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## Quantitative Leaps

Brinley Franklin

**A**cademic librarians are increasingly pressed to make difficult choices about what they will acquire. Even the most generously funded research libraries purchase a declining percentage of the ever-expanding universe of information each year. As a consequence, many academic library leaders are questioning our traditional emphasis on inputs (volumes added, staff size, collections expenditures) as the appropriate measure of a library's quality as opposed to measuring outputs (user satisfaction, library impact on research and instruction).

The Association of Research Libraries (ARL), comprised of the 122 most prominent research libraries in North America, has traditionally based its membership criteria on input measures such as those mentioned above. The *Chronicle of Higher Education* publishes an annual report that appears to rank ARL libraries using these input measures. Consequently, the quality of an academic research library has primarily been assessed by its university's investment in library staffing and collections.

Now, however, academic libraries more frequently are examining not just their university's investment in its library, but also how effectively this investment is benefiting the library's primary users. Seeking to measure the library's impact on its users, a number of research libraries are making the transition from a culture of counting to a culture of assessment.

### New Ways To Measure Quality

The ARL has initiated a formal discussion about whether input criteria are effective in measuring the quality of academic libraries, and member libraries have implemented pilot projects to test five "New Measures" to assess academic library performance. These projects propose to measure the following:

- campus learning outcomes
- effectiveness of general library service
- effectiveness of specific library services
- relative value of cost drivers
- use of electronic information resources

The UConn Libraries are participating in two of these projects. The general library service effectiveness project, led by Texas A&M, builds on their experience with a survey questionnaire (SERVQUAL) they have used to assess library services over a period of six years. UConn will join a cross-section of ARL institutions (Arizona, UC Santa Barbara, Houston, Michigan State, Minnesota, Penn, Pittsburgh, Virginia Tech,



Washington, and York universities) to develop and test a survey questionnaire with the goal of standardizing it for all participating schools. The intent of this project is to measure the difference between

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## Of the Making of Books

### Michael McCurdy's Penmaen Press

Rutherford Witthus

**A**rchives & Special Collections has an interest in collecting the records of private presses, particularly those in New England. These records usually include business correspondence, financial records, design documents, galley proofs and ephemera. In the fall of 1998 Michael McCurdy agreed to donate the records of his Penmaen Press to the university. We were delighted to receive these records and we are now in the process of organizing them for research use.

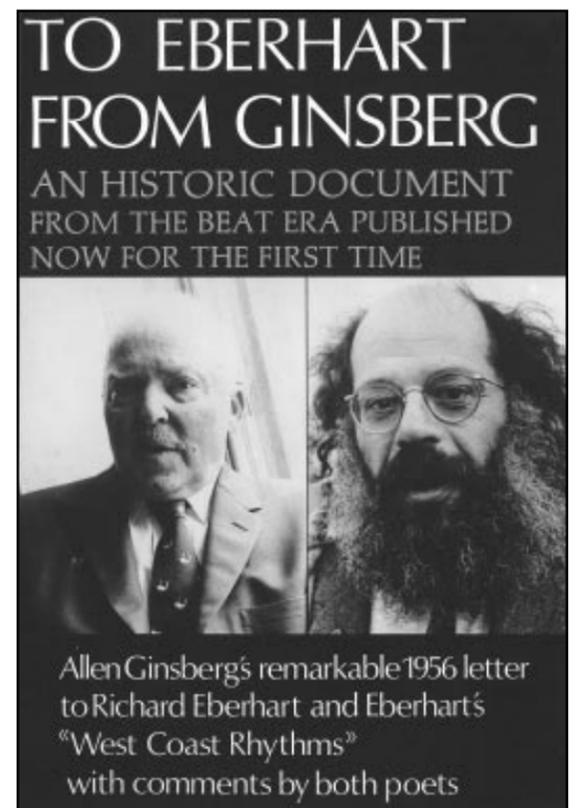
Some business records are quite dull, but those of private presses tend to be liberally sprinkled with interesting letters from well-known authors and illustrators. Already, we have discovered a series of revealing letters among McCurdy and the poets Allen Ginsberg and Richard Eberhart, written as they collaborated on the production of a book. The letters shed light on the process of creating a book and tell us some intriguing things about the personalities of those involved (see below).

Michael McCurdy was born in Manhattan on February 17, 1942, and grew up in New Rochelle, New York, and Marblehead, Massachusetts. During his boyhood years, he played with rubber type and gelatin printers and, at age twelve, he started to set his own metal type on a toy press. At sixteen, he was setting and running by hand his own publication entitled *The Literary Journal*. As his interest in printing grew, so did his talent for things artistic. He earned BFA and MFA degrees from Tufts University and studied at the School of the Boston Museum of Fine Arts.

McCurdy made his first wood engraving at the age of twenty. His illustrations now enhance more than 167 publications, with significant books published this year and three more forthcoming. Along with numerous exhibitions of his work, he also taught at the School of the Boston Museum of Fine Arts, at Concord Academy in Concord, MA, and at the Book Arts Program at Wellesley College. Although McCurdy now works mostly in scratch board, the excitement and dignity of his earlier wood engravings continue to this day.

**The Penmaen Press** In his early years, McCurdy worked as a free-lance illustrator and designer. He published his first book, *Genesis*, in 1966 under the imprint Hillside Press (suggested by the location of the printer's apartment on Boston's Beacon Hill). The book, a mere twenty pages, included six wood engravings by McCurdy. Twenty copies were printed.

Already, at age 24, McCurdy had a sense of what his publications should and would be: "The Hillside Press is not a commercial printing



*Two poets, a photographer, an artist, a designer and a printer collaborated to produce To Eberhart from Ginsberg. Poet Richard Eberhart, displeased with his photograph on the original cover (shown above, left), agreed to help defray the cost of reprinting the cover.*

concern in the strictest sense. It is, in fact, closer in spirit to what might be called a 'private press', although it is hoped without the overabundance of preciousness usually connected with such adventures. Its desire is to be a designing workshop intimately involved with personalized book building conceived as an art of superlative visual conveyance."

In 1968, McCurdy changed the name of his press to The Penmaen Press. "Penmaen" is the name of a town in Wales and is Welsh for "head mason." The first publication under the Penmaen name was a pamphlet entitled *The*

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### Inside UCONNLibraries

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## Hazel Rochman Will Give *Arbuthnot* Lecture

Hazel Rochman, editor for young adult books for the American Library Association's book reviewing journal, *Booklist*, will present the May Hill Arbuthnot Honor Lecture for 2000 at 3 PM, Sunday April 16, on the Storrs campus. The prestigious lecture, which was awarded to the Dodd Research Center, has not been offered in New England since 1978, and has never before been held in Connecticut. The combination of the Dodd Center's extensive children's literature and human rights collections greatly influenced the nomination committee's choice of the University of Connecticut as the host for the 2000 lecture. Co-sponsors of this event include the UConn Co-op, the Neag School of Education, the Connecticut Center for the Book, and the Connecticut Library Association.

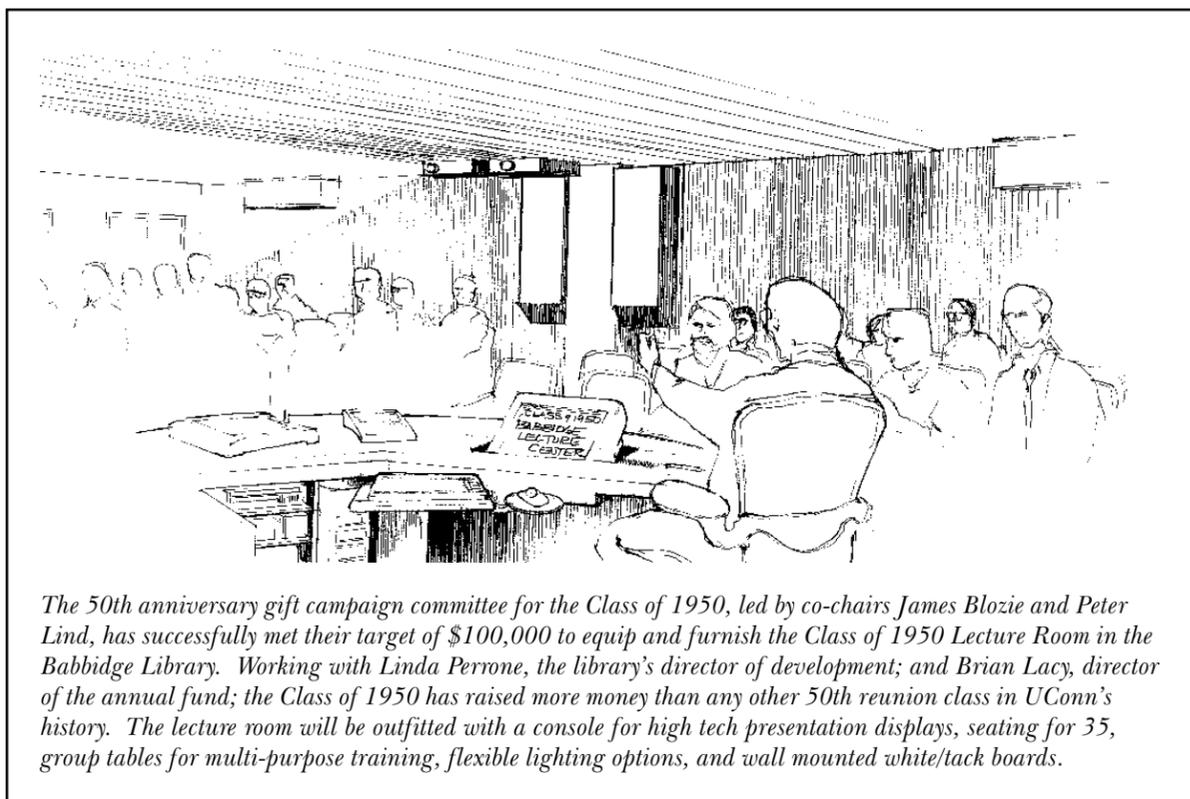
May Hill Arbuthnot co-authored the famous "Dick and Jane" series published by Scott, Foresman. She is also known and highly respected for her seminal works on children's literature, including *Children and Books*, first published in 1947, and *Children's Books Too Good to Miss*. Scott, Foresman established the lecture series in her honor in 1969. The award is made to "an author, critic, librarian, historian, or teacher of children's literature, of any country, who shall prepare a paper, considered to be a significant contribution to the field of children's literature." The prize-winning paper is delivered as a lecture and then published in the *Journal of Youth Services in Libraries*.

Hazel Rochman, this year's lecturer, is a respected and popular children's book author and advocate for multicultural literature for the young. Ms. Rochman was born and raised in South Africa under apartheid. Her books include: *Against Borders: Promoting Books for a Multicultural World*; *Leaving Home: Stories*; *Bearing Witness: Stories of the Holocaust*; *Tales of Love and Terror: Booktalking the Classics, Old and New*; *Somehow Tenderness Survives* (editor), *Stories of Southern Africa* (editor); and *Who Do You Think You Are? Stories of Friends and Enemies* (editor). All of her books promote her strong belief that "the best books can make a difference in building community."

Admission to the lecture is free but reservations are required. For tickets or further information please contact Jean Cardinale Nelson: [jcardinale@lib.uconn.edu](mailto:jcardinale@lib.uconn.edu) or (860) 486-6346. 



**We heard you!** In response to expressions of dissatisfaction with the library's copy machines, we installed 12 new photocopiers in Babbidge Library during the winter intersession. Every machine can now accept VendaCards, coins, and bills (\$1s and \$5s). The library has contracted with IKON Office Systems to improve copy services. Shown here are (right to left) library director Brinley Franklin, copy services coordinator Amelia Hinchcliffe, and IKON service representatives, Chris Adams (UConn, 1993-1995) and Lisa McGill (UConn '92).



The 50th anniversary gift campaign committee for the Class of 1950, led by co-chairs James Blozie and Peter Lind, has successfully met their target of \$100,000 to equip and furnish the Class of 1950 Lecture Room in the Babbidge Library. Working with Linda Perrone, the library's director of development; and Brian Lacy, director of the annual fund; the Class of 1950 has raised more money than any other 50th reunion class in UConn's history. The lecture room will be outfitted with a console for high tech presentation displays, seating for 35, group tables for multi-purpose training, flexible lighting options, and wall mounted white/tack boards.

## Greater Hartford

### *The UConn Campus That (Almost) Wasn't*

William Uricchio

As originally envisioned by university planners, the Greater Hartford Campus was to have been much more highly developed than it is today. This aspect of campus history is illustrated by a detailed architectural model, which has been presented to Greater Hartford's Harleigh B. Trecker Library by the local campus administration. The model, created by architect Harry J. Danos as part of a proposal made in the mid-1960's to construct several buildings, a reflecting pool and a bell tower, is on display in the library.

Only two of the proposed buildings were actually built, although the plan called for ongoing development between 1967 and 1975. The two, serving the School of Social Work and the undergraduate program, form the nucleus of today's campus, along with the 1962 former home of the Law School (now the location of the Trecker Library, the MBA program and other campus offices).

Buildings that were never constructed include those for the administration, cafe, and student union. Additional classrooms were envisioned, as was a structure dedicated to the School of Business Administration. A library building was also part of the plan, although it was probably intended to serve only the needs of the undergraduate program. At the time of the plan's development the Social Work and Business programs maintained separate libraries. It was not until 1985, when the Law School relocated to Hartford, that the Trecker Library brought the disparate library operations together under a single administration. 

William Uricchio is director of the Harleigh B. Trecker Library; you can contact him at [buricchio@lib.uconn.edu](mailto:buricchio@lib.uconn.edu) or (860) 570-9028.

## *Information Technology Skills Taught at UConn/Stamford*

Shelly Cudiner & Nancy Gillies

Jeremy Richard Library reference librarian Shelley Cudiner and associate professor of economics Oskar Harmon unveiled a new information technology course for UConn/Stamford freshmen and transfer students in the fall of 1999. "Information Technology Survival Skills" is offered for one credit through the First Year Experience program and aims to teach students how to take advantage of the university's vast computer resources and how to survive in an electronic world once they have graduated.

Students build and maintain their own web page, which is mounted on the SP server. They learn to use Netscape Composer, WSFTP, and Adobe Acrobat Writer; to become familiar with research technology tools (fulltext citation databases, proxy server, ILL/DD form, listserv and email); to search the web effectively using Boolean logic; and to evaluate search results critically.

Tools for the class include a floppy disk for files and bookmarks, a CD with lecture notes, readings and software, an email account on Hotmail, access to the class listserv, a web template design, and server space for the web portal. The class schedule and notes are available at a web site set up by Dr. Harmon and Ms. Cudiner, who plan to enhance their online interaction with the students through use of the WebCT platform during the spring semester.

The final exam required students to present their personal web pages to their classmates, invited faculty and staff. They personalized a template that the instructors had provided for them, downloading photographs and other graphics, including animated gifs. They created links to library resources as well as to web sites of personal interest. The course web site can be found at [www.lib.uconn.edu/infotech/](http://www.lib.uconn.edu/infotech/). Click on Web Portals for Classmates and check them out. 

Shelly Cudiner, reference librarian at the Jeremy Richard Library, can be reached at [scudiner@lib.uconn.edu](mailto:scudiner@lib.uconn.edu); Nancy Gillies, director of the Richard Library, can be reached at [ngillies@lib.uconn.edu](mailto:ngillies@lib.uconn.edu).

*Purpose of the National Economic League* by Jesse W. Beatson. The following year, McCurdy published the first book under the Penmaen imprint: *The Quaker Queries*.

**To Eberhart from Ginsberg: A Letter about Howl 1956** In 1975, McCurdy published *Poems to Poets*, a book of poetry by Richard Eberhart, considered by many to be one of the major lyric poets of this century. In January of that year, Eberhart wrote a letter to Allen Ginsberg (with a copy to McCurdy), in which he recalled a 20 page letter that Ginsberg had written to him as he was about to write an article on the poetry of the West Coast for *The New York Times*. Eberhart wonders if Ginsberg would like to see it published as "a remembrance of old times." McCurdy follows up with a letter to Ginsberg the very next day: "...I would love working with you on this project—and I've been devouring *Howl* once again to prime myself."

The next day, Ginsberg sent McCurdy a postcard in his usual telegraphic style: "Overwhelmed w/Paper. Can't correspond easily—Ok to print my letters, try to keep close to original style except for obvious spelling mistakes—Perhaps I can see proofs and xerox of originals when you're ready?" And he adds: "Be sure to send over to Ferlinghetti at City Lights sooner or later—"

McCurdy offers Ginsberg his standard royalties and mentions the signatures that would be required on the limited edition. Ginsberg shoots back a postcard: "...I just don't have time to unwrap, sign, repack 300 books—I am too over loaded to be able to work for you on any schedule or accept any (underlined 4 times) responsibility except to correct my text and see that it's OK. My travel schedule is too complex to outline here and I don't have time for letters—OK for all else as long as its OK by Richard Eberhart for the mutual project." McCurdy, undaunted, suggests that Ginsberg will be able to sign flat sheets while he (McCurdy) pulls them away after each one is signed. He writes: "If agreeable, I'll pay you \$40 for the ¾ of an hour." It's not documented in the records whether the \$40 ever exchanged hands.

In June, McCurdy contacts artist Jerome Kaplan to ask if he might like to make some money and do the portrait of Ginsberg for the book. Kaplan writes back: "If I was interested in making money, I certainly wouldn't be a printmaker." He agrees to do the work. McCurdy suggests that Kaplan might like some photographs of his subject and promises to send some images taken of Ginsberg by Gerard Malanga, since "Gerard is a photographer as well as poet and knows Allen well and has taken pictures of him." In July, McCurdy tells Ginsberg that "Jerome Kaplan is struggling with your image for the title page print and Robert Hauser will design the binding. He even thought of putting a few in plexiglass slipcases."

In July, McCurdy receives a letter from Eberhart that presents a slight hurdle. Eberhart writes: "I was shocked when seeing your new ads enclosed that you plan a portrait of Ginsberg but not of me. That is not right. It is a 50-50 book. Allen had forgotten about his letters, they came to light only through me. Therefore you have to have two relief-etchings if any. And rewrite your sentence. Should you not have a page or so by each of us about this book?"

McCurdy immediately informs Kaplan of this and blows off some steam at the same time: "I've run into an obstacle: a "shocked" poet who feels deprived. Eberhart...feels neglected as I have only one print scheduled for the Ginsberg book...Poets, unlike printmakers, have terrific problems generally—ego-wise!" He also writes Ginsberg and suggests that poets must learn to trust designers at times. He reminds Ginsberg

that he is counting on him to sign a few hundred of these books.

The book was originally planned to be 32 pages. With the addition of Eberhart's portrait, it was expanded to 40 pages. In an October letter, Ginsberg includes three pages of introductory material for the book and, to make certain that there is no further inequality, McCurdy suggests to Eberhart that he, too, write some introductory remarks. The book has now grown to 48 pages.

A year after the project began, McCurdy is ready to go to New York to have Ginsberg sign the pages. He writes: "I'd like to come down in a month's time and have you sign the 300 sheets. Gerard Malanga is anxious to photograph the event...Did I tell you that the hardcover is to be bound in brushed denim with your handwritten "Dear Mr. Eberhart, Yours Allen Ginsberg" enlarged and stamped onto the cloth along the book's right edge. This may be the first real book bound in denim. It seemed natural to Bob Hauser, who's designing it."

Michael McCurdy relates his meeting with Ginsberg: "In February 1976 I met Allen Ginsberg in his east 12th Street apartment. Allen peered out of his fourth floor window and threw down the key to the front door in a sock. After another long climb with colophon sheets, I reached the apartment and met Allen. After a hurried lunch, Allen went right to work on the galley proofs with the greatest care. At this time another project was born. Allen noticed my engraving on the Malanga book I had brought him and asked if I knew Lynd Ward. I replied that I did—in fact, I had started my friendship with Lynd Ward with a fan letter at thirteen. Ginsberg explained how influential Ward's early woodcut novels were on his own vision. During the 1930's Ginsberg's relatives were all ardent leftists and had their share of Ward novels on their shelves."

Just when things seem to be going smoothly (Ginsberg signed the sheets in February), Eberhart send McCurdy the following: "You blew it and I knew my first intuition was right. This is no picture of me to have on library shelves for the next twenty years. It spoiled my birthday. It looks like a walrus about to give birth to a monster." He suggests that the covers be reprinted and that he will pay for half the cost. McCurdy replies: "The manner in which one person sees something compared to another—well, there are differences....Art does not always please, that's for sure. Since this appears to be of such importance to you there is no other recourse but to do it over....All costs for small presses are, in relation to their volume and marketing clout—out of proportion to what is ever received in monies from the sale of the publication." McCurdy goes on and uncharacteristically confesses frustration: "Frankly, I'm somewhat disturbed by what appears to be from you a lack of trust in the way I put books together. The present book has been a complete agony for me, for no one but this artist/printer knows what sheer labor goes into



McCurdy met Ginsberg for the first time in 1976 at his New York City apartment. "Allen peered out of his fourth floor window and threw down the key to the front door in a sock."

something like this and the multitude of technical frustrations that accompany translating scribbled words into a physical book. With one person playing each and every role it gets a bit too much at times, I must admit."

Two poets, a photographer, an artist, a designer, a printer—all collaborating on a project that finally produced a book. The simple words of the colophon belie the joy and anguish, the friendship and frustration, the sweat and tears: This first edition of *To Eberhart from Ginsberg* was printed and published by Michael McCurdy at the Penmaen Press in Lincoln, Massachusetts and completed in March, 1976. Of an edition of 1500, 300 were hardbound, numbered and signed by Richard Eberhart and Allen Ginsberg. Typographic design is by Michael McCurdy.

As an Afterword to his bibliography, McCurdy wrote: "I've always been struck by the fact that printing and publishing books generates a creative process that itself is tremendously satisfying. Apart from the physical creation of books, there is the network of relationships developed between skilled individuals, as well as activity on several levels that stretches creativity beyond the making of pictures or the design of type upon a page. Every new book offers a fresh chance to further refine skills and extend one's friendships to other artists and writers. For me, the making of books has become an obsession, one that is exhausting on the one hand yet completely gratifying on the other." 

*Rutherford Witthus is curator for literary archives in Archives & Special Collections; contact him at [rwitthus@lib.uconn.edu](mailto:rwitthus@lib.uconn.edu) or 860-486-4508. You can learn more about Michael McCurdy at [www.bcn.net/~mmcurdy](http://www.bcn.net/~mmcurdy).*



Allen Ginsberg reviewing galley proofs for *To Eberhart from Ginsberg*.

# Library Staff News

During February's **University Employee Appreciation Week**, the University Libraries honored seventeen library staff with 10, 15, 20, 25 and 30 years of state service, including Betty Dzurnak (30 years), and Iris King, Linda Perrone, and George Waller, all with 25 years. Graduating UConn seniors consistently rank the Libraries' services among the best university services, due primarily to the library's excellent staff. The employees honored were:

30 years



Betty Dzurnak

25 years



Iris King, George Waller, Linda Perrone

20 years



Nancy Martin, Dave McChesney, Barbara Mitchell, Dipa Roy, Jo Ann Reynolds, Tom Jacoby

15 years



Susan Smith, Hilda Drabek (not shown)

10 years



Tom Koenig, Barbara Cervera, Janet Avery, Jan Lambert, Lana Babij (not shown)

**Stephen W. Fairfield** has joined the staff of Research & Information Services as a reference/liaison librarian for computer science, engineering, mathematics, and statistics. Stephen earned his BS degree in astronomy from UMass/Amherst and has completed graduate work in physics and astronomy at the University of Wyoming, where he also provided lab instruction in introductory physics and astronomy and research assistance at the Wyoming Infrared Observatory. In 1998 he was awarded a Master of Library Science degree from Texas Women's University. Stephen has worked as a research librarian at Telcordia Technologies, in NJ; at Hudson County Community College; and at Shannon Laboratory, AT & T Labs, in Florham Park, NJ.

**Madeleine Harrington** resigned from her position as head clerk in the library's Administrative Office in December, after more than twenty years of service to the university. At various points in her tenure in the library she had supervised student hiring operations, travel services, and the publications and insurance accounts, among other things. She is now employed by Eastern Connecticut State University as secretary for the Classical Languages Department.

We are pleased to welcome **Heinz Hermann** as a volunteer in the Conservation Lab. Dr. Hermann, professor emeritus of biology with a particular interest in the philosophy of science, is helping us in our handling of materials that have been attacked by mold. In addition to drying and cleaning materials, Heinz is helping us perfect our procedures for treating moldy volumes.

**Amelia Hinchliffe** has joined the staff of Information Technology Services as coordinator of the computer & copy services desk. Amelia comes to the library from University Parking and Transportation Services. Earlier, she worked as a lobbyist assistant in the State Senate. And since her new responsibilities include the supervision of more than 40 student assistants, she will no doubt find her previous experience as an Army ROTC platoon sergeant invaluable.

**Sam Nolette** is the library's new help desk coordinator. Prior to joining the library staff, Sam was a technical contract employee in help desk and computer support positions for several major corporations in Connecticut.

**Richard O'Toole** has accepted the position of public workstation coordinator. Richard is a UConn graduate who has worked at Spear Technologies Inc. in customer support and as a hardware/network technician. Prior to that he was a senior information services coordinator for Staples Inc.

*The UConn Co-Op's Newsstand, recently opened in the north entrance of Babbidge Library, now offers a selection of newspapers, supplies, and snacks. Shown here are: (right to left) Bill Simpson, executive director of the Co-Op; Suzy Staubach, general books manager; Brinley Franklin, director of library services; and Evelyn Whitman-Gonzalez, newsstand manager.*

## Quantitative Leaps

*Continued from page 1*

the quality of library service expected by users and their assessment of the service actually delivered. The project further aims to identify best practices of libraries that deliver high quality services.

The library is also engaged in a second pilot project to define use measures for electronic information resources. This is particularly critical for UConn because we spend almost twenty percent of our collections budget on electronic services.

## Local Efforts to Assess Performance

In addition to the "New Measures" projects mentioned above, the UConn Libraries have taken significant steps during the last five years to develop a culture of assessment based on outcomes.

- *USER Team* The Libraries' USER Team has conducted user surveys, service evaluations, and focus groups for four years. Each year the team undertakes a major survey of one of the three primary user groups—faculty, graduate students, or undergraduate students. The library has worked with the Roper Center on survey design and with the Neag School of Education's Bureau of Educational Research to analyze survey results and to measure how effectively the UConn Libraries serves its users.
- *Statistical Methodologies Team* This team is designing a decision support system to help assess performance and to aid decision-making. Our new integrated library system (HOMER 2) can provide us with a great deal of information about the relationship between library collection expenditures and collection usage. Over time, library liaisons will be able to use the decision support system to assess how well their collection ownership and access decisions serve library users. Liaisons will be able to track use patterns for both printed and electronic resources, as well as requests by users from specific subject areas for materials from other libraries and document delivery suppliers.
- *Organizational Assessment Study* The Libraries reorganized in 1996 with the intent to create a more service-oriented, client-centered organizational structure. Recently, we evaluated our progress to-date by conducting an organizational assessment study, using a staff survey with follow-up interviews conducted by an independent consultant. Our self-perceived areas of strength include: delivering excellent basic services to users; playing a leadership role in campus information policy; being client-centered and responsive to user feedback; positioned for the future and flexible to change; and positioned for user outreach.
- *Performance Measures for Professional Staff* Each year, the library sets goals for the entire organization, for each area and team, and for each individual. Our performance is measured by how successfully each person or group achieves their agreed-upon goals and objectives. Technology continually offers new opportunities for us to develop library collections and services, but we operate within staffing and financial constraints. In any given year it is therefore critically important for us to focus on those efforts deemed to be strategically most important.

The University of Connecticut Libraries are engaged in a transition from measuring inputs to assessing the impact of its investments in collections and services. Library users can help us accomplish this important goal by giving us feedback when we ask "how are we doing?" With your help, we can succeed in delivering the most effective information services possible with our available resources.

*Brinley Franklin is director of library services; brinley.franklin@uconn.edu or (860) 486-0497.*

## Collections & Services Brief Updates

### Do-It-Yourself Book Check-Out

Library patrons who are registered for borrowing privileges, either university affiliates or community borrowers, may now use their ID/library card to charge out their books at the self-check station recently installed near the circulation desk on the Babbidge Library Plaza.

Library users must have a valid patron record in the circulation patron file (i.e., not expired and not blocked) to use the self-check station.

The Voyager Self Check software mounted on the station has “help” messages and instructions built into it to assist people using the new station. It tells the patron to “Use the barcode scanner and individually scan the barcodes of the items they want to borrow,” and it will direct them to the circulation desk for assistance if a problem occurs. Circulation staff monitor the self check station and are alert to assist with problems.

If, as anticipated, all goes well, additional self check machines may be introduced into other areas of the library. The self check service was developed by a project team led by Barbara Mitchell and included staff from Circulation Services and from Information Technology Services. 

### Planning for Electronic Records

The National Historical Publications and Records Commission has awarded the University Archives a grant of up to \$10,000 to develop a strategic plan for preservation of and access to the university's electronic records. The one-year grant began on March 1. University archivist Betsy Pittman will administer the grant. 

### Babbidge Declared Smoke-Free

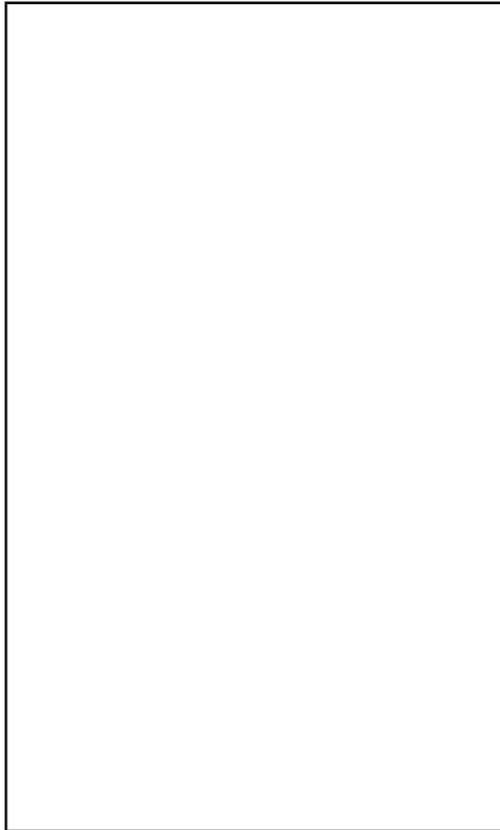
The last refuge of smokers in Babbidge Library — the Level 4 Smoking Lounge — has been eliminated. The lounge, never designed to a smoking room, had no special ventilation. People studying in adjacent areas were annoyed by the smoke and complained to the library's Environmental Safety Committee, who decided to make the lounge, like the rest of Babbidge, smoke-free. 

### Booth Research Center Moves to Babbidge

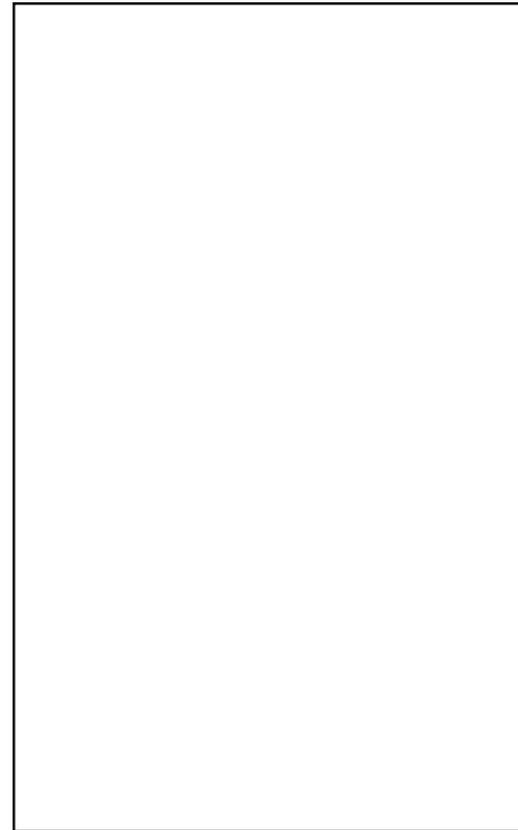
The Booth Research Center for Computer Applications and Research is now housed on Level A in the Babbidge Library. The Center's mission is to provide a physical/intellectual environment for advanced computing and communication-related research and development and to provide computing and networking support and services for the School of Engineering. The Center is comprised of 19 labs (10 in HBL) and has 60 externally funded grants and contracts totalling \$5.2 million. The Center was instrumental in getting an NSF grant to connect UConn to Internet 2 and they are UNIX, Windows NT, and networking experts.

The Booth Center is occupying space that would have been used for library collections growth. Accordingly, the University Buildings and Grounds Committee has agreed to investigate the feasibility of building a library storage facility for 600,000 volumes at the Depot Campus. Such a facility, if built, might be shared by other departments or by other libraries in the state or region. 

## New Sculptures at the Libraries



Sculptor Tim Prentice (below) and his associate David Colbert install the Zinger mobile in Babbidge Library. The mobile, commissioned to honor former associate director David Kapp, was donated by his colleagues, friends, and family.



Two Lines, Eighteen Feet by sculptor George Rickey is on display in Stamford's Jeremy Richard Library. The sculpture responds to the gentlest air currents and is on loan from the Whitney Museum of American Art.

## Calendar

**March 15** — **Tom Tietenberg** Mitchell Family Professor of Economics, Colby College; “Regulation by Revelation: Disclosure Strategies for Controlling Pollution,” Teale Lecture Series; 4 pm; Konover Auditorium

**March 29** — **Barry Moser** Designer and illustrator of the Pennyroyal Caxton Bible, “Tanakh and Testament: A Reprobate Tinkers with Holy Writ. Copies of the trade edition of the Pennyroyal Caxton Bible will be available for purchase and Moser will be available to sign copies; 7:30 pm; Konover Auditorium

**April 9** — **Dedication** Of the new Zinger mobile designed by Tim Prentice; 2-4 pm; Babbidge Plaza

**April 11** — **Henry Lee** Commissioner, Connecticut Department of Public Safety; “Using

Police Forensics and DNA Testing to Identify Victims of Human Rights Abuses in Argentina and Bosnia,” The Sackler Lecture, 7:30 pm; Konover Auditorium

**April 16** — **Hazel Rochman** Author and book reviewer; The May Hill Arbuthnot Honor Lecture; 3 pm; South Campus Ballroom

**April 26** — **Peter Matthiessen** Author, explorer, and naturalist; “Fictions of the Wild”; Teale Lecture Series; 4 pm; Konover Auditorium

**April 30** — **John Gregorian** Author, merchant, collector; “The Gregorian Family Collection of Antique Oriental Rugs”; attendees are invited to bring in one oriental rug per family for a free explanation of source and design by Mr. Gregorian; 2 pm; Dodd Center

## Tikvah: Perspectives on Human Rights Images and Observations by Illustrators of Books for Children

Designed by Barry Moser, with an introduction by Elie Wiesel, *Tikvah* (Hebrew for “hope”) is a new book dedicated to the preservation and expansion of human rights, particularly in regard to children. *Tikvah* contains original images created by 43 distinguished contemporary children's book illustrators on an aspect of human rights. Each image is accompanied by a brief statement by the artist. Purchasers of *Tikvah* will have an opportunity to acquire one of the original art works from the book. Each book also contains an original, signed relief engraving of “The Angel of Hope” by Barry Moser. Intended for an adult audience, the book is a symbol of the University of Connecticut's continuing commitment to human rights. Copies of *Tikvah* are available in a limited edition of 275 copies for \$250, which includes a \$150 donation to the University of Connecticut Foundation. Proceeds will go to support the work of the Northeast Children's Literature Collection.

Iqbal Masih  
by Jeanette Winter

### Address Orders To

Norman D. Stevens, Dodd Research Center, University of Connecticut, Storrs, CT 06269. Please indicate whether you wish to be notified about the sales process for the original artwork in *Tikvah*. Make checks payable to: University of Connecticut Foundation, note Dodd Center on the memo line.

### For More Information

norman.stevens@uconn.edu or (860) 4862524 or (860) 429-7051 

## Babbidge Library Hours

Monday-Thursday

8 am - Midnight

Friday

8 am - 8 pm

Saturday

10 am - 6 pm

Sunday

Noon - Midnight

Hours vary during recess  
periods. Please call  
(860) 486-3646 for details.

# EXHIBITS

## Through March 17

### *Somehow Beauty Survives*

Paintings by John Cortese  
Babbidge, Stevens Gallery

### *Seasons of Champions*

UConn Basketball 1995 and 1999  
Babbidge, Gallery on the Plaza

### *Challenge & Change*

Civil Rights for Gay, Lesbian &  
Transgendered Americans  
Dodd Center

## Receive Exhibit

### Announcements by Email

The Homer Babbidge Library and the  
Thomas Dodd Research Center present  
fifteen to twenty new exhibits each year. If  
you would like to be notified about new  
exhibits by email, please subscribe to Exhibit  
Announcements as follows:**To subscribe** send email to:maiser@lib.uconn.edu and type in the text  
area: subscribe ExhibitA exit**To unsubscribe** send email to:maiser@lib.uconn.edu and type in the text  
area: unsubscribe Exhibit A exit

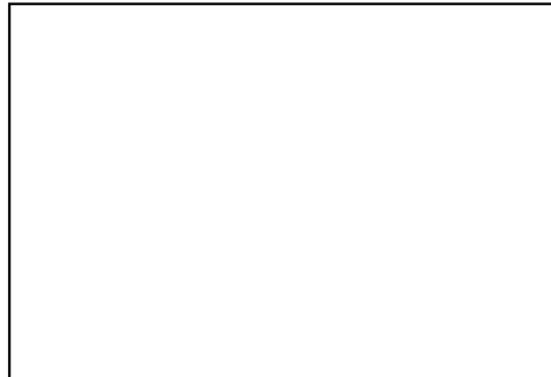
### *Barry Moser and the Pennyroyal Caxton Bible*

March 27-April 24  
Dodd, Reading RoomDesigned and illustrated by Barry Moser, noted  
contemporary book designer and illustrator, and  
published in 1999, the *Pennyroyal Caxton Bible* is  
the only fully illustrated twentieth century  
edition of the *Bible*. Both volumes from one of  
the 400 copies in the primary edition will be  
displayed. The images being presented (from  
among the 233 relief engravings in this edition)  
will be changed periodically.

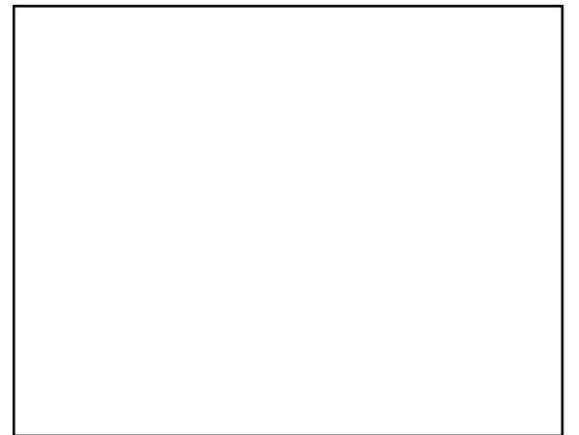
## March 27 - May 21

### *Pictures of the Year* The Best Photojournalists of 1998

Babbidge, Stevens Gallery

*Pictures of the Year* is an annual, juried competi-  
tion established in 1943, recognizing excellence  
in news and feature photography. The exhibit  
presents fifty of the best photographs from 1998,  
selected by a panel of photographers and  
editors, and sponsored by the School of Journal-  
ism at the University of Missouri/Columbia.  
Presented in cooperation with the University of  
Connecticut Journalism Department.*Washington, D.C. fireman Jonathan Sneed is both  
restrained and comforted after he attempted to re-enter  
a burning building where his friend and fellow  
fireman perished*

### *Betsy Tanzer*

Recent Ceramics  
Babbidge, Gallery on the PlazaConnecticut ceramist Betsy Tanzer experiments  
continuously with clay and glazes. This exhibit  
will encompass an extensive range of her work,  
including high-fired porcelain and stoneware,  
functional and non-functional pieces, as well as  
some pit-fired and saggar fired vessels.*Recent ceramics by Betsy Tanzer*

### *Antique Oriental Rugs of the Silk Route from the Gregorian Family Collection*

Dodd Research Center

The Gregorian Collection surveys the history, art  
and diversity of antique oriental rugs. The  
exhibit represents an extraordinary opportunity  
to view rugs of a quality and beauty usually seen  
only in the homes of wealthy collectors or  
museums. Also included will be photographs  
from collector John Gregorian's forthcoming  
book *Oriental Rugs of the Silk Route* (Rizzoli, New  
York, June 2000). Mr. Gregorian will comment  
on his family's rug collection and share his  
experiences  
as a veteran  
trader in the  
bazaars of  
Iran, Turkey,  
India, and  
Pakistan at a  
free public  
reception on  
Sunday,  
April 30, 2-5  
pm, Dodd  
Center.*Kirghiz Kazak*