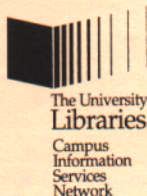


LIBRARIES

N E W S L E T T E R

A



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ALTERNATIVE TRADITIONS IN THE CONTEMPORARY ARTS ARCHIVE

Established in 1982 by its current director, Estera Milman, the Alternative Traditions in the Contemporary Arts archive (ATCA) is a complex body of artifacts and papers generated by the contemporary avant-garde during the last forty years. Spanning a wide range of material, it includes artists' books, periodicals and videos, visual poetry, correspondence art, conceptual art, event arts and happenings, as well as performance relics and artists' papers.

Institutionally, ATCA is part of the Program for Modern Studies which is located within the School of Art and Art History. Within the last two years ATCA has entered into an inter-institutional consortium with the University of Iowa Museum of Art (UIMA) and the University Libraries, whereby ATCA materials most appropriate to either of these institutional settings are placed with them on permanent loan. In this way optimal access for scholars and artists is facilitated while utilizing the institutional strengths of the University of Iowa campus.

The ATCA archive was initiated with the acquisition of the 1978 exhibit "Artwords & Bookworks," a show sponsored by the Los Angeles

Institute of Contemporary Art and one of the largest exhibitions of the 1970s devoted to artists' books and related ephemera. Ken Friedman, a Fluxus artist and pioneering correspondence artist, was instrumental in ATCA's acquiring this important collection as well as facilitating the transfer to ATCA of his personal collection of Fluxus materials gathered during his decade-long tenure as Director of the California-based Fluxus West. These latter materials serve as the core of ATCA's collection and the archive now serves as the official repository for Friedman's works and papers.

The Fluxus West collection illustrates well the conceptual thread that links ATCA's other donations, for together they represent what has since been described as the [Marcel] Duchamp/[John] Cage legacy in that they provide eloquent evidence of the recurrent artistic attempts to challenge the line of demarcation between art and life. As academic researchers begin to grapple with these intermedial works it is now acknowledged that they have served as the historical roots for much current post-Modern artistic production and scholarly discourse.

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The Guild of Book Workers Collection at Iowa

The Guild of Book Workers is an organization founded in 1906 to "maintain a feeling of kinship and mutual interest among the workers in the several hand book crafts." Ninety years later the Guild is still going strong with more activities and members than it has ever had in its history. The organization, since its inception, has been run by volunteers to further knowledge and enjoyment of the art of the book.

Fifty-two years after the Guild's beginning, the Guild Library was created with a single gift from out-going President Kathryn Gerlach, who suggested that a library would be useful to its members. The very first book, *The History of Bookbinding*, was the landmark catalog from the Baltimore Museum of Art show. At a subsequent meeting, after a request had gone out to the membership, 15 more books and \$20.00 were contributed.

As the Library grew the Guild had to find a permanent place for it among the shifting volunteers who ran the Guild through fat and lean times; but no home was forever and during the period, 1960-1986, the roving library was moved a number of times. In 1986, the collection came to the Special Collections Department in the University of Iowa Libraries. This latest move was arranged by University of Iowa Book Conservator, William Anthony, who was also the Guild Standards Chairman. Anthony's successor, Pamela Spitzmueller, assumed responsibility for the Guild Library (now numbering over 700 items) in 1989.

The odyssey of the collection should not draw attention away from its importance. While the focal point of the collection is bookbinding, the history of binding and bookbinders, and exhibition catalogs are other strong features. There are also volumes pertaining to calligraphy, printing, papermaking and decorated papers, and conservation. Through trading of newsletters and journals

produced by the Guild, the library receives current binding periodicals from similar organizations in England, France, Spain, the Netherlands, and Australia.

Also part of the collection are videotapes produced by the Guild that record, in documentary fashion, the annual Guild Standards Seminars. These professionally-taught technical programs are part of an effort to raise the standards of bookbinding craftsmanship in the U.S. The tapes are perhaps the most frequently borrowed items because they demonstrate techniques that no book can describe verbally.

The current agreement between the Guild and the University stipulates that Guild members may borrow items from the collection by mail, but also allows other researchers to use the materials in the Special Collections Reading Room.

The Guild collection has proved to be an invaluable aid to the book conservation apprenticeship program offered in the University of Iowa Libraries. Mainly assembled in the middle of the century, before Iowa collected many books on binding, the Guild collection complements the University's own holdings. Eventually, the Guild Archives will also become part of the Guild Library. ■

Pamela Spitzmueller
University Conservator

CONTEMPORARY ARTS ARCHIVE Continued from page 1

The following survey of four of the archive's collections will give some idea of the variety of ATCA's holdings.

THE ARTISTS' TELEVISION NETWORK COLLECTION

Established in 1976 in New York, the Artists' Television Network (ATN) was a non-profit organization that commissioned artists to create works for television cablecasting and was committed to the development of television as an artistic medium. Artists included in this collection of ground-breaking video works include Laurie Anderson, Gregory Battcock, John Cage, Douglas Davis, and Jean Dupuy.

THE CRANE/FRIEDMAN CORRESPONDENCE ART COLLECTION

This collection of international correspondence art was assembled in preparation for the book, *Correspondence Art: Source Book for the Network of International Postal Art Activity*. This seminal publication was the first major anthology documenting primary activity and literature on the subject of correspondence art.

THE ELECTRIC BANK

Formally founded in 1984 and dissolved a decade later, the Electric Bank collected and published proposals and documentation of works by an international community of performance artists through the establishment of an artists' computer network.

THE ALBERT M. FINE COLLECTION

A.M. Fine was a Juilliard-trained composer, artist and poet. He was perhaps most widely known for his Fluxus and mail art works as well as his overlapping cross-disciplinary activities with the creative works of his friends and colleagues Phillip Glass, John Cage, George Maciunas, and Allen Ginsberg.

Looking to the future, ATCA and the University Libraries are collaborating in the development of a classification system appropriate to such complex materials, and to the eventual creation of an Internet-accessible resource on the World Wide Web. ■

Stephen Perkins, Research Assistant
School of Art and Art History

The University Libraries and the Center for the Book

In June 1986, Iowa's State Board of Regents declared its formal approval for establishing the University of Iowa Center for the Book. In announcing the Regents' approval for the center, then-University President James O. Freedman stated: "The Center for the Book grows naturally out of the University's long heritage of interest in literature and the book.... We see interdisciplinary studies frequently in the sciences; here we see it between people whose interests are art, writing, literature, journalism, printing, papermaking, graphics, and other disciplines. It is an enterprise not only in the production of the book, but in its history and in the role that books, both mass-produced and elegantly produced, have played in society."

In order for the Center to advance scholarly research on the book and to encourage the arts and technologies related to it, the following goals were established:

1. Develop interdisciplinary programs of research, pedagogy, and creative activity in book-related studies.
2. Train or support scholars and artists in solving intellectual and practical problems associated with the book.
3. Encourage theoretical and cultural research on the book, and historical, scientific, and critical research on the book-object.
4. Facilitate professional and creative book production and book conservation.
5. Build and maintain an environment in which scholarly, scientific, and creative collaborations and interests in the book can flourish.
6. Advocate the advancement of the position and stature of the Iowa Center for the Book within The University of Iowa's academic community, as well as nationally and internationally.

With unique physical facilities already in place and the continuing interdisciplinary interest in the history, function, and creation of the book, The

University of Iowa has been able to realize its potential for becoming the only academic institution in the country where the book in all its manifestations can be studied seriously. With money raised from individuals and private foundations and with the help of the Graduate College, the School of Art and Art History, and the University Libraries, the University established a new student bindery and printing studio, a teaching facility for papermaking in the Art Building, a production paper mill at the Oakdale Campus, and a conservation studio and bindery in the Main Library. The Graduate College added new offset printing equipment to the photography area of the School of Art and Art History.

Within the Libraries, the Special Collections Department continues to maintain a rich tradition in the support of research in printing, bookbinding, papermaking, and private presses begun as early as 1936 with the gift of the Springer Collection on Typography. Presented to the Libraries by John Springer, an Iowa City advertising agent, newspaper editor, and printer, the gift consisted of some 2,300 volumes including type specimens, histories of printing, and advertising information on presses, paper, and other related equipment.

Then, in 1951, the University Typography Laboratory's benefactor, T. Henry Foster, made a bequest of more than 350 books on printing. Since then the Libraries' rare book collection, traditionally including the work of fine printers, has continued to acquire representative products of more than 100 presses, demonstrating a remarkable variety of techniques, materials and content. Also, the Department is currently receiving the archives from Allan Kornblum's Toothpaste and Coffee House Presses as well as the Tamazunchale Press from Charlotte Smith. Access to the Guild of Bookworkers Library and the acquisitions of the Alternative Traditions in Contemporary Art archives further strengthens the Libraries' collections in the book arts. (Eds. note: See related articles in this issue of the *Newsletter*)

In pursuing its goals, the Iowa Center for the Book is striving to create a spirit of cooperation and participation among many elements of the University community: libraries, schools, departments, programs, faculty, staff, students, and interested citizens. The Center for the Book and the University Libraries, sharing fundamental interests in the book as object and as subject for study, continue to provide mutual support for this cooperative endeavor. ■

David Schoonover
Curator of Rare Books

[Editorial note: This article was updated from: "The University of Iowa Center for the Book" (*Books at Iowa* no. 47, Nov. 1987)]

THE UNIVERSITY OF IOWA LIBRARIES NEWSLETTER

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EDITORIAL COMMENT

Please address comments to the Editor, Administrative Offices, The University of Iowa Libraries, 100 Main Library, Iowa City, Iowa 52242-1420 or by E-Mail at john-dodd@uiowa.edu.

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New Carver Grant to Focus on Teaching/Learning Environments

Building on the success of the Information Arcade, the University Libraries received a new grant for \$702,272 this past fall from the Roy J. Carver Charitable Trust to enhance teaching and learning through use of electronic information resources and technologies. "Creating Teaching and Learning Environments: Next Steps for the Information Arcade Concept" is a new three-year initiative that will expand the vision of the Information Arcade into other areas of the academic program in which electronic resources are becoming dominant for both teaching and research while also interpreting the vision through new activities and services.

Funds from the Carver Trust will be used for two purposes: to create a facility similar to the Information Arcade, but specifically designed for academic programs in the health sciences, and to develop systemwide models to train library staff and faculty in using networked information.

A HEALTH SCIENCES INFORMATION ARCADE

In the health sciences, both classroom instruction and learning outside the classroom have taken significant turns toward problem solving and team-based learning that integrate multidimensional learning experiences and new information technologies.

The Hardin Library for the Health Sciences has for some time been an active partner in developing electronic resources and services, including contributions to the Virtual Hospital, the Rural Telemedicine Project, the Health Sciences ICN Classroom, and Healthnet. The development in Hardin of a new multimedia facility based on the Information Arcade concept will complement innovations in health sciences programs by enhancing student information literacy and scholarly creativity within the health sciences community.

The new Health Sciences InfoLab will include an information service point, 17 individual workstations, eight multimedia workstations, and an electronic classroom equipped with 26 workstations. The head of the new facility will be assisted by other Hardin staff members in the development of programs. The Carver Trust grant provides for the hiring of two graduate assistants for the three-year startup phase as well as for the purchase of equipment and multimedia software.

A MODEL NETWORKED INFORMATION TRAINING PROGRAM

The second initiative is intended to create and sustain a dynamic learning environment for library staff and faculty to maximize use of information networks, and to create electronic information resources. The Libraries will work to extend the capabilities of both library staff and faculty in using the World Wide Web, computer imaging and graphics, bibliographic and information management software programs, electronic texts, and other multimedia.

The Model Networked Information Training Program builds on existing technology training already underway for University Libraries staff, while beginning training of faculty and teaching assistants in selected academic programs. As librarians complete their training, they will work to incorporate electronic media and technological resources into user education programs for faculty and graduate students involved in teaching. These programs will be designed through close collaboration between the project librarian

and faculty, and will be based on methods and content appropriate to each discipline.

For the three-year period covered by the Carver Trust grant, the Libraries will hire a project librarian and an instructional technology designer, who will assist in designing multimedia/computer assisted training modules to be used by faculty and students. To allow librarians on the permanent staff of the Information Research and Instructional Services department (IRIS) to work on the project, the grant also provides for hiring an additional librarian in IRIS for the three-year period. ■

Janice Simmons-Welburn
Coordinator for Personnel and
Diversity Programs

Electronic Resources: Learning to Use the Tools

In 1991, when use of the Internet was still in its infancy, the University of Iowa Libraries was a pioneer in developing programs to help students and faculty learn about information resources on the Internet. Today, librarians teach Internet education sessions regularly in the electronic classroom of the Information Arcade. The popularity of these intensive "hands-on" workshops reflects the enormous growth and changes that are taking place in the world of networked information.

The Internet workshops represent just one way in which Libraries' staff and resources are being marshaled to provide a wide variety of user education initiatives that meet the needs and interests of the University community. Librarians not only are developing new educational programs but also are exploring ideas and techniques for user education that go beyond traditional library tours and lectures. They are designing instructional activities that involve students and faculty in active rather than passive learning situations, that increasingly make use of networked teaching materials, and that emphasize transferable skills, critical evaluation of information sources, and understanding of specialized research materials.

What are some of the recent and forthcoming highlights of the Libraries' efforts to help members of the university community find and use information more efficiently and effectively?

ACCESSING INFORMATION SOURCES ON THE INTERNET

Recently revised and updated, these workshops use an interactive presentation and in-class exercises to give attendees a thorough introduction to the World Wide Web and important resources available on it, tools and techniques for finding information on the Internet, and tips for evaluating information sites on the Web.

The following sessions will be held during Spring 1996 Semester. All ses-

sions meet in the Information Arcade classroom: *Accessing Information Resources on the Internet Using Netscape, a Graphical Browser and Accessing Information Resources on the Internet Using Lynx, a Non-Graphical Browser*. Those wishing to attend must fill out a registration form on the last page of the monthly *Schedule of Short Courses* available at the ITS Information Center in Weeg. Call 335-5525 to receive the catalog by campus mail or for general information.

ELECTRONIC RESEARCH SEMINARS

Each year additional databases become available on OASIS, the campus network, and the Internet. In recent months the Libraries has presented programs focusing on individual databases or groups of related databases, including Healthnet, LEXIS, and Internet resources for historical studies, among others. For the coming semesters, librarians are planning instructional programs on a number of databases, including these sessions:

LegiSlate. This is an on-line commercial database of federal legislative and regulatory information. It provides access to the *Congressional Record*, *Federal Register*, *Washington Post*, transcripts of hearings, and many other tools useful for tracking current governmental actions.

MLA Bibliography and ESTC: *The Modern Language Association Bibliography* is now available on OASIS as a choice on the "Humanities" periodical indexes menu. This major research tool for literature, linguistics, and folklore covers materials from 1963 to present, and provides a wealth of references to critical and historical studies.

The English Short Title Catalogue (ESTC) is a bibliographic database containing records of materials published in English or in England or its dependencies between 1473 and 1800. Because of its scope and the many ways it can be searched, ESTC is invaluable for literary or historical research.

Contact Marsha Forsy (phone: 335-5301; e-mail: marsha-forsy@uiowa.edu) for further information or to register for any of these programs. Watch FYI and check the Libraries' URL: <http://www.lib.uiowa.edu/user-ed> for announcements of other programs.

WEB CLINICS

Academic departments, administrative offices, and other units on campus are eager to learn how to use the University of Iowa's World Wide Web connections to deliver information and services to the widest possible audience. Together, the University Libraries and Information Technology Services have designed a series of "Web Clinics" to help aspiring Web authors learn the policies, procedures, tips, and techniques needed to prepare information for the campus Web servers. These clinics combine group instruction and individual consultations. They will be held weekly throughout the Spring Semester in the Libraries' Information Arcade. For more information, and for a schedule, visit the URL: <http://www.uiowa.edu/~uiweb/clinics.html>. Inquiries may also be directed to Marsha Forsy (phone 335-5301; e-mail: marsha-forsy@uiowa.edu).

LIBRARY EXPLORER ON THE WORLD WIDE WEB

Developed by a team of UI librarians and instructional technology professionals, Library Explorer is an interactive hypermedia tutorial that teaches students the fundamental resources and methods for doing research in the University Libraries. Now available on stand-alone Macintosh computers around campus, it will soon (assisted by a grant from the University of Iowa Community Credit Union) be converted to an interactive World Wide Web program that will make it even more widely available. For more information, contact Marsha Forsy (phone 335-5301; e-mail: marsha-forsy@uiowa.edu).

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Jazz at the Library!!

In the fall of 1994, the University Libraries and the Jazz Studies Program of the School of Music initiated the first in a series of jazz concerts in the Libraries' North Exhibition Hall. The series has featured various jazz ensembles, most recently the UI Jazz Combo on November 9, 1995, under the direction of program head John Rapson and trumpeter Chris Magee. One of the works on the program was the "Samba Nova" by graduate student Rafael dos Santos. To complement the performance series, the Libraries' Exhibitions Committee arranged an exhibition (displayed from December 1995-February 1996) titled **Jazz in the House!**

New Orleans is generally considered the birthplace of jazz. Performers such as Jelly Roll Morton, Louis Armstrong, King Oliver, and Kid Ory carried the new style throughout the country. By the early 1920s Chicago had become the new center of jazz activity, and one group, The Wolverines, featured a young trumpet player from Davenport, Iowa named Bix Beiderbecke.

With the 1930s came the Swing Era. This period saw the rise of Duke Ellington, who was for decades to come the leading figure in big-band jazz. The Kansas City scene produced the Count Basie Orchestra and saxophonist Charlie "Bird" Parker. In the early 1940s, Parker, Coleman Hawkins, and Dizzy Gillespie were recording bop. A parallel movement was cool jazz; cool groups of the 1950s and 1960s included the Modern Jazz Quartet and those led by Dave Brubeck and Gerry Mulligan. Art Blakey and Charles Mingus were part of the hard bop scene.

Ornette Coleman's recording *Free Jazz* (1960) was undoubtedly the single most important influence on jazz of the following decade. Miles Davis's recordings *Milestones* (1958), *Kind of Blue* (1959), and *Sketches of Spain* (1959-60) include innovative examples of modal jazz. Jazz rock appeared in the late 1960s-early 1970s. Herbie Hancock's album *Headhunters* (1973) incorporated rhythmic elements derived from the music of

Sly and the Family Stone. In recent years, performers have drawn from all styles of jazz, and have incorporated elements from disparate sources, including Indian music, South American forms, and features of African music.

The University Libraries' collections include a wealth of jazz materials; most are housed in the Rita Benton Music Library. Books survey various aspects of jazz: histories, jazz in various geographical locales, and biographies of jazz greats. Scores include transcriptions of early recordings and a variety of new compositions of jazz and works based on or relating to jazz. Perhaps most important is the rapidly expanding collection of jazz recordings and videos, including recent gifts to the Rita Benton Music Library of over 1000 items donated by Colonel Earl Browning and by Jazz Studies program head, John Rapson.

In the Main Library, the general collection includes a number of books on jazz, as well as jazz-related novels, poetry, and books on jazz dance. Additional items may be found in Special Collections, the University Archives, the Government Publications Department, and the Iowa Women's Archives. The latter holds the papers of Betty Jean Furgerson, which include extensive correspondence with the Duke Ellington Jazz Society and with Ellington band members Clark Terry, John Sanders, and Jamie Woods.

In the words of Louis Armstrong, "Jazz can be cool and cool can be hot, and each can be both. But hot or cool, man, jazz is jazz." ■

Grace A. Fitzgerald
Music Cataloger

ELECTRONIC TOOLS

Continued from page 5

INTERACTIVE LEARNING PROGRAM FOR FACULTY AND GRADUATE STUDENTS

The Libraries recently received a three-year grant from the Roy J. Carver Charitable Trust to develop a model staff education program for librarians and a model user education program for faculty and graduate students on the use of electronic resources and computer-based research methods. See Janice Simmons-Welburn's article in this issue for more information.

GETTING THE MOST FROM OASIS

OASIS, the Libraries' on-line information system, contains a wealth of information resources. The Libraries offers both introductory and advanced hands-on workshops to aid students, faculty, and staff in making the most efficient use of these tools.

The introductory session teaches basic author, title, subject, and keyword searching in two of the databases, LCAT (the Libraries' on-line catalog) and WLS2 (a database covering journal literature in business, the sciences and the social sciences). The advanced session builds on the introductory one, but with greater emphasis on keyword searching in LCAT and other OASIS databases.

All sessions will be held in the Information Arcade classroom. Registration is necessary. Call 335-5299 or stop by the Main Library first-floor Information Desk for schedules and registration information.

For up-to-date information about educational programs in the University Libraries, visit the "User Education Programs" page on the Libraries-Wide Information System at the following URL: <http://www.lib.uiowa.edu/user-ed> ■

Anita Lowry
Head, Information, Research and
Instructional Services
Marsha Forsy
Reference Librarian and
User-Education Coordinator

A

dding Strength through Cooperation: MathSci and MLA

Acquisition of a major electronic database during a period of economic, organizational, and technological change requires collaborative effort and a willingness to work nimbly amid shifting circumstances. This dynamic setting presents significant challenges and unanticipated obstacles as well as opportunities for providing new services. Unexpected events in one sphere may be addressed by adapting to change in another.

An illustration of this process can be traced through the history of a project at the University of Iowa to provide access to *MathSci*, an interdisciplinary electronic resource providing "seamless" searching of nine databases within the mathematical sciences. At the outset of the project in 1992, this electronic tool was available at just four institutions: Columbia University, National Security Agency, University of Michigan, and University of Pennsylvania.

The project began as a local cooperative effort between several academic departments and the Libraries to make this major electronic resource available through OASIS, the Libraries on-line public access catalog. Its successful completion relied ultimately on a consortial agreement negotiated by a regional university cooperative (the Committee on Institutional Cooperation, or CIC) that includes numerous academic institutions and their libraries. *MathSci* was introduced to the University of Iowa community in August of 1995.

MathSci is a database of immense size—with more records than the Libraries' entire on-line catalog. A significant technological advance that allowed for more cost-effective storage of large amounts of data in a client-server environment made it feasible in 1992 for the Libraries to begin planning for local access to this resource. When this option proved unsuccessful, in part because of a vendor's difficulties in organizing the data, another technological development,

coupled with an increasing impetus toward interinstitutional cooperation, offered an alternative avenue for providing the database to the University of Iowa community. The technological development was the widespread acceptance of a standard, known as Z39.50, which permitted library search engines—the software with which on-line catalogs are searched—to communicate with one another. The impetus toward interinstitutional cooperation emerged from a strategic planning effort among the library directors of the CIC which called for these libraries to be guided by a vision of their information resources "as a seamless whole."

Another case in point is a database primarily of interest to humanists. Since the late 1980s the University Libraries has subscribed to the CD-ROM version of the *MLA International Bibliography*, which was available at a single workstation in the reference area of the Main Library. *MLA*, as it is known, has been one of the Libraries' most popular electronic databases, and the single workstation was nearly always in use.

When the Libraries began to consider loading indexes in electronic form on OASIS, *MLA* was always among the first humanities resources to be mentioned, but our attempts to bring it up always stumbled over the high price (\$25,000 per year) which the Modern Language Association was asking for the tape. As administrators in charge of collection development in the CIC libraries began discussing the possibility of jointly licensing databases, *MLA* once again figured prominently in the discussions. Library staff at the University of Michigan successfully concluded negotiations on the CIC's behalf which have brought the price down by more than two-thirds for the five participating institutions. Now

Iowa students and faculty can search the database from anywhere on campus, and from their homes and apartments, and the database can be searched by several users at once. In addition, since Michigan is loading and maintaining the data, the University of Iowa is able to avoid associated costs for such things as computer resources and staff time. While the cost of the OASIS version is greater than that of the stand-alone CD-ROM, the broader access makes the additional cost a bargain—especially when compared with the costs of local tape-loading.

We are accustomed to citing the strength of collections in specific subject areas within a particular institution's academic library. Our discussion of collection strength is now broadening in the emerging electronic environment to encompass a view that takes into account the combined strength of a group of related libraries. This evolution is coming about as a result of the changing nature of information resources—and our ability to share them—in combination with increasingly severe fiscal pressures. ■

Christine Lee
Mathematical Sciences Librarian
Edward Shreeves
Director, Collections and
Information Resources

NEW STAFF

MARGUERITE PERRET

The University of Iowa Libraries is pleased to announce the appointment of Marguerite Perret as Coordinator, Friends of the University Libraries and Public Relations.

Ms. Perret comes to Iowa with an impressive record of achievement as an events manager, as a fund-raiser for cultural programs, and as a practicing artist. She most recently served as the Director of N.A.M.E., a not-for-profit arts organization in Chicago, where she coordinated cultural programs, worked with a large volunteer staff, and arranged fund-raising events and membership activities. Her nine years of administrative experience have also included positions at the Illinois Arts Council (a state agency) and the Palette and the Chisel Academy of Fine Arts.

A native of New Jersey, Perret has lived in the Midwest since 1983. She holds a bachelor of arts degree in education from the William Paterson College (N.J.), a master of arts from Montclair College in New Jersey and a master of fine arts from Southern Illinois University. Additionally she has studied fine arts at the Leeds Polytechnic Institute. Her creative work was recently featured in an exhibition at the Arts Iowa City Center & Gallery.

REGINA SINCLAIR

Regina A. Sinclair joined the staff of the University Libraries on February 19, 1996, as Preservation Librarian, with responsibility for managing all aspects of the Libraries' preservation and conservation operations. Regina comes to us from Johns Hopkins University, where she held a similar position since 1991. She earned a BA from Southern Illinois University, a Masters in Urban Administration from Washington University in St. Louis, and a Masters in Library and Information Science from the University of Missouri.

In 1990 and 1991 she was a Mellon Intern in Preservation Administration at Stanford, and before that held a position as Head of Preservation at the University of Missouri, Columbia. Prior to becoming a librarian, Regina was an Equal Opportunity Officer for the St. Louis Housing Authority and a Human Rights Investigator for the Missouri Commission on Human Rights.

Well known in the community of preservation librarians, she currently serves as a member of the Education Committee of the Preservation and Reforming Section of the Association for Library Collections and Technical Services and is the Section's representative to the editorial board of Library Resources & Technical Services.

Preservation of knowledge remains one of the fundamental missions of the library, and the University of Iowa Libraries is fortunate to have Regina Sinclair to oversee this responsibility.

EXHIBITIONS

The following events are ongoing or scheduled for the North Exhibition Hall in Main Library

THE SZATHMÁRY COLLECTION OF CULINARY ARTS March-May 1996

This exhibition features works from the extraordinarily diverse Szathmáry Collection in the University Libraries. The collection, comprising approximately 22,000 items, was assembled by Chef Louis Szathmáry II of Chicago, and deals with almost every conceivable aspect of the culinary arts and their influence on human culture.

On March 27th, the Libraries will host a Szathmáry Culinary Dinner in the North Exhibition Hall. The evening's menu, prepared by the chef of the Iowa Memorial Union State Room, will be drawn from recipes in the latest book in the Szathmáry Culinary Arts Series, *To Set*

Before a King: Katerina Schrat's Festive Recipes. This work, edited by Gertrud Graubart Champe and translated by Paula von Haimberger Arno in collaboration with Chef Louis Szathmáry, is a collection of recipes prepared for Franz Joseph I and reflects the fine cuisine of turn-of-the-century Vienna.

Those interested in the dinner and wishing to make reservations should call the State Room office (335-1507) weekdays between 8:00 a.m. and 5:00 p.m.

THE CHARLOTTE M. SMITH MINIATURE BOOK COLLECTION June-August 1996

The exhibition will feature noteworthy examples from this recent gift of over 3,100 items, which includes all genres of miniature publications.

"BELLES PRÉRIES": THE AMERICAN GRASSLANDS September-November 1996

Offered in conjunction with an exhibition at the Art Museum and a plains anthropological conference, the Libraries' exhibition will feature the writings of people for whom the prairie has been both a source of literary inspiration and a focus for study. ■

Rijn Templeton
Chair, Exhibitions Committee



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