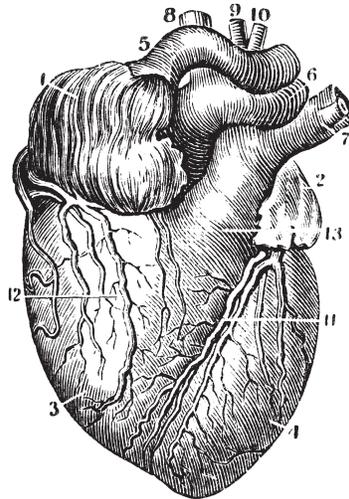


FIAT LUX

THE IDEAS ISSUE



IT ALL STARTED IN THE BACK OF AN AMBULANCE.

Moriel Vandsburger, then a high school student in small-town Virginia, was a volunteer for the community's response team, training as an emergency medical technician. As the ambulance rushed to the hospital, Vandsburger would watch and work, mesmerized by medical devices that gave glimpses into the body and how to fix it. In college, Vandsburger shadowed doctors at a local clinic but gravitated toward the machines — how they ticked and where they failed. Vandsburger noticed that, far too often, doctors were stunted in their patient care because of the limitations of their tools.

Now, as a bioengineering professor at UC Berkeley, he's out to change that.

STORY CONTINUES ON PAGE 6

A BIRTHPLACE OF BIG IDEAS



Jeffrey MacKie-Mason
University Librarian

We say the Library is the gateway to discovery, opening the minds of students (40,000 a year!) and faculty to new ideas and opportunities to better the world. But are those just empty words?

As a graduate student in economics, I discovered through my library reading that a series of top theorists — including several who won the Nobel Prize in economics — disagreed about whether corporate taxes affect a company’s decision to finance investments with debt (taking a loan) or equity (selling shares of the company). I found that despite this disagreement among giants in the field, there had been no successful data-based test of the conflict in their theories. I then discovered a novel way to perform such a test, and my results, since cited nearly 1,500 times by other scholars, were the first demonstration that taxes do, in fact, influence corporate financing decisions. (This, in turn, earned me tenure.)

Scholars at the greatest public research university in the world make their remarkable, life-changing discoveries by building on — or challenging — the wisdom (and mistakes) of others. And the Library continues to be the primary pathway to uncovering those insights, whether through our collection of nearly 13 million volumes, our electronic subscriptions to over 120,000 scholarly journals, or the boundless opportunities found at the Center for Connected Learning we are creating for students. ■



PHOTOS BY JAMI SMITH

What’s next for Moffitt Library? This past spring, members of the UC Berkeley community — including faculty, students, staff, and supporters — unleashed their creativity at three workshops on Moffitt’s fourth floor. The goal? To envision a new chapter for the library. The ideas that sprang from those meetings will lay the groundwork for the design process as Moffitt completes its metamorphosis into a cutting-edge destination for innovation, creativity, and collaboration — the Center for Connected Learning. ucberk.li/ccl-workshops

DESTINATION FOR DISCOVERY



Al ’62, M.B.A. ’69 and Marguerite ’60 Johnson, UC Berkeley alums and Cal parents, have fond memories of the Library from when they were students. (“The various rooms in Doe were perfect for studying and research,” Al Johnson recalls.)

As the digital age changes the way libraries serve students, the Johnsons are helping usher in a new vision by supporting an innovative, interactive space for the 21st century at Moffitt Library. The Johnsons have been supporting the Library for 20 years, including helping launch the first phase of the Center for Connected Learning, which reimaged the top two floors of Moffitt.

Now, with a gift of \$2.5 million, the Johnsons are continuing their support by helping transform Moffitt’s remaining three floors.

Once finished, the Center for Connected Learning will be a place where students, faculty members, and librarians from across all disciplines can come together to discover, develop, and prototype solutions that change the world. Students will flow between multimedia-enriched classrooms, interactive spaces for collaboration, mentoring by experts, and hands-on innovation and design studios — all under one roof.

“The Library doesn’t have students like other departments,” Al Johnson says, “but it services every other department, school, or college on campus as their laboratory.”

“We are happy to help in this feat,” he says. ■

FIAT LUX, or LET THERE BE LIGHT, is the motto of the University of California, Berkeley.

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UNIVERSITY LIBRARIAN
Jeffrey MacKie-Mason

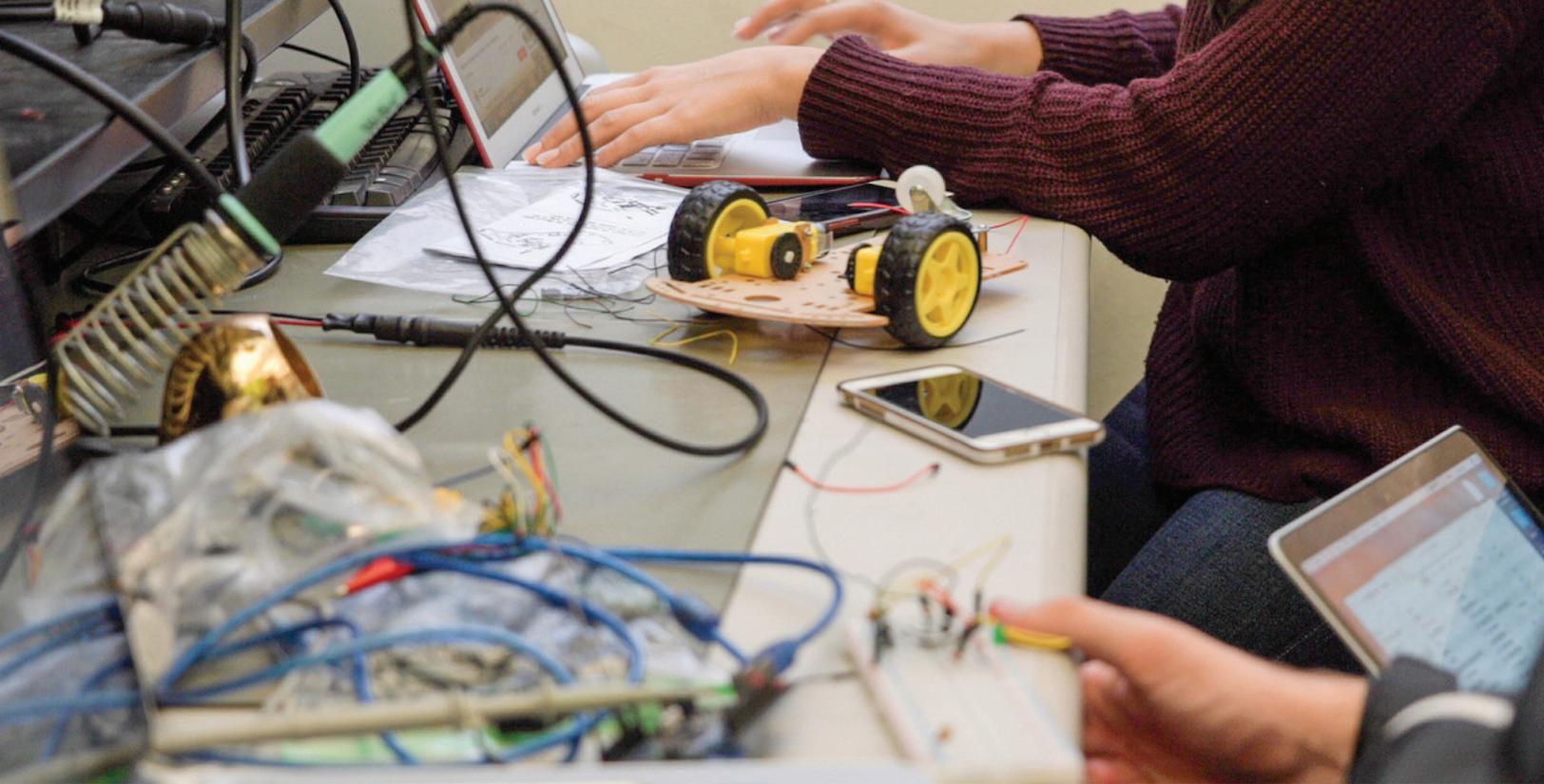
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COVER ILLUSTRATION
[Heart] *Anatomical Atlas*, 1859. Henry H. Smith, author. k-QM23 .H847, p. 139



FOLLOW MY VOICE

Students in Makerspace design a robot to locate survivors in disaster

STORY BY Virgie Hoban

Think Marco Polo, the swimming pool classic, but with fewer wet noodles and more lifesaving robots.

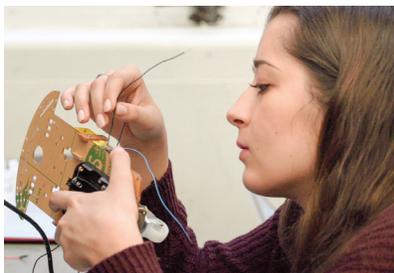
This past spring, a team of engineers created a rover that can pick out the human voice from a sea of noise and follow the sound to its source. The idea is that, whether in a war zone or earthquake, the robot could save the lives of people buried in disaster.

The minds behind the project? Four undergraduates in Robotics@Berkeley — one of several clubs based in Moffitt Library's Makerspace that tackle global problems through engineering and design.

"It's very dangerous to send in humans as rescue personnel, ... so that's a perfect opportunity for robotics," says Joshua Price '18, co-founder of Robotics@Berkeley. "If (the robot) gets crushed, it's expensive, but it's not a life. It's nothing compared to a life."

Each semester, Robotics@Berkeley puts on challenges to inspire students to push boundaries and explore their creativity. The team working on the voice recognition robot was led by Rachel Williams '21, who worked with Morgan Nanez '21, Michael Hole '19, and Albert Lee '21.

By the end of the semester — after a road full of challenges — the robot was able to successfully detect human vocal



PHOTOS BY SOFIA DANIELS

Rachel Williams '21 works on a project for Robotics@Berkeley, a student club using robotics to solve real-world problems. Last year, the club held a prosthetics challenge; the winning team is now working with a nonprofit organization in South America to produce low-cost prosthetics for victims of land mines left over from war. Watch our video about Robotics@Berkeley.

ucberk.li/robot

To support the Center for Connected Learning at Moffitt Library, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.

frequencies and even pinpoint the direction the sound came from.

"I was very proud of our final product," Williams says.

For Williams, the project was a chance for team members to explore their curiosity and create something bigger than themselves. Each member of the team has unique skills and helped with different aspects of the robot — from circuit design and motor control to voice filters and location algorithms.

That's what the club is all about, says Price, who launched Robotics@Berkeley three years ago to give students interested in robotics a way to pool their talents, ideas, and resources. At Moffitt's Makerspace, students have access to a suite of robotics tools, from Arduinos (simple computers), motors, and Raspberry Pis (robot brains) to soldering irons and oscilloscopes (tools to gauge electronic signals). They also have a space to gather, and tinker, together.

"People are interested in doing cool projects where they build stuff, and it moves and can solve problems," Price says. "But you can't do it on your own — you need a community."

"We get people to think about what they can make, because we have the resources for them to do it." ■

ON THE CUTTING EDGE

The Bancroft Library's Oral History Center sets out to transform how researchers access — and experience — interviews

STORY BY Tor Haugan

“Interviews are not like books, because people’s lives are not like books,” says Martin Meeker, director of The Bancroft Library’s Oral History Center. “They go off in different directions.”

Exhibit A: André Tchelistcheff.

Before helping put California wine on the map after Prohibition, Tchelistcheff’s life more closely resembled a Tolstoy epic than the early story of someone destined for enological excellence.

Tchelistcheff was born in Russia at the dawn of the 20th century. During the revolution, his family’s house was destroyed, their dogs hanged.

“These were awful days, days of fires and destruction, terror and blood,” Tchelistcheff, who died in 1994, recalled in an interview in the Oral History Center, or OHC, archives.

Victims of the Communist purge, Tchelistcheff and his family fled the country, ending up in France. There, Tchelistcheff was recruited to come to America to make wine.

The rest is winemaking history, documented in detail across the transcripts of six interviews with Tchelistcheff, conducted in 1979 by the Regional Oral History Center (later to become the OHC).

“There’s this whole story of him being a Russian refugee,” Meeker says. “That wouldn’t have been in the metadata” — the nuggets of information (including the oral history’s title, the subject’s name, and a description) that the OHC’s search tool crawls to help researchers find interviews.

Simply put, if researchers don’t know exactly what they’re looking for, these parts of Tchelistcheff’s life

— and many other firsthand stories lurking in the OHC’s archives — are left in the dark, undiscoverable.

But soon, all of that will change.

This fall, the OHC is unveiling a new advanced search feature on its website, as well as an interactive tool that marries transcripts with video footage, making it easier to navigate hourslong interviews. These developments will connect people with the materials they need — and solidify the center’s position on the new frontier of oral history.

Meeker started at the center

in 2003 as a postdoctoral fellow. In 2004, he became an interviewer/historian, moving up to associate director in 2012. In his 15 years at the center, he has experienced — and overseen — some big changes.

“Historically, our interviews were that,” Meeker says, pointing at a thick blue volume perched on a chair in his office in Bancroft. “Long, clothbound oral history transcripts.”

In the early 2000s, the OHC did something that, at the time, was groundbreaking: putting its vast collection of interviews online.

But the interviews’ online presence wasn’t much to look at, and transcripts were not searchable.

Without a comprehensive search, tracking down interviews is “like a needle in a haystack or a buried treasure kind of thing,” says David Dunham, the OHC’s technology lead.

In 2016, the OHC launched a database search. But there was one big drawback: The interviews were online, but their text was unsearchable. How do you find out about, for example, Tchelistcheff’s experience as a refugee if you know



Clockwise from top: Shanna Farrell, an interviewer with The Oral History Summer Institute at the Faculty Club in August. winemaker André Tchelistcheff. Martin Meeker, left, director

him only as a winemaker?

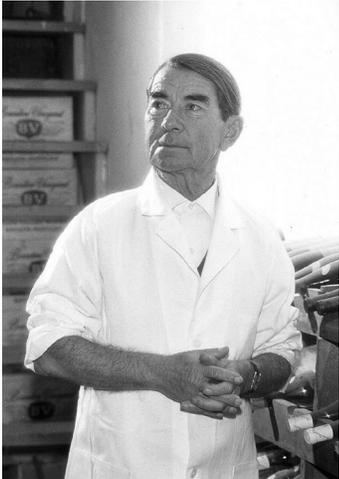
The solution: a tool that searches entire transcripts, leaving no stone of knowledge unturned.

With the new search, researchers can sift through the collection in greater detail. Type in the term “refugee” using the current search, and two results pop up. Enter that same term under the new system, and 352 results appear, including, yes, the oral history of André Tchelistcheff.

“It completely opens up so much possibility in the collection,” Meeker says.

At the same time it launches

the new search, the OHC is unveiling the Oral History Metadata Synchronizer, or OHMS.



PHOTOS BY JAMI SMITH; PHOTO OF ANDRÉ TCHELISTCHEFF COURTESY OF BEAULIEU VINEYARD

Bancroft Library's Oral History Center, prepares for a mock interview with a participant at the Advanced OHC student Hailie O'Bryan '21 works on an oral history project. The OHC's archives include interviews with of the OHC, sets up a video camera for an interview with Dr. Stephen L. Hauser, a neuroimmunologist at UCSF.

OHMS, developed for oral historians by the University of Kentucky, is an interface that enriches the research experience by syncing video footage with interview transcripts. Researchers also have the ability to search within the transcript, pulling up not only the exact written words they're searching for, but also the spot in the video when those words are said.

"Transcripts can be unclear," Dunham says, noting that the subtleties of speech and body language can provide a layer of context that words cannot. "So if you can be reading a transcript ... and see the video and audio, you can be more certain of the meaning."

The first set of oral histories

accessible through OHMS will be the Rosie The Riveter World War II American Home Front Oral History Project, with funding from the National Park Service.

The OHC already has plans to expand the scope of OHMS by incorporating interviews from its vast catalog — a treasure trove of illuminating conversations that is expanding by an estimated 500 hours of interviews a year.

"It's a pretty awesome operation in that way," Meeker says. ■

To support the Oral History Center at The Bancroft Library, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.



AN ORAL HISTORIAN WALKS INTO A BAR ...

"If I'm going out, I normally order old fashioned, but if I want something refreshing, I'm usually going to order a margarita," says Shanna Farrell, the Oral History Center's resident cocktail aficionada.

With one caveat: "I always order Tommy's style," she says.

As an OHC interviewer and author of *Bay Area Cocktails*, Farrell has had conversations with a long list of luminaries. (Her interviews for the OHC's West Coast Cocktails Oral History Project will be joined by the more than two dozen conversations for her book — interviews she is donating to the OHC.) Among the people she has talked with is Julio Bermejo '88, originator of Tommy's Margarita.

To make Tommy's Margarita, ditch the orange liqueur, and swap out simple syrup (or sugar) for agave nectar. Keep your Montezuma Blue in the cabinet — or, better yet, the trash: This recipe calls for 100 percent blue agave tequila.

Watch our video on how to make three cocktails, including Tommy's Margarita, above left, and read our Q&A with Farrell.

ucberk.li/cocktails

Tommy's Margarita

- 2 ounces 100 percent blue agave tequila
- 1 ounce fresh lime juice
- ½ ounce agave syrup

Shake. Pour into a rocks glass. Garnish with a lime.

From *Bay Area Cocktails: A History of Culture, Community and Craft* by Shanna Farrell. The History Press, © 2017



PHOTOS BY JAMI SMITH

Dr. Moriel Vandsburger, assistant professor in the Department of Bioengineering, and his students are working on groundbreaking MRI technology that can visualize the heart on a molecular level in hopes of identifying cardiovascular disease before it's too late.

THE HEART WILL GO ON

Inspired by research in Library journals, bioengineering professor invents a tool to revolutionize our understanding of cardiovascular disease

STORY BY Virgie Hoban

CONTINUED FROM THE COVER

For the past decade, Moriel Vandsburger has been working on technology that will open a new window into the heart. A futuristic camera of sorts, the tool will let physicians predict heart failure decades in advance.

But people have been studying the heart for generations, Vandsburger points out. So as the researcher works toward the future, his first step has been to look back.

For several hours each week, Vandsburger pores over academic journals, investigating which wild ideas lie untested.

“By doing a lot of literature search in libraries, or using library resources, you see that other people have thought about these mechanisms in the past,” he says. “You can identify, No. 1, what they already knew — so you don’t have to reinvent the wheel — but No. 2, the questions they wanted to ask but couldn’t examine because they didn’t have the tools.”

Each year in the United States, about 610,000 people die of heart disease, according to the Centers for Disease Control and Prevention.

When it comes to heart disease, treatment has concentrated on a subset called ischemic heart disease — the precursor to heart attacks, defined by fatty buildups in arteries that deprive the heart of oxygen.

Diagnosis for that type of heart disease is routine, and treatment is often successful. For non-ischemic heart disease, it’s a different story. There are no simple metrics and no direct therapies.

What is clear, Vandsburger explains, is that, in most cases, the connective tissue of the heart will harden, leaving scarlike tissue around the heart’s chambers. The scar tissue strains the cells that pump the heart. In response, cells secrete stress

signals that run throughout the body.

“It’s a biologically more complicated and much more interesting problem,” Vandsburger says. “If ischemic heart disease is like checkers, where we know the exact pathway to the end, then non-ischemic heart disease is kind of like chess — except we have to figure out how a game played out in reverse.”

There haven’t been effective therapies, he says, because we haven’t had the tools to understand those pathways.

“You get into a chicken-and-the-egg problem,” says Steve Conolly, a campus bioengineering professor. “If you can’t see (non-ischemic heart disease), how can you even tell if you’re alleviating it?”

That’s where Vandsburger’s lab comes in. The lab is developing magnetic resonance imaging, or MRI, technology that can safely visualize the heart on the molecular level, showing the microscopic beginnings of heart disease.

In 2015, about 15.5 million people in the country visited a physician for non-ischemic heart disease, according to the CDC. People usually visit a doctor only when they notice the symptoms. By the time that happens, though, the heart has already begun to deteriorate.

One early sign of disease is how much energy the heart spends trying to pump. Using the new MRI technology, researchers can measure the heart’s metabolic function — how it cycles energy — by actually counting the cellular waste products of those processes.

“What we think is, we’re actually identifying a biochemical pathway that’s breaking down 20 years before somebody has outright heart failure,” Vandsburger says. “We’re taking a diagnostic window that is very narrow and extending it much further back.”

The research has lifesaving



From top: A drying rack holds flasks, beakers, and other glassware in Vandsburger’s lab. The RT-PCR device allows researchers in Vandsburger’s lab to isolate and amplify small amounts of RNA — copies of DNA that hold blueprints for our genes. The lab uses the machine to compare MRI scans with genetic information, shedding light on the inner workings of heart disease.



On the left is a standard MRI image of a 42-year-old dialysis patient’s heart. At center and right are images taken with the lab’s new technology. The scan on the right was taken one year after the scan in the center. In that time, the heart’s septum (the black ring in the middle) has filled with scarlike tissue (depicted in white, yellow, and red, from most to least dense), which strains the cells that pump the heart.

implications for people with kidney failure, a disease closely tied to heart failure. Kidneys typically filter water and waste from our blood; when they fail, waste builds up, raising the body’s blood pressure. The pressure overworks the heart until it collapses. Using the new tool, Vandsburger’s team can monitor that breakdown.

Information from their scans could show physicians just how rapidly a disease is progressing and allow them to swiftly identify patients who need devices such as a pacemaker.

“This is the data we want to start getting to clinicians,” he says.

The dream is that the lab’s research will someday inform standard diagnostic tests and routine checkups, so people at risk can take steps to prevent disease before it ever comes to the door.

The wider diagnostic windows

could also revolutionize stem cell and gene therapies. By quantifying the effects of gene transfer on heart cells, researchers could drive the development of new treatments.

For Vandsburger, it’s clear the technology could impact fields outside his own. And so, each week, Vandsburger carves out time to read the mountain of research surrounding him. He dives into topics ranging from diabetes and heart disease to imaging technology and pharmaceutical biochemistry.

When he finds a good journal, Vandsburger locates it on OskiCat, the Library’s online catalog. Then he’ll read older articles in the journal to track how a perspective has evolved. Library materials have been a springboard for boundless creativity, Vandsburger says, allowing him to follow inspiration to no end.

“It is the most important resource — being able to say, I don’t understand this, but I’m curious about it, and here’s all the information I need conveniently provided to me,” he says. ■



PHOTO BY PEG SKORPINKSI

Scholars and donors gather to celebrate the C. V. Starr East Asian Library's dedication.

‘THE EPITOME OF AN IDEA’

C. V. Starr East Asian Library celebrates a decade in its new home

STORY BY Virgie Hoban

On family road trips across

California, Chang-Lin Tien had one important rule:

“If I hear another English word,” he would call to his children, “you all are going to give me a dime.”

It’s not that he was strict, says his daughter, Phyllis Tien ’86, smiling; he just had a dream for his kids and the spirit to see it through.

“My dad always had a lot of pride in his cultural heritage,” she says. “He always told me, ... if you can speak the language, the culture will follow.” (And, in fact, among her Chinese American friends at the time, it was only Phyllis Tien and her siblings who actually learned Mandarin, she says.)

As chancellor of UC Berkeley for much of the 1990s — and the first Asian American to head a major U.S. research university — Tien guided the campus with similar passion. For Tien, if he could inspire understanding and empathy on campus, he could open Berkeley to a world of possibility.

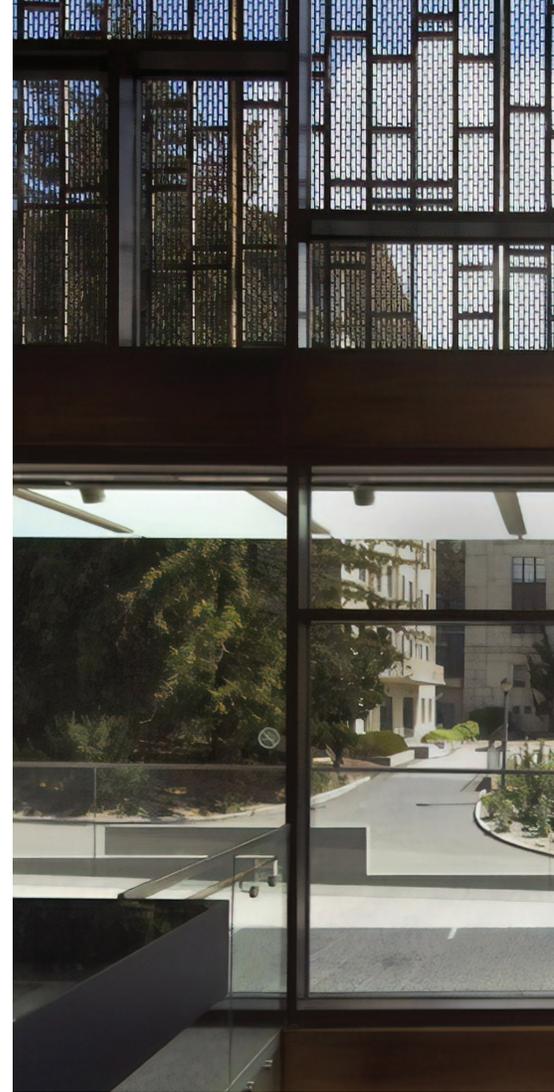
After Tien’s death in 2002, a group of community members donated in his memory, helping support the campus’s long-standing effort to build a new home for Berkeley’s East Asian materials.

This year, the C. V. Starr East Asian Library, or EAL, and Chang-Lin Tien Center for East Asian Studies celebrates its 10th anniversary. To mark the occasion, EAL has curated an exhibit that showcases the papers of Tien, recently donated by his family, and explores a campus commitment to the study of East Asia nearly as old as the university itself.

Before EAL’s new home was

envisioned, UC Berkeley’s Chinese, Japanese, and Korean materials were scattered across a patchwork of buildings — from the East Asian Library, housed in Durant Hall and an annex in California Hall, to the Center for Chinese Studies Library, on Fulton Street.

Faculty members began pushing



The library’s print and electronic resources combine to form in North America. These resources serve nearly 200,000 stu

for a new space in the ’80s. In the decades that followed, a band of librarians, faculty, staff, alumni, donors, and volunteers came together to make the vision possible. Tien personally traveled around the world to rally support.

In 2008, the \$52 million project came to life, funded completely by donors. It was the first building on the continent built exclusively to house an East Asian collection.

“The whole university got together, really worked together, and pulled it off,” says Peter Zhou, EAL’s director.

For Deborah Rudolph, curator of EAL’s rare materials, the new building means the library’s precious materials can be protected: The Fong Yun Wah Rare Book Room contains a book vault with temperature and humidity controls



PHOTO BY NIC LEHOUX

one of the largest collections of East Asian materials
 dents and scholars each year.

and a security system. The room holds approximately 40,000 items, including Chinese, Japanese, and Korean manuscripts and imprints; Japanese historical maps; and early Buddhist scriptures.

“It’s funny — you think, well, the collection hasn’t changed, what difference is a building going to make?” Rudolph says. “But it makes a huge amount of difference.”

Along with his administrative

roles, Tien was a renowned scientist and unofficial diplomat between the U.S. and Asia.

In the early ’80s, preparing for a trip to China, Tien visited the Center for Chinese Studies Library daily, poring over its collection of Chinese newspapers.

“I’d see (Tien) there every day

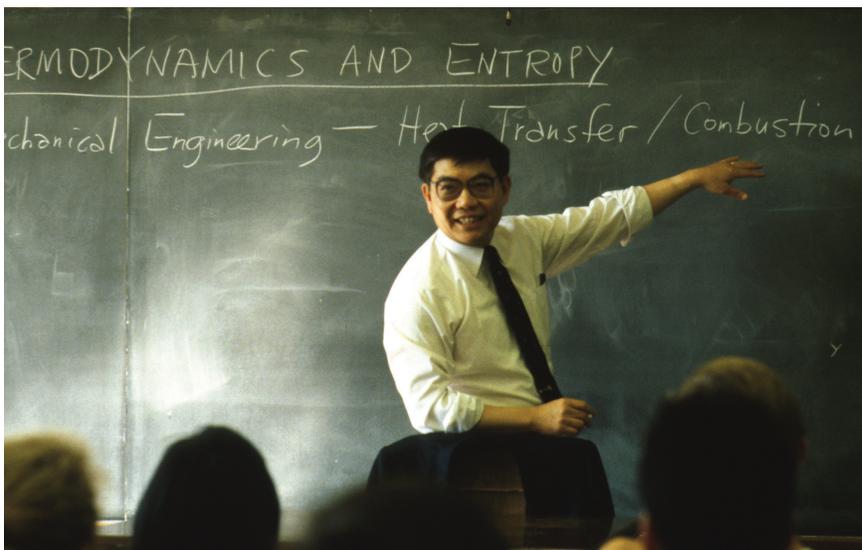


PHOTO BY PEG SKORPINKSI

Chang-Lin Tien, whose papers are featured in a new exhibit, is remembered as a talented teacher and a favorite among students. Even in his years as chancellor at UC Berkeley, Tien made time to mentor graduate students and teach classes in his chosen field of mechanical engineering.

at noon, eating his sandwich,” says Saul Yeung M.S. ’82, then a graduate student researching Communist China. One day, Tien noticed Yeung’s work and began mining him for information.

“He was very serious, very curious, very organized,” Yeung recalls. “Every day, he had 10 questions. ... He didn’t write; he would just listen.”

Inspired by Tien, the family of Saul and Sherry Yeung gave \$1 million to honor Tien’s legacy and to help create the C. V. Starr East Asian Library and support its programs.

“Tien is the person who personifies everything we do,” Zhou says. “Why we’re here, the value of this library and collection, and what is best about Berkeley: academic excellence, global understanding, and commitment to diversity.”

In 1872, University of California

co-founder Edward Tompkins declared it was of “utmost importance” that California educate its students on the languages and literature of East Asia.

Tompkins endowed the university’s first chair: the Agassiz Professorship of Oriental Languages

and Literature, given to John Fryer. Fryer donated his personal library of about 2,000 items to the campus — the first of many gifts that helped EAL become what it is today.

As part of EAL’s 10th anniversary exhibition, historic gifts such as Fryer’s are on display, along with other materials representing 120 years of collecting — including rare Korean court paintings and Japanese woodblock illustrations. Visitors can also explore Tien’s papers and a tribute to East Asian alumni.

The alumni segment features students who have had an impact in the world — a display that, for Zhou, reflects the library’s important role in supporting the next generation of leaders.

“This year, the campus is celebrating 150 years of light and history,” Zhou says. “If I can pick one thing that can really epitomize Berkeley’s aspiration through this whole span of time, it is this library. It’s the epitome of an idea.” ■

To support the C. V. Starr East Asian Library and Chang-Lin Tien Center for East Asian Studies, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.

‘THE BEST TRUTH WE HAVE’

Students tap into the Library’s resources, plumbing the depths of its collections on topics from Mary Shelley and socialism to the firsthand experiences of refugees



Shubha Jagannatha

Lower Division winner

“Putting words to paper was the easiest part,” Shubha Jagannatha writes about the challenges of researching her project, “The Girls Who Were Never Born: A Study of Sex-Selection and Healthcare Professionals in India.” When choosing her topic and researching the practice of sex-selective abortion — which is illegal yet widely accepted and performed in India — “the Berkeley Library system was my most valuable friend,” she says. By shining a light on the justifications health care workers use to perpetuate sex selection, Jagannatha hopes to provide understanding and help fight the discriminatory practice.



Kristina Smelser

Lower Division winner

For her project, “A Multi-Layered Approach to Anglo-Dutch Relations,” Kristina Smelser relied on a 1636 Dutch map of the Chesapeake Bay, an English-owned territory. Using this and several secondary sources, she contrasted interpersonal relations between the Dutch and English in the New World (generally harmonious) with the overarching relations between the countries (marked by economic rivalry). While poring over sources, Smelser paid attention to footnotes, at the advice of her professor. “I found so many great sources just by doing that, and it made the library research process a lot easier,” she says.



Julia Burke

Upper Division winner

Julia Burke spent hours near the Mary Shelley bookshelf in Main Stacks, working on her paper, “Over Mary’s Dead Body: *Frankenstein*, Sexism & Socialism.” One day, she found 2007’s *The Man Who Wrote Frankenstein* by John Lauritsen. Burke — acquainted with the widely debunked theory that Shelley couldn’t have written the classic because she was a woman — was furious. Why would the Library perpetuate such lies? After giving it some thought, an appreciation opened up — one for the Library’s “unbiased inclusivity.” “(Main Stacks) only claims to present what is, not what should be,” Burke reflects, “and that is the best truth we have.”



Nicholas Eskow

Upper Division winner

In “Sympathy for the Loss of a Comrade: Black Citizenship and the 1873 Fort Stockton ‘Mutiny,’” Nicholas Eskow explores the death of a black soldier who had gone to the hospital complaining of illness days earlier. Fellow soldiers called for the censure of the fort’s doctor for intentional and malicious neglect, which led to their dishonorable discharge and prison sentence. Past accounts rely on white officers’ perspectives, but Eskow included the narrative of the black soldiers. His work sheds light not only on the incident, but also how history is often told. “I’m very proud of the breadth of my research, because I know I am bringing together sources no one else has utilized,” he says.



Marnie Lowe

Upper Division winner

Using the Library’s resources, Marnie Lowe gave herself a “crash course” on social movement theory, which she used as a frame to examine the effort to eradicate the death penalty. For her research, Lowe relied on advice from librarians, as well as the Library’s print and electronic resources. The result of her work is “Resonance, Radicalism, and the Death Penalty,” which explores the anti-death penalty movement and how adherents have shaped the discussion. “This process of making this project really showed me so much about the Library resources that are here,” Lowe says.



Emily Plummer

Upper Division winner

While researching her project, “The Social and Political Organizing of Guatemalan Refugees in Mexico and Their Campaign for Return: 1980 to 1992,” Emily Plummer faced a dilemma — “namely, the lack of existing literature on the Guatemalan refugee perspective,” she says. But Plummer mined various materials — from NGO reports to personal accounts — to weave a fascinating story of how a group that emerged from Guatemalan refugee camps in southern Mexico successfully negotiated with the Mexican and Guatemalan governments the safe return of refugees to Guatemala.

HONORABLE MENTIONS

Haroon Bukhari

Lower Division

“Frankenfood: The Misunderstood Monster of the GMO Debate”

Maria Trinidad Escobar Tobar

Lower Division

“Gentrification in San Francisco: No One Right Answer”

Tobias Rosen

Upper Division

“Decapitating the *Académie*”

Benjamin Sloan

Upper Division

“On the Road to Damascus: Searching for New Socialisms in East Germany’s 1983 *Lutherjahr*”

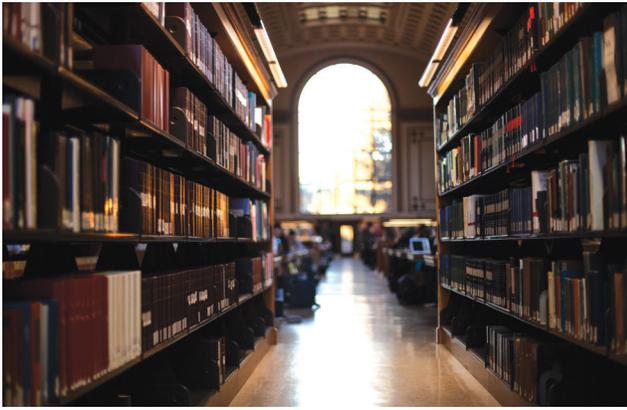


PHOTO BY J. PIERRE CARRILLO

Sunlight pours into the North Reading Room in Doe Library.

COLLECTIONS AT THE HEART OF EVERY BIG IDEA

Catharine Clarke Rising cherished her peaceful, lakefront home on Clear Lake, a hundred miles north of her native Berkeley. But the biggest downside? Not being close to the University Library, as she once lamented in a letter, according to nephew Darrell Clarke '75, M.B.A. '77.

A UC Berkeley alumna, Rising earned a business degree with honors from Cal in 1950 and came back for her Ph.D. in English, which she received 37 years later, after getting a master's from San Francisco State.

In addition to giving her an education, Berkeley was also the place where she met her husband, Boardman "Beez" Rising '50, a fellow student. The couple married in 1950 and lived in Palo Alto, with Beez working for Lockheed. After Beez retired, they moved to Lucerne, a small community on the northeastern edge of Clear Lake.

Last year, upon her death, Rising left a generous bequest of \$2.7 million for the Library, which will help with the development of the Library's core collections.

Rising, who published works on such notable authors as Joseph Conrad and E.M. Forster, would spend countless hours at the Library, poring over volumes in its extensive collection of literature for her research.

"In her house," Clarke says, "I found many files of photocopies of original writings and critical articles about authors that she had used in her own research and writing, that she would only have found at the University Library." Rising's bequest will help ensure a new generation of scholars will benefit from the Library's vast collections, as did she. ■

To learn more about the Library Legacy Circle, a group of donors who have remembered the Library in their bequest plans, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.

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HOME IS WHERE THE ART IS

Library exhibit honors 60 years of sharing original prints

In the 1950s, UC Berkeley professor

Herwin Schaefer devised a plan to spread his love for art across campus: an art-lending program that would bring the likes of Picasso, Chagall, Matisse, and Kandinsky into the homes and hearts of students.

In September of 1958, during the program's first week, more than 5,000 students showed up. In later years, dozens of students would camp outside Doe Library, waiting to claim a piece of art.

"It can't be true, what they say about youth," critic Alexander Fried wrote in *The San Francisco Examiner* on the program's launch. "By 'they' I mean people who are always bemoaning delinquency, illiteracy or the general youthful neglect for the finer things in life."

Today, the Graphic Arts Loan Collection, or GALC, is still going strong. GALC is currently one of 10 university art-lending programs in the country and the only one to run through a library, rather than a museum, says Scott Peterson, head of Morrison Library, where the collection is housed.

This fall, the UC Berkeley Library has curated an exhibit celebrating the program's long and vivid success. Doe Library's Brown Gallery is filled with ephemera from the



[SERIGRAPH] UNTITLED, N.D. RICHARD ANUSZKIEWICZ, ARTIST.



[SERIGRAPH] UMOJA, 1992. LARRY "PONCHO" BROWN, ARTIST.

program, including collection catalogs, newspaper clippings, posters, letters from the community, and more. The corridor surrounding the exhibit is filled with highlights from the collection, including perennial favorites that few get to see and works that have become too valuable to circulate.

There are also displays illuminating the history and diversity of printmaking, as represented by works in the collection. The nearly 900 prints in GALC span five centuries, says co-curator Jennifer Osgood, who wanted the exhibit to reflect that historical breadth.

"The whole reason GALC was started was to give students a better appreciation of art — you live with a print, you look at it every day, and you start to understand it more," Peterson says. "This exhibit gives you an even better appreciation. ... You see the work the artist put into the print. There's a history behind this art." ■

The exhibit runs through Feb. 28, 2019.

Students, staff, and faculty can reserve prints online at galc.lib.berkeley.edu.