PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Library Joins Landmark Art Digitization Project

The University Library has been chosen as one of seven academic institutions to participate in a landmark project designed to make museum masterpieces available via computer for educational purposes.

The Getty Art History Information Program, a part of the J. Paul Getty Trust and MUSE Educational Media, are sponsoring the two-year Museum Educational Site Licensing Project, which will provide 6,000 digitized images and descriptive texts from the collections of six U.S. museums to the seven universities.

In exchange, the recipients will conduct research into such thorny issues as intellectual property rights, information standards, types of use, and conditions regarding eventual site licensing agreements. The venture also will test the feasibility and value of digital media in the study of art and culture.

The Library is unique among participants in that the Library initiated the project for the university and will have the project reside in the Library.

Other U of I entities involved in the project will include the College of Fine and Applied Arts, the National Center for Supercomputing Applications, and the Advanced Information Technologies Group.

The latter group already is responsible for putting a combination of art and text on the Internet by helping the Krannert Art Museum mount its searchable, digitized museum guide on the Internet. Members of the College of Fine and Applied Arts also have created a digitized “virtual art gallery” of faculty artwork on the Internet called @Art Gallery.

And the Library itself has already created programs combining text and images for both in-house use at the Grainger Engineering Library Information Center and Undergraduate Library, and on the Internet.

Nothing, however, comes close to the potential of the Getty project. If the digitization project is a success, literally hundreds of thousands of museum images could become available commercially.

The main stumbling block to pursuing this dream has been the problem of intellectual property rights, according to the Library’s project co-coordinator, Beth Sandore.

“Once you let out a very high-resolution image on a network, the image could be used for all sorts of non-educational, moneymaking ventures,” explains Professor Sandore. “That could prevent a museum from controlling the marketing and integrity of its images. That obviously could also endanger the museum’s revenue stream because it opens up an unauthorized arena of fine-art publishing, which most museums up to now have been able to control.”

But of all the disciplines most in need of unlimited access to high-quality images, it’s the world of art.

“Most images students see in their art and architectural history classes are the images restricted to textbooks,” explains Jane Block, head of the Library’s Ricker Library of Architecture and Art and the other co-coordinator of the project. “These same images tend to get repeated over and over, and it means that only a few images become icons for the history of art.”

The prospect of having hundreds of thousands of works of art at a teacher’s fingertips, however, could change art education forever.

Says Professor Sandore, “We must understand who is using these images, what kind of resolution they’re using, and Continued on page 5
Mathematics Library Is Mathematician’s Delight

Imagine working in a library where the patrons are perfectionists who are notoriously bad at describing just what it is they do. They come to seek inspiration for their work as often as they do to check a discrete fact. A librarian’s nightmare?

Not for mathematics librarian Nancy Anderson. She heads a unit that is known nationwide for the breadth and depth of its materials, particularly in pure mathematics. And it’s a unit whose primary clientele, the Department of Mathematics, is one of the few faculties in the country to contribute thousands of dollars annually to a fund designed to support the library upon which their work depends.

"The Mathematics Library is their lab," explains Professor Anderson. "Mathematicians are different in this way from, say, chemists or physicists. They don’t need a big, expensive lab to do decent math. What they do need is to see what other people have written about and how they’ve done the math—it’s their inspiration."

For that, they couldn’t find a much better place than the U of I. It’s one of the few places in the country where one can find journals running back to the 1800s, one of the best collections of rare mathematics volumes in the country, nearly everything reviewed in Mathematics Reviews (the bibliographic authority of the mathematics field), and a wide-ranging collection of foreign materials in languages such as Russian, German, French, and Arabic.

"We get materials from some of the most obscure places," notes Professor Anderson. "We get them from Montenegro, we still get some from Sarajevo, from tiny Islamic countries that used to be part of the Soviet Union. It’s a back-handed compliment, but a librarian once told me that Harvard doesn’t purchase many foreign-language mathematics materials anymore because they know Illinois will have whatever they need!"

No wonder that a recent survey conducted by the American Mathematical Society ranked the Mathematics Library third-best in the country (behind Princeton and Harvard, and tied with the University of California at Berkeley).

And no wonder that individual faculty members have contributed many thousands of dollars to the Mathematics Library to help it maintain its purchasing power during the past decade, when state support declined precipitously.

The mathematics faculty take such pride in the Mathematics Library that they use it as a recruiting tool for new faculty members.

"Our department is extremely proud of its library," says Department of Mathematics chair Gerald Janusz. "The fact that our faculty contribute so much money to it is a very positive indication of how much we value the Mathematics Library."

In fact, the department routinely brings prospective faculty members to visit it.

"We do like to bring job applicants to the Mathematics Library and challenge them to search for some obscure reference," admits Professor Janusz, "and nine times out of ten, they’ll find it. That’s usually accompanied by an expression of surprise, because they usually are looking for something they never thought they’d find here or anywhere else!"

That’s just the reaction that warms the heart of Professor Anderson, because it’s not easy keeping such perfectionists happy.

"These mathematicians do seek perfection even in their library," she notes, "which means that they want their materials when they want them, and they expect a tremendous amount of service. On the other hand, many of them just hate the online catalog because it’s so darned precise that if you misspell a name or you put down a name as the author instead of as the editor, you wouldn’t find what you wanted."

Naturally, she’s found a way to solve the problem and keep her patrons happy. "I’ve created a lot of finding tools to help them help themselves, such as a database of journal titles listed the way they would think of the names. I just try to get them to their journals as quickly as possible."

That, however, is becoming difficult with the quickly growing numbers of electronic journals—journals that appear over the Internet rather than on paper.

"Mathematicians seem to be at the forefront of putting out electronic journals," notes Professor Anderson, "and this causes several dilemmas, not just for us, but for mathematicians worldwide. First of all, how do you keep back issues? Most people just print them out and keep them in paper copies. It’s something I’ve talked to the university librarian about to become part of the Library’s participation in the National Science Foundation’s digital library project."

"But the biggest question, to me, is what does this mean for those in the third world, who have a lot of good mathematics being done? It used to be that it didn’t matter where you worked. But now, what if you were in Nigeria and you have no access to the Internet? What will this mean fifteen years down the road?"

Considering that mathematicians rely as much on the old as on the new, perhaps it’s fitting that the Mathematics Library occupies space in the first building created especially for the University Library—Altgeld Hall. Designed by the U of I’s own Nathan Clifford Ricker and James M. White, it was completed in 1897 and served as the Library’s home until the current main library building was completed in 1926.

Although complaints about the building’s suitability as a library abounded almost as soon as the doors were opened, no one could complain about the beauty of its decorated domed ceiling and arched colonnaded arcades. It is said the area is reminiscent of the throne room of Neuschwanstein Castle or the grand court of the old Berlin Royal Polytechnikum.

"Even the workmen love this building," enthuses Professor Anderson. "Not long ago, we had to have some major structural work done here because the supporting beams had rusted so much. They didn’t have to, but the carpenters built new wainscoting to match the original, and they even reconstructed the moldings up by the ceiling. It’s a beautiful space."
Fundraising Lessons Taught by Library’s Development Director Bringing Results in Russia

The methods and philosophy of securing private donations for libraries, as taught to Russian librarians since 1993 by the Library’s director of development and public affairs, are beginning to bring results.

That’s the news that greeted development director Joan M. Hood during her most recent trip to Russia last February.

Mrs. Hood, along with Marianna Tax Choldin, the director of the Library’s Mortonson Center for International Library Programs, and two other Americans were the featured speakers at a conference in Moscow on February 13-15.

Mrs. Hood presented an invited talk on fundraising and public relations; Professor Choldin spoke on issues dealing with freedom of information.

Two other Americans were invited to speak. Nolan Pope, associate director for automation at the University of Wisconsin’s General Library, spoke on “The Role of Automation in Libraries.” Hans Ruttmann, international preservation officer for the Commission on Preservation and Access, spoke on the subject of “Issues in Preservation and Access.”

The conference was organized by the Mortonson Center and the Russian State Library for Foreign Literature (the Rudomino Library), and was funded by the Eurasia Foundation and the International Research and Exchanges Board.

“There were 104 library directors from throughout the whole country and directors of national libraries from other countries of the former Soviet Union, all of whom had been invited to attend,” says Mrs. Hood, “so this was a very high-powered group.

“What was most important to me, however, was the opportunity to meet with some of the librarians who had attended my first workshop in Russia in January 1993. Many of them had had a chance to implement some of our ideas. It was great for a Russian library director to hear from another Russian librarian, not just from an American, that they had been able to accomplish as much as they had.”

Mrs. Hood learned from Zoya Chalova, director of the Mayakovskiy Library in St. Petersburg, that the Mayakovskiy Library had decided to follow the lead of the Rudomino Library by inviting both France and Great Britain to open cultural centers at the library. Ms. Chalova also has established a fee-based business information center, which has been featured on radio and television.

“Fees from this business center help them purchase hardware and software for the library,” says Mrs. Hood, “and Ms. Chalova estimates that 10% of her budget now comes from outside support, which I think is pretty remarkable.”

On Sakhalin Island, at the eastern-most tip of Russia, the head of the library has created extensive links with the local business and immigrant communities to help secure needed books and equipment, ideas suggested by Mrs. Hood.

“Businesses there pay for a number of library services, which seems to be the trend in Russia,” notes Mrs. Hood, “but the most significant trend here is that one of the island’s businesses, the Sakhalin Energy Company, purchased a computer server for the library, at a cost of $12,000. Sakhalin Island also has a very large Korean community, and I’m told that the library’s biggest donations come from South Korea.”

Reaching out for such donations is not a risk-free venture in a country unused to anything but state support. “The director of the Ryazan regional library, Lyudmila Pronina, has been criticized by many people, and even by an article in Pravda,” says Mrs. Hood.

“The reason? ‘She persuaded her staff that they all needed to change their way of thinking,’ explains Mrs. Hood. ‘She told every department head to find a company or something like a company that needed the services of that department.”

“The result is that the regional library has made a set of agreements with local businesses and banks, and cooperative arrangements with the regional political authorities outside the city. Top officials have even supplied some ties to the media to help her publicize the role of the library. So, it still takes a person who is willing to take some risks to do things in a different way.”

After the conference in Moscow, Mrs. Hood traveled to Kiev, Ukraine, as a guest speaker at a national conference sponsored by the Ukrainian Ministry of Culture on library preservation.

“Again I gave my talk on library fundraising and promotion,” she says, “and I felt the way I did in Moscow the first time I went—I saw a sea of faces that seemed to say, ‘Sounds good for her, but we can’t do that.’

“But again I was pleasantly surprised, for over the next few days people came up to say they realized now that they had to take responsibility for their own actions or nothing would get done. One man even said he taped my talk and would keep listening to it.”

As a follow-up to the conference in Moscow, the Eurasia Foundation will be sending two prominent Russian librarians to the U of I Library this summer to learn about library automation, preservation, fundraising, and management techniques. They will then be expected to teach these techniques to their colleagues upon their return to Russia.

From the University Librarian

The twin tigers of research library management have been physical access and intellectual access to the collections. I am pleased to say that Illinois has made significant progress on both of these fronts during the current academic year.

As you will read in this issue of Friend (page 6), the University Library faces serious deficiencies not only in amount of space, but also in quality of space. Unfortunately, the Urbana-Champaign campus is deemphasizing construction of new space in general. Because several Library construction projects are already on the campus planning schedule, the provost of the university has suggested that for some perspective on the space requirements of the University Library. Only four buildings have been constructed specifically for library use since the university was founded (the Grainger Engineering Library Information Center being the most recent), and all are still in use by the Library. Still, there is a perception that Illinois has built enough libraries.

The recently completed report shows that the continued escalation of published titles worldwide, combined with the gradual development of electronic publishing, gives little hope that information technologies will moderate the need for library space within the next fifteen years.

The Library also is addressing the ongoing needs of intellectual control of its collections by planning a replacement of our online catalog. Purchase of a new catalog system will enable online catalog users to connect to other online library resources as well as the campus network and, to some extent, external networks via the Internet. Approval of the contract for the new system is expected in July 1995 and installation by the summer of 1997.

—Robert Wedgeworth
Band Great Mark Hindsley Donates Personal Papers

One of the great names in the world of American concert bands has donated his comprehensive collection of personal papers and recordings to the University Archives' John Philip Sousa American Band Archives.

That person is Mark H. Hindsley, the second conductor of the U of I's world-famous Concert Band and creator of more than seventy of the best transcriptions of orchestral music for bands.

The new collection includes meticulously kept scrapbooks; 615 recordings; more than 200 books; Mr. Hindsley's personal library of music; hundreds of photographs documenting not only his long career, but also the history of American bands and conductors over a sixty-year period; and correspondence since 1970 (previous correspondence was donated to the Archives in 1982).

"The U of I is the birthplace of the college concert band, and the influence the Illinois band program has had on American band music because of that is chronicled in this collection," says archivist Phyllis Danner.

"The potential for research is just incredible. Anyone looking for a dissertation topic will be amazed at the wealth of data in the correspondence, scrapbooks, and photographs. The photographs alone are like a who's who of American band history."

Mr. Hindsley's long career coincided with the years during which there was a veritable explosion of instrumental music programs in secondary schools and colleges all across the country. And Mark Hindsley had a band in most of it.

As a senior in chemistry at Indiana University in 1924, he was chosen as the student assistant band conductor. The following year, he became the band's regular conductor while he completed a graduate degree in music.

"While there, he composed Indiana Loyalty, a march still used today by the Indiana University marching band before football and basketball games."

In 1929, Mr. Hindsley moved on to Cleveland Heights, Ohio, where he established a nationally renowned band program at the Cleveland Heights High School. Then he returned to the U of I in 1934 as assistant conductor to the legendary A.A. Harding.

In Mr. Hindsley's capacity as director of the marching band, he created many of the intricate marching patterns for which the U of I band became famous.

After a stint in the Air Force during World War II (as a band conductor, naturally), he returned to the U of I and became conductor of bands upon Harding's retirement in 1948. Mr. Hindsley retired in 1970, upon which he became a much sought-after guest conductor and contest judge, and embarked on a music publishing career that led him to create more than seventy transcriptions of orchestral works for band.

Mr. Hindsley meticulously documented his long career in a series of scrapbooks containing newspaper and other clippings covering his career from his Indiana days through 1993. Everything is here, from documentation of the many intricate marching band formations he created to his appearances as guest conductor or adjudicator at concerts and competitions across the country.

His massive collection of photographs includes all the greats, from Sousa and Harding to William Revelli, Sir Vivian Dunn, and William Santelmann. Not surprisingly, the collection includes a rare photograph from 1984 of the elderly Col. Santelmann with Mr. Hindsley and other prominent band conductors just moments before Col. Santelmann suffered a fatal heart attack at a band convention.

However, it is the correspondence that really shows the wide range of influence Mr. Hindsley had on the band world. Upon his retirement at the university's mandatory retirement age of 65, he traveled the country as a judge at band competitions. Letters to and from him, combined with the official literature he received from a wide array of professional groups, provide extensive documentation of activities of dozens of these organizations.

In particular, a questionnaire he completed in 1987 for the National Band Association provides wonderful insights not only into Mr. Hindsley's philosophy of conducting, but also into his definition of what constitutes a concert band.

"The true Concert Band is the noble brother (or sister) of the Symphony Orchestra, and as such must represent symphonic wind music at its best, with comparable instrumentation forces," he wrote.

"...Cutting the size of such heroic musical instruments as the full symphony orchestra and concert band is a cheap way to secure clarity, and then only at the sacrifice of the noblest and grandest of all musical sounds."

As for how a conductor should go about the business of conducting, Mr. Hindsley wrote, "I have never attempted to memorize a score; that is, to the point where I can tell the second clarinets what they have in the third bar after a few repeats...but although I do not memorize the score per se, I do remember the music quite well after some repetition...I have never felt that conducting regularly without score was a worthwhile priority for me."

Through his second career as a transcriber of orchestral works for band, Mr. Hindsley extended his influence even farther than the boundaries of those whom he conducted in person.

"Some of the works he transcribed for band had already been transcribed by others, but he had his own ideas," notes Professor Danner, "and often, it is Mr. Hindsley's transcriptions that are considered the definitive ones."

Those curious to know just how a transcriber chooses what to transcribe and whether he had achieved the goal of successfully moving orchestral works to the band format, will find answers in the Hindsley collection.

"The transcription of Capriccio Espagnole was made in three to four weeks time..." wrote Mr. Hindsley to a young researcher in 1984. "[P]reviously I had decided not to try it because of the strong emphasis in the orchestra score of the string idiom, and there were many more problems to overcome and decisions to be made than in most of the other scores I have done...We had two published arrangements in our library, dated 1924 and 1927, which I felt were written for the small military or community band of that time, rather than for the fully instrumented symphonic band which had been realized by a half-century later, or indeed starting to develop about that time."

How well-received were his efforts? Prenventile band conductor Frederick Fennell, for one, begged Mr. Hindsley to create new transcriptions to replace inadequate ones by other transcribers: "...I can imagine how lofty (and how neat) is the stack of work on your writing desk, but I can't resist the impulse to add to it," he wrote to Mr. Hindsley in 1985.

"El Salon Mexico is a Super transcription," wrote Dale Kennedy, band director at the University of Missouri-Columbia in 1985. "We loved it. Thanks for making this wonderful music accessible for Band. Keep it up!"

The new Mark H. Hindsley Collection, as well as the earlier materials donated by Mr. Hindsley, are available at the John Philip Sousa American Band Archives, located in the Harding Band Building.
almost any activity down to letting you know how many and how often a file is used, all the while maintaining confidentiality.’

Are faculty interested in digitized artwork? According to Professor Block, the response has been overwhelmingly yes. “Of the thirty-five varied disciplines contacted, including art history, art education, history, music, English, theater, classics, East Asian languages, sociology, educational psychology, library science, German, textiles, ancient technologies,” notes Professor Block, “virtually all of them showed great interest in participating.”

Three professors already have agreed to change their courses to incorporate the digitized images (the project requires that at least one faculty member per campus must participate annually), and several more are set to follow.

How these groundbreaking professors adapt their teaching methods to accommodate the digitized images also will become a subject for study.

A prototype database of digitized images, with limited text, will be available this spring. The first full complement, with complete descriptive texts, will be ready by the beginning of the fall semester. Courses incorporating the digitized artwork will begin during the spring 1996 semester.

The six museums participating in the Getty Museum Site Licensing Project are the Fowler Museum of Cultural History at UCLA, the International Museum of Photography at George Eastman House, the Harvard University art museums, the Museum of Fine Arts in Houston, and the National Gallery of Art and National Museum of American Art in Washington, D.C.

The Library of Congress has also expressed an active interest in joining the six museums to provide access to selected portions of its collections.

The six other universities participating are the American University; Columbia University; Cornell University; University of Maryland at College Park; University of Michigan at Ann Arbor, Dearborn, and Flint; and the University of Virginia, Charlottesville.

Funds to purchase the online cataloging records for the Newspaper Library’s Underground Press Collection, a microfilm collection of 903 titles. The collection is currently accessible only by using a hard-copy index in the Newspaper Library. The acquisition of the online cataloging tapes would enable online catalog users to also find out about the contents of this important collection.

Cost is $200.

Funds to purchase Edward Hopper: A catalogue raisonné for the Ricker Library of Architecture and Art. This three-volume set is the definitive catalog of Hopper’s oils, watercolors, and illustrations, with 1,500 illustrations and accompanying CD-ROM containing cross-referenced provenances, bibliographies, and exhibition histories.

Cost is $600.

$900 to purchase Energy Technology and the Environment for the Engineering Library. This four-volume encyclopedia covers topics ranging from acid rain and air pollution to building systems and computer applications for energy-efficient systems.

Funds to purchase the Shakespeare Database CD-ROM for the English Library. This is an electronic research tool that links modern texts to facsimiles of the early first folio and quarto printings of Shakespeare’s works. Cost is $700.

To donate any of the items mentioned above, please contact Sharon Kitzmiller, assistant director of development, at 227 Library, 1408 Gregory Drive, Urbana, IL 61801, or telephone (217) 333-5683.
Library Proposes
Fifteen-Year Plan to Solve Space Needs

The Library has proposed an ambitious fifteen-year plan to address the problems of severe space shortages, deteriorating infrastructure, and the lack of appropriate facilities for special collections.

The plan, submitted to UIUC Chancellor Michael Aiken in March, includes construction of a seventh stack addition, a special collections facility, electronic networking of the entire Library, relocating library units within the main library building to improve patron use, and remodeling and renovating existing space within the main library building.

"Space is one of the two most important challenges facing great research libraries; the other is bibliographic access to the collection," says university librarian Robert Wedgeworth. "With the completion of this space program, the University of Illinois at Urbana-Champaign will have met each of these challenges successfully."

According to a space needs study prepared by assistant university librarian Barton Clark, the Library has an immediate need of an extra 150,000 net assignable square feet just to accommodate present needs of materials, users, and library staff. The deficit is projected to grow to 200,000 net assignable square feet by the fall of 1998.

"According to library shelfload standards," says Professor Clark, "complete working capacity is 86% of absolute capacity. The difference between the 86% and full capacity of 100% allows for adjustments as books are returned from circulation and insures that books are not tightly forced onto shelves.

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"According to library shelfload standards," says Professor Clark, "complete working capacity is 86% of absolute capacity. The difference between the 86% and full capacity of 100% allows for adjustments as books are returned from circulation and insures that books are not tightly forced onto shelves.
Currently, collections system-wide are already at 84% capacity.

"The departmental libraries find themselves in an even more desperate situation than the main bookstacks. Most of their shelves are now filled to over 90% capacity, and some are over 100% full. Therefore, they are resorting to boxing books or stacking materials on top of bookcases. The Music Library alone has over 500,000 items shelved in boxes throughout the Music Library, with overflow stored in Smith Music Hall and the University Press Building."

On top of these statistics is the fact that some units of the Library, such as the Newspaper Library and University Archives, are located in areas that were originally intended for storage rather than public use.

And one unit, the Map and Geography Library, has been told that the weight of its collections is too heavy for its current location on the fourth floor.

For these reasons, the Library has proposed a three-phase remodeling and construction program designed to alleviate the Library's projected space needs through 2025 and to provide all units with the electronic infrastructure needed to make full use of the latest information technologies.

The total plan would run from 1995 through 2009.

According to Professor Clark, one of the first needs to be addressed will be the severe shortage of space for patrons and for expanding electronic resources. "We plan to achieve this by developing 'adjacencies' of units to offer a more effective management of activities," says Professor Clark.

"For instance, we plan to co-locate the Women's Studies, Africana, Afro-American, and Latin American units. Currently, Women's Studies is housing for four people; Africana and Afro-American, which share space, have seating for five; and Latin American has no seating at all for patrons. The four have a total space of less than 1,400 net assignable square feet divided in three locations. Under this plan, they would maintain their separate identities, but share space of approximately 5,500 net assignable square feet."

A similar idea is envisaged for the Undergraduate Library, where all circulating books and the browsing area would be moved to the lower level. This would leave the upper level available for an ‘information mall,’ whose space would allow for flexibility to accommodate changes in informational and educational needs.

Among those changes is a plan to expand the unit's local area network to provide electronic access to the reserves collection.

"This would enable students to have twenty-four hour access to these resources over the campus network as well as on site at the Undergraduate Library," he adds.

"The Library's desperate need for space to accommodate its ever-growing collections also must be addressed. Therefore, the Library has proposed construction of a seventh stack addition with 80,000 net assignable square feet and a special collections wing with 100,000 net assignable square feet."

These two additions, combined with a new north public services area, would fill the remaining space available for expansion of the main library building, as envisaged by the original 1921 plan for the building.

"The sixth stack addition was designed to accommodate two million volumes, but it was already 60% full on opening day in 1984. That's because materials from overcrowded bookstacks and departmental libraries, as well as items transferred from temporary rented storage, quickly consumed the space," notes Professor Clark. "That left shelving for future materials at 800,000 volumes. Currently, we have an average increase of 450,000 items every year, or an average of 210,000 volume equivalents a year."

"The need to provide for the Library's world-renowned special collections is also desperate. The units destined for the new wing would include the University Archives, the Rare Book and Special Collections Library, the Illinois Historical Survey, and the Map and Geography Library."

"How great is the need for this facility? The University Archives, the state's largest manuscript repository, has its headquarters in a basement room originally intended for storage. Many of its collections are housed in twelve locations across campus, most of them remote with no staff on duty to check on environmental conditions."

"Their collections in the Library building and remote storage have occasionally suffered water and other environmental damage, most recently in December, when a steam valve burst in a remote storage site."

Part of the Archives' space problems have been solved with its acquisition of space in the former Horticulture Field Laboratory. However, the entire second floor of the building is currently unusable due to a leaking roof, which also is undermining the foundation of the building. The Library has proposed to correct the problem and remodel the second floor.

"Even the Rare Book and Special Collections Library has seen its valuable collections suffer deterioration due to inadequate facilities. Not only did its closed stacks suffer water damage during the extremely rainy summer of 1993, but its moveable compact shelving was not intended to accommodate books in such a wide range of sizes. "The shimmery effect on the long moveable compact shelves in this area is a serious problem, which causes materials to fall from the shelves as the shelves move," notes Professor Clark.

"The proposed north public services area would provide 40,000 net assignable square feet to give students a place to study individually or in groups, and a place for faculty to conduct research. Because the space would be large and flexible, it would also allow the Library to develop an electronic infrastructure within a large contiguous area over the five floors of the main building."

"That means the space will be able to evolve as technological changes occur—a situation that currently is difficult at best in the main library," says Professor Clark.

Comments and suggestions regarding the Library's proposals are welcomed. Please direct them to University Librarian Robert Wedgeworth, 230 Library, 1408 W. Gregory Drive, Urbana, IL 61801.
Calendar

EVENTS

May

“Commencement: 1879, 1895, 1920, 1945, 1970.” University Archives

“African Languages.” Main Corridor

“An Exhibit on John Milton, in honor of Frederick Nash.” Rare Book and Special Collections Library

“William Abbott Oldfather, Professor of Classics.” Mueller Exhibit Case

June

“Science Fiction Made Literature: H.G. Wells’ *The Time Machine*.” Rare Book and Special Collections Library

July

“Science Fiction Made Literature: H.G. Wells’ *The Time Machine*.” Rare Book and Special Collections Library

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The Friends welcome everyone interested in the continued excellence of the University of Illinois Library. Today, more than 3,000 Library Friends are dedicated to the support of the Library’s collections and services.

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Please let us know your new address so that you can continue to receive your copy of Friendscript. Send your new address to the Library’s Office of Development and Public Affairs, University of Illinois, 227 Library, 1408 W. Gregory Drive, Urbana, IL 61801.