

University of Florida

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FALL 2021

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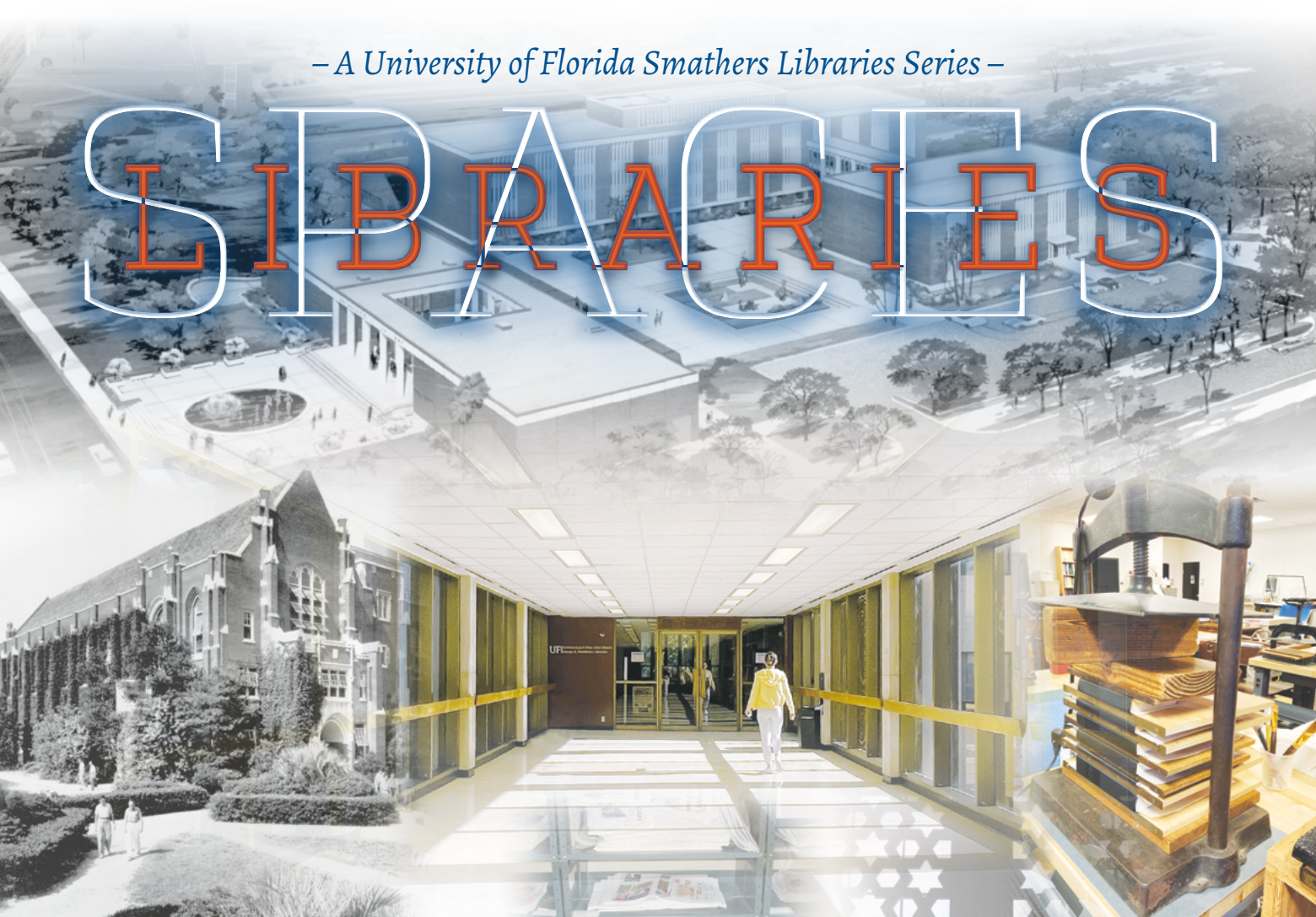
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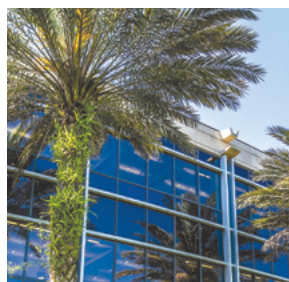


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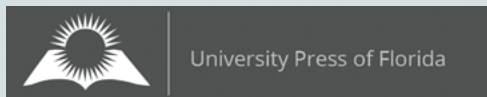
LIBRARY PRESS @ UF

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Open access publishing at the University of Florida

LibraryPress@UF publishes born-digital scholarship, journals, and conference proceedings; works in special formats or limited editions; works that amplify the impact of the Libraries collections; and community- or partner-driven scholarship and public humanities outputs.

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Keep up with all that is happening at the Smathers Libraries.

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If you haven't seen *SOURCE Magazine's* sister digital publication, *News from the SOURCE*, you can read it here:

<https://communications.uflib.ufl.edu/at-a-glance/publications/>

This newsletter publishes biannually in December and May.

MESSAGE FROM **DEAN OF THE LIBRARIES**



I am pleased to welcome you to our sixth issue of *SOURCE: the Magazine of the University of Florida George A. Smathers Libraries*, published by the LibraryPress@UF. This is an open access journal, distributed primarily in an electronic format. *SOURCE* offers the reader an opportunity to view remarkable materials from our collections, learn about our innovative research and collaborations conducted both in the Libraries and with other colleagues throughout the University and beyond, and explore highlights of exceptional faculty and student services provided by the Smathers Libraries.

**Our cover features images of the spaces in the Libraries.
This is the second of four special issues for this series.**

In this issue, we share stories of our spaces and their changes, including on-campus spaces—like the Architecture and Fine Arts Library, the Judaica Suite, and the Prosser Memorial Garden—and off-campus locations for Conservation and Digitization. We look forward to exploring more spaces with you in future issues. This issue also shares information about other types of library spaces, with articles on the Business Library (virtual) and the Affiliated Libraries. Rounding out this issue are three stories of collaboration and history collections of the campus and the community. One is a story of student researchers working on existing collections in Special & Area Studies Collections. Another is the story of a graduate student researcher and collaborating staff member who developed a recent history collection. The third is a story from two staff members working with community collaborators to ensure our archives represent and respond to St. Augustine’s recent history. We encourage you to explore this issue, and once again encourage you to visit the collections and spaces in person.

We welcome your feedback and ideas. Please let us know what you think and we hope you enjoy reading this very special issue of *SOURCE*.


Judith C. Russell
Dean of University Libraries



AFFILIATED LIBRARIES FEATURE SPECIALIZED COLLECTIONS

Authors:

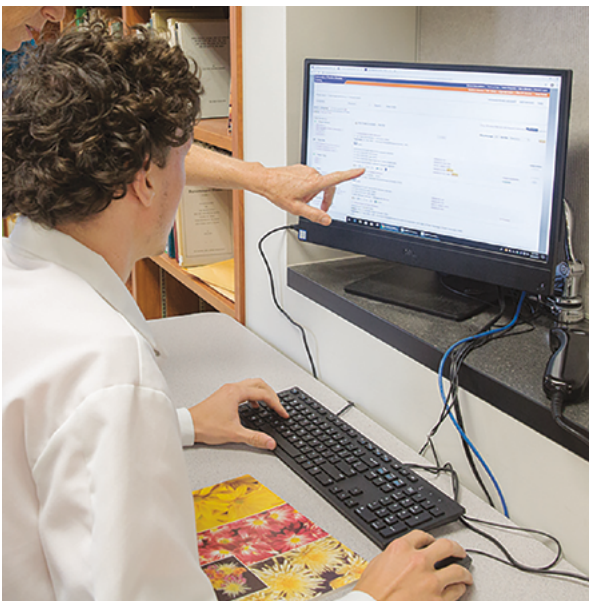
Jorge Gonzalez
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**Did you know
that searches
in the UF library
catalog may lead
you to discover
specialized collections
throughout the state?**



Digital access to library content can transport us nearly anywhere. Yet still it feels good to be in a library – the physical space set aside for learning. To hold a book in hand, scan a bookshelf for related titles that catch your interest, or strike up conversation with a fellow scholar can lead to unexpected serendipity. Flipping through the architectural designs of *Floating Houses: Living Over the Water* (Martinez, 2018), for instance, the imagination is unmoored to reconsider sustainable living that can move with the tides.

Leafing through the pages of a *Compendium of Crop Diseases* might remind you why they say a picture is worth a thousand words. The American Phytopathological Society publishes this picture-laden series of booklets of diseases that infect over 25 crops grown in Florida. In the University of Florida Institute of Food & Agricultural

Jorge Gonzalez

Cataloging Liaison

“It has been an enriching experience to do liaison work with the affiliate and IFAS extension libraries. It was a great opportunity over the past 21 years to learn about our off-campus libraries, get to travel to them, share my cataloging knowledge with them, and help new affiliates get off the ground.”



Sciences (UF/IFAS) Plant Diagnostic Center Library, plant science scholars can scan the images in this series, looking for matches to telltale symptoms found in a specimen under a nearby microscope.

It might be a surprise to learn that the Smathers Libraries have ten affiliated libraries throughout the state. Housed in buildings from Gainesville to Homestead, each affiliated library has built a unique collection, centered on a specific field of study. Each affiliate invites students, faculty, and the public to use items in their library. The partnerships between the

University of Florida and the Affiliated Libraries enable items in these far-flung physical collections to be discovered through the UF library catalog.

Collections at these satellite libraries range from several hundred to several thousand books. The largest collection, with over 12,800 items, is held at the Florida Department of Agriculture and Consumer Services Division of Plant Industry (Fig.1). This affiliated library lies adjacent to UF's main campus in Gainesville and provides a rich source of materials related to protecting agriculture and natural resources in the state. The UF/IFAS Tropical Research and Education Center Library is one of several affiliated libraries serving faculty and students in the agricultural sciences. This article features three affiliated libraries: City-Lab Orlando, the UF/IFAS Plant Diagnostic Center Library, and the Tamara Cohen LGBTQ+ Resource Center Library.

In days before the internet was developed and publications became digital, most centers of scholarship maintained their own collections of books and journals nearby, enabling researchers to keep up with advances in their field. Today, many of these spaces have been repurposed and the “library” is typically browsed on desktop computers or mobile devices. But there are types of study that continue to benefit from nearby physical collections. These physical collections may include an assortment of maps, tools, artifacts, photographs, and memorabilia. In the University of Florida Herbarium Library, for instance, botanical illustrations and plant specimen card files are found along with field guides and reference books for accurate identification of Florida fauna. At CityLab-Orlando, patrons can check out samples of interior-design materials.

Fig.1 - Example from collection





CITYLAB-ORLANDO



CityLab-Orlando’s library is the newest affiliated library. Located in downtown Orlando, the program gives students a unique opportunity to study architecture and urban design and explore ideas within the context of the city. The year-round nature of CityLab-Orlando’s academic program enables students to obtain employment and internships with local firms while completing their degrees in the Graduate School of Architecture in the College of Design, Construction and Planning at UF. The program partners with the University of Central Florida and Valencia College in a unique 2+2+2 architectural accreditation program. CityLab-Orlando is open 24 hours daily and students are free to go in and out as they please. This includes the library.

Early on, CityLab-Orlando’s director recognized the need for a library for student use within the CityLab space. The library was started in 2019 with a collection of monographs and journals donated by architects in the Orlando area. After careful curation with assistance from Ann Baird, subject specialist librarian, the items were cataloged by a School of Architecture graduate assistant. Now the CityLab affiliated library offers books, supplies, and technology to students to check out.

Titles unique to the Smathers Libraries continue to be added through purchases and gifts. Items include design books by renowned architects, case studies in modernism, explorations into new sustainable materials, analyses of historic cities, and professional practice exams. The rapidly growing collection at this affiliated library promises to enrich CityLab-Orlando and expand the UF library’s catalog coverage of architecture and design scholarship.

<https://dcp.ufl.edu/architecture/graduate-school/master-of-architecture/citylab-orlando/>

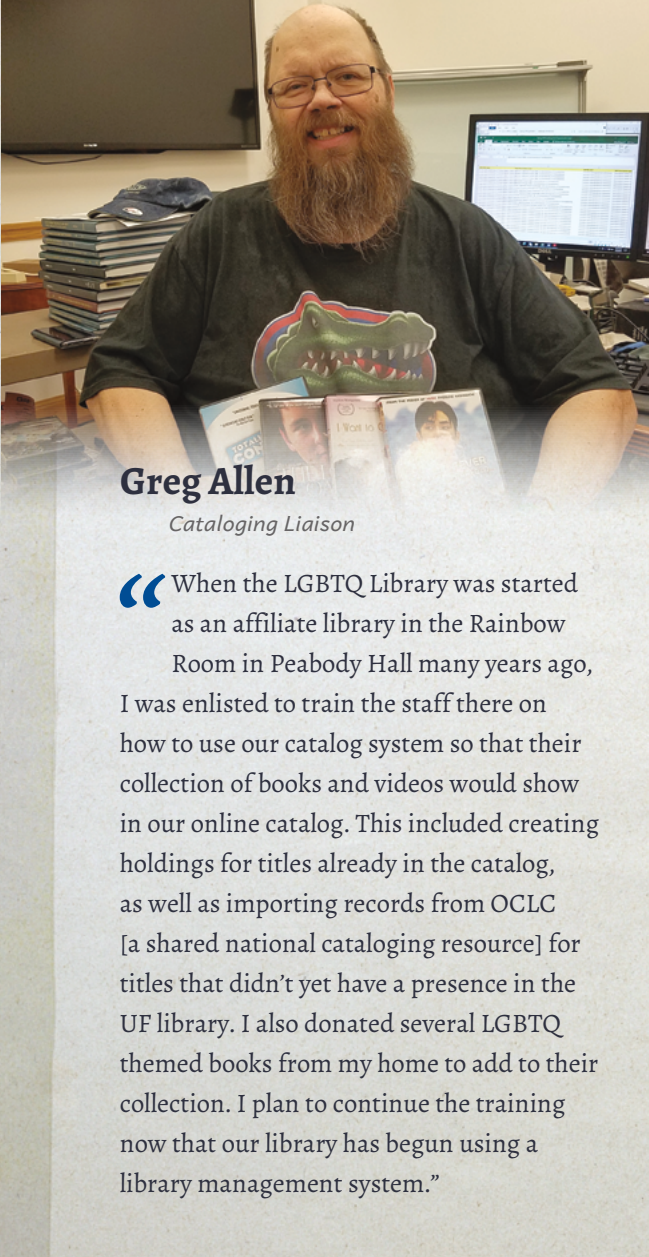


UF/IFAS PLANT DIAGNOSTIC CENTER LIBRARY

Tucked inside the busy UF/IFAS Plant Diagnostic Center, where over 6,000 samples were submitted for identification in 2019, you’ll find this affiliated library. The Center analyzes samples of citrus, palms, field crops, ornamental plants, vegetables, fruits, and turf from Florida, the U.S., and countries in the Caribbean, even as far away as Southeast Asia. Accurate identification often relies on references to literature for best crop production practices. The library collection lines the walls of a multi-purpose conference room and lab training center. Each year, educators, farmers, and students attend professional development classes in the library to better detect disease outbreaks. Here, microscopes and petri dishes sit alongside reference books with photographs, detailed descriptions, and lab methodology.

The library encompasses literature from plant science and supporting sciences. Jorge Gonzalez, from the Cataloging and Discovery Services department in Smathers Libraries, trains staff to add records for their collection materials into the UF library catalog and helps to solve cataloging challenges at the affiliated libraries. Reference service and information literacy instruction are offered in this library by Suzanne Stapleton, subject specialist librarian. The collection’s focus on plants is beneficial to scientists who use the materials, since the Center is surrounded by greenhouses near Fifield Hall, home to the Plant Pathology, Environmental Horticulture and Horticultural Sciences departments.

<https://www.neflin.org/dpi/>



Greg Allen

Cataloging Liaison

“When the LGBTQ Library was started as an affiliate library in the Rainbow Room in Peabody Hall many years ago, I was enlisted to train the staff there on how to use our catalog system so that their collection of books and videos would show in our online catalog. This included creating holdings for titles already in the catalog, as well as importing records from OCLC [a shared national cataloging resource] for titles that didn’t yet have a presence in the UF library. I also donated several LGBTQ themed books from my home to add to their collection. I plan to continue the training now that our library has begun using a library management system.”



TAMARA COHEN LGBTQ RESOURCE CENTER LIBRARY

Sexual orientation was added to the University’s anti-discrimination policy in 2003. The following year an inclusive diversity policy was adopted and the Office of LGBT Affairs opened with Tamara Cohen as Director. As favorite and influential books were shared, a collection began to take shape. L.B. Hannahs, then LGBT Affairs Director, launched this affiliated library in 2012 in the Rainbow Room in Peabody Hall. Greg Allen, in the Smathers Libraries Cataloging and Discovery Services department assisted with cataloging the materials. Now located in the LGBTQ+ Affairs office in J. Wayne Reitz Union Suite 2210, this collection of nearly 800 titles supports the various multidisciplinary LGBTQ-related programs on campus.

Materials range from poetry and fiction to nonfiction legal summaries, histories, and handbooks for affirming diverse campuses. Titles address the intersection of gender identity with racial, cultural, and other biases. Unique titles expand the main library’s collection to include Gloria Steinem’s *Revolution from Within: a Book of Self-esteem* (1992), *The Love Songs of Sappho* (1998), and the *Advocate College Guide for LGBT Students* (2006). The Tamara Cohen LGBTQ+ Resource Center Library offers a safe space for respite and reflection in the convenience of the student union.


<https://lgbtq.multicultural.ufl.edu/programs/tamara-cohen-resource-library/>

Each affiliated library provides their own staff to caretaker their collection. These caretakers have broad knowledge of the specific subject matter of the library’s holdings and implement best collection management practices. The affiliated libraries’ caretaker keeps up to date on the latest information technology and consults with the Smathers Libraries on newly developed bibliographic instructions and changes to cataloging rules and procedures. Library caretakers promote their collections, provide reference assistance, and develop

local circulation policies.

Smathers Libraries support these collections with a cataloging liaison, a subject specialist liaison, and the Affiliated Libraries Working Group. Jorge Gonzalez is the cataloging liaison who helps most affiliated libraries add materials to the library database, install cataloging software, and train staff. Subject specialist liaison librarians provide bibliographic instruction to affiliate staff and their local researchers.

Even as digital content dominates libraries today, the affiliated library program enables

specialized physical collections to be listed in the library catalog and used in creative ways throughout the state. If you find yourself nearby one of our affiliated libraries, you’re invited to stop in and browse! 



For more info including a list of all Affiliated Libraries contact info and hours:

<https://uflib.ufl.edu/libraries-collections/affiliated/>

UNDERGRADUATE DISCOVERY
FELLOWSHIPS IN
SPECIAL COLLECTIONS

Author:

Neil Weijer

Curator of the Rare Book Collection

Old Books,

New Stories

The Rare Book Collection copy of *Almira Lincoln Phelps' Familiar Lectures on Botany* (1852) contains two students' inscriptions and flowers pressed between its pages.

I still remember the first time I went into a special collections library on my own. I was a third-year undergraduate, and a professor had told me about two medieval English manuscripts in our library and suggested I look at them for thesis ideas. I nodded calmly as I heard these words, but inside I was thinking, “I can do that? Show them my student ID and they’ll let me use a 500-year-old book?” Turns out, yes, but it took the patience and help of librarians and graduate advisors for me to learn how to use the manuscripts properly, let alone read their archaic spelling and crabbed handwriting. Without those experiences, I wouldn’t be where I am now, but to many undergraduates, special collections are less a door waiting to be opened than a room hidden behind a false bookcase—there only for people who know where, and how, to look.

When I came to UF, I wanted to create ways for students to feel comfortable using the Rare Book Collection for their own research and creative work. This spring, with the generous support of Joseph and Rebecca White, Special & Area Studies Collections hosted the first cohort of three Undergraduate Discovery Fellows. Under the (virtual) mentorship

of myself and Bridget Bihm-Manuel, Florida History Coordinator, these fellows dove into the collections, pursuing individual questions that they wanted to explore.

Our fellows came from different departments and different stages of their undergraduate careers, but they applied with a topic and a question that they wanted to explore. Our job as mentors was to help their questions evolve over the course of the semester. By the end of April, our fellows had looked through materials from four of our print and archival collections in SASC. They were each asked to frame their question in a blog post in the middle of the semester, and come up with a final project that reflected on what they’d seen in the Library and their process of discovery.

Juan de Torquemada,
Tractatus
notabilis de
potestate
Papae (1480).





ARIANNA
ZHAI '24

For **Arianna Zhai ('24)**, that question came from the arena of public health and medicine and her own love of “self-help” books: how did professionals and the general public define the idea of “health” in earlier periods. Zhai’s project looked at collections of remedies, recipes, and books written by practitioners from the 1780s to the 1950s. Almanacs and medical manuals provided a look into how health, or healthfulness could be described, sought after, and even patented and sold. At the same time, popular physicians like John Harvey Kellogg were arguing that modern fashions were as damaging to women as society’s conditioning of girls to play with dolls and tea sets as infants. Arianna’s work in the areas of public health and medicine are just getting started, and the fellowship has given her a path to continue looking at how specialists try to convince people that certain things are good for them.

“WHILE GOOD GENERAL PUBLIC KNOWLEDGE CAN SPREAD WIDELY, THE SAME IS TRUE ABOUT INEFFECTIVE MEDICAL REMEDIES.” -ZHAI

A selection of almanacs from the Rare Book Collection (1788-1953). Each of these pamphlets advertised a combination of astrological, medical, and informative cures for readers, and was made to be displayed in prominent places.

John Harvey Kellogg’s Ladies’ Guide in Health and Disease (1893). As director of the Battle Creek Sanitarium and the author a series of “modern” medical treatises, Kellogg was one of the most prominent national voices on personal health and wellness in the early twentieth century.





Stepheny Pham ('22) drew on her experience as a Zoology major and Asian Studies minor to search for ways that animals, wild and domestic, took on different cultural meanings across time and place. She looked through husbandry manuals, ornithology books, and other ephemera, and found a focus in Kono Bairei (1844-1895), a master of *Kacho-e*, or “bird and flower art.” Bairei’s art was widely known both in Japan and in the West due to its distribution in books and exhibition at events like the Chicago World’s Fair. Both the ways he depicted animals and the ways that his books were made was quite different than European natural histories of the time. Her final reflections included a collage of some of the woodblock illustrations found in the six volumes of Bairei’s *Book of 100 Birds*, printed between 1881 and 1884.

“IT WAS FUN AND FASCINATING TO READ ABOUT THESE TOPICS AND UNCOVER THE RICH HISTORIES BEHIND EACH IMAGE.” –PHAM



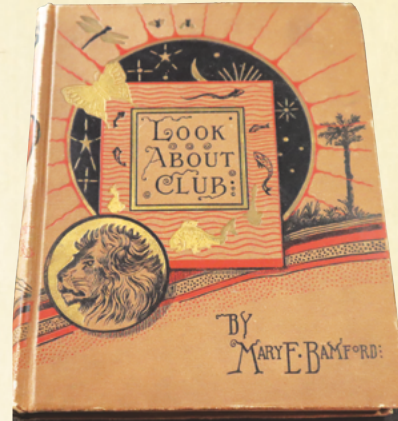
Red-crowned cranes, from Kono Bairei’s Book of 100 birds (1881). Credit: Stepheny Pham

MORE INFORMATION ABOUT THE DISCOVERY FELLOWSHIPS AND THE FELLOWS’ RESEARCH PROJECTS CAN BE FOUND ON THE STORIED BOOKS PROJECT’S WEBSITE:

[HTTP://STORIEDBOOKS.DOMAINS.UFLIB.UFL.EDU/WORDPRESS/](http://storiedbooks.domains.uflib.ufl.edu/wordpress/)



Finally, **Hannah Whitaker ('21)** came in with a question about the circulation of Victorian literature, and came out in a very different place: female environmental writers. Her journeys through the collections brought her to a group of nineteenth-century women who created textbooks and stories to teach science and respect for the natural world to children, especially girls. Books like the *Look About Club* (1887) were equal part fact and fantasy, as children were taught about nature by animals themselves. Her online display highlights another discovery of local interest: a copy of an early American botany textbook with flower pressings and the inscriptions of two young female readers—one in Alabama and one in Gainesville. Hannah is now applying to library programs and looking to turn more of her research into writing for the public.



Mary Ellen Bamford,
Look About Club (1887)


“I MET AMAZING PEOPLE AND DECIDED THAT THEIR CAREER WAS WHAT I WANTED TO PURSUE.” –WHITAKER

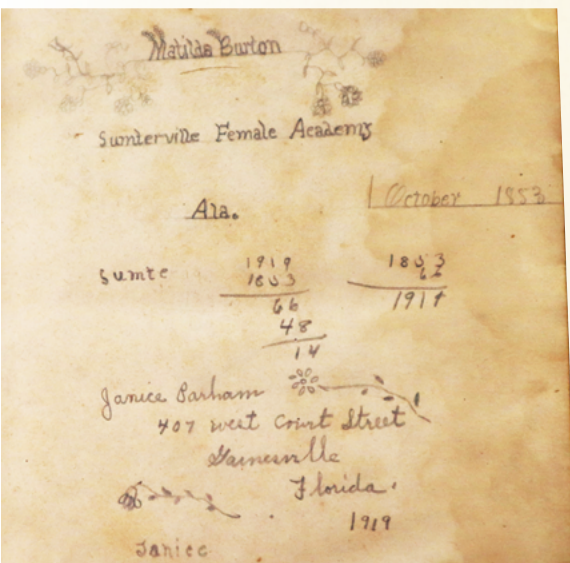
Hannah Whitaker's Scalar display, "Women and Stems" can be seen on the Storied Books Scalar page:

<http://storiedbooks.domains.uflib.ufl.edu/Scalar/women-and-stems/index>

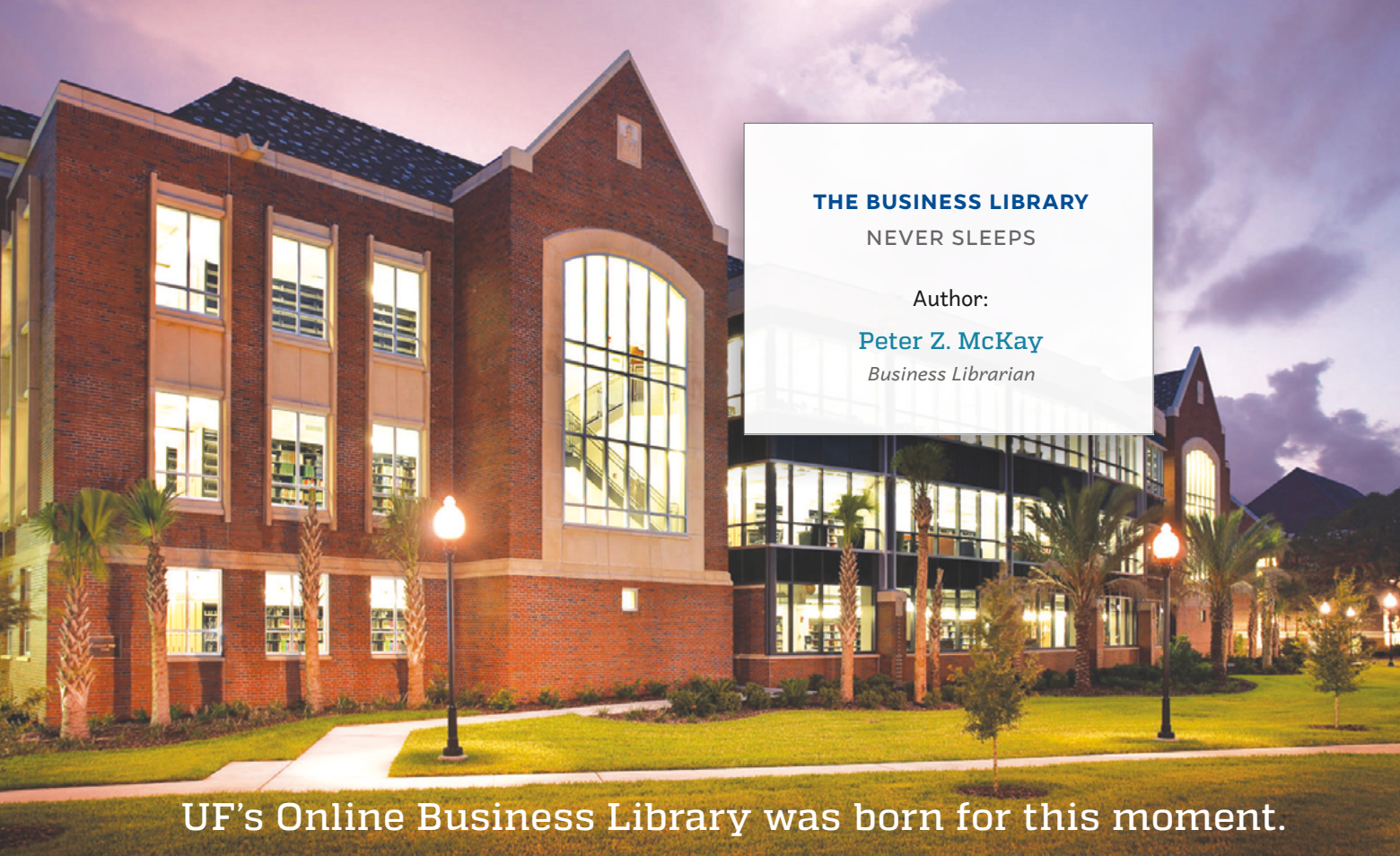
As with many things, the pandemic changed the way that we had envisioned the program, but in some ways made for a stronger group. In the middle and end of the semester, we decided to check in (outside) over coffee as a group so we could see each other outside of our Zoom boxes. The fellows shared discoveries found in their materials and their ideas for projects, and these conversations helped them a sense of togetherness that would have been hard to come by as individual researchers. These meetings will be a feature of the fellowship going forward.

Thanks to dedicated faculty and librarian instructors and digitization efforts, special collections have become much more accessible in recent years. Calling them approachable is still a stretch. There are limitless possibilities in the stacks of Smathers Library, but in order to realize them students have to be able to see themselves in the materials. The Discovery Fellowships are a way for interested students to learn how to look, to experiment, and to create in the collections, without the pressure of having a paper due at the end of the semester.

The work done through the Discovery Fellowships will feature on the project site *Storied Books at the University of Florida*, and will give future cohorts of researchers space to bring their ideas and voices to the collections: their very own Look-About Club. 



Inscriptions of Matilda Burton and Janice Burham on the front flyleaves of *Almira Lincoln Phelps' Familiar Lectures on Botany* (1852).



THE BUSINESS LIBRARY

NEVER SLEEPS

Author:

Peter Z. McKay

Business Librarian

UF's Online Business Library was born for this moment.

When the global COVID-19 pandemic forced the University of Florida to close in March 2020 and move all classes online, students and faculty working remotely had the same access to UF's online business resources as they had on campus. The Business Library is open and accessible anytime, anywhere. The Business Library's online resources are essential both to meeting the needs of students taking courses and working on projects and papers, and to faculty and PhD students teaching online classes and doing scholarly research. The Business Library has been continuously improved from its beginning 25 years ago as a single Web page giving access to a handful of databases. Today there are more than 200 data-

bases and 164 published guides. Each month the Business Library receives 14,000 Visits; 13,000 Guide Hits; 19,000 Page Views; and 5,700 FAQ Views.

The heart of the modern academic business library are the online databases, electronic journals, eBooks, and other electronic resources. These provide instant access to hundreds of thousands of newspapers, magazines, industry and trade journals, top-ranked scholarly and professional journals, statistics, and research data. Today's online content surpasses the print collections of yesteryear, bringing to researchers a far wider assortment of up-to-date business information, downloadable data, and statistics. Specialized business databases cover world-wide news; company,

industry, market, and consumer research; entrepreneurship; international business; investment; real estate; accounting; and tax research. All current UF students, faculty, and staff are entitled to a personal online *Wall Street Journal* account. Students have ready access to *Bloomberg Professional and Refinitiv Workspace*, Wall Street's top two financial services. Students can monitor global financial markets in real-time; research stocks, bonds, indexes, commodities, currencies, futures, and options; and build custom portfolios, using



the same tools professional traders and investors use every day to make billion-dollar investment decisions. Specially designed guides make it simple to find relevant information across the curriculum and research agenda. Step-by-step tutorials guide users through the information maze to help them find the most relevant resources. A question-and-answer service draws on a knowledge base to answer unique as well as frequently asked questions. Core collections of academic research journals and books are referred to by students, researchers, librarians, and professionals around the world.

WARRINGTON COLLEGE OF BUSINESS / LIBRARY PARTNERSHIP



Beginning in 1989 with a \$10,000 grant from the Fisher School of

Accounting (FSOA), the Business Library brought the first three public workstations to Library West as well as the first publicly accessible CD-ROM databases (*Compact Disclosure and ABI/INFORM*), and the first online service, *Dow Jones News Retrieval* (rebranded in the 1990s as *Factiva*). In 2020, The Warrington College of Business (WCB) and the Libraries signed an updated Memorandum of Understanding that explicitly commits the Business School to contributing more than \$50,000/year to share the cost of ten essential financial

research databases. From the first informal agreement in 1989 to the present day, WCB's contributions total more than \$900,000. Building strong relationships and working hand-in-glove with the Business School for twenty-five years, we have been able to build the business collection to a level we could never have achieved on our own. Our partnership with WCB enables us to compete with the elite public universities' business schools, many of which have large, separate bricks-and-mortar business libraries and several business librarians.

THE BUSINESS LIBRARY IS NOT JUST FOR BUSINESS



UF Innovate Director Mark Long says that access to business

library databases for company, industry, and market research, is critical to "our ability to attract clients from around the world." Entrepreneurs at the Hub, Sid Martin Biotech, Engineering, and many other programs use the industry and market research databases to find new markets and prepare business plans based on reliable sources and statistics. Each spring the *Big Idea Gator Business Plan Competition* awards more than \$40,000 to the top teams. Last year, the first, second, and third place prize winners used the Business Library to develop their winning plans. Advertising and Public Relations students use *Simmons* consumer survey data, *Ad\$pend-*

er's advertising expenditures, and *SRDS* media planning sources to plan campaigns. UF Law's nationally recognized graduate tax program uses *Checkpoint* and *Cheetah Tax Law*, the two leading tax research services, which are jointly funded by the Business Library and the Legal Information Center. The Centers for Latin American Studies and African Studies rely on the Economist Intelligence Unit's daily *Country Intelligence and Country Reports* for background information and to monitor current political and economic conditions in their respective countries and regions. UF's Study Abroad programs depend on the *Global Road Warrior's* business travel guides, covering 180 countries, to help students learn about countries, customs, and cultures before and during their trips abroad. UF's Career Connections Center helps students prepare for interviews using company research databases. The UF Foundation uses *D&B Hoovers* to identify and research executives with Gator connections for prospective donors. 



<https://businesslibrary.uflib.ufl.edu/>



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REFLECTIONS ON
COMMUNITY ARCHIVING
FOR SOCIAL JUSTICE

FILLING ARCHIVAL SILENCES

Authors:

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As the Fall 2020 semester began at the University of Florida, a months-long wave of social justice protests against police brutality and anti-Black racism loomed in the background. In the spring and into early summer, millions of Americans and citizens across the world watched with disbelief, anger, and despair as several high-profile cases emerged, yet again, of police officers—and individuals associated with White supremacist groups—killing Black men, women, and children.

Breonna Taylor's and Ahmaud Arbery's back-to-back murders in early 2020 revived in full force the seemingly waning Black Lives Matter movement (BLM). BLM originally burst into the public sphere following the 2013 murder of Trayvon Martin in Sanford, Florida, and gained momentum after the 2014 police killing of Mike Brown in Ferguson, Missouri.

Then, everything changed on May 25, 2020, when ex-Minnesota police officer Derek Chauvin knelt on 46-year-old George Floyd's neck for nearly nine minutes, despite several witnesses and fellow officers standing by. Floyd died begging for his life and calling out to his mother.

The Gainesville community became one of hundreds of localities across the globe to take action by recognizing, honoring, and standing in solidarity with Black and other marginalized victims of racism and police violence. Aware of the need to bear witness to the



Fig.1, p.16 & Fig.2, p.17 -

Part of the “All Black Lives Matter: Documenting Community Response to Racial Injustice” display. The display included facsimiles of posters and photographs of the sites, and two of the candleholders left at the UF seal at the 13th St. University Ave. Credits: T. Pennamon & S. Coates

historic moment for future generations, Libraries staff began photo-documenting two of the most notable memorial and protest sites shortly after they appeared in June 2020.

The first memorial site on the UF seal, located at 13th Street and University Avenue, featured posters, candles, flowers, and other items left over from various community and UF student organization vigils and demonstrations for victims, including Taylor, Floyd, and Oluwatoyin Salau (Fig. 2).

University & Community Life Intern Tiffany Pennamon picked up where library staffers left off with documenting these sites. Starting in August 2020 and ending in late October, she took photos of the memorials twice every week to document new additions to the sites.

On one autumn visit, two posters sat side-by-side. One read, “POLICE BOUGHT DYLANN ROOF A WHOPPER AFTER HE KILLED 9 PEOPLE.” The other, painted with blood-like paint, said, “BREONNA TAYLOR WAS BUTCHERED AS SHE SLEPT. SAY HER NAME SHE MATTERED.”

Weekly photographic documentation of the 34th Street Wall just a few miles away was another priority for Pennamon and internship coordinator Sarah Coates, the Interim University Archivist. This ever-changing wall of community art became a “living” memorial to Black victims of racial injustice and scene of artistic activism (Fig.4-5).

Murals and graffiti tags on the wall called out policing and prison institutions and affirmed the value of all Black lives.

In addition to photos, library staff were able to retrieve several of the posters, candle holders, and items from the 13th Street and University Avenue racial injustice memorial site. These items will be included in a forthcoming University Archives collection, where the goal of preserving them is to aid in the teaching and remembering of history and how the Gainesville community responded in these enduring moments of tragedy and injustice.

The collection of the posters, photographs, and other memorabilia from these memorial sites resides now in University Archives. The posters and



Fig.3 - A poster that read, "Juneteenth Break the Chains Free-ish since 1865," from a participant in the Gainesville Juneteenth protest. Credit: T. Pennamon

photographs will be displayed in a forthcoming digital collection, which will be freely available online. These images will provide future researchers with a snapshot of how Gainesville and the UF community responded to a summer of protests and memorialized the victims of racial injustice and police violence.

The culmination of this months-long collaborative effort to document the protests and memorial sites resulted in the installation of the "All Black Lives Matter: Documenting Community Response to Racial Injustice" display on the second floor of Library West in early January 2021. Here, the project aimed to engage the public about the active voices, lessons learned, and even pushback to the 2020 summer memorials and protests (Fig. 1-2).

Hoping to keep the protest momentum going, Pennamon also had the opportunity to speak with the student newspaper, *The Independent Florida Alligator*, and UF Communications in Spring 2021 to encourage educators, students, researchers, community members, and others to affirm the value of all Black lives—including Black LGBTQIA lives.

Pennamon also encourages everyone to reflect deeply on the items collected by UF's archives team for posterity. This reflection allows us to deepen awareness of our current social moment and its ties to our history. These ties remind us that we all have a role to play in dismantling racism and anti-Blackness in our sphere of influence to create a better future for all people.



Figs.4-5 - Graffiti art on the 34th St. Wall surrounded by names of victims of racial injustice. Credit: T. Pennamon

Tiffany Pennamon is a third-year doctoral student in the UF English Department and previously served as the 2020-2021 University & Community Life Intern in the George A. Smathers Libraries Department of Special & Area Studies Collections. Sarah Coates, CA is the Interim University Archivist and internship project supervisor. Contact info: tpennamon@ufl.edu // sarah.coates@ufl.edu (352.273.2817)

The city's beginnings as a Spanish colony, both free and enslaved Africans played key roles in Florida's story.

RESILIENCE: CENTERING BLACK HERITAGE IN ST. AUGUSTINE

Authors:

Laura Marion
Collections Coordinator

Casey Wooster
Collections Assistant



Stereographs—like this one by Underwood & Underwood in 1903—offer a glimpse of the faces of St. George Street over a century ago.

Social unrest, isolation, and uncertainty marked 2020. We all bore witness to our nation's reckoning with issues of racial inequalities in the wake of George Floyd's death. The historic summer touched all corners of the country—including St. Augustine, Florida. As practitioners and educators of history, local cultural and educational institutions came together to ask questions: How can we be better allies to Black St. Augustinians?

How can we move beyond a European-centered narrative? Whose stories remain left-out and how can we uplift their voices?

Through a series of virtual conversations, "Resilience: Black Heritage in St. Augustine"—a year-long celebration throughout 2021—emerged as a community collaboration. Governor's House Library is honored to help facilitate and contribute to this project intended to better center the many contributions that the Black

community made and continues to make in St. Augustine.

After all, from the city's beginnings as a Spanish colony, both free and enslaved Africans played key roles in Florida's story. When the Spanish conquistador Pedro Menendez founded St. Augustine in 1565, his ships landed with both free and enslaved Africans—54 years before the first enslaved Africans arrived in Virginia in 1619. By the 1700s, the city became a sanctuary for those able

"We all have a story,



The bell in the logo for “Resilience: Black Heritage In St. Augustine” represents freedom and liberty, themes interwoven into the city’s past and present.



The collections in the Governor’s House Library provide insight on the people behind the city’s historic preservation efforts, such as that of George Washington (left) and Sam Row’s (right) craftsmanship in reconstructing the Old Blacksmith Shop in 1967.

to escape slavery in neighboring English colonies. This spurred the creation of the first legally recognized community of free Africans—known as Fort Mose. Over the past 455+ years, St. Augustinians of African-heritage exercised hope, resilience, and liberty in the face of ever changing political and social tides.

In recognizing these dreams alongside the ideals of liberty and inclusion, we can more fully explore the many aspects of St. Augustine’s tale. Kimberlyn Elliott, Associate Director of the Lincolnvile Museum and Cultural Center, explains that “when we look at the events of the Emancipation Reading [March 11, 1862, in St. Augustine, Florida]

and Juneteenth [June 19, 1865, in Galveston, Texas], they are celebrations of liberation and of the promise of potential. The potential to participate fully in American society. The potential to be treated as a human being.”

“Resilience: Black Heritage St. Augustine” aims to bring together the many threads of Black history interwoven into the city. To do so, we created a website highlighting resources for exploring and learning more about Black experiences in St. Augustine. This includes featuring institutions and places to visit, archives and collections, educational resources, and a calendar with virtual and in-person events. During 2021, collaborating institutions

are hosting a variety of programming, including lectures, exhibits, digital humanities projects, and special tours.

“We all have a story, we all have collections, and we all have a lot to bring to the table,” explains Casey Wooster, Collections Assistant of Governor’s House Library. “And as part of this effort, we’ve been able to take a deeper dive, reflect on our own collections. For even when you think you understand your collections, looking again with a new lens often reveals overlooked stories.”

As part of the project, Governor’s House Library, in collaboration with George A. Smathers Libraries at the University of

we all have collections,
and we all have a lot to bring to the table."



Digging into the archives at Governor's House Library, we find stories that bring history to life, like that of Mrs. Lizzie Murray and her turnovers at the Old Spanish Bakery in 1968.



Governor's House Library's photographic collection captures many scenes of tourism on St. George Street from the 1950s to the 1990s, including this one in front of the Oldest Schoolhouse.

Florida and Lincolnville Cultural Center and Museum, presented a two-part virtual panel series on July 1 and July 22, 2021, exploring the past, present, and future of Fort Mose's historical and archaeological legacy. Today's environmental and cultural forces affect our future understanding of the site's past as sea levels rise and historical narratives change over time. These initiatives, taken on by individual libraries, archives, and museums, work together to tell the important story of Black St. Augustinians and their many contributions to our city and culture over the centuries.

Laura Marion, Collections Coordinator at Governor's House

Library reiterates that, "we are fortunate to be affiliated with the University of Florida and have access to its many resources. It is an honor to have the ability to use those towards making our community a better place to live and shaping the stories that will be part of St. Augustine's historical narrative in years to come."

Collaborating institutions include: Accord Civil Rights Museum & Freedom Trail, Castillo de San Marcos National Monument, Flagler College Proctor Library, Flagler College Honors Program, Florida Museum of Natural History, Fort Mose Historical Society, Lincolnville Museum and Cultural Center, St. Augustine Historical

Society, St. Johns County Public Library, System, Timucuan Ecological & Historic Preserve, University of North Florida Digital Humanities Institute, and Ximenez-Fatio House Museum.

To learn more about "Resilience: Black Heritage in St. Augustine," visit resilienceblackheritage-instaugustine.wordpress.com or follow along on Facebook at [resilienceblackheritagestaugustine](https://www.facebook.com/resilienceblackheritagestaugustine).

Governor's House Library is managed jointly by UF Historic St. Augustine, Inc., and the UF George A. Smathers Libraries. The library is open for researchers by appointment Monday-Friday.

<https://govhouse.uflib.ufl.edu/>

Special Series

SIBRACIES

Brian W. Keith – SERIES EDITOR

Associate Dean for Administrative Services and Faculty Affairs

Welcome to the second issue of the SOURCE series on libraries spaces!

We have again asked library personnel who know the spaces best to tell the stories. In this way you will not only learn about the spaces, but have a glimpse at the expertise, commitment, and creativity of my colleagues. In the spring issue we heard about Library West. In this issue we will hear from two decidedly small but prepossessing spaces: the Isser and Rae Price Library of Judaica, and the Architecture and Fine Arts Library. The Price Library since its creation has been a work of dedication and vision, by the Price family and others at UF and in the Libraries. Once neglected and inaccessible to the public, but rehabilitated by Kenneth Treister, it is now a space where library materials, furnishings, art, and architecture harmonize. The Architecture

and Fine Arts Library is a small branch physically and academically integrated into the colleges it serves. The limited space presents challenges, but the dedicated staff were able to envision major changes, and through their commitment preserved the architectural integrity of the mid-century design. We will also hear the story of the Todd C. Prosser Memorial Garden: an oasis adjacent to Smathers Library named in honor of Todd Prosser, a UF graduate who died early in life. It is a lasting tribute to his memory, on a campus that Todd loved, and the space has several interesting stories to tell as part of UF history. These three special spaces are quite different, but each is a story of change, legacy-building, and community.



A CLOSER LOOK

In this issue, we will also hear from the Conservation & Preservation and Digital Support Services departments. Conservation & Preservation applies modern science and centuries-old craftsmanship to care for rare and at-risk items. Digital Support Services sprung from the field of preservation, with the advent of the internet. Through digitization, unique library holdings are made accessible to UF students, international researchers, and everyday people seeking information about their cultural heritage. In these behind-the-scenes stories, you will learn about the development of these departments, their challenging growth in spaces borrowed from other library operations, and how they eventually found their way to facilities well suited for their unique needs.

ALL OF THE SPACES IN THIS SERIES REFLECT THEMES THAT COMBINE TO REVEAL A STORY OF LIBRARIES AT UF. TO NAME A FEW:

- The increasing demands of a growing university and its evolving instruction, learning and research models.
- The adoption of new technologies to enhance impacts of the UF libraries.
- An appreciation for aesthetics in enhancing visitor experiences, the maintaining of historic spaces as entrusted legacies, and continuous repurposing.
- Commitments to expanding equity and inclusion for the UF community.

In closing, I hope you enjoy this second installment in this *SOURCE* series and the noteworthy stories collected here.

With all well wishes to you and yours, thank you for reading.



Brian W. Keith





A Serene Space

Todd C. Prosser
Memorial Garden
BS 1997 MS 1999
1975 - 2000

THE TODD C. PROSSER **MEMORIAL GARDEN**

Author:

Peter R. Miller

Associate Director of Facilities Planning

As the agapanthus and the crepe myrtles bloom simultaneously in the waning days of spring, it's easy to see why so many of our colleagues, patrons, and members of the UF community spend some small portion of their day taking a break in the Todd Prosser Memorial Garden. Occasionally you might even see architecture students there, using the natural light in the garden to assess their handmade models.

The garden, located just outside the entry to Smathers Library between the building and the Plaza of the Americas, is a tranquil campus space where one can enjoy a light lunch in solitude, a nice conversation with a classmate or co-worker, or just quietly meditate or read.

Records on University of Florida garden spaces are scarce, and no one is really certain exactly when the garden, in its current configuration, was created. In the early days of what is now called the UF campus historic district (the part of campus adjacent to University Ave., between 13th St. and the stadium), the land between buildings was often left as the old Florida scrub, rather than the landscaped spaces we know today. A lot of the early photos of Smathers Library show what is essentially a sand lot outside the building (*Fig.2*). At one time there was a temporary reading room located where the garden is today, allowing a place for study while the Grand Reading Room was closed due to the addition of the north tower in the 1940's (*Fig.3*). The oldest photo of the garden looking similar to today is from 1977 (*Fig.1*). Back then, and at least through the 80s, the garden was more formal, with laurel oaks and boxwoods making it much greener than the blooming flower garden we see today.

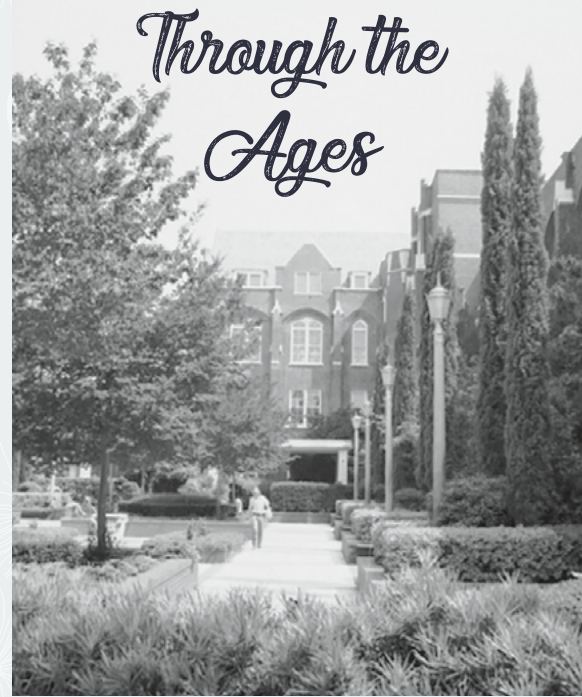


Fig.1 - Prosser Garden 1977



Fig.2 - Early aerial photograph of University Library and Peabody Hall - garden in upper left



Fig.3 - Temporary reading room where garden is today




For more about the Todd Prosser Fund:
www.uff.ufl.edu/giving-opportunities



Ten years ago, the garden was dedicated to the memory of **TODD PROSSER**. Though the garden is not the only memorial to Todd on the UF campus—there is a notable old-fashioned station clock near the O’Connell Center also dedicated to him—it is the most stunning, and it’s the one his father spends the most time visiting while on campus. Todd was a large, gregarious man with a love of British humor and John Cleese in particular. His favorite television show was *Fawlty Towers*. When he saw that his father was in a bad mood or taking things too seriously, he would always find a way to make him laugh and bring back his warmth and charm. An excellent student in high school, Todd had a lot of enthusiasm for the University of Florida. It was the only college he applied to, knowing he was not interested in attending any other university. Todd and his brother Ted Prosser III both attended UF in the 1990s for their undergraduate and graduate degrees. After attaining a Master’s degree in information sciences in 1999, Todd moved to Atlanta to begin his career in the software industry. Sadly, in the year 2000, Todd died unexpectedly of a heart attack at the age of 25.



While at UF, Todd occasionally used his imposing size to stop fights between others. He would put himself between two arguing people and try to make them come to an understanding before the argument escalated to a fist fight. Perhaps for this reason his father Ted Prosser, Jr. chose the garden as a space to dedicate to Todd. There’s something intangible about the garden that makes Mr. Prosser feel at peace, and feel close to his son. He understands that this is a special place for so many people here at UF and is certain that tranquility is the reason why.

When, as a student or an employee, we first come to an institution like the University where there are so many spaces and places, we tend to bond with spaces in the way we bond with other people or with pets. Certain spaces take on a special meaning for us, whether that meaning is something we can put into words, or just an emotional response. If you haven’t found that special place yet, I encourage you to explore the campus and find that place that speaks to you. The Todd Prosser Memorial Garden is a great place to start. 

TALES FROM THE GARDEN

The centerpiece of the garden is an Italian Renaissance era wellhead (probably Venetian) from the collection of David Randall-MacIver. Randall-MacIver was a well-respected archeologist with a storied life. His early career was spent excavating sites in Egypt and Zimbabwe, and he spent time working intelligence during the first World War. The wellhead was most likely acquired during his time in Italy studying the ancient Etruscans. It was relocated to his summer home on Gloucester, Massachusetts, where it appears to have been used as a planter. After his death, the house was purchased by Frederick and Lenice Sayford-Bacon.



The wellhead was donated to UF by Lenice in 1967, after the passing of her husband. It was placed in what at the time was called the library courtyard. When the courtyard became the garden, the wellhead was placed on a small dais in the center.



A Learning Space

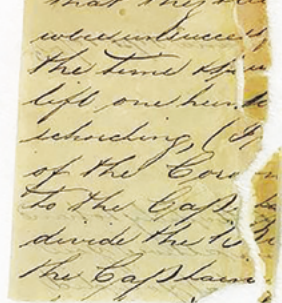
At a great university, learning is adaptive and abounds. The Prosser Memorial Garden affords a space for dialogue and is frequented by classes.

Professor Will Zajac's Architecture Class uses the outdoor setting for classes where student projects require they adapt their three dimensional models into and onto the wellhead.



Though iconic, the wellhead hasn't always been in this garden space, and has even "gone missing" as quoted in this June 27, 1967 issue of The Alligator.

<https://ufdc.ufl.edu/UF00028291/02676/1?search=wellhead>



CONSERVATION AT THE UNIVERSITY OF FLORIDA

Author:

Fletcher Durant

Director of Conservation and Preservation

Hidden away from public view and far from the reference desks, the Conservation and Preservation unit has been working to save and repair Smathers Libraries collections for over 30 years. Begun in 1987, when the Libraries decided to send a librarian to the newly formed library preservation training program at Columbia University, the program has grown and developed to meet UF's changing needs for its collections and the research mission of the university.



Bone and teflon folders used in bookbinding and book conservation work.



La Correspondencia de Puerto-Rico, digitized as part of the NDNF grant, "Film on a Boat" project.

At the beginning, the unit was housed in backrooms of the Smathers Library (then Library East) and focused on caring for the Libraries many print collections, ensuring that they are available to current and future researchers visiting the library. To this end the program developed a robust microfilming unit that participated in many of the national grant programs to preserve brittle books and newspapers by microfilming them before their acidic paper became too fragile to handle. This microfilm was made available to institutions across the world, and today, it forms the basis for many of our mass digitization projects, such as the National Digital Newspaper Program and the CLIR Digitizing Hidden Collections "Film on a Boat" project. For most of our monographs and journals, the biggest risk was the regular wear and

tear that comes from heavy use by the students and faculty who are the primary readers of our collections. For the volumes on the stacks in our branch libraries, the Conservation team manages a library binding program, where heavily used volumes or years of loose journals are sent out to a vendor to be sturdily bound in heavy buckram meant to protect against the rigors of being thrown into a backpack or stacked on a desk in a pile of research. The Conservation team also oversees a book repair program, where books that have had pages accidentally (or intentionally!) torn can be mended, bindings that have failed can be re sewn, or damaged book cases can be rebacked.

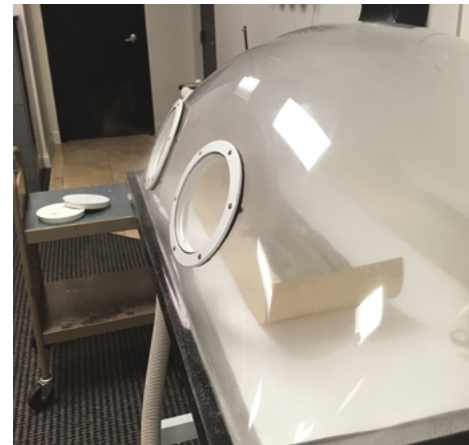
For much of its existence, the conservation lab was housed on the ground floor of Smathers Libraries, in a space which would come to be



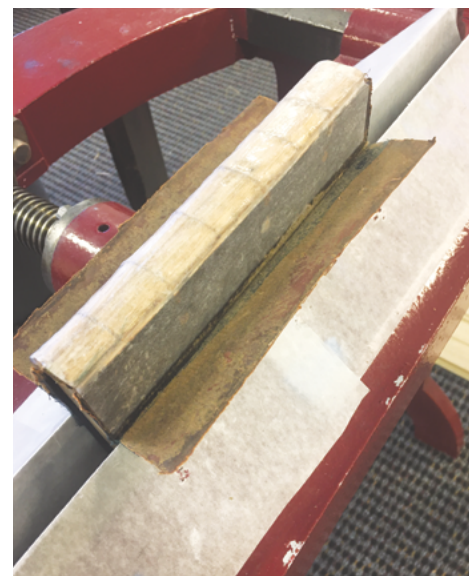
Washing a document from the Judaica Library to remove discoloration and degradation byproducts. This challenging artifact is being preserved to help future scholars understand the political and social situation surrounding the events of the Holocaust.



Blast freezers used to eliminate pest infestations and to freeze dry water-damaged collections.



A humidity chamber slowing introducing moisture to flatten rolled panoramic photographs.



A book in a backing press undergoing a reback to replace its damaged spine.

Map & Imagery Library. The lab occupied a long, narrow, and dark space, on two floors. It was a tough fit for the large equipment, such as the board shearer and ultrasonic welder, that the conservators frequently use in their work, but the space was conveniently located near many of the Libraries collections and allowed the unit to grow and develop in close proximity to the collections and staff that we serve.

As the library world has changed over the decades, particularly as digital resources and digitized books have become more widely available, the Conservation and Preservation work has also changed. Microfilming was ended in 2005 as the library opened their Digital Collections and the Digital Support Services began digitizing materials in place of microfilm. The rise of Google Books, online databases,

and other digital resources has also meant that many of the damaged books that came through Book Repair are now available online for an international community to access and are no longer priorities for local conservation.

The unit moved from its original home in Smathers Library to the new Interim Library Facility in 2012, bringing with it all of the tools and equipment required in conservation. Some of these would be familiar to a 17th century bookbinder and others that have been developed for more modern materials, such as our sturdy work benches, cast iron book presses, paper guillotines, job backers, ultrasonic welder, and blast freezers.

This digital shift has also been felt in the rising research usage of the unique print collections in the Special and Area Studies Collections



Fig.1 - Interim Library Facility (ILF)

(SASC), whose content is not readily available online or at other institutions. These unique collections require much more intensive conservation treatment than our circulating items, as the special collections frequently have material value that is of interest to researchers and which we must preserve. Oftentimes, the most appropriate response is simply to gently clean the item, stabilize it with minor mends, and construct a custom box of acid free materials to ensure that no further damage can take place. This ensures that as much of the original object is available to our researchers with only minimal materials being added by our conservators. We have many important collections where this kind of work has been done, such

as the Zora Neale Hurston Collection, Marjorie Kinnan Rawlings Collections, Jerry Chicone Jr. Florida Citrus Label Collection, and the Elias “Bo Diddley” McDaniels Collection.

Many of these materials remain fragile, but they have been stabilized so that no damage can happen while they are stored in the stacks of SASC. Their biggest risk comes from being used, and so these materials are only available for researchers in the Grand Reading Room where they can be handled with care to minimize any chance of accidental damage.

Other collections have their own unique needs. Our conservators do a lot of work to prepare materials for digitization, which may involve surface cleaning with erasers and HEPA vacuums

to remove dust and dirt; humidification and flattening to gently unroll posters and architectural drawings; or removing old adhesive tapes that have stained and disfigured these rare items.

In 2012, the unit moved off campus to the newly developed Interim Library Facility (ILF), with floor to ceiling windows along two sides bringing in lots of natural light (Fig.1). The new space allows for all of the lab equipment to be spaced out to facilitate better workflows for treatments. Initially, the ILF space contained all of the old work benches and furniture, but we have been steadily updating the space, with new shelving to hold in process collections and bigger work benches for treatments. We have also brought

PRESERVING THE PAST, WHILE KEEPING UP WITH THE FUTURE



Above: Binding of Isaac (1542) was so extensively damaged, that a complete rebinding was needed. Led by The Head of Conservation, John Freund (retired), worked closely with the Curator of the Price Library, Dr. Rebecca Jefferson, to identify a treatment approach and historically accurate rebinding, including wooden boards and a packed and raised double cord sewing, so that this important volume can be used as a classroom teaching tool for book history classes at UF.



Above: Conservator Katie Smith making a four-flap wrapper to house a Special Collections book. Katie has been the Conservator at the Libraries since 2018. She is a graduate of the bookbinding and book conservation programs at the North Bennet Street School and West Dean College (UK). She previously worked at the National Archives (Washington, DC) and Church Library (Salt Lake City, UT).




PRESERVE



UNBOX

UNMASKING: Archival unboxing show-and-tell, providing a first-hand look at some of the techniques that the Libraries conservators employ to preserve, process and protect rare items.

in a new generation of staff, with Fletcher Durant joining the team in 2015 from NYU Libraries to become the Director of Conservation and Preservation; Jimmy Barnett taking on the role of Collections Care Associate in 2019; and Katie Smith joining as our Conservator.

The work of the Preservation and Conservation unit will continue as our diverse and growing collections continue to age and receive heavy use from our communities. The goal of the team is to leave the Libraries collections in a better condition than we receive them so that they can continue to be of interest for researchers around campus, the state, and the world. 

<https://conservation.uflib.ufl.edu/>



DISPLAY



UF DC

By the Numbers

15.38 Million PAGES

10 Million VIEWS EACH MONTH

894,797 ITEMS



DIGITAL SUPPORT SERVICES
 & THE UF DIGITAL COLLECTION

Author:
Chelsea Dinsmore
Chair of Digital Support Services

Current equipment at Digital Support Services

Early digitization projects were designed to determine how to best digitize materials for artifactual fidelity—that is, how to make the best reproductions. There were no guidelines for what standards to use or what equipment to use at that time. The internet was in its infancy. Workflows and preservation plans were modeled on prior work microfilming materials.

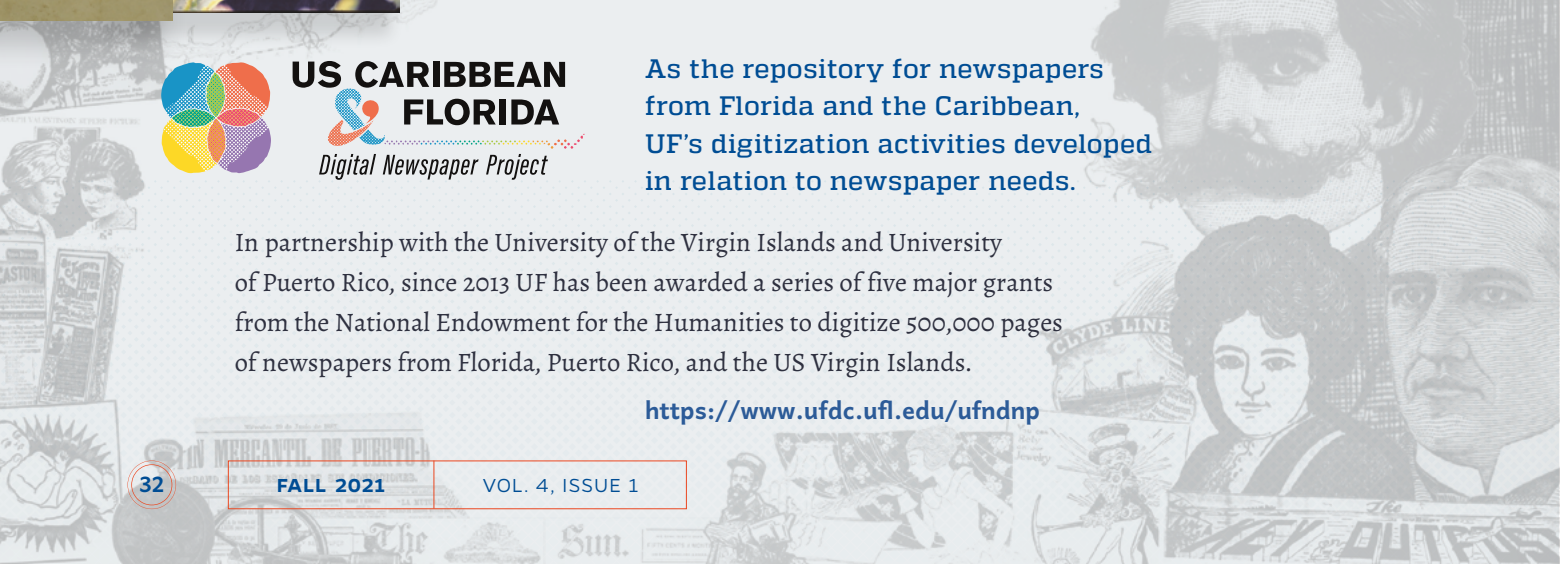
Perhaps the most notable foundational digital library project at UF was the Caribbean Newspaper Imaging Project, funded by Andrew W. Mellon Foundation. The project tested means and methods for digitizing historic and current Caribbean newspapers. Because the World Wide Web was also still experimental at the time, the Libraries planned to create massive Compact Disc (CD) sets as the means for distribution. Because the work focused on materials in the Latin American and Caribbean Collections (LACC), then on the top floor of the Smathers Library, digitization began in this attic space. Thus, the University of Florida Digital Collection (UFDC), a collection that now exceeds 15 million pages, began in borrowed office space and with repurposed cameras, curtains, and improvised lighting.



As the repository for newspapers from Florida and the Caribbean, UF's digitization activities developed in relation to newspaper needs.

In partnership with the University of the Virgin Islands and University of Puerto Rico, since 2013 UF has been awarded a series of five major grants from the National Endowment for the Humanities to digitize 500,000 pages of newspapers from Florida, Puerto Rico, and the US Virgin Islands.

<https://www.ufdc.ufl.edu/ufndnp>



The Libraries began experimenting with digitization in the 1990s.



On July 1, 1999, the Libraries established the Digital Library Center (DLC)—a unit to manage the Libraries development of digital collections through digitization. This built upon the growing demands for rare material preservation and access and acknowledged new possibilities from the then-new World Wide Web. The Digital Library Center occupied a spacious North Wing reading room built in the post-World War II expansion of the Smathers Library. While a lovely space, the reading room was not ideal for digital work. The room featured large windows, ideal light for studying, not to mention air circulation prior to air conditioning. The windows, however, necessitated continuously closed blinds for optimal lighting for digitization. The architects of the 1940s had not planned for the variety of scanners, computers, and other equipment that soon filled the space.

Despite these challenges, it was home for the new DLC, and adjacent to the rare collections most critically in need of digitization. A signature event for this period was a series of awarded grants, totaling over one million dollars, for the Baldwin Library of Historical Children's Literature. Prior to digitization, microfilming was standard practice. A series of three grants from the National Endowment for the Humanities jump-started digitization of the Baldwin collection, with 6,547 volumes now available online and preserved forever in digital form. While working on this series of grants, the DLC's space remained in start-up condition, complete with wires crisscrossing the floor. Curators and collection managers quickly saw the benefits of having fragile materials made available online and demand rapidly

outstripped capacity—in terms of space, staffing and equipment.

Despite serious limitations, rare and historic library materials were in high demand, and there was a critical imperative to digitize materials for preservation and many brittle materials throughout UF's collections, so the Libraries added staff and equipment, ambitiously growing digitization activities and developing techniques and practices. On April 21, 2006, the Libraries launched the UF Digital Collections (UFDC). This was necessary to provide rapid public access to the content produced through a growing number of grants, including grants that founded the Digital Library of the Caribbean (dLOC) and the Florida Digital Newspaper Library. Despite the limitations, thanks to the DLC and a growing grants program, the Smathers Libraries had become a leader in the emerging field of collection digitization.

In 2012, the Digital Library Center (now known as the Digital Support Services Department) moved to a larger, modern space in the Interim Library Facility (ILF)—located near the Gainesville Airport. With enough power and data plugs and a large interior space with very few windows, ILF provided a much more suitable environment for digital work. Cradle and Copi-Book scanners shared a room but with enough space between them for staff members to work comfortably. The addition of LED lighting improved the environment by reducing the amount of heat generated by equipment. Large format scanning had its own room, which allowed for precise light level control. Meanwhile, there were offices for staff and space where newspapers and archival materials of various shapes and sizes could be safely

Digitization through the Years



UF began digitizing newspapers instead of microfilming in 2005. The process was difficult, and the newspapers began to stack up.



To have the newspapers lie flat and fit on scanners, required cutting them with a machete into single pages.



Student places a newspaper on the scanner.



Students cropping and cleaning up digital images.


DIGITAL ARCHIVING

In the early days of digitization, experiments for digital preservation recommended archiving by burning files to Compact Disc (CD, and later DVD). UF had a collection of over 25,000 discs of preservation files. Preservation standards indicated that files on these discs would likely only last a few years, and would then need to be copied to new discs. This workflow was unsustainable, especially with new files needing preservation each day. The Libraries transitioned to using a robotic tape archive at UF for the local repository files. Additionally, the statewide group established the Florida Digital Archive, which also supported preservation files.

By 2019, with ongoing and rapid growth, the UF Digital Collections holdings represented the vast majority of the statewide Florida Digital Archive. When the Florida Digital Archive closed in 2019, UF established its own digital archive, UFAR (pronounced U-FAR, for UF Archive) utilizing new UF cloud storage offerings for less frequently accessed materials. Future work will integrate workflows and ensure appropriate redundancy for the tape and cloud holdings for preservation.

stored. Moving away from campus meant that most of the materials heading for DSS had to be transported from the main library. This necessitated additional lead-time for projects, as “shipping and handling” became a factor. However, proximity to the Preservation and Conservation unit, located literally in the next room, meant that materials follow an easy physical workflow from check-in to physical review for damage to scanning queue. One major hurdle to overcome was the loss of campus infrastructure when it came to internet access. Processing images requires moving very large files back and forth between systems. Being off-campus meant relying on commercial options. Over the first couple of years, “slow internet” was a real issue for production. It took some experimentation, but we were finally able to get a big enough “pipe” turned on for our needs.

Now remote from campus, rather than relying on a cadre of student workers, Digital Support Services has a team of twenty full-time staff using a dozen different types of scanners and cameras to digitize an average of 20,000 pages a month. The team also ingests content produced by partners and vendors for grant projects, shares content with HathiTrust and the US Government Printing Office, and works to bring past metadata records and optical character recognition (OCR) files up to modern standards. Regular users of the UFDC site find about 100,000 new pages a month, ranging from current and historic newspaper issues to moveable pop-up books to rare Cuban monographs and maps.

The Digital Library and the UF Digital Collections evolved rapidly, providing a catalyst for new library programs. Greater expertise in digital technologies combined with the collections themselves translated naturally to online exhibits and informed the creation of the Libraries Exhibits Program. Early experiments with how to contextualize the UF Digital Collections informed various digital humanities and data management programs at UF while critical work on copyright and permissions informed developments at UF in scholarly communications. Today the UF Digital Collections boast hundreds of collections, millions of pages, and countless stories of impact: from a woman seeing her grandfather for the first time—thanks to a digitized Boy Scouts scrapbook—to a unique manuscript from Haiti shared by researchers worldwide, to this year’s cutting-edge research with the newest dissertations, and more. Digital Support Services has resided in many spaces in the libraries; however, the most important has been the virtual space it continues to fill in the UF Digital Collection. 



The Baldwin's historical children's literature represent early digitization work, and digitization is ongoing for these rare and fragile volumes.

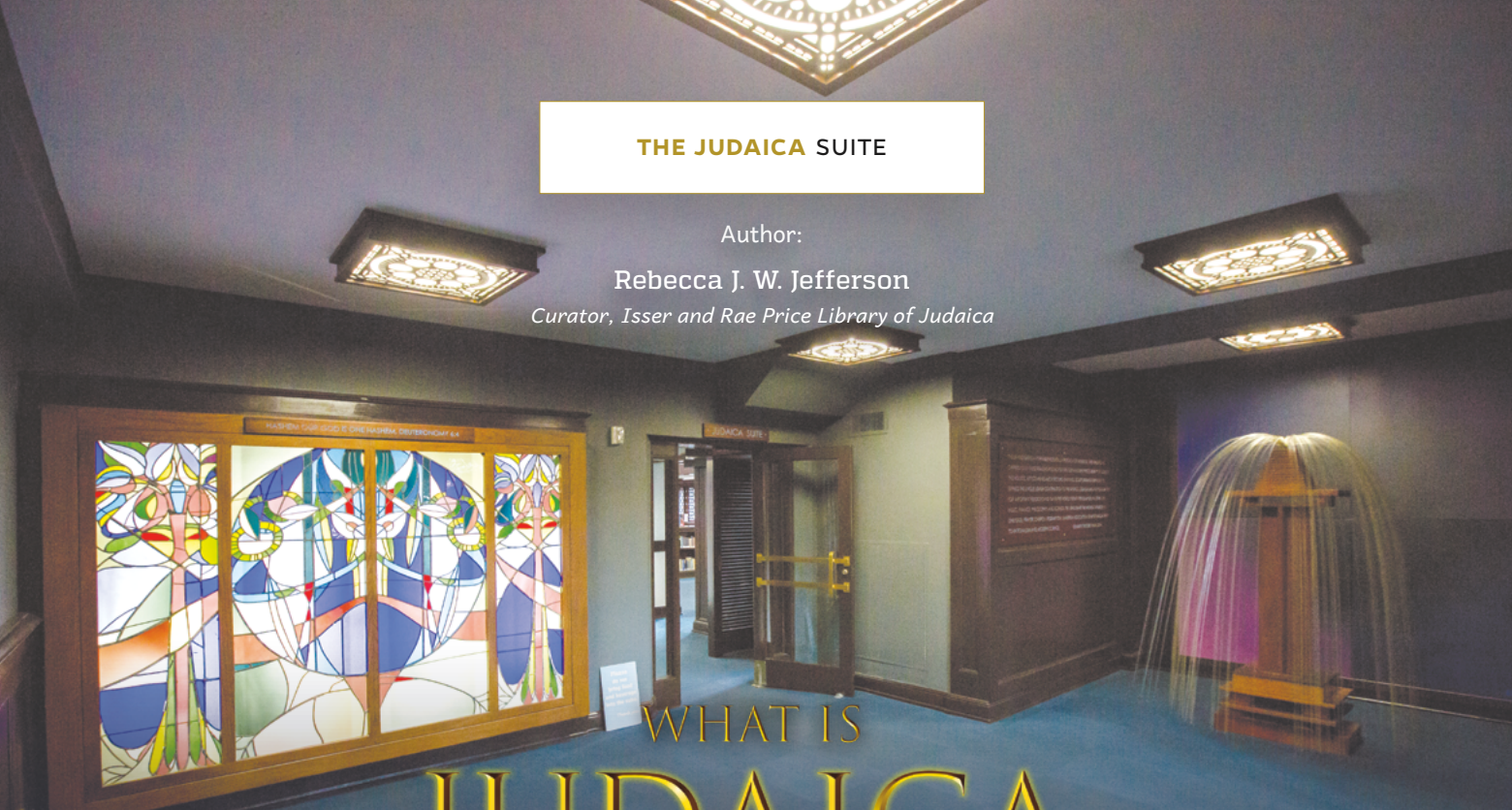
¹ <https://news.ufl.edu/archive/2006/04/uf-digital-collections-web-site-debuts-1.html>

THE JUDAICA SUITE

Author:

Rebecca J. W. Jefferson

Curator, Isser and Rae Price Library of Judaica



WHAT IS JUDAICA, AND WHY DOES IT HAVE ITS OWN SUITE?

These are questions you may be asking yourself as you encounter this article. The Judaica in question refers to the collection of books and other materials belonging to the Isser and Rae Price Library of Judaica at the University of Florida. The term “Judaica” generally refers to objects of Jewish ritual and custom, but in a library setting it means anything written by or about the Jewish people. Such libraries also tend to hold “Hebraica” and “Yiddica”

which are bibliographer’s term to describe works written in Hebrew and Yiddish: two major Jewish languages. The Price Library has all of these and more; in fact, it holds over 120,000 items in over forty languages and from over fifty countries around the world. The question of why UF’s Judaica Library has its own “Suite” also ties into the question of how we came to acquire such an impressive collection.



Fig.1 - View of Judaica Suite after 2014 redesign from the second floor

The story begins with the building of a Jewish studies program at UF in the 1970s. This was among the first such programs to be established in the country, and the program’s first director, Barry Mesch, was the nephew of Rabbi Leonard Mishkin, an educator in Chicago who had built up the nation’s largest and best private collection of Judaica. Thanks to key support from the University’s Vice-President, Harold Hanson, and an award of one of the first National Endowment for the Humanities Challenge Grants, UF was able to buy Rabbi Mishkin’s collection to form the nucleus of a new Judaica Library.

The Judaica Library at UF expanded quickly in the first few years due to other major purchases and donations. Thanks

to a generous endowment gift from two UF alumni, Samuel and Jack Price, the library was named for their parents, Isser and Rae Price, in 1981. A significant collection required a knowledgeable and experienced librarian to curate it, and Robert Singerman from the prestigious Klau Library in Cincinnati eminently fit the bill. Singerman took the collection from strength to strength—broadening, deepening, and diversifying the library’s holdings until the Price Library ranked as the best Judaica collection in the southeastern United States, supporting Jewish studies at UF and across the region.

After I was hired in 2010 to manage the library, following Singerman’s retirement, I quickly realized that it held thousands of items of great rarity and

historical significance that were deserving of space to house them safely but also, ideally, a space that would allow them to be seen and appreciated by UF’s various stakeholders. Serendipitously, Judith Russell, the Dean of University Libraries, was on a mission to restore the historic spaces in Smathers Library, and she would soon be in conversation with the renowned Florida architect and artist, Kenneth Treister about one such space on the second floor. This was a small wing that had been added on to the building in the 1930s. If you had visited the Smathers Library Grand Reading Room some years ago, you might not have known it’s there, for it’s somewhat hidden at the far end of the room. This wing was first used to house various collections,



Fig.2 - Wing in 1970s-80s used to house Special Collections and as office space

including the rare books and the Latin American and Caribbean Collection (Fig.3) and, for a long period during the 1970s and 1980s, it was the home of the Baldwin Library of Historical Children's Literature. Over time, each collection either outgrew the space or was re-assigned to an alternative location. Eventually, this tucked-away wing of the building was used by the librarians and curators in the Department of Special and Area Studies Collections as office and collection processing space (Fig.2).

Once it was agreed that the wing could be restored and redesigned as a home for the rare books in UF's preeminent Judaica library, Kenneth Treister set about reimagining it in a way that would accentuate the library's historic architectural features but with a Judaic theme. His design was inspired by a theory of art whereby different artforms such as architecture and works of art are seamlessly blended to create a *gesamtkunstwerk*, a "total work of art." In January 2014, the wing or suite of rooms, with its newly stained dark wood, artwork panels on the walls, bespoke furniture, and sculptures, was officially inaugurated as "The Judaica Suite" by former UF President, Bernie Machen (Fig.1).

The Judaica Suite encompasses a foyer space, six entry-floor study alcoves surrounding a lecture hall, a curator's office, a rare books room, an upstairs gallery with additional seating, and a seminar room on a separate level above that.

For each of the six study alcoves (Fig.4), Treister designed handmade furniture crafted from Honduran mahogany by Guatemalan artisans. Each table has two chairs symbolizing the Jewish tradition of partnered learning known as *chavrutah*. And each alcove features a gold plaque bearing a quotation chosen to reflect the subject matter of the books within. The warm, red-colored cushions on the alcove chairs beckon the eye invitingly into the space. Above the tables are carved wooden lights with an intricate pattern of circles and stars. The light coming in through the windows is similarly filtered through bespoke, lattice work grilles featuring hexagons and hexagrams. The hexagon and hexagram, both symbols of harmony and balance, were motifs found in many ancient religions before the hexagram, or star, became the main symbol associated with Judaism.

The mahogany table down the center of the main room, featuring a bird's head, is surrounded by six



The Judaica Library was named for Isser and Rae Price by their sons, Samuel and Jack Price in 1981 (pictured above at the Library's 30th anniversary celebration).

Members of the Price family still support the collection through their advocacy and by naming various spaces within the Judaica Suite. The most recent naming was the Diaspora Alcove by Ned Price (Isser and Rae's grandson) and his wife, Susan (below).



Fig.3 - Reading area in 1960s



Fig.4 - Another view of the Judaica Suite from second floor after 2014 redesign

matching chairs. The tables and chairs are often moved around to accommodate the main lecture hall's many uses, which include meetings, classes, and events. A large canvas panel at the end and in the center of the room uses a technique known as 'black on black artwork' to allow the subtle image of the Star of David to emerge as you stare at it. The Star—or, more accurately, the *Shield of David*—first emerged in the Middle Ages, inspired by medieval Arabic literature, as a symbol of protection. It did not have religious significance, and it only became fully associated with Judaism after some Jewish communities in the early modern era began using it as their official seal and later as a sign on their community buildings. But more than artwork, the canvas serves the purpose of blocking the unattractive exit doors, while its height and dark tone draws the eye up and around the room, soaking in the warm colors of the alcoves while appreciating the light expanse of the tall ceilings and arched windows.

Standing opposite this artwork, creating another focal point, is a wooden cabinet, known as an ark, which Treister designed to hold the Price Library's Torah scroll (Fig.5). Our unique scroll, handwritten in Russia in the 1930s, was donated to the Library by Isser and Rae's daughters, Eunice Zisser and Florence Schemer. The

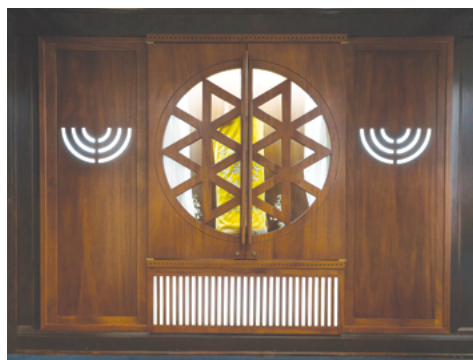


Fig.5 - The Ark

ark features another image in its carvings: the menorah (lamp). The menorah is one of the oldest symbols of the Jewish faith, first appearing in the Torah (the Five Books of Moses) as the light fixture used inside the tabernacle, or portable temple, carried by the Israelites in the wilderness.

Next to the ark, in a separate space, enclosed by a door, one

finds the Harold Hanson Rare Book Room. Inside this room, in addition to another handmade table, one encounters copies of significant Hebrew books printed during the handmade paper era (16th to 18th century). Many of the volumes are religious works: Bibles, prayer books, works of theology and religious commentary, including the first English version of the Hebrew prayers printed in America (1766) and the first Hebrew Bible printed in America (1814).

The "Judaica Suite Upper Arts Gallery," in addition to holding the library's rare Hebraica, Yiddica, Jewish Americana, and Jewish music collections, contains numerous sculptures created by Kenneth Treister. Here one can see many different types of sculpture, from figurative bronze busts of historic Jewish personalities to abstract sculptures in cascading, bursting or sharp pointed sticks of bronze symbolizing key Jewish (but also universal) experiences such as "slavery to freedom," "diaspora," and "six million souls

to heaven” (genocide).

The upper gallery is also distinguished by its many beautiful chess sets collected by Treister from around the world. To complement the chess sets, he also created bespoke chess tables and chairs for patrons to use. After it first opened in 2014, the Judaica Suite hosted a chess tournament between UF and FSU. Since that time, students regularly visit the Suite to play a game of chess. Additional chess sets have since been received as gifts, and a 3D-printed Judaic-themed chess set was added by the library’s youngest patron (my son).


Maintaining the space is an ongoing concern. Not long after the Judaica Suite officially opened, it was discovered that the historic wooden balcony of the mezzanine did not comply with UF Health and Safety regulations for public spaces as its low height presented a falling hazard. The Libraries’ Deans consulted with UF architects, and they designed an innovative glass barrier to protect the historic balcony and the visitors. They also designed period-authentic balustrades for the two staircases. Last year, the almost 100-year-old building was given much-needed restoration work to its walls and windows, and this included the Suite which had suffered interior wall damage due to water leaking through from outside.

Internally, as the curator, I maintain the book collection, and the artworks, and create displays for visitors; the Chair of the Department, Haven Hawley, ensures that the design of the space is preserved, and that the various uses of the space are supported. In some ways, the Judaica Suite has become a hybrid library-museum: a place to consult and study books but also to see and learn from them as objects, as well as from the artwork and other Judaic pieces

around the room.

The Judaica Suite continues to serve as a shared space for the curators and librarians of the department of Special and Area Studies. Here we bring classes that use our special collections so that students can experience the wondrous diversity of our globally sourced rare books, manuscripts, and archives up close and hands on. Thanks to its reputation for being a beautiful and quiet space on campus, the Suite has also served as a location for numerous oral history recordings, and TV crews from the BBC, Al Jazeera and local networks have filmed here too. Speaker events are regularly hosted in the Suite, as well as other types of events, such as Cicerone training sessions and UF President Fuchs’ inaugural robing session, to name but a few.

The Suite is now a popular tourist destination on campus. In the year prior to the pandemic, we offered tours to several hundred visitors, individually and in groups. The visitors included students, visiting faculty, members of the public, and VIPs. Visiting groups have been spreading the word, and this year we received bookings for six large group tours. The tours include a presentation and guided walk around the Suite. In addition, we’ve hosted special family presentations and naming events. We’ve even been booked as an aesthetic site for engagement photo shoots.

We look forward to visitors returning to see our stunning space, its unique artworks and rare materials. Indeed, there’s nowhere else in the world where you can view a scroll containing a handwritten poem and drawing by Albert Einstein on a lovely handmade mahogany table under an exquisitely crafted handmade wooden light. 

www.judaica.uflib.ufl.edu



40 years 40 objects

THE PRICE LIBRARY OF JUDAICA

Curated by Rebecca J. W. Jefferson

Designed by Lourdes Santamaria-Wheeler

A special exhibition celebrates forty years of the Isser and Rae Price Library of Judaica at UF by showcasing forty of its special items.

Dedicated to all of the Judaica Library’s great friends, and its major benefactors, the late Samuel and Jack Price, the new exhibition features rare and unique items from the 15th – 20th centuries.



Gertrud Leistikow Kalendar. 1925. Amsterdam.

View entire showcase at:
www.exhibits.domains.uflib.ufl.edu/40objects

THE UF **ARCHITECTURE & FINE ARTS LIBRARY**

Authors

Ann Lindell

Director, Architecture and Fine Arts Library

Alan Asher

Music Librarian



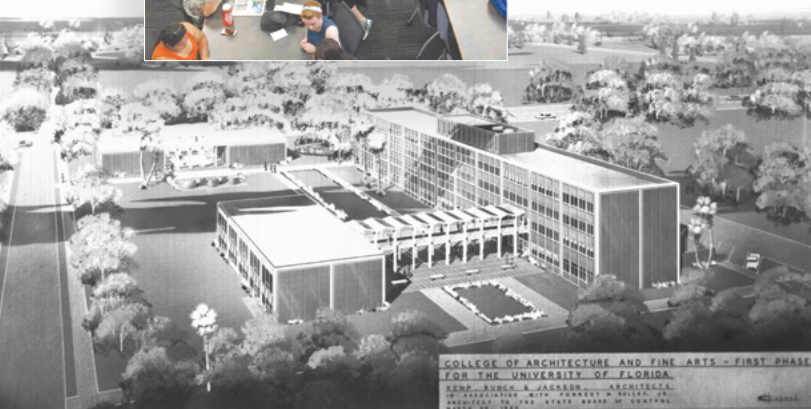
A Place for the Study of the Arts & Design

HISTORY

The Architecture and Fine Arts (AFA) Library, located in the multi-building Fine Arts Complex, opened in 1965 with holdings of about 20,000 volumes. Fine Arts Building A, designed by the firm Kemp, Bunch, and Jackson, also bears the name Weaver Hall in honor of Rudolph Weaver, architect of the Board of Regents and long-time advocate for the creation of the AFA Library. Curated under the influence of Dean Turpin Bannister, a founder of the Society of Architectural Historians, AFA Library's substantive core collection included unique items ranging from 16th century imprints to a rare portfolio of Frank Lloyd Wright drawings. Today, with over 130,000 print volumes and an array of other formats, AFA Library is one of the largest arts and design library collections in the Southeastern United States.

A UNIQUE SPACE ON CAMPUS

Conceived originally as part of a building complex serving what was then the College of Architecture & Fine Arts, Fine Arts A was designed to house both college administration on the ground floor and a library on the top two floors.



1960 Architectural Rendering

LIBRARY

AFA ARCHITECTURE STYLE:

Classic elements of mid-century modern interiors include clean lines, muted tones, natural materials and window elements that help to integrate the interior space with the outdoor environment. Function is prioritized, and ornament is streamlined and minimal.

STACKS



Brame Heck Architects Architectural rendering

FAST FORWARD NEARLY 50 YEARS....

In 2013, with both the AFA Library and the Music Library at capacity, in terms of space for staff, collections and services, both the music collections (books, scores, recordings) and the Music Librarian, were incorporated into the AFA Library. This was achieved through a year of intensive planning that included transferring infrequently used collections to other libraries or to off-campus storage. After these substantive changes, this well-used, popular library also needed an update to spaces designed before the need for data infrastructure and heavy electrical load. We wanted to stay true to the architectural style, while providing updated infrastructure and new features, including:

- **Redesigned service, consultation, and related staff spaces**
- **Custom fixtures for display of new books and exhibition of special materials**
- **Creation of a multipurpose space to house special collections, and function as a meeting, event, and instruction space**
- **Tasteful solutions for hiding data and power cabling**



Before redesign



Mid-renovation view of now-hidden cables



After redesign

Library staff conceived these changes during design meetings to produce quick drawings and computer sketches, which were then translated into plans and custom designed fixtures by architect, Mick Richmond, Brame Heck Architects. We designed a custom service area and desk in keeping with the mid-century interior aesthetic while meeting 21st century technology needs, and providing hidden data cable, tasteful shelving to match course reserves needs, additional staff spaces, technology and storage closets, and custom fixtures for exhibits and displays. Mindful details included custom





Fig.1 - Materials samples

lighting fixtures for service areas to echo the design of original fixtures in the reading room. Columns were faced with wood paneling

to match the library walls, while concealing data and power cable.

Additionally, this renovation converted storage and closed stacks areas into a functional showpiece—a flexible gathering space featuring a glass storefront wall, custom-built shelving for special collections, updated technology (a 90” monitor with computer and air media, video-conferencing capabilities) and versatile furniture to accommodate a variety of meetings, classes, and events (Fig.3).

COLLECTIONS & SERVICES

The collections of the AFA Library primarily support academic programs associated with the College of Design, Construction & Planning and the College of the Arts. In addition to bound volumes (books, journals, musical scores), the library holds over 12,000 sound and video recordings. While over the years many of AFA’s rare materials have been moved to Smathers Libraries Special and Area Studies Collections for better preservation, the library continues to hold special materials that are used

for research and teaching, such as the limited edition of Josef Albers’ *Interaction of Color* (Fig.2), containing 80 screen printed color studies and



Fig.2 - Interaction of Color

published exercises used frequently to teach color theory. Additionally, there is a small materials sample collection of interest to design and materials science researchers (Fig.1).

A range of imaging equipment is available for our creative clientele, including many specialized tools such as a 3D scanner, 35mm slide and film scanner, large format drum scanner, rapid scanner for books and pages, as well as many large flatbed scanners. Additionally, many computers loaded with production and creative software are located throughout the building.

AFA Library functions through the skilled work of three librarians, three additional full-time staff, and several student employees involved in a variety of public service, collection management, and technical service activities.

In closing, the AFA Library’s specializations and size continue to make it an important university, state, and regional resource. The library’s unique space and seating options are fondly remembered by alumni, and continually impress visitors. Our hallmark double-decker carrels, popular with students, dominate the wood-clad, 20-foot ceilinged reading room (Fig.4). While generally a quiet space, the AFA Library reading room is enlivened with the activities of individuals inspired to enrich the world with their creative efforts. 

www.afa.uflib.ufl.edu



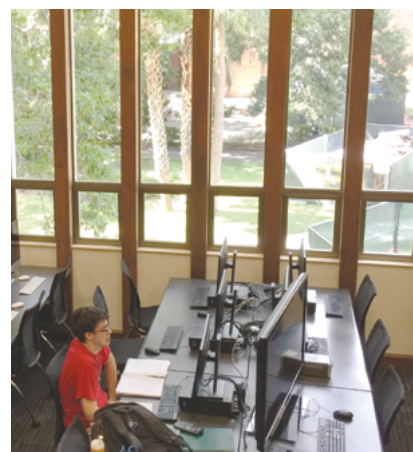
BRIDGING form & function

Window artwork
created by a
Spring 2021 class,
ART 3521C—
Site Specific Painting,
taught by Professor
Julia Morrisroe



Above Fig.3 - Redesigned space becomes functional showpiece

Below: Fig.4 - Modern academic technology in a mid-century space





AFA exterior & bridge

SOURCE

SPRING 2022 ISSUE

These stories of the special UF Libraries Spaces will continue and offer new perspectives on our themes of legacy, stewardship, inclusion, discovery, & community.

OUR SPECIAL SERIES ON LIBRARIES SPACES CONTINUES WITH TIMELESS STORIES ON:

**ART & EXHIBITS
IN LIBRARIES**

**EDUCATION
LIBRARY**

**HEALTH SCIENCE
CENTER LIBRARIES**

**MARSTON SCIENCE
LIBRARY**



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CHECK OUT UF SMATHERS LIBRARIES SPACES SERIES II & MORE IN THIS ISSUE OF SOURCE.



Isser and Rae Price Library of Judaica seminar room. Photo credit: Bernard Brzezinski and Hannah Pietrick, 2016.



University of Florida

George A. Smathers Libraries

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offers an exclusive view into the remarkable materials, exceptional student and faculty outreach, and innovative research that is at the heart of the University of Florida George A. Smathers Libraries.

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