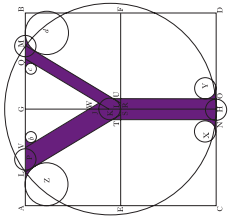




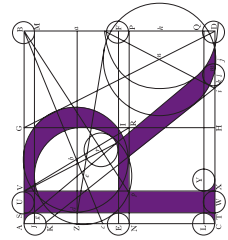
**Library Directions:**  
a newsletter of the  
**University of Washington**  
**Libraries**

Volume 12, No. 3

Spring 2002

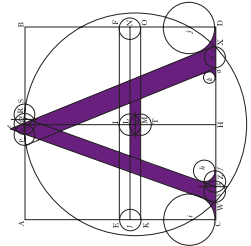


**S**

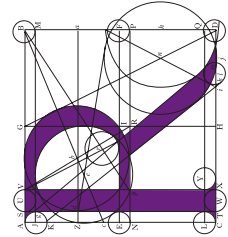


**N**

**O**

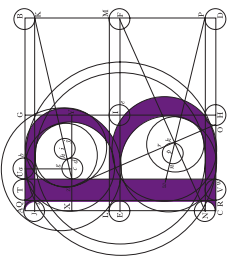


**I**

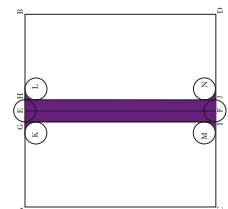


**T**

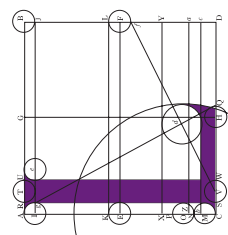
**C**



**E**



**R**



**I**

**D**



*Library Directions* (ISSN 1539-2635) is produced three times a year by UW Libraries staff. Inquiries concerning content should be sent to:

**Library Directions**  
University of Washington Libraries  
Box 352900  
Seattle, WA 98195-2900  
(206) 543-1760  
(aamot@u.washington.edu)

**Gordon Aamot**, Managing Editor  
**Susan Kemp**, Editor, Photographer  
Diana Johnson, Mark Kelly, Mary Mathiason,  
Anita Smith, Mary Whiting, Copy Editors

*Library Directions* is available online at  
[www.lib.washington.edu/about/libdirections/current/](http://www.lib.washington.edu/about/libdirections/current/).

Several sources are used for mailing labels. Please pass multiple copies on to others or return the labels of the unwanted copies to *Library Directions*. Addresses containing UW campus box numbers were obtained from the HEPPS database and corrections should be sent to your departmental payroll coordinator.

#### **In This Issue:**

**Letter from the Director..... this page**

**Live from the Internet:  
It's the Reference Desk!..... p. 1**

Nancy Huling, Head,  
Reference and Research Services

**A Thousand Years of Books..... p. 4**

Sandra Kroupa, Book Arts Librarian

**Walk a Mile in my Wellies ..... p. 6**

Antony Hopkins, Romance Languages and Lit-  
eratures Librarian, and Janice Thomas, User  
Services Librarian

**Community Conversations ..... p. 8**

Anne Zald, Information Literacy Coordinator

**Suzzallo Renovation!..... p. 8**

**News and Events, Development  
News, Awards & Recognition ..... p. 9**

#### **On the Cover:**

Cover Image: *Women Dream* [2001] by Elsi Vassdal Ellis. Every element of the book is so integrated that it is impossible to separate binding from typography from meaning. Constructed of three nested boxes with collapsible walls with black net connectors, *Women Dream* is thought provoking and compelling "This work examines visible and invisible gender boundaries as expressed in Judeo-Christian and Muslim constructs. When lids are removed from boxes, additional text is revealed and the walls fall down." Ellis, who teaches at Western Washington University, has over 50 pieces in the UW Libraries Book Arts Collection.



## **Letter from the Director**

**The library is our house of intellect, our transcendental university,  
with one exception: no one graduates from a library.**

**No one possibly can, and no one should.**

**— Vartan Gregorian**

*Thousands of University of Washington students will toss high their mortar boards in celebration of graduation this month. While no one graduates from the library, no one can graduate without one. At the University of Washington, the Libraries is central to the education of our students and to creation of new knowledge by faculty and researchers.*

*In this issue of Library Directions, you will learn how "our house of intellect" is integrated into the life of the University. Academic librarians answer 97 million reference questions each year—almost three times the attendance at college football games. Nancy Huling describes the new and exciting Q&A Live which allows you to have even more questions answered by expert librarians any time, anywhere over the Internet. Sandra Kroupa's essay on artists' books stretches and challenges the very notion of the book. In recognition of her magnificent career, Sandra was selected as one of this year's Distinguished Staff awardees. "Walk a Mile in my Wellies" with Janice Thomas and Antony Hopkins as they compare notes on a transcontinental exchange. Anne Zald brings you up to date on the critical work underway to make information literacy a hallmark of a UW graduate. We are counting down the weeks until the Suzzallo Library is reopened after a two-year seismic and life safety renovation. Mark your calendars for a festive ribbon cutting (complete with the Husky Marching Band) on September 30 as we welcome the freshman class of 2002. It will be my distinct privilege to welcome you back to the magnificent vaulted Reading Room, the beloved icon of "our transcendental university."*

*Betsy Wilson*

# LIVE

## from the Internet: It's the Reference Desk!

**Nancy Huling, Head, Reference and Research Services**

You are at home revising an article that is already overdue to the journal's editor. As you reach the final corrections, you discover a reference that is incomplete. Although you have the author of the article and the title, the crucial publication information is missing. You know that although you can search online, it will take time, as will a drive to campus to check the library or files in your office. A phone call might solve the problem, but you are online through your phone connection. Exasperated, you stare at your computer screen wondering how you can quickly solve this problem. In desperation, you click on the **Contact Us** link on the UW Libraries Information Gateway.

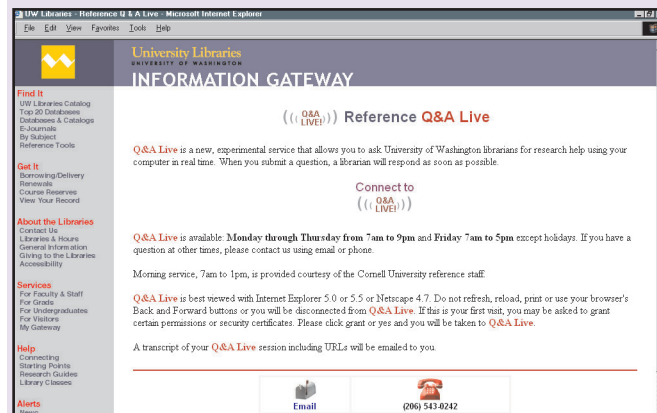
Or perhaps you are a UW student recuperating at home from a particularly vicious bout of flu. You are anxious about a research paper that is due in a few weeks, and for which you are to produce a preliminary bibliography in a few days. Illness has not allowed you to trek to the UW Libraries to seek advice on resources to check. You have online access at home and have tried to figure out which databases might best meet your needs, but the plethora of resources is overwhelming and seems especially daunting in your weakened condition. Before contacting your professor to ask for an extension, however, you take a last look at the UW Libraries Information Gateway and select the Contact Us link.

As the number of free and subscription resources available on the Web grows, it is not surprising that many faculty, students, and staff seek assistance through the Web instead of traveling to a physical reference desk or picking up the phone in the hope of reaching someone who can help. And help is readily at hand! A new service called **Q&A Live**, inaugurated in January 2002, allows you to pose your reference and information questions online in real time and "talk" with a librarian.

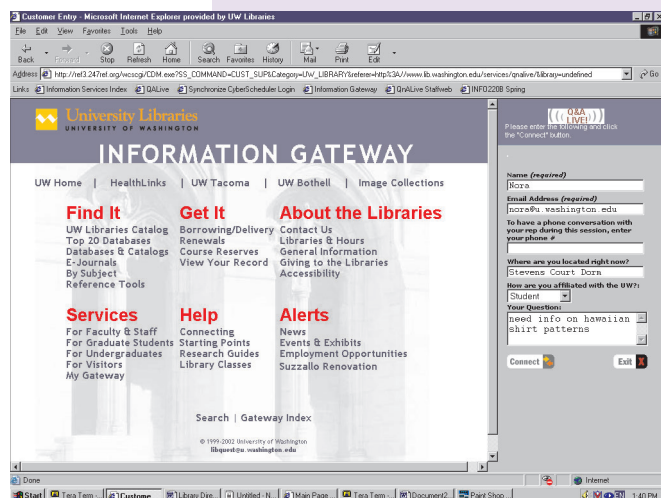
Twenty-seven UW librarians from many of our libraries participate in staffing the Q&A Live service from 1:00pm to 9:00pm Monday through Thursday, and from 1:00pm to 5:00pm on Friday. Librarians work from their offices and at times from their homes to respond to questions. However, service hours are not limited to those provided by UW librarians. A pilot collaboration with Cornell University extends the hours of service for UW and Cornell faculty, students, and staff. Cornell librarians provide assistance between 7:00am and 1:00pm Pacific Time, and the UW takes over at that point to provide afternoon and evening help. Librarians have been able to answer most questions posed by each other's clientele, and those requiring further local assistance receive follow-up by the home campus. The service is not



Some of the Q&A Live librarians. *Left to right, standing:* Kathleen Collins, OUGL; Suzan Parker, OUGL; Emalee Craft, Library Systems; Tom Bolling, OUGL; Eleanor Chase, Government Publications; Theresa Mudrock, Suzzallo Reference; Kathy Carr, Natural Sciences. *Left to right, seated:* Matthew Parsons, Map Collection; Nancy Huling, Suzzallo Reference; Jill McKinstry, OUGL; Laura Lillard, Suzzallo Reference



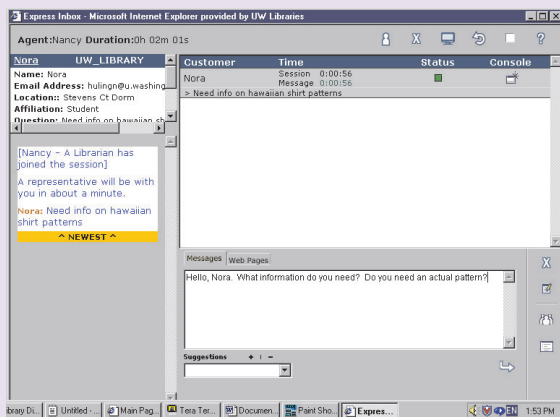
Introductory screen



Form for submitting a question to Q&A Live



View of the librarian's screen



specific database or the Libraries Catalog. In the software used by the UW and Cornell, this feature is called “escort.” The librarian selects the Web page from which to begin and it opens in the user’s

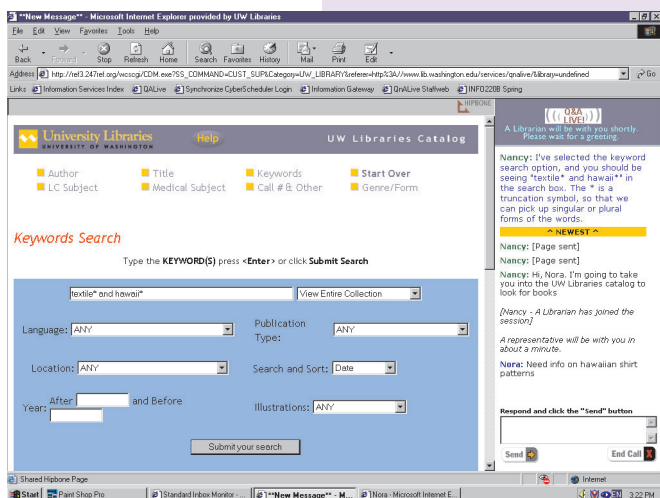
browser. For example, a student named Nora contacts Q&A Live for help finding information on Hawaiian shirt patterns. Through their interactive discussion, the librarian learns that Nora wants to investigate the role of Hawaiian shirts in Hawaiian culture and decides to escort her to the UW Libraries Catalog to look for books. Nora sees the search strategy entered by the librarian and the list of books retrieved from the search. In this case, the librarian typed in the words “Hawaii\*” and “textile\*.” Nora responds that she hadn’t thought to try the word “textile,” and she also expresses amazement that her browser can be managed

Contact Q&A Live through the UW Libraries Information Gateway ([www.lib.washington.edu](http://www.lib.washington.edu)) and click on **Contact Us**

~OR~

[www.lib.washington.edu/services/qnalive/](http://www.lib.washington.edu/services/qnalive/)

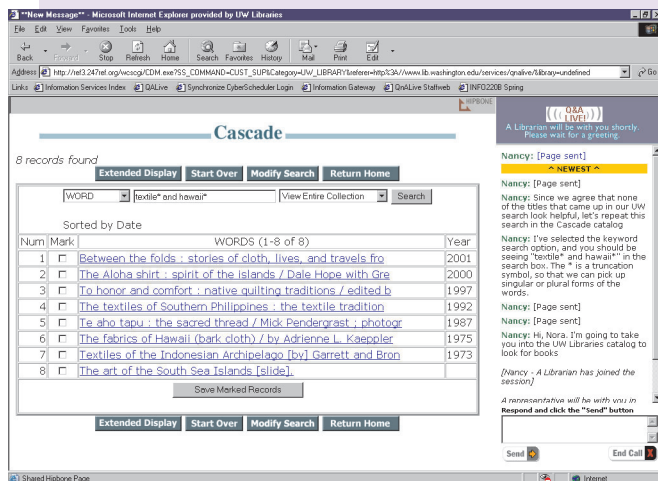
“Escorting” the student into the UW Libraries Catalog; dialogue window on right



by the librarian. Nora and the librarian examine the list of books retrieved from this search and decide that none are appropriate. The librarian decides to select “Repeat this search in Cascade” (the library catalog for the six public higher education institutions in Washington). In the list of eight books

retrieved, Nora is excited to see what appears to be the perfect title: *The Aloha Shirt: Spirit of the Islands*, published in 2000. Nora expresses disappointment that the book is owned only by WSU, but the librarian assures her that she can request the book and it should arrive within days. Following instructions by the librarian, Nora types in her barcode and library PIN and submits the request. At the conclusion of the online interaction, a transcript of the session, which includes all of the URLs visited, is sent to Nora’s e-mail address. Without leaving her dorm room, Nora has learned how to structure a search strategy, worked with the librarian to select an appropriate book, and has been able to request the book by entering her personal data (having

Searching the Cascade catalog with the student

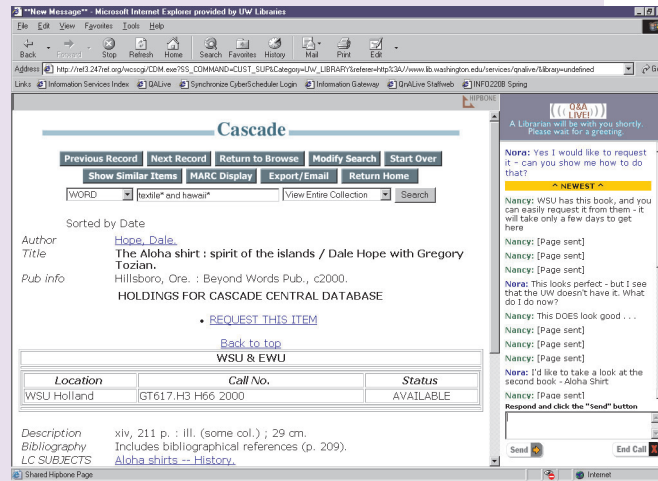


Nora perform this last step herself will help her to remember how to do it in the future).

Before signing off, the librarian asks Nora if she needs anything else and invites her to contact Q&A Live again.

The ability to assist distance learners with their information needs and to teach them how to use Libraries resources is another advantage to online interactive reference service. As the number of distance learning programs grows, it is critical that the Libraries offer services to students who may never come to the campus.

Because most people coming to us online are multitasking, it is possible for the librarians to handle more than one inquiry at a time. While one user is busily reading the librarian's message or looking at a Web page, another user may be escorted into a database. This is very similar in nature to juggling people and the telephone at a busy reference desk. We have found that most of our users are very patient as long as they receive periodic messages that they are still connected and we are working on their question.



Selecting the book most appropriate to the student's research

*"Thanks, this was a very nice talk."*

*"I really like this Q and A thing. It is very handy. Thanks for your time."*

*"Great! That is exactly what I need. You are very helpful and I learned something new at the same time."*

*"Thank you so much! I'm sure your students must really benefit from this service."*

*"This is a great service"*

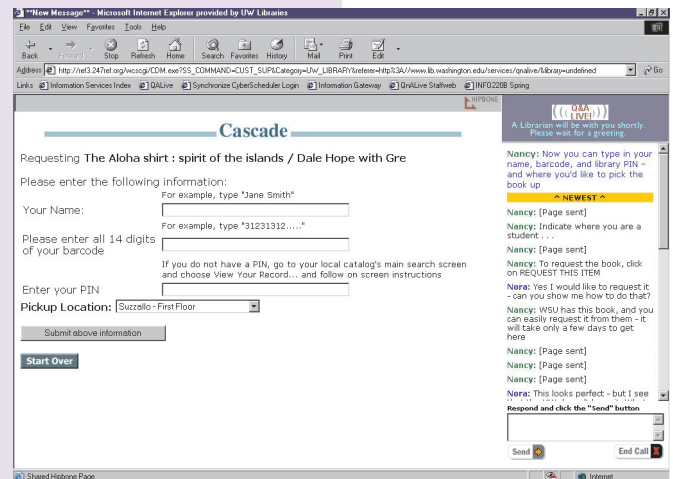
*"Yes this session has been really helpful. (especially the fast service!)"*

*"Cooool"*

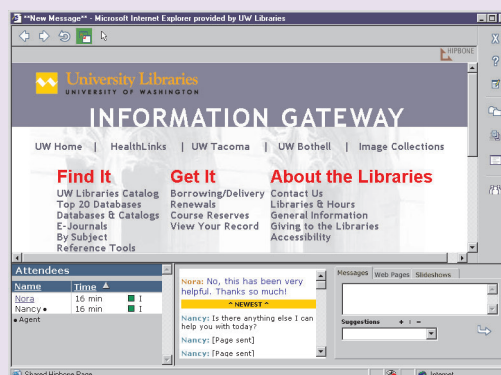
Although in its infancy, those who have used the online interactive service have been enthusiastic about the experience:



The Internet has allowed us to offer multiple options to Libraries users, beyond the telephone and reference desk. But don't expect to see the physical reference desks in our libraries disappear, the telephones disconnected, or our reference e-mail services discontinued any time soon. Those who need reference and information assistance can select the mode of communication that best suits their needs at the time. For some, human contact is the way they best learn, while for others the relative anonymity of e-mail or online interactive communication is preferable. And in the case of users who are distant from the campus, online interactive reference may be the only choice.



Walking the student through requesting a book using the Cascade catalog



Concluding the discussion: view of the librarian's screen

# A Thousand Years of Books

by Sandra Kroupa, Book Arts Librarian

The remarkable joy of a career in special collections is the historical perspective you get. In the passage of our lives there is much to learn, and our opportunities to contribute are few. The **Book Arts Collection** in the **Manuscripts, Special Collections, University Archives Division** is the way I have been trying to make a contribution to the Libraries, the campus and, hopefully, to the community at large.

The Book Arts Collection, with different names and points of focus, has been part of the Libraries for many years and, like every aspect of the library world, has changed with the times. The Collection is over 11,000 pieces encompassing all aspects of the physical book: bookbinding, typography, papermaking, book design, paper decoration, illustration, calligraphy, letterpress and offset printing, and the new designation *artists' books*. About half of the materials are historical and half are modern. There is no comparable collection in Washington state.

It is fitting to pair historic and modern because I and many other curators of similar collections throughout the country see a single chain stretching from cave paintings, medieval manuscripts and 18<sup>th</sup> century chapbooks to the most innovative sculptural bookwork. The forms and issues of the book of the past are similar to those of today, with modern artists using many of the same structures, themes and symbols. Historic clay tablets are housed right next to modern pieces created by artists working conceptual ceramics. The book has always melded innovation with tradition.

Because the concept of “book arts” is new, there are no rules. The exploration of the book’s history and future wrestles with the difficult concept, “what is a book?” I take a broad view, not liking definitions very much, and I can’t anticipate what some imaginative person is going to create. As an institutional collector, I don’t want to put blinders on, excluding some new but essential area of the field. Collecting retrospectively is easy. By now we all know the significance of **Caxton, Aldus, Blake** or **William Morris**. Collecting modern work is much harder.

Whatever personal definition I had for “book” I discarded long ago and don’t make the determination for others. My job is to provide examples of all possible definitions and make them

accessible to students, faculty, staff, visiting scholars and artists. Each reader/viewer makes his/her own conclusion. Bookworks may challenge, puzzle, anger or inspire; a few pieces will stun. Hopefully, exposure to the diverse Collection will broaden whatever definition of book they have—and keep them coming back for more.

In the 1960s, visual artists, usually photographers, began to create offset printed books—with little or no text—in editions of 1,000 copies or more to distribute inexpensively. The term *artists' books* was born. A leader in this movement was photographer Ed Rucha. His long accordion book, *Every Building on Sunset Strip*, done in 1966, was pivotal.

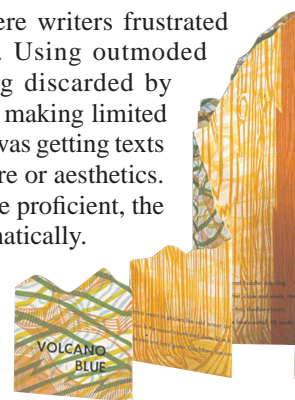
Other 1960s bookmakers were writers frustrated by the inability to publish. Using outmoded letterpress technology being discarded by production shops, they began making limited editions. Sometimes the goal was getting texts out with little care for structure or aesthetics. Later, as printers became more proficient, the quality began to improve dramatically.

When I entered the picture in 1968, it was into these separated worlds of text and image, with structure a little-considered element of modern bookmaking.

Luckily my life plans to leave the Libraries went awry, and I stayed to see the wonderful convergence of these worlds in the 1980s. Conservators began to give workshops in traditional sewn bindings that were adaptable to modern artists’ books. The leading figure in this transition is **Hedi Kyle**, a Philadelphia conservator and now teacher at University of the Arts, known for her innovative bindings. Many clever structures invented in the last 20 years have been her idea. Now the emphasis is on creating structures that harmonize with and even enhance understanding of the book.



*A Dream of John Ball* and *A King's Lesson* by William Morris. Kelmscott Press, 1892. Woodcut design by Sir E. Burne-Jones. Photo by Sandra Kroupa.



*Volcano Blue* by Ann Spiers, Michaelis and Kim Newell, May 1998. Photo by Richard Nicol.

It certainly wasn't Sandra Kroupa's intention to stay at her library job for 34 years. Initially hired to turn newspaper articles into three by five cards [remember those?] for the Regional History Index in the Pacific Northwest Collection, Sandra intended to move to San Francisco in less than a year. During her six and half years of being the indexer, she learned the basics of traditional bookbinding and came within a week of leaving to become a hand bookbinder. Throughout this period, Robert Monroe, then Head of Special Collections, mentored Sandra, introducing her to the refinements of decorated cloth bindings, historical printing and medieval

manuscripts. Slowly, the rich holdings of Special Collections changed her forever.

"I give credit to Robert Monroe who hired me, taught me, encouraged me and let me get out of hand. The worlds he opened to me have been engrossing beyond my wildest imagining."

"When I started, I had no idea how my career was going to turn out. I have often said that my job has been planting seeds from unlabeled packages; spreading a lot of manure and watching plants appear, having no idea of whether they were squash, pansies or ferns. I am now at the stage, after 34 years,

of finding myself surrounded by a forest of blooming trees. I am most grateful. I certainly don't hold myself up as an expert; I am constantly reminded how much more I have to learn."

Sandra takes book arts workshops to make her a better consumer. She values her one-on-one work with artists and appreciates the opportunity to meet, know and often become friends.

Teaching is particularly important to Sandra. She participated in the Ph.D. Textual Studies program from the outset, serving on its Curriculum Committee, working with its inaugural international conference,



We have many good examples of this new genre. Catherine Michaelis [May Day Press, Vashon Island, Wash.] did her first letterpress printed book in 1990 and I have been collecting her ever since. In the last ten years it has been thrilling for me to see how Catherine's work has developed. *Volcano Blue*, created in 1998 to mark the centennial of Mt. Rainier National Park, has shaped pages that pull out to create a three-dimensional image of the mountain. The poems by Ann Spiers are read from the bottom line up to mimic ascending the mountain on one leaf and from the top down to mimic descending the mountain on the next leaf. The multicolor linoleum cuts were designed and printed by Kim Newall.



Catherine  
May Day Press,

The Collection's leadership in modern book arts is due to the hundreds of artists and collectors who have: donated work, time and money; given discounts; lectured and given workshops; found donors and become friends. Almost everything I acquire comes directly from artists. Anyone can go to a bookstore or gallery and buy an artists' book. Rather than just make the biggest or most expensive pile of these books, I want the Collection to serve several major functions: document the creative process, represent artists not represented in other collections and provide a base for teaching.

With that in mind, I collect finished books and, whenever possible, the notes, paste-ups and preliminary working materials of creation. This is the wonderful advantage of collecting living artists. We discuss materials and structure choices, the constant or changing themes in the work and honestly appraise the success of any specific piece. Some major national artists contribute these teaching tools to the Collection, such as Enid Mark [ELM Press, Wallingford, Pa.] who is known for her outstanding lithographs and astute editing of poetic texts. We have nine of her stunning pieces.

and assisting with its four core courses. Her most significant relationships are with faculty, some of whom she has known since 1968.

After being nominated for the Distinguished Staff Award in 1997, Sandra was nominated again in 2002 by MSCUA staff member Katherine Whaley and was selected for this important honor.

The Book Arts Collection is used by a thousand people a year, both UW class groups and individuals, and is open to anyone. None of the collections in the Division are directly browseable except for our Reference

Jim Koss, who has taught Experimental Bookmaking at Cornish College of the Arts in Seattle for 10 years, creates primarily one-of-a-kinds. The University Libraries has the major collection of his work, holding almost 40 pieces. I have been collecting Jim's work for the 20 years he has been in Seattle but the Collection includes early pieces such as *Tortuga's Dream*, his first book from 1976. Jim kindly makes models of his book structures so that, when I teach, students can better understand how to recreate his inventive structures on their own. One of my favorite pieces is *Black Bowl* [1992], a one-of-a-kind accordion book with monoprints based on a special tea bowl at the Seattle Art Museum.

I gather photographs of what artists find inspirational or important in their lives, so we have pictures of cats, grandchildren, gardens, studios and birthday parties. I collect ephemera from the artists' lives—baby announcements, job printing for other people, graphic design work for CDs and letterpress printed wedding napkins.

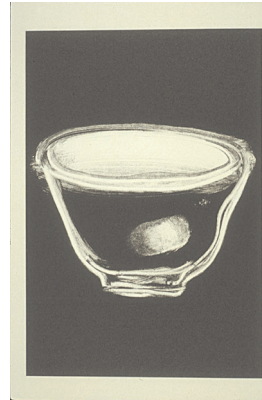
I feel a special responsibility to collect work by artists from the Pacific Northwest, and about half the work we collect is regional. Work by teachers and students in book arts programs around the country is also of great interest. It is important for potential students to see the work of prospective teachers when they consider entering a B.F.A. or an M.F.A. program here or elsewhere.

Occasionally I commission work to represent a book form the Collection lacks or to represent artists whose work is generally too expensive. I will ask the artists to create something less ambitious or with a structure more easily handled. The Collection benefits substantially because the work acquired this way is usually worth ten times what I pay. One of my favorite commissions is a large one-of-a-kind by Mare Blocker made from an actual accordion. *Modello Italiano* [2000] is a series of narrative paintings of her honeymoon on paper, accordion folded, with the accordion instrument as the covers. The piece is one of 70 in the Collection by this important Northwest artist. Mare was inspired by a class session I did for her art bookbinding class in 1979 and I became Mare's first collector in 1980, something I regard as one of my finest achievements. Mare is one of the four artists who created the installation piece in the Allen Library Lobby.

The Book Arts Collection is exciting and vibrant; it has been a remarkable privilege to work with it. I am hopeful that I get many more years to discover, teach, be taught and find ways to contribute to the Collection, the Division and the Libraries.



*Modello Italiano* by Mare Blocker, M. Kimberly Press, 2000. Photo by Susan Kemp.



*Black Bowl* by Jim Koss, 1992. Photo by Sandra Kroupa.

Sandra Kroupa  
Book Arts Librarian

Manuscripts, Special Collections,  
University Archives  
Allen Library  
Box 352900  
University of Washington  
Seattle, WA 98195-2900

206-543-1929  
206-543-1931 FAX

[skroupa@u.washington.edu](mailto:skroupa@u.washington.edu)

Collection. Most can be found through the UW Libraries Catalog. The majority of the materials can be selected to meet stated needs and can be waiting. Some materials (5-10% of the Collection) are rare, fragile, one-of-a-kinds or otherwise needing extra care. These are the pieces that require an appointment to see. Scheduling visits is dependent on academic commitments. Limited staffing restricts the number of off-campus groups. Contact Sandra, preferably through e-mail, to set up appointments.

*Janice Thomas, User Services Librarian, SSEES, University College, London*



One of the first things I noticed in my new job was how high the shelves were (11 feet), how packed they were and how nervous they made me. I had to keep telling myself, "They do not have earthquakes in London!" This job exchange has involved

a variety of adjustments, physical and mental. It challenges my ideas of how things should be done and may send me home questioning some of the "givens" in how the University of Washington Libraries provides service.

A big first adjustment was becoming a pedestrian. London is not a pedestrian friendly city. Pedestrians do not have the right of way, cars drive very fast, and while they do have some traffic lights, the wait seems forever. Most people just cross the streets wherever and whenever they can. I would not want to be old and slow in this city. The public transportation system, much maligned locally, is much more extensive than what Seattle has. If you don't mind being jammed into overcrowded tube cars, hip to hip and, when you're as short as I am, nose to armpit with strangers, you can travel quickly through the city.

Another challenge was learning and understanding the language. Yes, I know, it's English. But it's not our English. The circulation desk is the issue desk, the reference desk is the enquiry desk, the desk schedule is the desk rota, faculty are tutors and the only academic you call professor is one who has earned that rank. Meeting agendas are: apologies, matters arising, specific items, aob and dnm. There are a mass of new acronyms to learn: COSEELIS, BASEELIS, CURL, BIDS, MIMAS, and LliL to list a few. I was readily identifiable as an American because I put my dates in the wrong order. And in London you not only encounter many local dialects, but also the local dialects spoken by people whose first language is not English. I have adapted to the point where I actually said "cheers" to someone on the phone and I pretty consistently refer to the local money as pounds. When necessary, I ask where the toilet or loo is, not the bathroom.

The whole approach to access to academic libraries is different here as well. Even though higher education universities get public funding, only staff and students have ready access to the libraries. Anyone entering a library has to produce a ticket (library card or

# Walk a Mile i

*Antony Hopkins decided he would like to exchange roles with another librarian, somewhere on the West Coast of the United States. He obtained the approval of the director of the **School of Slavonic and East European Studies** at University College, London, and contacted library directors at the University of Washington, the University of British Columbia, Stanford University, and the University of California at Berkeley. He arranged to meet with administrators from the UW Libraries while here on vacation, who then e-mailed Libraries staff asking if anyone here would like to participate in the exchange. When Janice Thomas expressed interest, she and Antony*



Ceiling-high stacks at the School of Slavonic and East European Studies (SSEES), University College, London.

university ID with a library barcode on it). Outsiders are sometimes given reference access, generally for a fee, and some libraries allow outsiders to have borrowing privileges, again for a fee. At SSEES, the current charge for a private scholar to be allowed reference access and the right to borrow three books at a time is roughly \$145 per year. Reference access for a day costs about \$7.25.

One of my first responsibilities was to represent SSEES on a Reader Services Working Party charged with harmonizing reader services practices between SSEES and the University College London. SSEES is in the midst of a merger with UCL. They have varying loan periods, limits on the number of books taken at one time, different membership practices, and different restrictions on access to the teaching collection. My experience at the UW Libraries has always been from the viewpoint of the library as a whole wanting to produce consistent practices in all of the branches. My role here is to be the champion of the needs of the specialized institute merging with the large, bureaucratic "main" library system. This role is giving me greater insight into local needs.

I'm finding that the job exchange experience is refreshing. It's making me try new things and generally shaking me out of old routines. And it's giving me a great opportunity to learn more about England and to make new friends on professional and personal levels. I'll know I've adapted completely to local culture when I have a jacket (baked) potato with tinned (canned) beans as a topping or a bacon bap (soft roll) with a pint of scrumpy jack cider to quench my thirst.



# In my Wellies

**made arrangements for the exchange, and Janice spent part of her vacation in England meeting with staff and faculty from University College. What Antony and Janice are doing is officially called a “visitor exchange,” sponsored by the University’s International Services Office, through the Exchange Visitor Program of the United States Information Agency. Among considerations in their complex arrangements were making sure that pay and benefits continue from their “home” institutions; completing arrangements for medical coverage, e-mail / mail forwarding and banking; and coordination of vacation and sick leave schedules.**



I know it’s a cliché, but the first thing that struck me about UW Libraries was the size. Not just the buildings and the area they cover but the collections, databases and numbers of users are far beyond my experience of English academic libraries. Then there’s the pay. I was surprised that

the reference desk keeps lists of everyone’s salary for anyone to consult and how much librarians here earn compared to English librarians. Of course, you work longer hours here and have fewer holidays but I’m sure a lot of English academic librarians would happily add five hours to their working week to get more money. [Ed. note: As a government employer, the University is required by law to provide salary information as public record; the *University of Washington Salary Stratification Report* resides behind the reference desk in Suzzallo Library. For more on low academic pay in Britain, see “Academic Pay: Its Own Reward,” *Economist*, U.S. Edition, 18 May 2002: 59.]

Concepts of access to resources differ greatly as well. More and more English academic libraries are installing access control systems to limit the number of users to those who, essentially, have paid at some point or other. This, of course, affects the nature of the enquiries. It was certainly different to be answering questions about peoples’ tax returns in my first few weeks. The only downside to a varied enquiry life is that I keep getting interested in following up the questions I am asked. Not a week goes by without me scampering up to the stacks with my trademark spaniel-like enthusiasm to borrow armfuls of books on a particular topic. Needless to say my bookshelves at home consist of many unread volumes.

The whole way in which I get about here still strikes me as a major difference. Having lived in London for almost twenty years, I’d become so used to going absolutely everywhere on public transport. That

**Antony Hopkins, Romance Languages and Literatures Librarian, University of Washington**



one drives everywhere in Seattle (and yes, I still try to get into the wrong side of the car, but, thankfully, quickly stopped driving on the wrong side of the road) appeals enormously to my lazy side. The environmentalist in me, however, is appalled at the number of people who, like me, are alone in the five-seater cars that seem to fill I-5. And the size of some of these cars is really verging on parody.

Then there’s the scenery. I often catch the bus to work in London so that I can see the sun rise over St. Pancras Station and walk through the historic streets of Bloomsbury. Here I have but to turn my head to see towering pine trees, a body of water or a collection of snow-capped mountains that never fail to take my breath away. I’ve been known to pull over to the side of the road when Rainier is out.

On a more personal note, it’s fascinating for me to be in another country where they speak (roughly) the same language. The extra filter of translation is removed for me in the U.S., meaning that I seem to be experiencing the cultural differences at closer hand. It also means that I become fascinated by the little differences in the English used between our two countries. For example, the things you call carts or trucks we call trolleys. I’ll happily entertain cultural readings of that difference.

I’ve greatly enjoyed the teaching I’ve done here. In London, my job calls for bibliographic instruction (The nearest we get to a name for what librarians teach people in UK academe is a variant of ‘information skills training’) on a limited number of topics. Here I’ve taught the comparative history of ideas and European studies questions ranging from Macedonia’s relationship to the EU to film noir.

My one complaint so far is that people aren’t making nearly enough fuss of my accent. I even tried exaggerating it to sound like Hugh Grant. The only places I really get any comment tend to be out in the country or when eating at Denny’s. Fortunately I have a great love of both the countryside and fried foods so I should get enough attention fixes to satisfy my vanity.

I wholeheartedly recommend an exchange to anyone. It is fascinating on so many levels and has already been a huge stimulus professionally. And I’ve only been at it for five months. I’m looking forward enormously to what the next eight months will bring.



Senate House in London, the home of University College and SSEES.

# Community Conversations

by Anne Zald, Information Literacy Coordinator

*Learning Outcomes and Information Literacy: The Case for Collaboration* was the topic for the first annual UW Libraries Community Conversation, which brought together library staff and users to discuss challenges facing academic libraries. The February 14 event featured keynote speaker Patricia Iannuzzi and a panel of UW respondents. Patricia Iannuzzi is Associate University Librarian at the University of California, Berkeley, and has played a pivotal role in advancing the educational role of academic libraries nationwide.

Information literacy is the Libraries' educational response to the technological innovations that are revolutionizing academic libraries and the information seeking behaviors of library users. Technological advances have made information access ubiquitous, yet the need for students to use discipline-appropriate materials to support academic work has not abated. If, in the past, the library-as-a-place functioned as a gateway, guiding students to more appropriate information choices through both collection-building selections and interactions with staff, there is now no guarantee that students will choose to start their information search with the Libraries, real or virtual. In the world of information without walls, the world of Google, Yahoo, chat and instant messaging, the very ubiquity of information production and transparent ease of access places a higher burden of evaluation upon the user. Information seeking and problem solving, critical thinking, and resource- or problem-based learning, all of these are educational challenges that information literacy collaborations between faculty and librarians can address.

In her address, Ms. Iannuzzi discussed information literacy as a collaborative strategy for addressing student learning outcomes in the rapidly changing environment of higher education at the national and local level, including efforts to connect the research and teaching activities at research universities, the changing demographics of student and researcher populations, and the increasing attention to institutional assessment of student learning outcomes. (To see slides of her Powerpoint presentation, go to [staffweb.lib.washington.edu/](http://staffweb.lib.washington.edu/StrategicPlanning/retreat2002/Iannuzzi,2-14-02.ppt)

[StrategicPlanning/retreat2002/Iannuzzi,2-14-02.ppt](http://www.washington.edu/about/accreditation/).) Attention to these issues by accreditation commissions was noted by Ms. Iannuzzi as well, and is certainly in evidence as the UW conducts its self-study for the 2003 Decennial Accreditation review by the Northwest Association of Schools and Colleges ([www.washington.edu/about/accreditation/](http://www.washington.edu/about/accreditation/)).

Panelists addressed many of these issues in their responses to the keynote address. Professor Pam Mitchell's comments highlighted the variety of patient-care contexts and the pace of change in the knowledge base that nurses need to navigate in the work world, which preclude the possibility of "covering the content." She emphasized the use of active case- and problem-based pedagogical methods to foster lifelong learning and research skills among nursing students. Professor Michael Goldberg discussed the evolution of his own pedagogical practice for introducing his students to library- and information-based research. Starting with "the dreaded scavenger hunt," he is now in active collaboration with librarian Sarah

Leadley to integrate information literacy concepts into the design of assignments and course learning outcomes for students. Catherine Veninga as a graduate student clearly delineated the challenges inherent in her dual role as both a learner and an instructor, having served as Lead TA for the Geography Department. Undergraduate Beth Houde discussed her experiences as a transfer student juggling a wide variety of information needs and developing the abilities to address them.

The Libraries is pursuing a number of strategies to provide effective information literacy learning opportunities to all our users including development of *UWill* Web-based tutorials ([www.lib.washington.edu/uwill](http://www.lib.washington.edu/uwill)), course-related workshops, individual instruction at reference desks and during consultations, and credit courses. A proactive, collaborative approach will be most effective for understanding the challenges that students are experiencing with information-based research assignments and for addressing them with appropriate instruction.



## Celebrate Suzzallo Library!

The year 2002 marks the 75th anniversary of the opening of the Suzzallo Library. We are also celebrating the completion of the Suzzallo Renovation Project.

The Suzzallo Renovation Project nears its end, with completion of construction set for August 2002. As soon as the space is turned over to the Libraries, we will begin an intensive two months of moving books, furniture, and staff back into the renovated areas, to be done before Autumn Quarter begins, on September 30th.

### Mark these dates on your calendars:

**September 30th, 11:30 a.m.,** ribbon cutting ceremony at the West Entrance of Suzzallo. Members of the Husky Band will help us celebrate the reopening of the building by playing and marching up the Grand Stairs inside Suzzallo.

**November 14th, 2:30 p.m.,** Formal Dedication Ceremony in the Reading Room. An academic procession, acknowledgements, music, and other ceremonial celebrations will pay tribute to the Suzzallo Library and its importance to the University of Washington.



# News & Events

## Appointments

**Marino Deseilligny**, Reference Librarian (40%), Reference & Research Services Division, 1/1/2002.

**John Paul Deley**, University Archivist, Manuscripts, Special Collections, University Archives, April 22, 2002.

**Hyokyoung Yi**, Korean Studies Librarian, East Asia Library, 5/1/2002.

## Retirements

**Jo Bangs Lewis**, Library Specialist I, Manuscripts, Special Collections, University Archives, April 30, 2002.

**Kathleen von der Hofen**, Library Supervisor II, Health Sciences Libraries, May 31, 2002.

## Resignations

**Elizabeth Knight**, Reference Librarian (75%), UW Tacoma Library, May 23, 2002.

**Peter McCracken**, Reference & Instructional Librarian, OUGL, April 15, 2002.

**Nancy Press**, Consumer Health Coordinator (75%), Health Sciences Libraries/Regional Medical Library, May 17, 2002.

**Brian Westra**, Systems Internship, Health Sciences Libraries, February 13, 2002.

# Awards & Recognition

## Tacoma Narrows Bridge Collections

A Digital Initiatives project on the Tacoma Narrows Bridge documents the infamous collapse in 1940, in addition to Galloping Gertie's construction, aerodynamic studies, the aftermath of the collapse, salvage operations, and the construction of the current Narrows Bridge. An accompanying online exhibit produced by Manuscripts, Special Collections, University Archives (MSCUA), entitled *History of the Tacoma Narrows Bridge*, contains images, contextual materials and resources: [www.lib.washington.edu/specialcoll/tmb/](http://www.lib.washington.edu/specialcoll/tmb/).



Bridge midsection crashing into the waters of the Tacoma Narrows, November 7, 1940. Bashford and Thompson Photo. PH Coll. 290.36 University of Washington Libraries. Manuscripts, Special Collections, University Archives

## Freshwater And Marine Image Bank In Internet Scout Report

The UW's Marine And Freshwater CONTENT database ([content.lib.washington.edu/fish/](http://content.lib.washington.edu/fish/)) is listed in the April 19, 2002 issue of the **Internet Scout Report**. **Wayne Gloege** and **Louise Richards** of the Fisheries-Oceanography Library are contacts for this database.

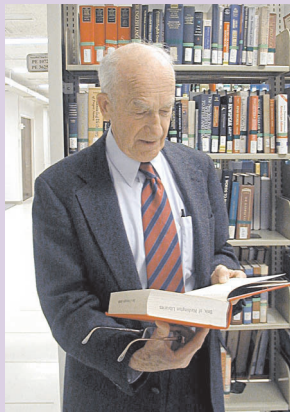
# Development News

## "This Library is Magnificent!"

by Julie Keeler, Development Officer

So exclaims Charles W. Tait when asked to describe the University Libraries. Tait grew up in Boston and fell in love with libraries and languages at an early age. He so loved reading that he used library cards in both his and his father's name to check out books at Boston's public libraries. Tait came to Seattle in October 1989. Two days after he arrived, he visited the UW Libraries and has been happily borrowing books ever since as a **Friend of the University Libraries**.

Tait attended Boston Latin School and Harvard College and has since pursued lifetime interests in linguistic scholarship,



foreign affairs and European history. He refers to the more than 28 foreign language dictionaries in his own collection ranging from Ancient Greek to the Iroquois languages of New York state. He finds the UW librarians an inexhaustible resource for extending his knowledge.

"The University Libraries are so valuable precisely because care has been taken over the years to acquire the right books in many different fields. All the books you'd ever want are here!" he reports. "And to cap it all the library staff are keenly interested in helping you to find what you need."

Tait, like so many of our donor patrons, is a "regular" in the Libraries. We are so pleased to have him as a Friend!

## Parents Furnish Group Study Rooms

by Marjan Petty, Director of Development

Thanks to parents of students graduating from 2002 to 2005, the University Libraries has received gifts totaling more than \$86,000 as of May 2002 to furnish and equip group study rooms. Available for the first time on the third floor of the newly renovated Suzzallo Library, these study spaces will be furnished with tables, chairs, white boards and other items needed for collaborative and interdisciplinary student work. In addition, a disabled student study room will be equipped with a CCTV to enlarge text, several height-adjustable tables, and adaptive technology to address visual and mobility impairments. Over 1,600 parents responded magnificently to a request from the UW Parents Fund to help furnish these group study rooms. They are all aware, no doubt, that no one can graduate from a library, but no one can graduate without one!



## Awards & Recognition, Cont.

### Neil Rambo Elected To MLA Board

**Neil Rambo** has been elected to the Board of Directors of the Medical Library Association. His term began at the annual meeting in Dallas in May, and continues for three years.

### Nw Digital Archives Awarded NEH Grant

The NW Digital Archives, an Encoded Archival Description (EAD) consortium project in which MSCUA is participating, has been awarded a \$350,000 NEH grant. Through a searchable union database of EAD-encoded finding aids, the NWDA will provide enhanced access to regionally significant archival and manuscript materials held by thirteen institutions in Washington, Oregon, Idaho, and Montana. The grant will enable MSCUA to re-engineer, digitize, and encode the finding aids to a number of collections of high research value, such as the papers of Victor Steinbrueck, Donald Voorhees, and Edmund S. Meany, and the records of the Washington State Federation of Labor.

### Keiko Yokota-Carter Receives Japanese Library Resources Grant

**Keiko Yokota-Carter** has received a grant from the National Coordinating Committee on Japanese Library Resources to purchase multi-volume sets of videos on the history of Japanese women and on Japanese traditional arts and crafts.

### OCLC Digital & Preservation Co-op

The UW Libraries is a charter member of a new OCLC initiative, the OCLC Digital & Preservation Co-op. By establishing the Co-op under the Digital and Preservation Resources division, OCLC is expanding its suite of collaborative services to libraries. For more information about the Co-op, see [www.oclc.org/digitalpreservation/about/co-op/](http://www.oclc.org/digitalpreservation/about/co-op/).

### University Libraries Wins Exhibit Award

The Libraries has been selected to host the exhibit, *Frankenstein: Penetrating the Secrets of Nature*, developed by the National Library of Medicine (NLM) and the American Library Association Public Programs Office. The UW Libraries is one of 40 libraries to receive an NEH grant of \$1,000 for programming related to the exhibition. The exhibit will tour from September 2002 through December 2006, and will be housed in the new exhibit space (Room 102) in Suzzallo Library from March 2 until April 15, 2005.

### February 2002 Publications from Health Sciences Libraries

- **Sherrilynne Fuller** is the co-editor, along with School of Medicine faculty Tom Norris, Harold Goldberg and Peter Tarczy-Hornoch, of *Informatics in Primary Care: Strategies in Information Management for the Healthcare Provider* (Springer, 2002). This book, written in the context of the rapidly changing field of primary care medicine, presents basic principles of managing electronic data to assist practicing physicians and other healthcare providers as well as students in understanding informatics and in developing ways of utilizing this discipline in their practices.
- **Debbie Ketchell, Leilani St. Anna, Sherry Dodson, Sarah Safranek and Terry Jankowski** co-authored a chapter in the book, *Knowledge Resources: Finding Answers to Primary Care Questions*.
- **Chris Beahler** co-authored a textbook chapter through her role as GeneTests-GeneClinics librarian. Chapter 16, "Neuromuscular Resources on the Internet," is part of the textbook, *Structural and Molecular Basis of Skeletal Muscle Diseases*, by G. Karpati.

University of Washington  
University of Washington Libraries  
Allen Library, Room 482  
Box 352900  
Seattle, WA 98195-2900

Nonprofit Organization  
U.S. Postage  
PAID  
Seattle, WA  
Permit No. 62