

FIAT LUX

Bancroft Library's stunning *California Captured on Canvas* exhibit

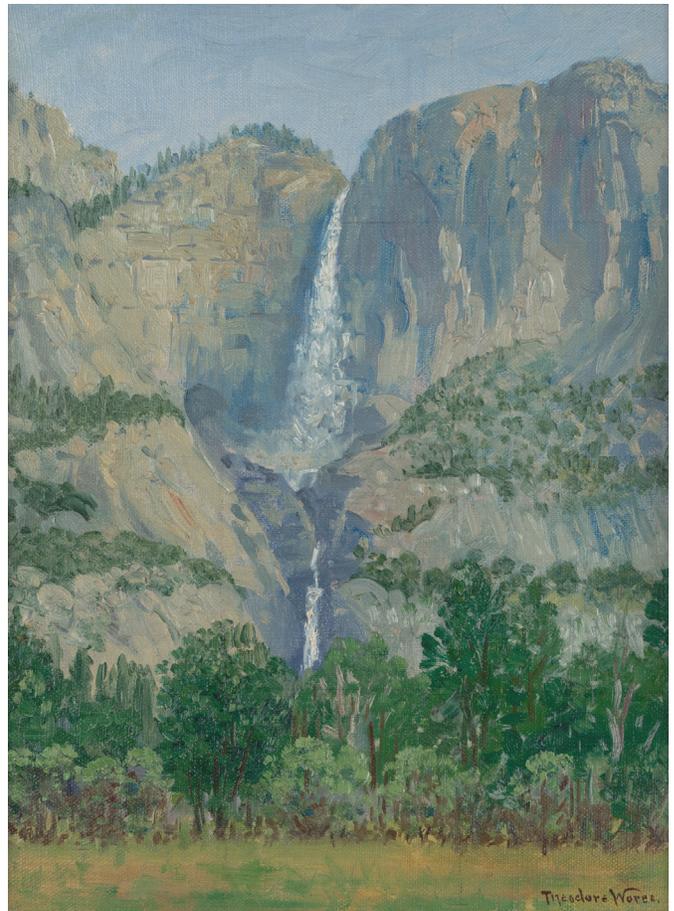
by Kathleen Maclay

An exhibit at UC Berkeley's Bancroft Library features 43 spectacular pieces selected from the library's collection of 300-plus oil paintings highlighting the state's unique history and culture. The paintings in the exhibit depict the art, commerce, geography and characters that have drawn people to California since its early days. (The exhibit video at tinyurl.com/q4nopp portrays highlights from the show, accompanied by commentary from curator Jack von Euw.)

Von Euw heads the Bancroft's pictorial collection, which is second only to that of the Library of Congress and contains more than 8 million photos, drawings and paintings. He assembled the exhibit to visually tell the Golden State's story, from colonial exploration to the Gold Rush and more.

The show includes a colorful and striking portrait of Helen Wills, a UC Berkeley alumna who won eight Wimbledon titles and was the founding benefactor of the campus's thriving Helen Wills Neuroscience Center. There's a mesmerizing collection of paintings of Yosemite Valley in the early days of its exploration that reflect the valley's continuing ability to inspire and awe. Another series of paintings shows San Francisco's Chinatown before the city's devastating 1906 earthquake.

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Theodore Wores (1858–1939), *Yosemite Falls*, ca. 1930

In his latter years Wores specialized in painting Bay Area wildflowers and landscapes, adopting the Impressionist's palette to portray the brilliance and transience of light.

University Librarian reflects on a transformative era



large corner office facing the Campanile esplanade, he spoke with the campus NewsCenter about his tenure at the Library and what lies ahead.

What was your early experience with libraries?

My mother was a librarian in a public library outside Detroit and often brought me to work with her. I grew up seeing card-catalogue cards being typed and books being checked out. I also remember, as a young person interested in political change, that the library provided a meeting place to talk to people. It stuck with me that libraries are important places.

Do you recall your first encounter with the library and collections here at Berkeley?

I remember walking in through the north entrance to Doe one afternoon in 1967 and going to the Humanities Graduate Services. I don't think I had my student ID yet, but the librarian was very nice and let me take a look. I ended up spending a lot of hours there doing research for my Ph.D. in history.

You became University Librarian right around the turn of the 21st century. What was the outlook for the Library at that time?

The campus had a compact with the governor for new funding, but a lot of the money pledged never materialized; the state's initial commitments fell victim to California politics and the downturn in the state economy. The recession, starting

"I've had many great days," Tom Leonard says. "It's not unusual to get a note: 'I'm studying x. I know it's a really obscure topic, but this librarian was a real genius...' I get to open a lot of Valentines to the Library and our staff."

With no experience as a librarian but a track record as a skilled administrator at the Graduate School of Journalism, Tom Leonard was appointed University Librarian in 2000. He plans to retire next June after what will be a 15-year tenure heading Doe, Moffitt and Bancroft libraries and more than a dozen subject specialty collections spread across the campus (together referred to as "the Library").

Leonard has guided the Library through a transformative era — one that has seen major cuts in state funding and the mass digitization of more than 3.5 million volumes held by UC libraries. From his

around 2008, led to cuts of as much as 25 percent to the Library's operational budget. So we have to be more active with the donors, foundations, other parties in higher education.

What were your priorities in guiding the Library through lean times?

We created incentive programs for things like time reduction and early retirement — trying to be very resourceful so that we would not have a library that was beset by layoffs. With layoffs, because of bumping and seniority rules, we would have lost the people most recently hired — some with the advanced technology skills able to take a library into the 21st century.

Do you count that transition among your biggest accomplishments?

Yes. Our great research libraries were about housing or shelving millions of books, which made sense through much of the 20th century. But we have so many other ways of delivering information these days. So we needed to take advantage of new tools as well as to redesign and redeploy library spaces.

We still have our heritage spaces such as the North Reading Room (where we've preserved the original 1912 look and feel but added power supply and Wi-Fi). But you'll now find lots of places in our libraries that are more flexible and sometimes louder and more active, in light of new ways that students are learning.

Have you always been enthusiastic about mass digitization of library materials?

Yes. Some would say too enthusiastic. Because I know what it's like to face a long row of books and pull them out one by one to search the index for clues to what's inside. It was transformative when library materials could be searched electronically.



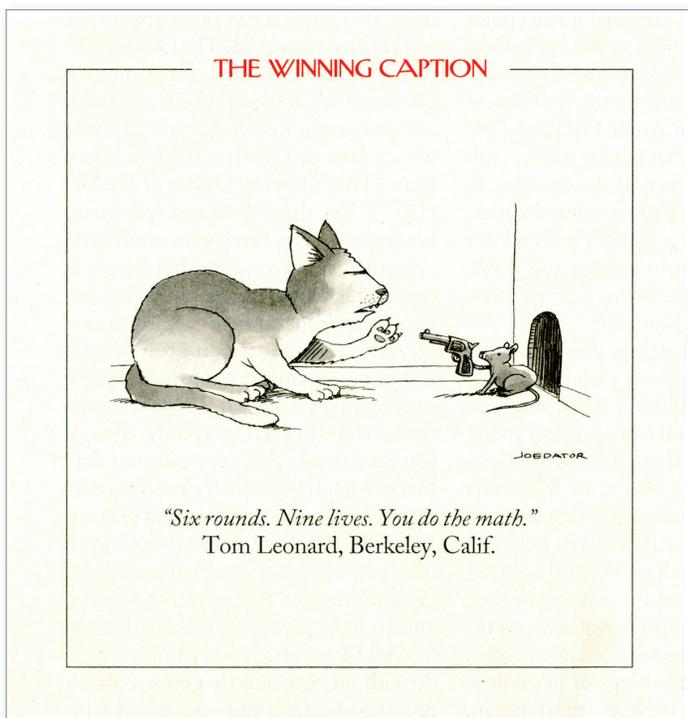
Doe Library's Heyns Reading Room, home to thousands of periodicals and one of the premier study spaces on campus.

That's happened in a relatively short period of time because the great research libraries threw some caution to the wind and digitized their material.

Predictably, we were sued by some publishers and authors for doing that. I think that was a very misguided effort to slow down an inevitable transformation — namely the indexing of what's between the covers of the millions of books in our heritage collection; I'm not talking about full display of people's work.

It's a great achievement that we've opened up our collections using digital tools. I've had lots of

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While focusing on the Library, Leonard penned works on the Armenian genocide and the alleged ax murderer Lizzie Borden, as well as this prize-winning New Yorker caption. “My interests haven’t narrowed as I learned library speak,” he says.

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authors look at me like I’m a devil, but I’m happy to bear the criticism. Making our great collections visible and discoverable is worth every bad hour.

What’s a bad day at the Library?

Any organization that has roughly 500 students and 400 career staff generates HR headaches, and some of them reach my desk. Also, any time someone does something wrong in one of our facilities, I’m likely to learn about it. There’s a whole catalog of troubles that a bunch of 18- to 21-year olds can get themselves into when they’re in the library.

And a good day?

I’ve had many great days. It’s not unusual to get a note: “I’m studying x. I know it’s a really obscure

topic, but this librarian was a real genius...” I get to open a lot of Valentines to the Library and our staff.

What did not go wrong on your watch that you expected would be a headache?

I inherited the nude run in the Gardner Stacks during finals. It’s entirely student governed, and although it offers plenty of potential for embarrassment for the Library, we’ve gotten not a single complaint.

I would not say that a sit-in or an occupation means a bad day. Since 1967 I’ve seen enough Berkeley demonstrations and protests that they seem part of the texture of the place, rather than signs of something deranged or wrong. It’s likely in our society, with the kinds of problems people confront, that they are going to demonstrate the way they feel and do so in cultural institutions like libraries.

In fact you had a cameo in the recent documentary “At Berkeley,” during a student protest in the Library.

That’s right. It’s quite typical for librarians to be very calm and conscientious in such situations. Librarians do want as much control and order as possible, but UC Berkeley librarians are not fazed by much.

Is there anything you’ve been dead wrong about at the Library?

Our bronze bench with a life-sized Mark Twain sitting on it, reading Huckleberry Finn. At first some of us didn’t have the wit to realize this would be a magnet and a great way to get people thinking about literature. In fact, the sculpture is much beloved. Families and students from abroad, in particular, like to pose next to the author.

Any advice for your successor?

This is not a place where a dean or leader can be primarily away from the scene, raising money



“I would not say that a sit-in or an occupation means a bad day,” says Leonard, pictured here as students occupy Doe’s North Reading Room in 2010. Beth Dupuis, director of Doe and Moffitt Libraries, is addressing the crowd.

or writing books. At Berkeley you have a much greater chance at success if you are visible and active with your campus partners and know your people well. Having knowledge of intellectual-property issues, or a great capacity to learn and be active in that arena, is also advisable.

I take it your concerns around intellectual property and fair use led to your recent involvement in the Authors Alliance.

Yes. I’m concerned with what happens to published work that is “orphaned” — left in the stacks with no chance of being fully digitized because of our creaky copyright laws. With three other Berkeley faculty I helped start Authors Alliance, which represents writers who know how helpful it is to stand on the shoulders of other scholars by having access to their work. We are encouraging those who share our passion for moving work that has outlived its commercial life into the public domain.

The Library spends more than \$5 million a year to license materials, so that students, faculty and staff can see all of this material from their home. But I also try to keep in mind the independent scholar who doesn’t have an affiliation with a research university. That researcher is a second-class citizen when it comes to information. Libraries should work to end that.

Is the Alliance something you plan to continue working on after you leave next summer?

That’s one of the projects I’ll devote more time to. And I am a writer, with projects that I’ve put on the shelf. I might even write about the First World War; we’re in its centennial years, so that’s an attraction. ☀

Story reprinted from a July 29, 2014 piece by Cathy Cockrell of the UC Berkeley NewsCenter.

4 Thursday DECEMBER 2014

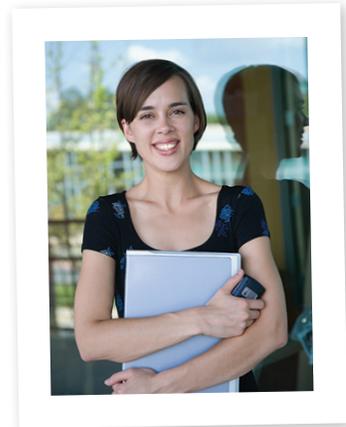
A DAY in the LIFE of

9:00 AM-

THE UNIVERSITY LIBRARY — Doe, Bancroft, Moffitt Undergraduate and more than two dozen other subject specialty libraries all across campus open for the day.

10:52 AM-

A CAL SOPHOMORE checks out a MacBook Air notebook computer to use in her Economics 75 class as she studies the effects of over-population on public health and environmental quality.



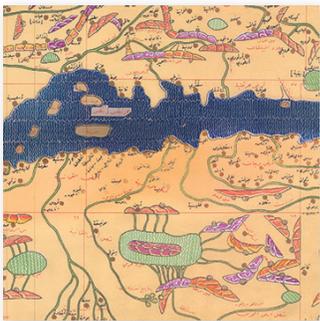
11:41 PM-

USING ANTIQUE PRESSES and 19th century type in the Press Room of the Bancroft Library, undergraduate students produce by hand a rare first edition of a work from the Bancroft collections.

12:34 PM-

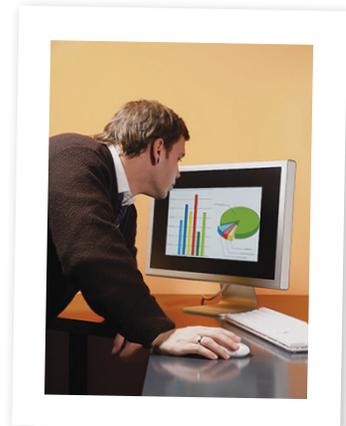
MORRISON LIBRARY HOSTS the Lunch Poems series with readings by US Poet Laureate Robert Hass, and other national and internationally known poets.

Genuine poetry can communicate before it is understood.
— T. S. Eliot



2:12 PM-

A FACULTY MEMBER uses images from the collections of the Earth Sciences and Map Library for inclusion in his new book, including a drawing of the world as known to Mesopotamian cartographers in 560 AD.



3:06 PM-

A GRAD STUDENT in Social Welfare uses the Library's Data Lab to provide him access to a set of electronic data files and analytical software to compile statistics for use in his dissertation on ethnicity based home healthcare.

the UNIVERSITY LIBRARY

Thursday
DECEMBER
2014

4

4:48 PM -

ORIGINAL LITHOGRAPHS are loaned to a Cal junior through the Library's Graphic Arts Loan Collection — a program that makes framed, original lithographs, etchings, and woodblock prints available for loan to Cal students, faculty and staff.



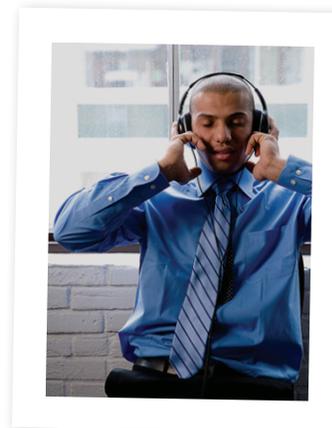
Return books by:
JUN 4 2015

6:56 PM -

A FRESHMAN CHECKS OUT seven volumes for use in her English paper — just seven of the over two million items that the Library circulated last year.

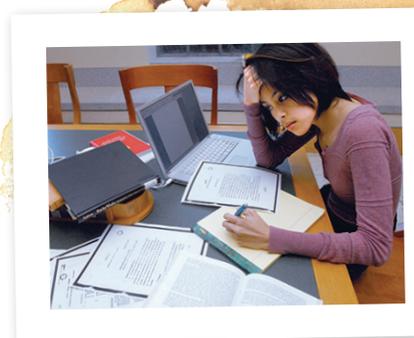
7:45 PM -

WORKING ON HIS SENIOR PROJECT, a student uses the Music Library's audio streaming databases to review the perceptual principles for melodic, rhythmic, and harmonic organization in traditional American folk songs.



10:21 PM -

A STUDENT IN HER DORM ROOM accesses electronic journals through the Library's website to complete her assignment for the next morning.



4:00 AM -

SINCE IT IS FINALS, Moffitt Library is still open and accessible for students to study, read, write, and complete research projects.

8:00AM → SUPPORT THE UNIVERSITY LIBRARY & MAKE A DONATION TODAY! ♥



Alexander Edouart (1818-92), *Blessing of the Enriquita Mine*, dedicated 1859, New Almaden, California

A tour de force of painterly reportage, this canvas depicts the assembled mine workers kneeling in front of a makeshift altar, while the mine owners stand at the periphery. Amidst the festivities, the only evidence of the workings of a mercury mine appears as a jet of steam to the lower right of the painting. Tree stumps bear mute witness to the exploitation and future despoliation of the land. Commissioned by the mine owners, Edouart's painting serves as an artistic endorsement of their operation, and embodies what stood for progress and civilization in the West in the nineteenth century.

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“Living as we do in a world where so much of our existential experience is increasingly dependent on and mediated by a basic binary code of ones and zeros, “California Captured on Canvas” celebrates the pre-digital world made tactile through the artistry of paint on canvas,” von Euw writes in a piece for the library’s *Bancroftiana* publication.

A number of the exhibit paintings have “not seen the light of day” since they were donated to the Bancroft decades ago, along with boxes of

individuals’ or families’ personal papers, diaries and the like, says von Euw.

Those selected for the exhibit had to meet two criteria: they had to convey stories of California’s people, places and events and do so in oil paint.

Oil paintings can stand up to the high-beam lights of the Bancroft Gallery, which was renovated and expanded slightly after seismic renovation of the entire library a few years back. This shows off to maximum capacity the works’ artistic beauty and detail.

James Walker's *Patrón* sits in sartorial splendor upon his regal steed, clasping the reins in one hand, the other resting casually on his emerald green clad thigh holding a lit cigarillo. Both rider and horse look directly at the viewer, confident in their aristocratic station in life and in their mastery over all they see. Walker painted this portrait sometime after 1871, long after the Californiano way of life survived only in the names of counties, cities, churches, and streets, yet his art is not an exercise in nostalgia—it is an homage, a tribute to the Mexican culture of early California.



James Walker (1818-1899), *Patrón*

Exhibit items such as lithographs, posters and other items are on paper rather than canvas, so the lights are dimmed to preserve these more fragile pieces.

Bancroft Director Elaine Tennant, who helped choose the exhibit paintings, approved using funds from the library's Sophie McFarland Endowment to bring in top-notch art-restoration experts to bring back to life paintings that had physically suffered before and/or during their time tucked away in the stacks.

The exhibit will remain open through March 6, 2015. The Bancroft Library Gallery hours are Monday through Friday, 10 am to 4 pm. ☀

Story reprinted from an Oct. 21, 2014 piece by Kathleen Maclay of the UC Berkeley NewsCenter.

Descriptions of paintings are based on texts by Jack von Euw and Christine Hult-Lewis.

Sidharth Goel '17

It's not surprising that an admirer of the "sharing economy" would also highly value the Library, an institution based on the principle of sharing resources widely.

In a tribute to the high quality of his Library research, Sidharth Goel '17 earned an honorable mention in the 2014 Library Prize for Undergraduate Research contest, for his paper on the sharing economy. The essay explores how open source culture and community-driven content are sharing knowledge and ideas that will generate more value in today's economy. Well-known exemplars of the sharing economy include Indiegogo and Airbnb.

The Library Prize is rarely earned by a first-year student like Sidharth. His professor, Ryan Sloan, commended him for being "rigorously reflective, making use of some surprising and interesting research, and taking care to guide the reader through his unfolding understanding of the issues at hand." Sidharth synthesized academic works on social media, copyright law, and open source and crowdsourcing cultures to create his thoughtful analysis.

Researching the paper exposed him to the Library's wide array of resources. Sidharth would advise all incoming students that **"whatever you need is probably here in the Library. Dig around and you're sure to find it!"**

JUGGLING MANY COMMITMENTS

Hailing from Kansas City, Sidharth was motivated to attend Berkeley because it offers one of the top computer science programs. Currently

majoring in electrical engineering and computer science, Sidharth is considering a second major of applied math.

Sidharth benefitted from the sharing economy when he was beginning to learn programming in high school, and was able to freely consult videos



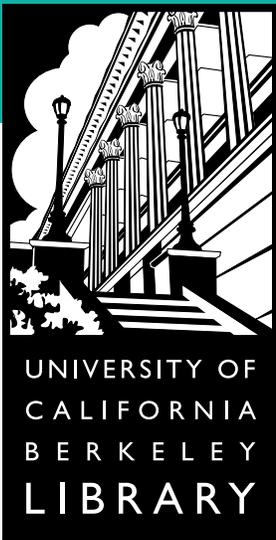
and tutorials online. "Today there are so many ways to learn and share, whereas information used to be more restricted," he says. "The sharing economy, in my view, can contribute to everyone's life."

Here at Berkeley, Sidharth is obtaining real-world expertise through both a part-time job and a volunteer gig. He works as a programmer at the student-run unit that manages the Wi-Fi access for dorms and handles tech support and security vulnerabilities. Currently he is working on an app to handle job applications online.

He also serves as web director for the Berkeley Project, the largest volunteer student organization on campus.

Amidst his coursework, job and volunteer work, Sidharth somehow finds time for a "side project": a web app for sharing class notes online. In addition, he is planning several articles for a new online publication, the *Berkeley Technology Review*.

Sidharth notes that a key lesson he learned in his first year on campus is that "your peers are your most helpful resource at Cal. If you're not the star student in any given class, then you need help—and your friends are the best place to start." ☀



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Your feedback and suggestions are warmly invited. You can reach us at (510) 642-9377 or give@library.berkeley.edu

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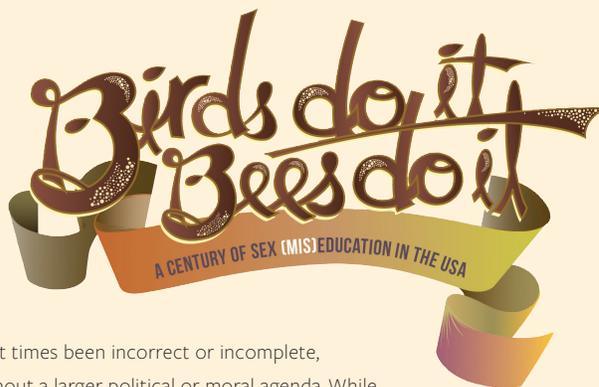
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ALL ARE FREE AND OPEN TO THE PUBLIC.

BIRDS DO IT, BEES DO IT: A CENTURY OF SEX (MIS)EDUCATION IN THE USA

Bernice Layne Brown Gallery,
Doe Library
through February 2015
check lib.berkeley.edu for hours

From junior high school hygiene films to public health campaigns, scientific studies, children's books, bodice-ripper novels and (sometimes) parents, Americans have always found ways to learn about sex. That information has at times been incorrect or incomplete, and has rarely been delivered without a larger political or moral agenda. While attitudes towards sex education swing from the blissfulness of ignorance to the empowerment of liberation — and back again — every generation finds new ways to answer the old questions. Our desire to learn about desire has not changed.



COMMEMORATING THE FREE SPEECH MOVEMENT 50TH ANNIVERSARY

Bancroft corridor between Doe and Bancroft
through May 29, 2015

The exhibition revisits this pivotal student activist movement through vivid photographs, letters, publications, newspaper stories, handbills, and other materials housed in the University Archives and Bancroft manuscript collections. Displays focus on the 1964 rallies — including the arrest list from the December Sproul Hall Sit-in — and its aftermath.