photogrammetric technologies, Rourk teaches architectural history students to collect, process, preserve, and distribute 3D data of historic objects, buildings, and sites, including the Rotunda Dome,

archaeological artifacts at Monticello, and the Pine Grove School in Cumberland, Virginia.

“Once the 3D data is up in the Library, then it’s accessible to the scholarly community,” Rourk said. The data can be used for architecture firms’ historical structure reports, 3D printing of artifact replicas, or even for the immersive virtual reality spaces in the Library’s Robertson Media Center.”

Rourk is also working closely with Jody Lahendro, who was a preservation architect at UVA for 16 years and now serves as a board member of the Ivy Creek Foundation. The 3D data will be crucial to Lahendro’s current work assisting Albemarle County Parks & Recreation in developing a historic structure report for River View Farm.

“All these people in the historic preservation community that I work with are just doing amazing, interesting work. And I am propelled by their eagerness to do good,” Rourk said. “I feel like the Library does good because we help people who do good. And this is one small way that I can do that.”

This is a shortened version of a story which appeared on the Library’s news blog. Visit at.virginia.edu/river-view-farm to read the full story.



CHRISTMAS EXHIBITION BRINGS A SPARK OF JOY IN DARK TIMES

Composer Jerry Herman wrote the lyrics on the facing page nearly 60 years ago (for the Broadway musical “Mame”) but the words felt timely late last fall, after nearly three years of a global pandemic and a tragic semester on Grounds. Amid those dark days, the Albert and Shirley Small Special Collections Library invited visitors to find a bit of joy in its exhibition “We Need a Little Christmas Now,” which was on display in the First Floor Gallery from December 2022 through January 2023.

“As we navigate times that are anything but normal, this showcase’s purpose is to revivify the holiday spirit,” said Research Archivist Ervin “EJ” Jordan, who co-curated the exhibition with Reference Librarian Regina Rush. “We Need a Little Christmas Now” featured nearly 100 objects from Special Collections and private collections, organized around seven themes: “A Dickens of a Christmas”; “Cards & Carols”; “Santa Claus, the Spirit of Christmas”; “Food, Glorious Food!”; “Home for the Holidays”; “Have Yourself a Mini Little Christmas”; and “O Come All Ye Faithful.”

Jordan and Rush have worked together on numerous Library exhibitions. At the height of the pandemic in December 2020, they partnered (on Zoom) to produce an online exhibition of “Four Festive Seasons,” which explored the history of the four annual winter festivals with similar secular and religious origins: Hanukkah, Winter Solstice, Christmas, and Kwanzaa. Other exhibition collaborations include “Everyday People: Images of Blackness, 1700s-2000s” and “Sisterhood: Cultural Portraits of African American Women.”

Having explored the full range of winter celebrations in 2020, the two self-described “Christmasphile” curators decided to focus on their favorite holiday for this exhibition, sharing some of their personal treasures interspersed with the Library’s holiday collection highlights. Featured objects in the exhibit included a 15th-century French Book of Hours nativity scene, an 1843 first edition of Charles Dickens’ “A Christmas Carol,” and a Christmas card from Martin Luther King Jr. and his wife Coretta, along with UVA-specific items, such as an 1832 UVA student resolution for a two-week holiday.

“Regina and E.J. are longtime partners in exhibition curation,” said Curator of University Library Exhibitions Holly Robertson, who produced “We Need a Little Christmas Now.” “They have an incredible working relationship in these curatorial endeavors — E.J. mines our archives for spectacular finds in the least suspected collections; Regina has an amazing depth of knowledge of local/regional history and its genealogical connections. Well known by their colleagues and friends as eager and learned ambassadors of the Christmas spirit, Regina and E.J. have amazing personal collections of holiday cheer and history.”

This is a shortened version of a story which appeared on the Library’s news blog. To read the full story and view more items from the exhibition, visit at.virginia.edu/christmas-exhibition.



Top: A Christmas card from Martin Luther King Jr. and his family that reads: “May the peace that passes understanding be with the families of mankind at this season and forever.” Atlanta, Georgia, ca. 1967. Bottom: The International Santas Collection (of International Resources LLC, Northbrook, Illinois) features figurines from Russia, Greece, Ghana, Thailand, China, and Costa Rica. The figurines shown here are from the private collection of Regina Rush.

INNOVATION GRANTS SUPPORT INCLUSION, ACCESS, AND CREATIVITY

Brown Innovation Grants seek to fulfill the forward-looking spirit of the endowment provided by Charles L. Brown and Ann Lee Brown to the Charles L. Brown Science and Engineering Library. The program provides funds to Library staff projects that look to explore new ways to pursue the Library's mission to meet the needs of students, faculty, and staff within the fields of engineering, physical and life sciences, mathematics, and psychology.

This year marked the third round of funds, which encourage piloting new programs, services, and technologies; investigating new ideas; supporting engagement and innovation; and advancing strategic partnerships.



MANDY RIZKI, REFERENCE LIBRARIAN

Science, technology, engineering, and math (STEM) jobs see uneven progress in gender, racial, and ethnic diversity, and Black students' participation in engineering and the sciences has plateaued in the last decade across colleges and universities throughout the United States. Through a series of focus groups, this project sought to expand the Library's understanding of how Black students in engineering and the sciences experience Library services, spaces, and staff. Focus groups will continue in fall 2023, seeking to generate actionable results to inform how the Library can best support this student population.

JUDY THOMAS, DIRECTOR OF FACULTY PROGRAMS; AND BETHANY MICKEL, TEACHING AND INSTRUCTIONAL DESIGN LIBRARIAN

The Brown Innovation Grants helped facilitate inroads to the STEM community around the topic of open educational resources. The funds supported ongoing outreach and resulted in deeper relationships with the Computer Science and Math departments specifically, who are now actively working with Library staff to adopt, adapt, and create open educational resources. The Brown Innovation Grant will continue to play a pivotal role in fostering the creation and use of high-quality resources within the STEM disciplines over the coming academic year.

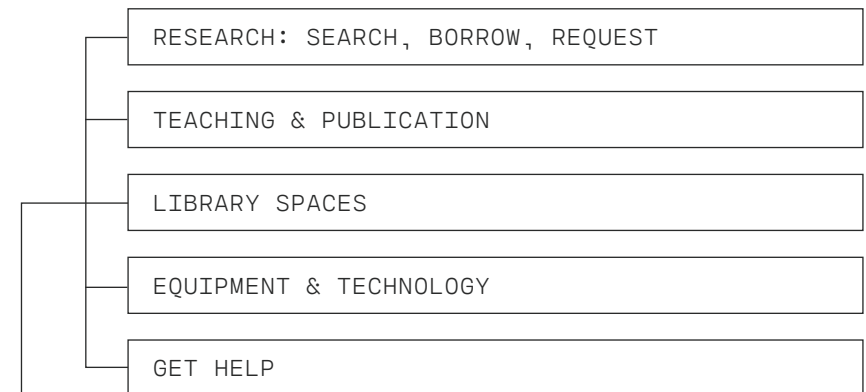
AMANDA HILLYER, BROWN LIBRARY NIGHT MANAGER

A series of four sessions sought to teach students the basics of crochet, as well as information about different types of sustainable yarns, ways to use crochet to upcycle their clothing, and how to incorporate recycled materials into projects. The most popular session was focused on amigurumi, which used basic crochet stitches in the creation of stuffed animals. The activities gave students opportunities to expand beyond classwork to focus their creative attention and learn new skills.

USER RESEARCH LEADS THE WAY ON MAJOR WEB PROJECT

Nearly five years of user research and content strategy culminated in an overhaul of library.virginia.edu, which launched anew in December 2022. The revamp implemented changes to improve overall usability and discovery of Library services, while simultaneously updating an outdated technical platform.

Several key changes are visible directly on the home page — for one, content has been rearranged to forefront tools and materials that remain in high demand, such as the Virgo search on the home page. Simultaneously, a more approachable information architecture was created to improve discoverability of Library services through ⁵ key categories: Research: Search, borrow, request; Teaching & publication; Library spaces; Equipment & technology; and Get help. Additionally, a new “bento”-style search was built, which provides one central interface for searching Virgo (the Library’s catalog), LibGuides (which focus on topics or course materials), and the Library website (focused on Library services), simultaneously.



Balancing user needs is essential: the site’s design seeks to mitigate “library anxiety,” a phenomenon where visitors may experience psychological distress because of perceived exclusivity, complexity, or overall intimidation from library buildings and interfaces. At the same time, the site needs to provide quick access to known resources for experienced researchers. Years of user interviews, surveys, and specialized user experience testing led to the creation of a task-based site where visitors can hold their goals in mind and quickly be connected to the resources they need, regardless of their level of prior knowledge about academic libraries.

Each piece of the academic experience has the potential to affirm a person’s perceived place in higher education — the hope is that the revised digital presence remains flexible enough to evolve as user needs change, while simultaneously improving usability for all visitors, first-time college students and long-term researchers alike.

What's more [#ArchivesSparkle](#) than the stars? The roof of the [@McCormickObs](#) is white now—which is thought to be its original color, and is much better for temperature control—but for many years, it sported a silver dome:



Small Special Collections Library (UVA)
[@RareUVA](#)

Aminah Brenda Lynn Robinson. *Everyday Life and History of Afro-Amerikans*, 1982.

Robinson (1940–2015) was an African American artist from Columbus, OH. This carved cover epitomizes themes of her work, such as family, community, and ancestors. [#ArchivesBlackDesign](#)



Small Special Collections Library (UVA)
[@RareUVA](#)

Seeing Audubon's "Birds of America" at the 1876 World's Fair inspired naturalist & artist Genevieve Estelle Jones to create her own set of ornithological drawings. "Illustrations of the Nests & Eggs of Birds of Ohio" catalogs the birds of her home state. [#ArchivesForTheBirds](#)



#ARCHIVESHASHTAGPARTY

Staff from the Library's Special Collections & Preservation team took to Twitter and Instagram to participate in Archives Hashtag Party, an ongoing initiative of the National Archives in which hundreds of libraries, museums, galleries, and archives posted highlights of their collections around a different theme each month. With fun hashtag prompts such as [#ArchivesBabies](#), [#ArchivesMusic](#), and [#ArchivesForTheBirds](#), Archives Hashtag Party provides a great way to showcase UVA's collections and share those of other institutions.

Special Collections is [@RareUVA](#) on Twitter and Instagram, and viewers can search [#ArchivesHashtagParty](#) to see posts.



Students ranging from undergraduates to doctoral candidates have benefited from a series of workshops offered by UVA Library's Research Data Services group to help students master fundamental concepts and technical skills in data science.

One group of workshops supports the Data Justice Academy, a summer undergraduate research program run by UVA's School of Data Science. The program welcomes a cohort of undergraduate students from around the country to UVA each summer, where they complete 10 weeks of mentored research, technical skills training, and professional development. The program is particularly geared toward students from groups historically underrepresented in data science, aiming to give them a solid foundation in the rapidly burgeoning field.

In support of the Data Justice Academy, the Research Data Services group offers a series of technical skills workshops to these students. They cover topics such as the command line — a text-based interface to execute commands by typing; the fundamentals of software development platform GitHub; and Tableau, a visual analytics platform.

“Students in the Data Justice Academy have a really wide range of skills and experiences,” said Jennifer Huck, Associate Director of Research Data Services, noting that some students are being exposed to data science for the first time. “The goal is to introduce fundamental concepts and bring them all to a similar level.”

For the past two years, the Library has provided instruction in the R programming language for the VA K-TUTOR program, a 10-week-long summer immersion program focused on kidney research and run collaboratively by UVA's School of Medicine, School of Engineering and Applied Sciences, and College of Arts & Sciences, as well as the Virginia Tech School of Engineering.

Students in the program aim to identify a kidney-related clinical problem during the summer and then develop a research program to address that problem over 6-12 months. They may choose from four focus areas, including one on data science and artificial intelligence for nephrology.

For this group, Huck noted, learning the R programming language is particularly important.

“R is really popular in academic research settings because it is a great tool for data visualization and statistical analysis,” she said. “These students are aiming to become researchers in the health sciences, so these are very important skills for them.”

At the Ph.D. level, the Research Data Services group offers a series of data literacy workshops for the University-wide PhD Plus initiative, which aims to prepare doctoral and postdoctoral students across all disciplines for long-term success.

Data literacy, the program argues, is essential to success in today's world. The workshop series again focuses on R programming, as well as key skills such as how to import and export data, data cleaning, and data visualization.

No matter their field, the courses give doctoral students and researchers a strong foundation in computer programming and statistical analysis, as well as best practices for data analysis. They also exemplify one of the key missions of the Research Data Services group and the larger Library — equipping students and researchers with the best possible tools to reach their goals.

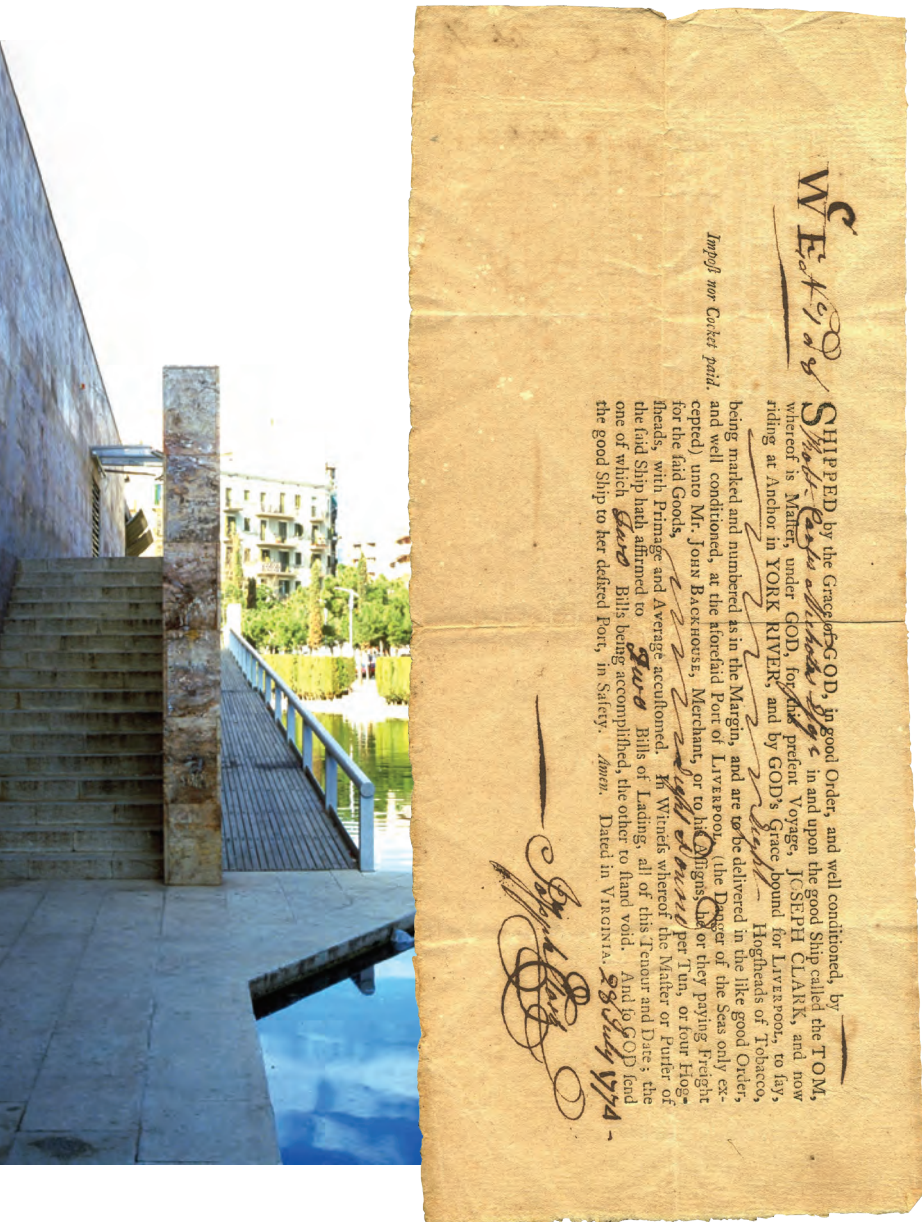
DIGITAL COLLECTIONS CONTINUE TO EXPAND

The Library adds to its digital and physical collections on a daily basis. Below are three notable digital collections which became available online this year.

PAPERS OF THE RANDOLPH FAMILY OF EDGEHILL

Images from this collection were made available online this year as a result of donor funds from John C. R. Taylor III to complete a scanning and description project. Materials include correspondence of the Randolph, Nicholas, and Jefferson families beginning in 1749, covering topics such as family affairs, management of Monticello, and financial relations. The collection also includes deeds, patents, and other legal papers associated with lands in Albemarle, Fluvanna, Goochland, Henrico, and Powhatan Counties in Virginia.

Left: Detail of staircase and street façade from the Biblioteca Joan Miró in Barcelona, photographed by professor Beth Meyer in early 2001. Right: "Joseph Clark's Bill of Loading" from July of 1774, from the Papers of the Randolph Family of Edgehill.



HILL'S CITY DIRECTORIES

Hill's directories, published by the Hill Directory Co. of Richmond, Virginia, include alphabetical listings of an area's inhabitants, including renters, landowners, and a list of local farmers. In 2023, the Library added a number of these directories, mostly from Charlottesville and Albemarle County and published during the Jim Crow era. Digitization associated with this project was done in support of UVA's President's Commission on the University in the Time of Segregation, and the directories can serve as a critical record for understanding UVA's involvement in segregation, as well as its impact on the surrounding areas.

ELIZABETH MEYER BARCELONA LANDSCAPES COLLECTION

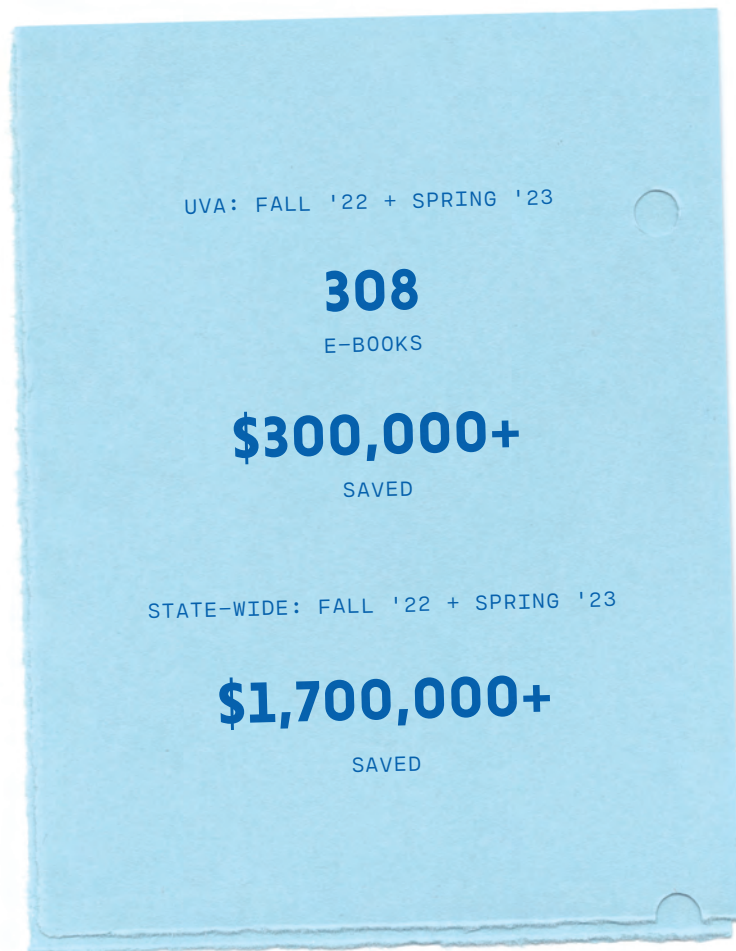
The 684 images in this collection were captured by Beth Meyer, the Merrill D. Peterson Professor of Landscape Architecture and winner of UVA's Thomas Jefferson Award for Scholarship in 2023. The images reflect her belief that modern landscape architecture is a vital practice of city formation and place-making. The collection is available on JSTOR and images are discoverable through the Virgo catalog.

Detail of the "When You Want to Know:" page from Hill's Charlottesville (Albemarle County, VA) Vol. XV, published in 1934.

When You Want to Know:

- where a person lives.
- what his occupation is.
- who lives at a certain number on a street.
- where a street is located.
- the correct spelling of a name.
- the officers of a corporation.
- the partners in a firm.
- the solution to any of scores of problems that pop up unexpectedly to annoy and baffle you.
- you can quickly find the answer in the City Directory.**

CHARLOTTESVILLE CITY DIRECTORY (1934)



CURRICULUM DRIVEN ACQUISITIONS HELP MAKE COLLEGE MORE AFFORDABLE

Beginning in fall 2022, in partnership with VIVA (Virginia's academic library consortium) and eight other Virginia universities, the Library began providing electronic textbooks as part of a curriculum driven acquisitions (CDA) program aimed at alleviating costs associated with higher education. Textbook acquisition was not previously possible due to logistical and budgetary constraints, as well as limitations around the licensing and distribution of e-textbooks.

The Library normally focuses on the acquisition of supplementary and research materials, which it makes available through course reserves and the general collection, but textbook costs are a known stressor for students. In addition to the CDA program, the Library seeks to lessen student costs by supporting open access materials and facilitating the use and creation of open educational resources.

The CDA program works by analyzing a list of requested textbooks each semester, which is provided by the UVA Bookstore. Those titles are analyzed and, where possible, unlimited-access e-books are acquired for use through the Library. Unfortunately, not all course texts are available as institutional e-books, but during fall 2022 and spring 2023 the program at UVA was able to furnish 308 different textbooks, saving students a total of more than \$300,000. State-wide, the program saved students more than \$1.7 million over the fall and spring semesters.



TIPS FOR NEW STUDENTS USING THE LIBRARY

(FROM THOSE WHO KNOW)

Hallie Terry and Lauren Askew both joined the Library Student Council, an undergraduate group that promotes the Library to the UVA community, as first-year students in the fall of 2019. After organizing a successful escape room program that fall, they were gearing up for many more social events when the COVID pandemic hit. Soon afterward, the main library closed for renovation. “We continued to develop relationships in the midst of those challenges,” Terry said. “Going through that experience, I now deeply value community, relationships, and finding ways to serve others.” Both women graduated from the University in May.

Wonder what students in the know think about the Library these days? We asked Terry, who plans to be a librarian, and Askew, who majored in material science and engineering, what advice they have for incoming students about using the Library. Here are their tips:



TERRY: Don't be afraid of it! The Library can seem overwhelming, or only something you need for class assignments or projects, but the Library can be used for so much more! You can host movie nights and explore the video collections, you can check out fun books to read, and not just academic books. Just let yourself explore and you'll find so much! (Did you know that you can get board games through the Library too?!) ✕



ASKEW: Yes, explore the physical spaces. Find your niche study space — be sure to check out more hidden-away spots like the Fine Arts Library and the Music Library.



TERRY: The Fine Arts Library is great! It's further out than libraries like Clemons or Brown, but I worked there for a semester, and quickly learned what a great space it is. It also has some of the most interesting books that you'll find in the UVA Library collection, so I highly recommend browsing the shelves and finding a few new things.



ASKEW: Know that the Library gives you access to more than a thousand databases. I used these for engineering papers I had to write. Check out the Robertson Media Center and the Scholars' Lab, currently on the third floor of Clemons. The makerspace and the 3D printers and virtual reality headsets down there are super cool. You can even rent cameras, light kits, and iPads. Your tuition is helping to pay for a lot of this stuff; you are allowed to use it!



TERRY: Join the Library Student Council! Some of my favorite memories in the libraries revolve around my involvement in this group. Hosting our annual escape rooms in different libraries has been such a fun experience and has allowed me to be able to get to know a different side of the libraries and see how many things they can offer beyond just a simple study space.



ASKEW: Just go to the Library. Just, go. The most helpful piece of advice anyone could have given me my first year was just this: You're allowed to be here. Just go do stuff, try new things, and remember that the Library system is a safe space. ✕



EXHIBITION SHOWCASES POWERFUL, CENTURY-OLD PORTRAITS OF BLACK VIRGINIANS

"Visions of Progress: Portraits of Dignity, Style, and Racial Uplift," shown at the Albert and Shirley Small Special Collections Library, showcased portraits that African Americans in Central Virginia commissioned from the Holsinger Studio during the first decades of the 20th century. The exhibition was the result of years of research by scholars, students, and community members.

John Edwin Mason, Associate Professor of History and the exhibition's chief curator, remarked, "It was an incredibly oppressive time. But the magic of these portraits is that you don't see the oppression in them. And that was intentional on the part of the people who had their images made. They are saying, 'We are not who you think we are. We are not those stereotypes, we are not defined by our status in Jim Crow society.'"

The exhibition sought to forefront what Mason calls the "dynamism" within Charlottesville's Black communities. "Immediately after the ratification of the 19th Amendment, over 100 African American women registered to vote in Charlottesville. Black people were running barber

Louise "Lula" Fawcett Cosby (ca. 1872-1945) was a Charlottesville seamstress and dressmaker for over two decades, eventually opening her own shop. She married John Cosby, a hotel waiter, in 1893. The couple was married until John's death in 1930. Lula Cosby had her portrait taken on April 12, 1912.

shops, running blacksmith shops, running laundries, and campaigning for a high school. People were not defined by their oppression.”

A SHARED EFFORT

The Holsinger Studio Portrait Project, launched in 2015 with a “Family Photo Day” event hosted in partnership with the Jefferson School African American Heritage Center, offered community participants the opportunity to examine the Holsinger Studio portraits in flipbooks and add comments if they had any information about the subjects. The project grew in 2021 with the award of a 3Cavaliers grant from the University which allowed the project director to hire seven undergraduate students to examine census records, military records, birth and death certificates, African American newspapers from surrounding regions, and archival collections in the Small Special Collections Library. The Holsinger Studio Collection holds more than 10,000 glass plate negatives, more than 600 of which portray Black residents of Central Virginia.

“The Holsinger Studio portraits have been an important part of the UVA Library’s collections since the 1970s,” said Holly Robertson, Curator of University Library Exhibitions. “It was one of the first photographic collections we fully digitized in the late 1990s, and each portrait is available online through Virgo. We’ve taken painstaking care to provide the best preservation environment for the fragile glass plate negatives as well as the business ledgers — the only surviving records of the Holsinger Studio business.”

Library staff played a crucial role in preparing the portraits for the Special Collections exhibition. Stacey Evans, Imaging Specialist and Project Coordinator, led a team in rephotographing the glass-plate negatives and using Photoshop to create high-quality “artist’s renderings” of the portraits, greatly improving the tonal range from the original scans. Brandon Butler, Director of Information Policy, conducted extensive research on copyright issues pertaining to the collection to prepare for the exhibition.



The exhibition was extremely popular and attracted visitors from UVA, the local community, and beyond. Chief curator John Edwin Mason (pictured speaking at the exhibition opening, above) has plans to continue that outreach. “We wanted to make sure that the exhibition does not simply stay on Grounds; it goes out into the world,” Mason said.

EXHIBITION DRAWS LOCAL AND NATIONAL ATTENTION

The exhibition, which ran from September to June, drew thousands of visitors during its time in Special Collections and garnered attention in major media outlets like PBS NewsHour and the Washington Post. The Library ended the exhibition on a high note, hosting a Holsinger Studio Family Day event, which offered tintype portraits, zine-making, storytime, and a show and tell session from UVA Department of Drama's Historic Clothing Collection.

Now that the exhibition has closed, parts of it will travel to other locations in Virginia. Looking ahead, there are plans for a catalog of portraits and biographical information to be made available online, along with hardcopies available to attendees of Holsinger Studio events.

For more on "Visions of Progress" and the Holsinger Studio Portrait Project, visit at.virginia.edu/visions-of-progress.



ARRIVALS AND DEPARTURES

FY
2023

ARRIVALS

Chris Bryant	Library Coordinator
Ryan Buller	Director of Information Services and Spaces
Rosalind Calhoun	Project Processing Archivist
Molly Fair	Digital Preservation Analyst
Emily Hagy	Library Coordinator
J. Herndon	Approval Plan Specialist
Jacob Hopkins	Instruction Librarian/Archivist
Gabriel Komisar	Library Stacks Coordinator
Molly Minturn	Content Specialist
Catalina Piatt-Esguerra	Associate Dean for Inclusion, Diversity, Equity & Accessibility
Hirak Ray	User Experience Researcher
Mandy Rizki	Reference Librarian
Sarah Smith	Facility Coordinator
Ruobing Su	User Experience Designer

DEPARTURES

Melinda Baumann	User Experience Librarian
Suzanne Bombard	Organizational Learning Specialist
Keith Bossert	NAFAN Programmer/Developer

DEPARTURES CONT.

Whitney Buccicone	Director of Discovery Services
Patrick Connolly	Project Cataloger
Bradley Daigle	Executive Director, Academic Preservation Trust
Sharon Defibaugh	Processing Archivist
Joseph Glass	Software Developer
Joyce Gunter	Receiving & Cataloging Coordinator
Alice Henley	Cataloging Specialist
Stacey Lavender	Project Processing Archivist
Steven Majewski	Software Engineer for Digital Projects
Philip McEldowney	Librarian for Anthropology and Middle East and South Asia Studies
Tim Morton	Manager, Resource Acquisition & Description
Daniel Pitti	Director of Social Networks and Archival Context Cooperative
Molly Schwartzburg	Curator, Albert & Shirley Small Special Collections Library
Eric Seidel	AV & IT Systems Engineer
Penny White	Reference Librarian

POSITION CHANGE

Krystal Appiah	Head of Collection Development
Caleb Mechem	Print Collection Strategist
Renee Reighart	Technology Solutions Specialist
William David Wyatt III	Main Library Public Services Manager

LECTURE SERIES

FY
2023

TRACY W. AND KATHERINE W. MCGREGOR DISTINGUISHED LECTURE IN AMERICAN HISTORY

TUESDAY 10.25.2022

“Freedom Suits, Families, and Reckoning with the History of
American Slavery”

William G. Thomas III, Associate Dean for Research and Graduate
Education, John and Catherine Angle Chair in the Humanities, and
Professor of History, University of Nebraska - Lincoln

WILLIAM AND ROSEMARY MACILWAINE LECTURE IN AMERICAN LITERATURE

WEDNESDAY 4.19.2023

“Sleeping with the Dictionary: One Writer’s Path to Learning”

Jan Karon, #1 New York Times bestselling author

THOMAS JEFFERSON FOUNDATION DISTINGUISHED LECTURE

FRIDAY 5.12.2023

"The Man Who Built Jefferson's World: Yankee Sullivan and the
Making of a Global System"

Patrick Griffin, Madden-Hennebry Professor of History and
Thomas Moore and Judy Livingston Director of the Keough
Naughton Institute for Irish Studies, University of Notre Dame

*Dr. Griffin's lecture was co-sponsored by the Thomas
Jefferson Foundation.*

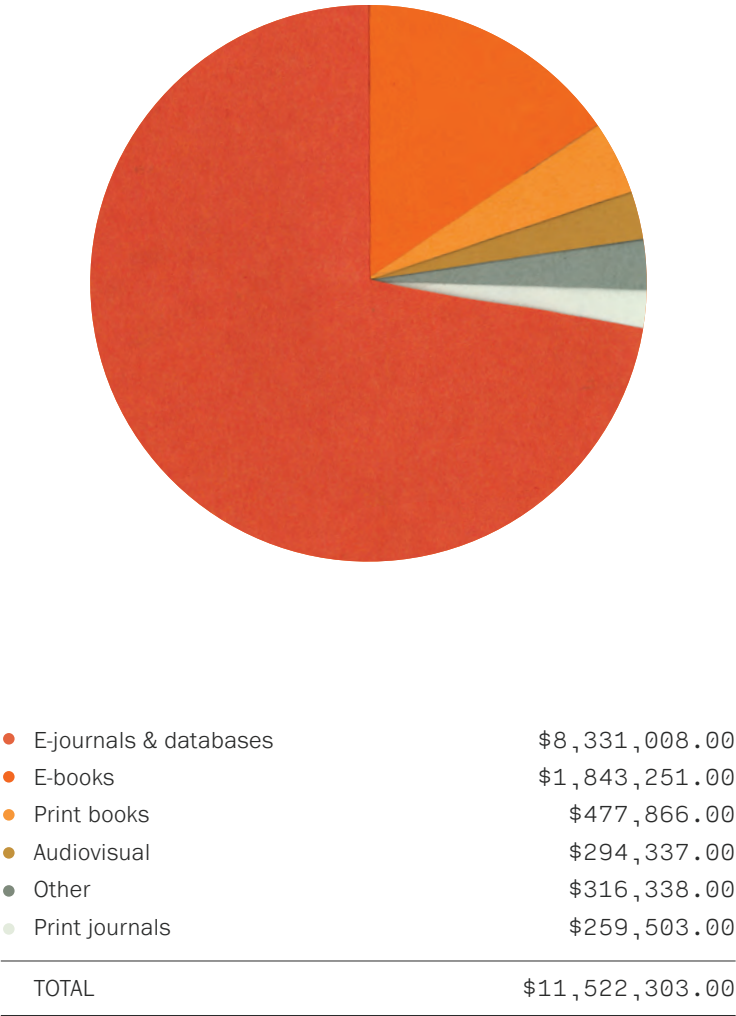
GRANTS AWARDED

FY
2023

NATIONAL HISTORIC PUBLICATIONS & RECORDS COMMISSION	
\$300,000	Archives Leadership Institute at Virginia
NATIONAL ENDOWMENT FOR THE HUMANITIES	
\$303,105	Literature in Context: An Open Anthology
MARYMOUNT UNIVERSITY	
\$4,500	Literature in Context: An Open Anthology
ARTS COUNCIL	
\$10,000	As Big as We Make It! Contemporary Artists in Conversation with the Harlem Renaissance

COLLECTIONS EXPENDITURES

FY
2023



NUMBERS

COLLECTIONS

MANUSCRIPTS AND ARCHIVES

Over **13 million** manuscripts, **3.6 million** items in the University archives, and **325,000** rare books, approximately **5,000** maps, over **4,000** broadsides; more than **250,000** photographs and small prints; over **8,000** reels of microfilm.

4,933,336 Books

1,474,769 E-books

420,510 E-journal subscriptions

1,796 Databases

9,270 New cataloged items

SERVICES

ILL requests (borrowing and lending):	27,242
Document delivery:	4,809
LEO deliveries to departmental offices:	8,982
Items checked out:	61,676
Online journal downloads:	3,585,656
Reference transactions:	9,060
Languages spoken and read by Library staff:	25+

Get Out

Most watched video title

Holsinger Studio Collection

Most accessed image collection in the Library's digital collections

JSTOR

Most used online database

Daily Progress Digitized Microfilm

Most accessed digital library resource

**On Critical Race Theory:
Why It Matters and Why You Should Care**

Most popular digital text title in Library's digital collection

Video and Media Resources

Most used LibGuide

PEOPLE

Staff:	220
Student assistants:	197
Visits to libraries:	958,654
Events held:	616
Classroom presentations:	676
Attendees for presentations:	13,321



Building on the FY 2021 launch of Friends of the Library with more than 600 initial donors, the Library welcomed 1,000+ households into this society in FY 2022. Friends of the Library was created with the intention of making a universal recognition society with multiple points of entry, meaning that Library donors can become members through several different avenues. Annual, consecutive, and planned gifts qualify, as do gift-in-kind donations. Membership also comes at lower thresholds than most comparable recognition groups.

Friends of the Library membership offers opportunities for enhanced connection with the Library through events such as tours, lectures, curator discussions, exhibition openings, and other special programming, with both virtual and in-person offerings. In FY 2023, Friends of the Library toured the ongoing main library renovation, visited exhibitions, and viewed collections in the Albert and Shirley Small Special Collections Library; attended multiple lectures on Grounds, including an afternoon with renowned author Jan Karon and a virtual panel exploring the Library's East Asian and Tibetan Collections; enjoyed a gathering in the San Francisco Bay Area; and more. New members receive welcome kits from the Library, and renewed members receive acknowledgments of their continued support. All Friends of the Library are recognized annually in our online honor roll, and Library supporters are eligible for membership in the appropriate University-wide recognition group(s).

Gifts and endowment support are a significant percentage of the Library's budget — the generosity of alumni, students, staff, and other supporters is indispensable to the Library. Thank you for your continued dedication and support of the Library. We do not take it for granted, and if you're not already, we hope that you'll consider becoming a Friend of the Library.

For full details about Friends of the Library, visit:
library.virginia.edu/support-library/friends.

Sincerely,

HOLLY THORNHILL
Senior Associate Director for Donor Relations
University of Virginia Library

HOW TO GIVE

BY MAIL

Simply send a check payable to
University of Virginia Library to:

UVA Gift Processing Services
P.O. Box 37963
Boone, Iowa 50036

ONLINE

To make an annual gift, go to :

library.virginia.edu/give

Our secure online form allows you to make a credit card donation directly to the University Library for a one-time or recurring gift. You'll receive an email confirmation of your gift, and a receipt by mail for tax purposes.

CREDITS

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Every effort has been made to produce an accurate document. If you notice errors or omissions, or have questions or comments, please contact UVA Library Communications at lb-communications@virginia.edu.



