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A World of Information

Working with Partners to Ensure Access for the UConn Community

Brinley Franklin
Director, University of Connecticut Libraries

The University of Connecticut will celebrate its 125th anniversary in 2006. When the Storrs Agricultural School was founded in 1881, the educational process was based largely on the transmission of practical knowledge from instructors, exchanges with other students, and hands-on work experiences. A very limited amount of information was available to students in the several hundred volumes that comprised the school's library.



Over the course of 125 years, the information universe has changed far beyond a nineteenth century librarian's wildest dreams. A recent study by UC/Berkeley's School of Information Management and Systems estimates that the world's total current annual production of print, film, optical, and magnetic content would require roughly 1.5 billion gigabytes of storage, or the equivalent of about 85,000 typewritten pages per person on earth. At the same time, given declining digital storage costs, the Berkeley study concludes, "soon it will be technologically possible for an average person to access virtually all recorded information."

In 2004, the University Libraries' task is not only to store and make available the 2.5 million print volumes we currently own, but also to ensure access to as much of the digital information universe as we can. We strive to provide the UConn community with the widest and most authoritative range of information resources currently available. But more than ever before, it is increasingly clear that access to this ever-expanding world of information cannot be managed by a single library standing alone.

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Artists' Books

Kristin Eshelman, Curator of Multimedia Collections Archives & Special Collections

"The principal difference between the book hack and the book artist is that the former succumbs to the conventions of the medium, while the latter envisions what else 'the book' might become."

Richard Kostelanetz, "Book Art" in *Artists' Books: A Critical Anthology and Sourcebook*

Imagine a book in which the traditional techniques of bookmaking (typography, binding, papermaking) converge with methods for creating visual art (printmaking, photography, drawing) to challenge our prescribed notions of the book and the experience of reading. To discover their meaning, artists' books require an active participation on the part of the reader that goes beyond opening, reading, and seeing, to the investigative methods of systematic examination: touching, uncovering, unlocking, removing, manipulating, playing.

In Adam's Fall *Sinnéd We All* by Lois Morrison. (Berkeley, California: Flying Fish Press, c1989) This Jacob's ladder book shows cut out couples literally "falling" through Adam's guilt but being redeemed by Eve's perspective.

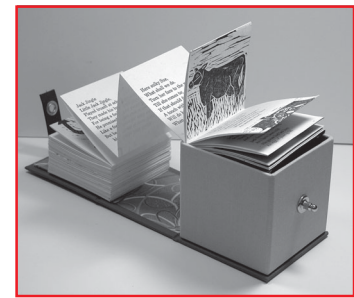


Many enjoy the experience of a book, a covered series of pages containing text read in a sequence. Some of us enjoy even more the experience of reading, if you will, a series of images printed in book form, the photographic essay for example. When an artist combines text and images in a book form, the experience takes on further complexity and, one might argue, demands more activity on the part of the reader.

Boston Library Consortium's "Virtual Catalog" Is Launched

Suzanne Zack, Library Marketing & Communications Specialist

Perusing their catalogs and borrowing materials from Brown, Tufts, and the University of Massachusetts will soon become easier—and quicker—for members of the university community. Starting February 16, faculty, students, staff, and retirees will be able to use the Boston Library Consortium's (BLC) "Virtual Catalog" to simultaneously search the library catalogs of those three institutions plus ten other participating members of the consortium, request items that are unavailable at any of the UConn Libraries, then pick up and return materials at their campus library.



Jack! by Tara Bryan. (St. John's, Newfoundland: Walking Bird Press, 2002) Jack! (in a box) is printed on a 25' foot long piece of paper, with nursery rhymes and traditional songs interspersed with linocuts and wood engravings. The text is concertina-folded to fit in a box with a spring inside that catapults it out when the box is opened.

Since the late 1970s, Special Collections has been acquiring experimental and artists' books to provide students of fine and graphic arts with examples of forms that challenge the conventional meaning of the word 'book.' Over the years, the collection has grown to include fine and small press imprints, limited edition letterpress and offset printed volumes, and contemporary artists' books.

These books represent a variety of structures, construction techniques, printing methods, and themes. There are books that fold like accordion bellows, fans, Jacob's ladders, or Venetian blinds. Some are disguised as other objects—a camera, a canister of film, a box of chocolates, a jack-in-the-box. Others are illustrated with drawing, photography, silkscreen printing, wood engraving, or lithography. And there are books that tell tales of life, provide games to play, and present ideas to consider.

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Bon Bon Mots by Julie Chen. (Berkeley, California: Flying Fish Press, 1998) An assortment of five small books presented in a cloth-covered box that recalls a chocolate sampler. Each small book is a different format: a Jacob's ladder hinge, a rotating paper ring, a small game box, a leaf-shaped concertina, and an accordion pop-up.

Landscape Architecture Students Display “Real-World” Projects

Jane Recchio, Manager, Federal Documents Collection

Undergraduate students from the Department of Plant Science will display their completed student landscape architecture projects in Babbidge Library’s Plaza Alcove from March 1 – April 30. Timing couldn’t be better: our thoughts naturally turn to the outdoors about then, and those of us who work in our gardens sometimes dream of grand designs while we toil in the soil. Perhaps we have a flare for design but lack the expertise to know which plants will do well in our environment. Or maybe we know the level of acidity in our soil but are clueless about choosing plants that will harmonize with buildings or other environmental features.

Professors Kristin Schwab and Mark Westa aim to develop both design skills and plant knowledge in budding landscape architects. To integrate the students’ educational experience with the research and outreach mission of the faculty, Schwab and Westa employ a “service-learning” model. The real needs of communities from around the state are introduced in the teaching studio. Students then go out into the communities to apply their skills in analysis, planning, and designing for parks, town centers, gateways, greenways, and other civic projects.



Landscape Architecture professors Mark Westa (left) and Kristin Schwab (right) review student projects with Alex Schmalzle (standing center) and Bradley Frankel.

The projects are selected and structured by the instructors to provide learning opportunities for students and assistance to communities in need. Sometimes the projects result in implementation of the ideas proposed; sometimes the work generates interest in further detailed study of an idea; sometimes the projects simply give community planners fresh thinking or valuable mapped data.

Professor Schwab explains, “Landscape architecture is a broad field that deals with the art and science of creating memorable, functional, and environmentally sensitive outdoor spaces. This exhibit illustrates the dynamic dimensions of the land and human response to it—ecological, temporal, spatial, cultural, and emotional—as a medium for design. It will showcase the unique skills of the landscape architect and demonstrate their development in undergraduates at the university through real-world, studio-based projects that provide valuable design and visioning assistance to communities throughout the state.”

The instructors and their students are also designing the freestanding display modules on which the exhibit panels are mounted, with the intention of displaying the exhibit in other venues after it is removed from the library.

Artists’ Books

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Vishnu Crew Stews Vindaloo Anew by M. Arpad Bartalos & Purgatory Pie Press. (New York City: Purgatory Pie Press, 1990) Film canister containing an aluminum disk on which are mounted four accordion fold booklets containing illustrated poetry.



For a student enrolled in illustration, photography, or digital imaging who is assigned to create a book, the collection provides reference sources that encourage the artist and critical thinker to consider, “what else ‘the book’ might become.” Keith Smith’s multi-volume set of how-to manuals for book artists covers binding techniques, structures, and use of text and is of great value to students training themselves to look beyond the codex form. Johanna Drucker’s *The Century of Artists’ Books* and Joan Lyon’s *Artists’ Books: A Critical Anthology and Sourcebook* provide overviews of how the art form has developed in the last one hundred years. *JAB: the Journal of Artists Books*, published since 1994, gives researchers a sense of what is happening now in the world of artists’ book making.

The collection also includes catalogs from exhibitions held at New York’s Babcock Gallery, Yale University, and New Haven’s PABA Gallery. Original works by artists such as Keith Smith, Julie Chen, Scott McCarney, and Johanna Drucker, and early works by Dieter Roth, John Crombie, and Richard Kostelanetz among others are available for viewing.

For more information or to make an appointment for a class instruction session, please contact Kristin Eshelman, Curator of Multimedia Collections at Kristin.eshelman@uconn.edu or 860-486-2524.

BLC Virtual Catalog

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use a commercial delivery service (currently UPS) to ship materials quickly and reliably.

The link to the Virtual Catalog also appears at the top of each online catalog (HOMER) page with the label “BLC.” In addition, if a search does not produce any results in the online catalog, users will be offered the option of trying the BLC Virtual Catalog.

The Virtual Catalog includes books and items that can normally be checked out. Materials not available are books that are already checked out, journals, reference items, course reserves, audio-visuals, or other special collections. The BLC will begin a project later this year to extend the Virtual Catalog service to journal articles.

Unlike interlibrary loan, which requires users to key in information that can produce citation errors and subsequent delays, the Virtual Catalog’s direct method of searching and requesting materials is expected to be more expeditious.

Institutions currently participating in the BLC Virtual Catalog include: Boston University, Brown University, Marine Biology Lab-Woods Hole Oceanographic Institute, University of New Hampshire, Northeastern University, Tufts University, the University of Massachusetts at Amherst, Boston, Dartmouth, Lowell, UMass-Medical at Worcester, Wellesley College, and Williams College.

UConn became a member of the BLC in September 2002. Among the consortium’s service offerings are BLC *Ask 24/7*, an online reference service, and the BLC borrower’s card, which allows a user to borrow materials onsite at other BLC libraries.

For further information about the BLC’s virtual catalog, go to: <http://www.lib.uconn.edu/online/services/ill/vctour1.html>

A World of Information

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Colleges and universities of the nineteenth century and well into the twentieth century were distinguished by the construction of great library buildings and the accumulation of vast collections—usually for the exclusive use of local students and faculty. In the later years of the twentieth century, unable to afford ever larger buildings and to purchase increasingly expensive materials, we learned to share, in a significant way, the information and collections that we had acquired individually. The twenty-first century undoubtedly will be characterized as an age of electronic information exchange, no longer inhibited by geographic boundaries or digital storage capacities.

To realize the potential of this information environment, the UConn library increasingly will seek partners to help us make the promise of unlimited access to information a reality for the university community. For example, the Dodd Research Center has joined Mystic Seaport, the State Library, the Connecticut Historical Society, and the New Haven Colony Historical Society to create *Connecticut History Online*, a digital collection that illustrates state history in ways not imagined even ten years ago.

Beyond Connecticut, the library will introduce this month a “virtual catalog” that provides access to the online catalogs of fifteen other New England research libraries, made possible by our participation in the Boston Library Consortium (BLC). Through this catalog, UConn faculty and students can initiate requests for books from BLC libraries directly, making for faster and less expensive delivery than traditional interlibrary loan. Within a year, the catalog’s capabilities will expand to include the delivery of journal articles.

We’ve come far since 1881, and the future promises more exciting developments as we cooperate with the BLC and other partners to provide the UConn community with organized access to a world of information.

Contact Brinley Franklin at brinley.franklin@uconn.edu or 860-486-0497.



Panda by Tom Hébert

Artist Tom Hébert presented one of his paintings, “Panda,” to the Harleigh B. Trecker Library in December. UConn Professor of Art & Art History Alfred Martinez facilitated receipt of the artwork.

Hébert earned his BFA at the University of Connecticut School of Fine Arts and his MS in Art Education from Central Connecticut State University. He has had numerous one-man shows in New England and at the O.K. Harris galleries in New York City and Scottsdale, Arizona.

His work has been included in many group exhibitions in the United States and Germany. Among his awards are an Individual Artist Grant in Painting from the Pollock-Krasner Foundation and Artist in Residence at Gesamthochschule Universität in Kassel, Germany.

His work is included in a number of private collections, including those of Mobil Oil Corporation, Aetna Insurance, and the Joel Meisner Foundry. He lives and works in Willimantic, Connecticut.

Theora Whetten

A Friend of the Libraries

Suzanne Zack, Library Marketing & Communications Specialist

On February 20, 1943, a volcano erupted in Paricutin, Mexico, and overnight transformed a silent, flat cornfield into a pile of ashes 100 feet high.

“The volcano cut a large swath through town and covered everything in its path with ash,” Theora Whetten recalled. “All you could see of the churches were their steeples. Boulders as big as rooms were thrown into the air, and thick gritty ash filled the air making it almost impossible to breath.”

Days after the initial eruption, Mrs. Whetten had traveled 200 miles from her home in Mexico City to the town to witness the devastation. Today, more than 60 years later, her recollection of the event—the modern world’s first opportunity to witness the birth of a volcano, as well as of the people she met and places she visited during the three and half years she lived in Mexico—remain just as vivid.



Theora Whetten has vivid memories of the devastation caused by the birth of a new volcano in Paricutin, Mexico on February 20, 1943. She and her husband Nathan were living in Mexico City at the time.

Theora had accompanied her late husband, Nathan (Nate) Whetten, an internationally acclaimed Latin American scholar and dean of UConn’s Graduate School, and their two young sons to Mexico, where Dr. Whetten was assigned to work as a rural sociologist for the US State Department.

“It was wonderful for all of us to live there that long and learn about this beautiful and ancient culture,” she observes.

Her recollections, whether of the volcano, or of shopping at open-air markets or of trying to master the nuances of the Spanish language, explain her enduring fascination and affection for the country. Interested in sharing the country’s historical and cultural richness with others and in honoring her husband’s career, she started the Nathan Whetten Library Endowment, which funds the purchase of library materials related to the study of Latin America.

Western Roots Mrs. Whetten was born in Provo, Utah in 1904. Nathan Whetten was born in 1900 in Chihuahua, Mexico, where his parents operated a cattle ranch. His family moved back to the United States in 1912 during the Mexican revolution, returning to Mexico in 1914, where he attended high school in Juarez.

They met when both were students at Brigham Young University. A brief courtship ensued and they were later married. After earning his master’s degree at Brigham Young, Nathan pursued an advanced course of study at the University of Minnesota, where he also served as an instructor, and then traveled east to Harvard University, where he earned his doctorate and served as a social science research fellow. The Whettens arrived in Storrs in 1932, and he was named the first dean of the graduate school in 1940.



Theora Whetten, Friend of the UConn Libraries, seated at the piano in her Storrs home, which she and her husband shared since joining the university community 65 years ago.

By the early 1940’s, Dr. Whetten was eager to return to the land of his birth to view the country through new eyes—those of a sociologist who would study and report on social conditions and developments in rural Latin America.

“We were at war and the Sinarquistas were a group of people the US was watching. My husband spoke Spanish like a native Mexican,” Mrs. Whetten said in explaining the rationale for her husband’s recruitment.

In *Rural Mexico*, published in 1948 and considered a classic in its field, Dr. Whetten comments on his time in Mexico in this way: “I had the opportunity to travel throughout the country, visiting every state in the Republic and interviewing people in all walks of life. I am firmly convinced that good neighborly relations among nations must be based upon mutual understanding of one another’s culture, social institutions, problems, and aspirations.” The book was published in Spanish in 1953. A similar study of Guatemala, resulting from time he spent in Central America in 1945, was published in 1960.

The Importance of Libraries The Whettens’ appreciation of the people and places of Mexico was amplified by their deeper understanding of the culture made possible by her husband’s research. Delving into the social behavior of people was a skill he shared with his students at UConn as well as those at Yale, where he also taught a class in sociological research.

Love of books and libraries has played a profound role in the couple’s lives. “Whenever we traveled to a new city, the first place Nate went was in search of the local library,” Mrs. Whetten notes. She, too, continues to enjoy immersing herself in all manner of reading material. “In the last little while, I’ve read 16 books. Now, I have to have large print,” she says with a smile.

In the late 1960’s, Dr. Whetten’s interest in reading and research extended to UConn’s Homer Babbidge Library, which, as dean of the graduate school, he had a role in planning.

Initially, plans called for the new library to serve only faculty and graduate students while the existing Wilbur Cross Library would cater to undergraduates. That plan, however, failed to materialize.

Latin American Resources Mrs. Whetten remembers the Wilbur Cross Library as beautiful but in need of significant expansion and improvement. As spacious and modern as the Homer Babbidge Library is, of equal importance are the Latin American resources that the Nathan Whetten Library Endowment affords researchers in Latin American studies from both UConn and elsewhere.

Notable among the resources the fund provides are a series of regional newspapers, which serve as an important source of news on society, culture, and politics from a viewpoint other than that provided in papers of the Federal District. Most recently, the library purchased two historic regional Mexican newspapers on microfilm, *Diario del Sureste* (Yucatan) for 1941-1972 and *El Norte* (Monterrey) for 1941-1967. While many libraries own long runs of the major daily papers from Mexico City, few hold regional papers from other parts of Mexico.

UConn is the only library in the Northeast to provide access to the *Diario del Sureste* and *El Norte* for use by scholars at the University of Connecticut and surrounding institutions. Additionally, the materials contribute to the efforts of the Latin American Studies Consortium of New England libraries (Brown, UConn, UMass, and Yale) to strengthen holdings for historic Mexican newspapers. The purchase of such large microfilm collections would not be possible without the generous support provided by the Whetten Library Endowment.

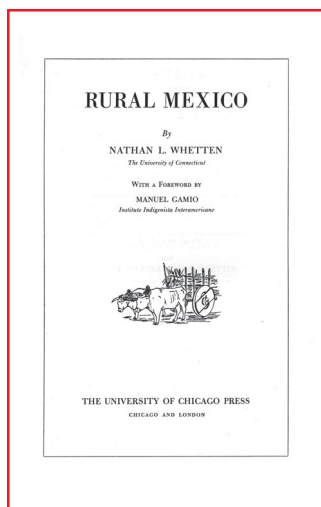
Other materials made possible by the Whetten Endowment include multiple censuses, both historical (1900-1940) and contemporary, which sociologists, historians and anthropologists rely upon to complete their research.

“My husband got quite a bit of help along the way with scholarships,” Mrs. Whetten says in explaining her continuing largesse. “When you don’t have much, a little bit means a lot.”

Mrs. Whetten has helped to enrich the lives of countless people in another way—by teaching piano. She began teaching when she was in seventh grade and continued to instruct and hold recitals in her home four times a year until 1979. She continues to enjoy listening to a variety of music, participating in a bridge club, attending special events like the library’s 25th anniversary celebration, and visiting with her sons, “Rey” and “Johnno,” their wives, and her six grandchildren and five great grandchildren.

Though no longer living in Latin America, it’s clear the past is still very much present in Mrs. Whetten’s life. A case in point: Christmas was celebrated beneath a large coffee bean tree in her living room bedecked with red bows and holiday ornaments.

At 99, Theora Whetten reflects on the rich and full life she has led, lamenting only one thing: she didn’t keep a diary. “I recently got out my old typewriter and saw that it doesn’t have a ribbon. That’s a good excuse not to do it!” she quipped.



Considered a classic in its field, Nathan Whetten’s *Rural Mexico* was published in 1948.

Using New Technology To Recover Lost Melville Notes

Rutherford W. Witthus
Curator of Literary and Natural History Collections

In a previous article for the February/March 2002 issue of UConn Libraries (<http://www.lib.uconn.edu/about/publications/newsletters/2002/0202.pdf>), we reported on the successful acquisition of a Gladys Kriebel Delmas Foundation grant to clean and make accessible a series of hand-written but subsequently water-damaged cards produced by the poet Charles Olson during his effort to transcribe the marginalia in hundreds of books owned by Herman Melville. Since that time, we have been working with Debora Mayer, a well-known and highly qualified paper conservator, to separate the cards and clean the surfaces enough for us to produce high quality scans of the cards. With nearly 900 cards cleaned, we are nearing completion of that phase of the project. The cards were treated as follows:

- A sample of cards was documented photographically before and after treatment.
- Cards were separated from one another with a micro-spatula inserted between the cards.
- Each card was dry surface cleaned, recto and verso, to the extent possible with a latex dry cleaning square.
- Each card was humidified in a humidity chamber followed by drying between blotters and under weight and pressure. Crimps and creases were relaxed during the humidification process.
- Vulnerable tears and very weak areas were reinforced with Japanese paper and wheat starch paste.
- Each card was placed in a clear polyester (Mylar-3) 3-sided pocket enclosure with perma-life interleaving paper as a support.
- At all times during the treatment, the order of the cards was kept as received.
- Each treated card was photocopied prior to shipping back to the University of Connecticut. The conservator retained the photocopy until the shipment was received, at which time it was sent to UConn.

As each batch of cards was returned to the Dodd Research Center, a graduate student trained in the fine points of scanning rare and unique materials scanned each card as a 600 dpi TIFF file. At the same time, a smaller size file was created as a JPEG for use on the Web. Our original intention was to create three resolutions: the TIFF for archival purposes and for printing requests, a medium size JPEG file for use on the Web, and a thumbnail JPEG for use with the electronic catalog record and the EAD (Encoded Archival Description) finding aid.

Midway through the project, JPEG2000, a new international standard for JPEG files, was introduced. This new standard allows multiple resolutions and its concomitant descriptive cataloging information to reside in a single file. The files are considerably smaller than earlier TIFF files and are able to save the image in this smaller environment without losing any information. These JPEG2000 files are produced in batches by compressing the TIFF files and their metadata. This new standard eliminates the possibility of the individual image and metadata files from being separated from each other, thereby maintaining the integrity of the data.

Our interest in using JPEG2000 brought us together with Ronald Murray, Digital Conversion Specialist in the Preservation Reformatting Division of the Library of Congress. Mr. Murray has been following the progress of the JPEG2000 standard and has been engaged in testing the results of this new image compression standard. He has consulted with us during the implementation phase of our project, providing us with considerable image testing and enthusiastic support.

Over 800 cards have been scanned and are being converted to the JPEG2000 format. We are currently processing the files as part of our regular workflow in the digital laboratory at the Dodd Research Center. We expect in the next few months to have all 1,014 JPEG2000 scans available for research on the Web. To our knowledge, this is the first project in an academic library or archives to use this new image standard.

Transcription of the cards is also underway, although moving slowly because of the complexity of Charles Olson's handwriting and the unfortunate disorder of the damaged cards. However, a number of interesting points for Melville scholarship already have been uncovered, a few of which are detailed in this electronic message from Melville scholar Dennis Marnon dated 24 April 2003:

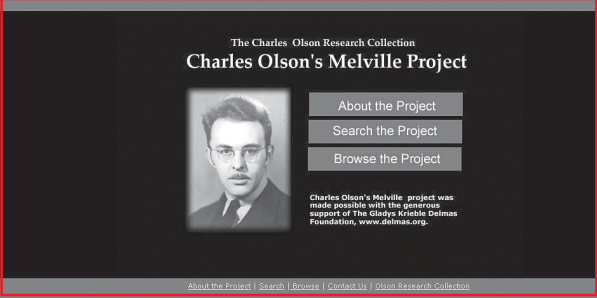
Two hugely important sequences have popped up as I work through the last of the first 500 cards. Olson saw some very notable prints owned by Melville (and then his granddaughters) that are now missing. I cannot overemphasize how rich a research and interpretative resource this info is. Several scholars have worked recently on Melville's print collection, his sense of art history, his appreciation of the visual arts, and his use of fine arts (paintings, prints, and sculpture) as sources or influences or inspirations for his own writings. These prints—by Rembrandt, Velasquez, Titian, Ostade, etc. are unknown to scholars but are indisputably from HM's collections (the rest of the family hated them and would never have bought anything like them). Of course the cards are horribly stained and hard to read. And of course Olson's handwriting makes it hard to figure out who the artist is and what the subject is even when the cards are clean. And the second important sequence is a series of cards on which Olson clearly took notes of his detailed plans to study in England at Oxford or Cambridge, while pursuing the odd phenomenon of Melville's continuing popularity in England while he was thoroughly neglected in America.

CHARLES OLSON'S MELVILLE PROJECT is part of The Charles Olson Research Collection site on the Internet. This is the opening page of The Charles Olson Research Collection web site.



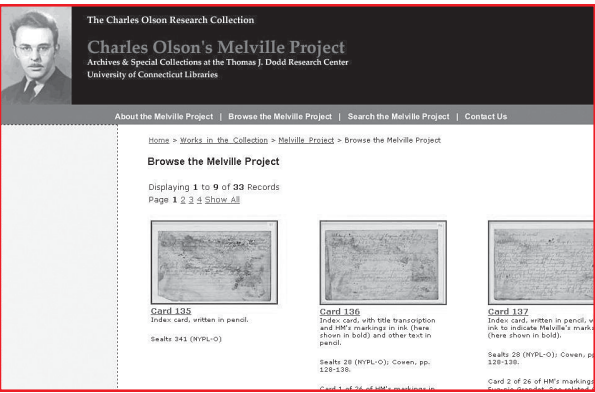
<http://charlesolson.uconn.edu/index.htm>

This is the gateway to Charles Olson's Melville Project. At this point, you can choose to browse the project with thumbnails (see next screen) or search the project by name or keyword.



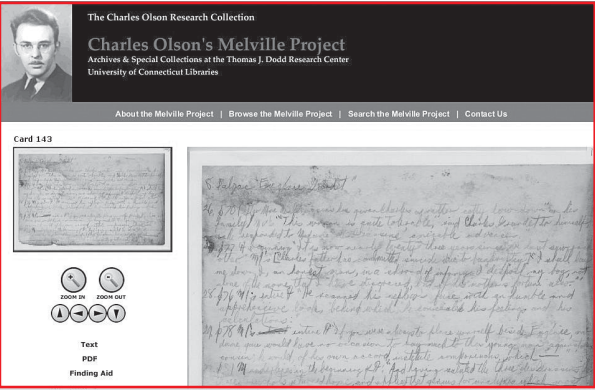
http://charlesolson.uconn.edu/Works_in_the_Collection/Melville_Project/index.htm

Browsing the thumbnail images doesn't allow you to read the cards but it does give information about the card (if the transcription has been finished). It also allows you to see the condition of the cards and the amount of information contained on each one. Selecting a thumbnail image leads you to an enlarged version of the card (see next screen).

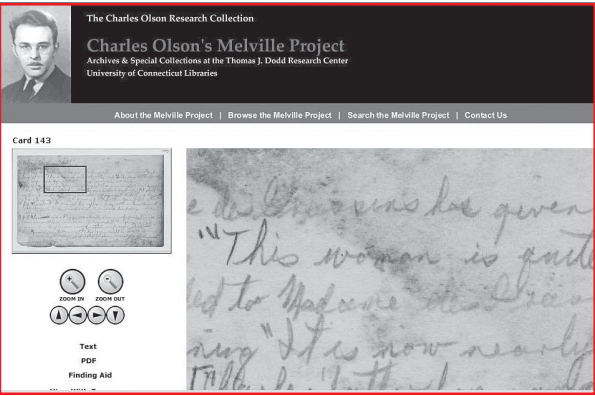


http://charlesolson.uconn.edu/Works_in_the_Collection/Melville_Project/browse.cfm

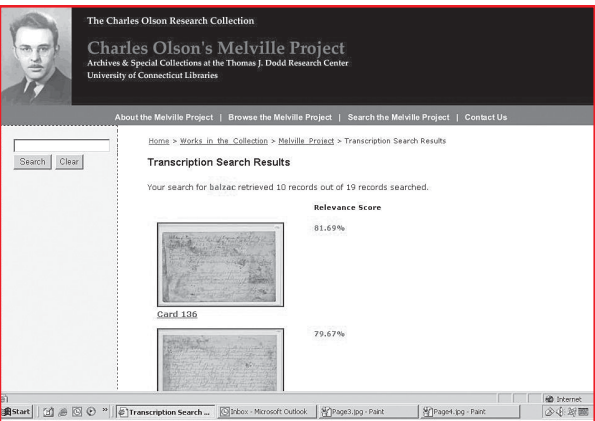
The enlarged image is presented with navigation tools—arrow buttons that allow you to move up or down, right or left in the image.



If you choose to zoom into the image, the document on the right of the screen will be enlarged for intensive study. Four enlargements are provided on this page. A second zoom feature, Zoommap, allows you to pan around and zoom in on any part of the card you choose.



You may also choose to search the transcriptions by name or keyword. The results of your search will be presented as a group of thumbnails. Selecting one will provide you with the same navigation tools mentioned above.



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An Ordinary Life

Betsy Pittman, University Archivist & Curator for the Connecticut History and Political Collections

As children, Americans learn the names of our country’s earliest great men and women, the sites of significant events, and the chronology that brought us to where we are today. As I’ve matured and gained a greater understanding of what has been omitted from the history books, the rote lessons of childhood are less satisfying in answering the question, “But what about people like me?” Momentous, life-changing events are occurring all over the world, revolutionary ideas and inventions are being developed, but the primary concerns in my life revolve around family, home, and work—right here, right now. And, although world events may impact my life in some way, that life still goes on—the children must still get to school, meetings must be attended, somehow the laundry must be done, homework completed, and dinner made. Life goes on.

Historians have long recognized that it is relatively easy to document major world events and prominent individuals, but that a great deal can be learned from studying, documenting, and learning about those far from the limelight, whose primary task in life is living. Such individuals may contribute to a “greater cause,” fight for home and country, be involved in a great social change but, for the most part, they are primarily concerned with day-to-day activities.

Archives & Special Collections at the Thomas J. Dodd Research Center documents the history and contributions of the people of Connecticut. Materials on education, politics, business and industry, and social movements, including the leaders in those fields, are well represented in the collections and available for research. Additionally, we are fortunate to have recently received a collection of papers that allows researchers to have a glimpse of one family’s everyday life, across many generations, set against the backdrop of those world events that make the history books—The Leavenworth Family Papers.

The Leavenworth family has lived in New England since the early 17th century, settling first in Connecticut and Vermont. Descendants of the early Leavenworths spread their name, reputations, and families across the growing United

States during the nineteenth century. Their family papers document the lives and activities of the Connecticut Leavenworths and their extended family from the mid 18th century through the late 20th century.

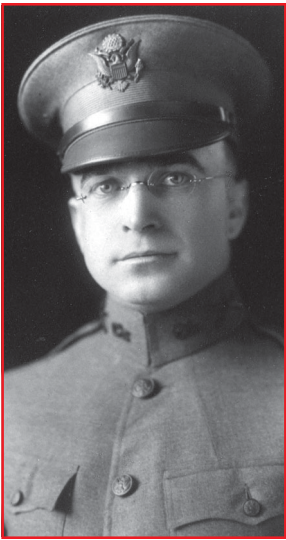
The earliest documents in the collection are primarily legal in nature—deeds, land transfers, mortgages, wills, and estate summaries. From



In 1889, Nellie A Leavenworth (standing right) was reviewed in Watertown, CT and given a position in the Center District School.

these materials, we learn that the eighteenth century Leavenworths lived and farmed in and around Roxbury in Litchfield County, fought in the American Revolution, married local girls and raised families to carry on after them. In these early generations, only a small amount of material is devoted to documenting the lives of the Leavenworth women and their families. Within two generations, however, the documentation expands well beyond legal and financial records to include correspondence, journals (diaries), photographs, maps, artifacts, and ephemera.

George Washington Peck Leavenworth, born in April 1855, married twice and had two sons, both of whom resided in Connecticut. His elder son Dana joined the United States Army in 1914, soon after graduating from Yale College (1910), and saw action along the border with Mexico before heading to France with the American Expeditionary Force in 1918. Dana’s family and



Captain Dana Leavenworth, 1918

friends corresponded regularly to keep him informed of what was happening at home, and his letters home to his father and stepmother were eagerly awaited and shared with the local community. Discharged from the Army in 1919, Dana returned to Connecticut to take up business. He and his brother Carleton both married and set up households.

Dana and his wife Marie had three sons, whose early life and activities are well documented in the photographs and correspondence of the extended Schmitz-Leavenworth families. The three Leavenworth boys, Robert, Donald, and Alden, grew up in West Hartford, attended Yale University, married, and moved out of state to raise their own families.

Retirements and household downsizing led the Leavenworth family to consider how best to preserve the extensive collection of materials that records the lives of their ancestors and their contributions to community, state and country. Those materials include correspondence (letters, notes, postcards), photographs, slides, illustrations, books and pamphlets, maps, manuscripts, diaries, journals, legal and financial records, ephemera (tickets, programs, dance cards, etc.), and artifacts (school slates, uniforms and war mementos). Following conversations with Thomas J. Dodd Research Center staff and touring the facilities of the center, they decided to place the collection here.

The Leavenworth Family Papers were donated to Archives & Special Collections during the summer and fall of 2003, and we expect processing to be completed, with the exception of the photographs, in the spring of 2004. It has been a pleasure to work with the Leavenworth family and with a collection that reveals the everyday lives, well lived, of a family over many generations. In the final analysis, this collection proves that history is to be found in the ordinary as well as in the extraordinary.

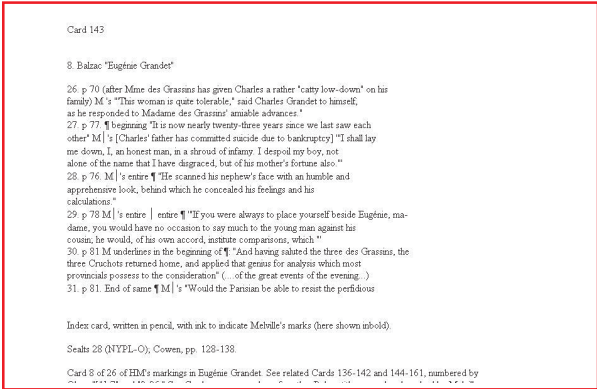
Similar collections in Archives & Special Collections include the Connecticut Soldiers Collection, Dairies Collection, Account Books Collection, Charlotte Davis Papers, and the Smith Family Papers, among others.

Questions regarding these collections can be referred to Betsy Pittman, University Archivist and Curator for the Connecticut History and Political Collections, betsy.pittman@uconn.edu or 860-486-4507.

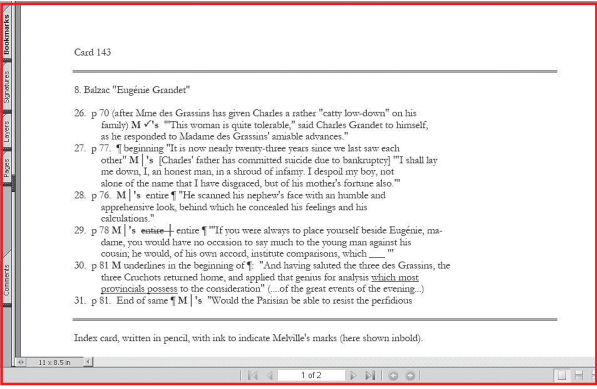
Using New Technology To Recover Lost Melville Notes

Continued from page 4

If a card has been transcribed, you can call up a simple word-for-word transcription of the card by selecting Text.



By choosing PDF, you can view a mocked up version of the text, mimicking the original holograph as closely as possible with type.



The cards in Charles Olson’s Melville Project are contained in just a few boxes from the much larger Charles Olson Research Collection. Selecting the Finding Aid for a card leads one to the precise location in the larger collection from which the individual item has been extracted. Use of the new JPEG2000 international standard eliminates the possibility of the individual image and metadata files from being separated from each other, thereby maintaining the integrity of the data.

Series II: Works, n.d., 1927-1969	
1-12	Poetry. <i>Maximus Poems</i> <small>Individual poems are filed in order of appearance in <i>The Maximus Poems</i>, ed. George F. Butterick (Berkeley: University of California Press, 1953)</small>
13	<i>The Distances</i>
14-19	<i>Collected Poems</i>
20	<i>Nation of Nothing But Poetry: Supplementary Poems</i>
21-28	<i>Unpublished poems</i>
Prose and Project Notes	
29-37	<i>Essays</i> <i>Melville Projects</i> , ca. 1930-1952
38	"The Growth of Herman Melville," early drafts, 1933
39-40	Notes [DAMAGED AND FRAGILE], 1930s
41	TS Study [DAMAGED AND FRAGILE], 193-?
42-45	Notes on the cards [DAMAGED AND FRAGILE], 1930s
46	Offprints, bookellers' catalogs, 1927-1935
47	Offprints, bookellers' catalogs, 1946-1952
48	Confidence Man photostat
49	Call Me Ishmael
50-51	Miscellaneous notes

OLSON SAW SOME VERY NOTABLE PRINTS OWNED BY MELVILLE...THAT ARE NOW MISSING. I CANNOT OVEREMPHASIZE HOW RICH A RESEARCH AND INTERPRETATIVE RESOURCE THIS INFO IS. SEVERAL SCHOLARS HAVE WORKED...ON MELVILLE’S PRINT COLLECTION, HIS SENSE OF ART HISTORY, HIS APPRECIATION OF THE VISUAL ARTS, AND HIS USE OF FINE ARTS...AS SOURCES OR INFLUENCES OR INSPIRATIONS FOR HIS OWN WRITINGS.

MELVILLE SCHOLAR DENNIS MARNON, APRIL 24, 2003

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July 1, 2003 - December 31, 2003

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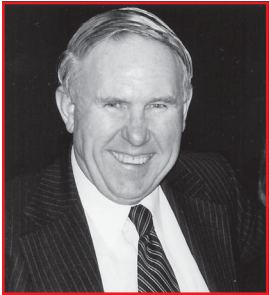
Class of '54 Pledges to Raise Funds for the Libraries

The Class of 1954, in celebration of its 50th anniversary, has pledged to raise funds to rehabilitate a large study area on the fourth floor of Babbidge Library, converting it into the Class of 1954 Quiet Study Room.

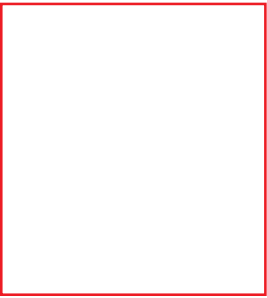
According to Brinley Franklin, Director of University Libraries, “The Class of 1954 Quiet Study Room will provide students with a comfortable, inviting environment in which to study, undisturbed by cell phones, students working on group projects, and other distractions.” The room will feature a variety of seating options—study tables, individual carrels, and lounge furniture, and will be equipped with the latest wireless technology so students can have laptop access to the web without the need for a hard-wired data point.

Funds in excess of those required to refurbish the room will be used to establish an endowment for Special Collections & Archives and other under-funded areas.

Three members of the Class of '54 are serving as co-chairs of the fundraising campaign.




Anton Jungherr President and owner of Jungherr Enterprises in Hercules, CA, Mr. Jungherr has had a lengthy career in business administration, serving in a number of public school systems as controller, assistant superintendent, deputy superintendent, business manager, associate superintendent and consultant. He also served as finance director for Newark, NJ from 1971 to 1973.



Lewis Rome A principal in the law firm of Rome McGuigan Sabanosh, PC, Mr. Rome served as a Connecticut state senator from 1970 to 1979, as senate majority leader from 1973 to 1975, and as senate minority leader from 1975 to 1979. As former chair of the UConn Board of Trustees, he was instrumental in the establishment of UConn 2000. Mr. Rome also served on the UConn Foundation Board of Directors from 1979 to 1981 and the UConn Law School Foundation Board of Directors. Mr. Rome has supported the Samantha Rome Nutmeg Scholarship and many other UConn programs.



Suzanne Saunders Taylor As the first woman to receive a Ph.D. in Educational Administration from the UConn School of Education and to serve on the professional staff of the Connecticut Education Association, Dr. Taylor helped persuade Phi Delta Kappa to admit women. She is a founder of Connecticut's Permanent Commission on the Status of Women and a published author. Currently she is an adjunct full professor at the University of Rhode Island's Labor Research Center. She retired in 2001 as executive director of URI's AAUP (American Association of University Professors) chapter. Dr. Taylor is married to George R. Brown '51 and together they support a number of UConn initiatives. 

BIRDS OF A FEATHER

Ornithological Exhibits & Events

Homer Babbidge Library & Thomas J. Dodd Research Center • University of Connecticut
March 15 – May 23, 2004

Admired for their beauty and grace, birds are also looked to as harbingers of the changing seasons. More recently, their responses to changes in the ecosystem have provided important clues about the health of our environment. In these exhibits and events, the library celebrates the return of our feathered friends and showcases stunning examples of avian aesthetics in bird books from its Special Collections & Archives, sculptures by two local artists, and taxidermy examples from the Connecticut Museum of Natural History collections.

The Allen Collection of Mounted Birds


Connecticut State Museum of Natural History



Snowy Owl

F. Eugene Allen, an accountant by profession, was also a self-taught taxidermist from Winchester, New Hampshire. He collected and mounted specimens, most brought to him by hunters and some he shot himself, between 1935 and 1946. Allen kept meticulous records, including data on the birds themselves and all expenses he incurred to mount the birds and build his glass and wood display cases. His handwritten field records will be displayed with some of the birds.

In 1984, Allen's niece, a resident of Connecticut, attended a talk by Dr. Carl Rettenmeyer on the fledgling Museum of Natural History; she suggested that he contact her uncle. Rettenmeyer drove to New Hampshire to meet Allen and discovered that he had converted his home into a museum of natural history, with the birds, as well as minerals, fossils, and mollusk shells on display. Local school groups toured the Allen Museum, as it was called, several times a year.

Mr. Allen sold his entire collection to the Connecticut State Museum of Natural History, insisting that the price consist solely of the amount he had spent for materials and maintenance, which was a fraction of their actual value. This collection was the first exhibit by the newly formed Museum of Natural History, opened on Commencement weekend in May 1985. 

Babbidge Library, Gallery on the Plaza

Curators: Cheri Collins, Jane Recchio, Suzanne Zack

Imagined Birds

Mythic Species Sculpted by John Revill




Storm Petrel by John Revill

A source of endless fascination to humans, birds have figured prominently in art and mythology since Paleolithic times; a recognizable bird image is depicted in the caves at Lascaux, dating roughly from 30,000 BC. Their feathers have evolved in form and color to include almost every hue and iridescence to be seen in nature, and even today, bird imagery is powerfully symbolic in many areas of human endeavor.

John Revill says of his work, "My interest in birds began with egg collecting, now thankfully illegal; I found their colors and camouflage captivating. Later, I took up bird photography while working in the conservation field. This eventually led me to depict birds in sculptural form. My aim these days, rather than attempting bird portraiture—with accurate attention to feather detail and so on, is to invent 'new species' of birds that I place in complex and ornate surroundings, 'stage sets' that often represent more hours of work than does the mythic bird they enclose.

"I create no preliminary drawings but merely use simple concepts such as "temple," "palisade," or "grove" to set my imagination in motion. The setting comes first, inspiring the bird image that is tailored to fit the scale of the scenery into which it is finally inserted. I think of the band saw as a freehand drawing implement capable of cutting almost any shape. The basic pieces are roughed out, assembled, glued, pegged, and sanded. Thus, the finished piece is a kind of three-dimensional jigsaw whose likeness is impossible to replicate."

John Revill earned undergraduate degrees in art and wildlife management at Humboldt State University in Arcata, California, and an MFA from the University of Texas at Austin. His work has been shown widely in Connecticut, and he is the recipient of awards from the Connecticut Commission on the Arts and the Connecticut Academy of Fine Arts. He lives and works in Eastford. 

Babbidge Library, Stevens Gallery

Curator: David Kapp


Fine Bird Books

From Archives & Special Collections

The period from 1700 to 1900 is generally considered the golden age of the natural history book. Within this genre of exquisitely crafted volumes, bird books were lavishly produced and voraciously collected for their beautiful illustrations of birds and their habitats.

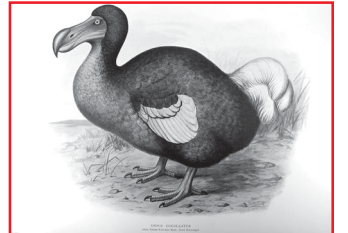
In 1953, Sir Sacheverell Sitwell published *Fine Bird Books*, a beautifully printed and designed book that included a typically erudite essay beginning: "To most human beings, and all persons of sensibility, something of mystery and of magic attaches to the tribes and nations of the birds. It is because, to the mystery of so many schools of flight performing in so many differing styles, there are added the magic and beauty of birth from the egg-shell."

This exhibition of fine bird books has been selected from the collections in Archives & Special Collections at the Thomas J. Dodd Research Center and is partially based on the Sitwell bibliography, a list of books from the 18th and 19th centuries compiled for collectors. Interspersed among the books are extensive quotations from the Sitwell essay, which, although the work of an amateur in the best sense of the word, reveal a comprehensive understanding and full acquaintance with the world of ornithology. In addition, significant books published after 1900 are also displayed.

Sitwell ends his essay with the words: "So the past closes its pages; and we are left with many shelves full of huge volumes which, beginning in fantasy, continue in accuracy, attain to an extraordinary degree of truth and sanity during the long nineteenth-century, and now may either expire altogether, or take the path of poetry. Whether this happens in our lifetimes we may never know; but can, in the meantime, take pleasure in what is old and true." 

Dodd Research Center Gallery

Curator: Rutherford W. Witthus



Dodo, "*Didus Cucullatus*" from *Extinct Birds* by Walter Rothschild. (London, 1907)

Edwin Way Teale


Connecticut Naturalist

Although he was born in Joliet, Illinois in 1899, Edwin Way Teale was considered Connecticut's premier naturalist by the time he died in 1980. Teale was a prodigious writer, publishing not only 32 books but also keeping detailed diaries and journals from his early boyhood until his death. Archives & Special Collections at the Thomas J. Dodd Research Center is the home of his papers and his extensive library. This exhibition celebrates Teale's life and work.

Teale received his first camera as a young boy and began to document the natural world around him. A number of his cameras, as well as numerous photographic images from his entire career, are displayed along with the books he illustrated. Teale first recorded his observations of the natural world in his diaries and field notes. A selection of his journals may be seen as works in progress for his published works.

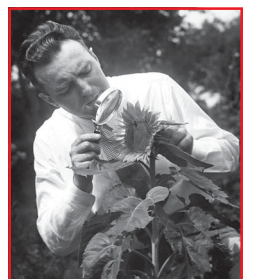
In 1959, Edwin and his wife Nellie moved to a seventy-nine acre property in Hampton, Connecticut, which they named Trail Wood. Their daily observations of this beautiful Connecticut retreat, now maintained by the Connecticut Audubon Society, were documented with words and photographs.

One of Teale's activities, while writing books, was to create what he called the biography of a book. This exhibit traces the creation of one of his books through all its phases, from field notes to journals to manuscript, including the photography required to illustrate his often inspiring words.

Awarded the Pulitzer Prize in 1966 for his book *Wandering Through Winter*, Edwin Way Teale remains today a writer and photographer of stature. The exhibit hopes to capture the intensity and scope of this fascinating man. 

Dodd Research Center, West Corridor

Curator: Rutherford W. Witthus



Edwin Way Teale examining a sunflower. Teale Photo

Continued on page 8



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Sunday	10 am - 2 am
Dodd Research Center	
Monday	10 am - 7 pm
Tuesday-Friday	10 am - 4 pm
Saturday	12 pm - 4 pm
Sunday	Closed

Birds of a Feather
Continued from page 7

Bird Carvings by Bill Card



Golden Eagle, wood carving by Bill Card

When one views Bill Card’s woodcarvings, his great love and appreciation for the outdoors and its creatures is most evident. Growing up in Northeastern Connecticut, fishing in its streams and hunting in its fields, he has now traded his fishing rod and shotgun for carving tools and a paintbrush.

Mr. Card’s interest in carving began about 12 years ago, stimulated by his contact with an old-time carver friend from Maine. Even though his work has won numerous prizes, he carves primarily for the love of creating sculptures of wildlife in naturalistic settings and for the joy that his work brings to people.

Mr. Card’s carvings are mostly of fish and birds, with an occasional reptile for the sake of variety. His birds of prey include a peregrine falcon, a merlin, and a golden eagle, among others. And his carved ducks and song-birds include a black duck, an old squaw, as well as a cardinal and a black-capped chickadee. Card has also carved many fish, such as the brown trout, the rainbow trout, the brook trout and the striped bass. When asked for his favorite subject, he says, “Raptors, for their majestic appearance and the way they command respect.”

Bill Card lives in South Windham for about six months of the year and spends the second half in Maine, where he indulges in his other passion, flying airplanes and gliders.

Babbidge, Gallery on the Plaza, and Dodd Center
Curator: David Avery



School of Fine Arts students Ashley Dorner, from Southington, CT, and Ross Sullivan-Wiley from Middlebury, CT are the winners of the 2003 Raab Associates Prize.

The award program is sponsored jointly by the Dodd Research Center and the School of Fine Arts, and is underwritten by Raab Associates. Students in Professor Cora Lynn Deibler’s illustration class, taught by instructors Michael Sloan and Iris Van Rynbach while Deibler was on sabbatical, were assigned to create an illustration for a poem by children’s book author Jane Yolen. A panel of judges from SFA and the Dodd Center chose the winning drawings. This year, the first place winner’s work was a digital illustration.

This contest, now in its fifth year, has become an important part of the SFA curriculum, allowing students to gain experience presenting finished works of art for judging by professionals in the field. One recent winner has been invited to present her portfolio to a publisher in New York, and several have made valuable contacts with successful published illustrators. Shown in the photograph: Susan Raab, President of Raab Associates; Ross Sullivan-Wiley, second prize winner; Dean of the School of Fine Arts, David Woods; Ashley Dorner, first prize winner.

Photo by SFA student Cindy Stewart

Special Events

LECTURE
Penguins, People, Pollution, and Politics:
When Science is Not Enough
Thursday, April 8, 7:30 PM
Konover Auditorium
Dodd Research Center

Dr. P. Dee Boersma, Professor of Zoology, University of Washington, will present the lecture as part of the Edwin Way Teale Lecture Series.

BIRD WALK

With Margaret Rubega, State Ornithologist • Saturday, April 3, 8 AM
Call 860-486-2219 for Reservations and Directions

State Ornithologist Margaret Rubega will lead participants on a walk of open areas of the UConn campus to look for birds and learn about their biology and behavior. This is an opportunity to gain a firsthand appreciation for why birds have inspired so many artists and writers.

At the end of the walk, Rubega will tour the Department of Ecology and Evolutionary Biology’s research collection. The avian part of the collection began with the donation of study skins, (dated from 1875 to 1925), from the private collections of J.H. Sage and W.E. Treat, and emphasizes the fauna of Connecticut and the northeastern US. There are also specimens from the Aleutian Islands, Paraguay, and other areas.

The study skin collection holds more Connecticut specimens than any other in the world. Particularly

noteworthy are the raptors. In addition, the collection includes approximately 1,000 bird skeletons, over 1,000 fluid preserved bird specimens, one of the few known feather collections in the world (from the work of Emeritus Professor Alan Brush), and a valuable collection of nests and eggs from the turn of the century.

Dr. Rubega, an assistant professor in the Department of Ecology and Evolutionary Biology, studies the evolution of feeding systems in birds, their feeding ecology, and the importance of both for avian conservation.

NOTE: Babbidge Library and the Dodd Center will open at 10 AM for those who wish to view the exhibits in those buildings. Refreshments will be provided.