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Suzanne Zack
University of Connecticut - Storrs, suzanne.zack@uconn.edu

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A World of Information
Working with Partners to Ensure Access for the UConn Community

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 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.

Theora Whetten: A Friend of the University of Connecticut Libraries

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 a complexity that demands more activity on the part of the reader.

In Adam’s Fall Sinned We All by Lois Morrison.
(Berkeley, California: Flying Fish Press, 1989)
This Jacob’s ladder book shows cut out couples literally “falling” through Adam’s guilt but being redeemed by Eve’s perspective.

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Boston Library Consortium’s “Virtual Catalog” Is Launched

“Persuing 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.

“This new patron initiated, unmediated service will streamline users’ search of and access to expanded resources that complement our holdings, and, in doing so, significantly enhance teaching and learning,” says Brinley Franklin, director of University Libraries.

To access the BLC Virtual Catalog, users will simply go to http://www.lib.uconn.edu/online/services/blc/blcsearch.html, sign in with their University ID number, and request material. The turn-around time from requesting to receiving material is expected to be seven days or less. BLC members
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 Babidge Library’s Plaza Aove 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 building 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 design for parks, town centers, gateways, greenways, and other civic projects.

Artists’ Books


For a student enrolled in illustration, photography, or any other field 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 Lyons’ 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 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 McCormay, and Johanna Drucker, and early works by Dieter Roth, John Cribb, 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 Eschelman, Curator of Multimedia Collections at Kristin.eschelman@uconn.edu or 860-486-2524.

BLC Virtual Catalog

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, audios, 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.blc.uconn.edu/online/services/all/october1.html

A World of Information

Continued from page 1

Colleges and universities of the nineteenth century and well into the twentieth century were distinguished by the construction of 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, however, to afford ever more expensive library 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.

Prinda 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 California School of Fine Arts and his MFA in Art Education from Central Connecticut State University. He has had numerous one-man shows in New England and at the O.K. Shirt 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 a 1995 Pollock-Krasner Foundation Artist Grant in Painting from the Pollock-Krasner Foundation and Artist in Residence at Gesamthochschule Universitat in Kassel, Germany.

His work is included in a number of private collections, including those of Mobil Oil Corporation, Aetna Insurance, and the Joel Meiner's Foundry. He lives and works in Willimantic, Connecticut.
n 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,” Thetra 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 breathe.”

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.

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 Sinarquitas 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 Whettn’s 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 the way with scholarships," Mrs. Whetten says in explaining her continuing largesse. “When I 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 “Johno,” their wives, and her six grandchildren and five great grandchildren.

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 possess 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.”

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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 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 “Johno,” their wives, and her six grandchildren and five great grandchildren.

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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.
Using New Technology To Recover Lost Melville Notes

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 Kriehel 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 Debra 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-spataula 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 permanent interleaving paper as a support.
- At all times during the treatment, the order of the cards was kept as received.
- Each treated card was photographed 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 at 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 scholar-ship 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 grandchildren) 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 indispensably from HMs’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.

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). 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.

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.

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.
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, but the history books will most likely not devote as much space to their activities. Although these materials will not contribute to a “greater cause,” they are valuable in understanding what has been omitted from the history books.

The Leavenworth Family Papers were donated to Archives & Special Collections during the summer and fall of 2003. 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.

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

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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.

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
Funds in excess of those required to refurbish the room will be used to support other UConn programs.

Mr. Rome has supported the Samantha Rome Nutmeg Scholarship and many other UConn programs.

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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 contributions 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

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, and the niece 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.

**Ornithological Exhibits & Events**

- **March 15 – May 23, 2004**
  - 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.
    - Fine Bird Books From Archives & Special Collections
      - The period from 1700 to 1900 is generally considered the golden age of the natural history book. 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 contributions 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.
  - Imagined Birds
    - 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.
    - Edwin Way Teale examining a sunflower. Teale Photo

- **Trevor Petroc by John Recall**
- **Storm Petrel by John Recall**
- **Dodo, “Dolus Cucullatus” from Extinct Birds by Walter Rothschild, (London, 1907)**

- **Imagined Birds**
  - Mythic Species Sculpted 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.
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Birds of a Feather
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Bird Carvings 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 songbirds 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, fishing in its streams and hunting in its fields. When Science is Not Enough

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 U.S. There are also specimens from the Aleutian Islands, Paraguay, and other areas. The study skin collection holds more Connecticut bird 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 feather collections in the world (from the work of Emeritus Professor Alan Brush), and a valuable collection of fluid preserved bird specimens. 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 U.S. There are also specimens from the Aleutian Islands, Paraguay, and other areas.

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

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 U.S. There are also specimens from the Aleutian Islands, Paraguay, and other areas.

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Penguins, People, Pollution, and Politics: When Science is Not Enough
Thursday, April 8, 7:30 PM
Konover Auditorium
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Dr. P. Dee Boersma, Professor of Zoology, University of Washing-ton, will present the lecture as part of the Edwin Way Teale Lecture Series.

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