

UF | George A. Smathers
Libraries
UNIVERSITY of FLORIDA

S SOURCE

MAGAZINE

SPRING 2022 VOL. 4, ISSUE 2

go.ufl.edu/source

- A University of Florida Smathers Libraries Series -

SIBRARIES



MORE
REFLECTIONS,
STORIES, & ASPIRATIONS
OF THE UF SMATHERS
LIBRARIES

DIRECTOR

Judith C. Russell

EDITOR IN CHIEF

Laurie N. Taylor

MANAGING EDITOR & DESIGNER

Tracy E. MacKay-Ratliff

COMMUNICATIONS DIRECTOR

Barbara Hood

SOURCE COMMITTEE

All members listed above and

Lauren Adkins

April Hines

Ellen Knudson

Suzanne C. Stapleton

RIGHTS CONSULTANT

Perry Collins

STUDENT ASSISTANT EDITOR

Katherine Nguyen

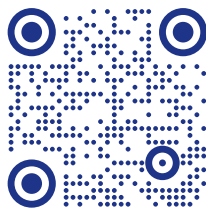
CONTRIBUTORS

Listed in the table of contents



CHECK OUT ALL ISSUES AT

go.ufl.edu/source



AN IMPRINT OF UF PRESS AND
GEORGE A. SMATHERS LIBRARIES
UNIVERSITY of FLORIDA

PO Box 117000, Gainesville, FL 32611

352/273.2635

ISSN (PRINT): 2576-5817

ISSN (ONLINE): 2576-5825

go.ufl.edu/librarypress

SPRING 2022 VOL. 4, ISSUE 2

SOURCE

The Magazine of the University of Florida
George A. Smathers Libraries, published by the
LibraryPress@UF, is an open access journal,
distributed primarily in 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.

CONTACT US & SUBSCRIBE TO SOURCE

Have a story you'd like to see featured in SOURCE? Send us your ideas!

SOURCE@uflib.ufl.edu

SUPPORTING THE LIBRARIES

Smathers Libraries thanks you!

Support from private donors like you is essential to continue to build the collections—both print and electronic—and provide outstanding services to students and faculty.

giving.uflib.ufl.edu 352/273.2505

IMAGE RIGHTS

Image rights are held by the University of Florida or granted by permission of the creator. Under a claim of fair use, SOURCE incorporates additional media to enhance understanding of the Libraries and our work.

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

Check out SOURCE Magazine's sister digital publication,
News from the SOURCE at

go.ufl.edu/publications

FOLLOW UF SMATHERS LIBRARIES @uflib   

LIBRARIES

John David Ridge:
a Life in Cosplay



ON THE COVER: **A.** Covered atrium (with Fries) between Computer Sciences & Engineering Building and Marston Science Library (MSL), **B.** Health Science Center Library lobby with students and canine visitors near doors to Biomedical Information Teaching Space (B.I.T.S. @ HSCL), **C.** Exhibit, *Selections from Book STEAM* on second floor of MSL, **D.** Original Health Science Center (HSCL) first floor floorplan, **E.** HSCL main interior doors, **F.** View of Century Tower and University Auditorium from MSL study space, **G.** Exhibit, *Bo Diddley: An American Original*, guitar, **H.** Exhibit, *Florida Tourism | Sunshine and Shadows*, sign, **I.** Albert H. Nahmad Panama Canal Gallery, **J.** MSL second floor view of architectural elements from original "Information" desk.



Transformative Collaboration

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.



LIBRARY PRESS @ UF

AN IMPRINT OF UF PRESS AND
GEORGE A. SMATHERS LIBRARIES
UNIVERSITY of FLORIDA

go.ufl.edu/librarypress





providing access to THE NEWS & HISTORY OF FLORIDA



Newspapers are a state treasure, the historian’s and genealogist’s best friend, and the community’s collective memory. In the world of newspapers, today’s news is already history, from the moment the stories are printed.

The George A. Smathers Libraries at the University of Florida host the Florida Digital Newspaper Library, continuing a long tradition of collecting and preserving from print and across technologies and time. UF began a collection and preservation effort in 1944 for acquisition of at least one newspaper from each of Florida’s 67 counties on an ongoing basis. The Libraries produced in-house microfilm, the preservation technology of its time, of Florida newspapers from 1947-2005. Micro-filming ceased when UF started large-scale digitization in 2005. Launching the first online digital collection in 2006, UF began born-digital ingest in 2008 when digital became the production standard for current publications. In 2021, UF launched a unique site for the Florida Digital Newspaper Library, with custom features to aid users.

- Main site: https://newspapers.uflib.ufl.edu/
Browse by title & county: https://newspapers.uflib.ufl.edu/titles/
Browse & search within a title, like the Independent Florida Alligator: https://newspapers.uflib.ufl.edu/titles/UF00028290/results/
FDNL STATS: USAGE BY MONTH (4/6/2022)

OVERVIEW STATS (4/6/2022)

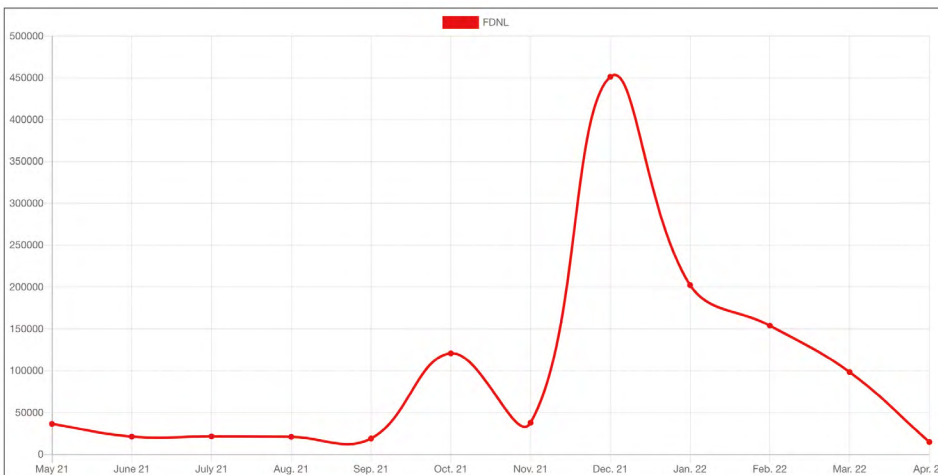


Table with 2 columns: Statistic and Value. Total Items: 267,285; Total Views: 1,016,365; Total Queries: 34,632.



Racial & Cultural Representation in Children's & Young Adult Library Collections

RACHEL ELROD,
BRITTANY KESTER

p. 11



Publications as Preservation, Distribution, & Amplification of Stories

REBECCA MCNULTY

p. 7



A Glimpse of the Libraries through Undergrads' Eyes

ALEXANDREA GLENN,
MICHELLE NOLAN

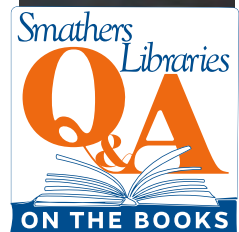
p. 16



Student Focus: Libraries By the Students, For the Students

BRIAN FERNANDEZ

p. 20



An Interview with Bess de Farber

LAURIE N. TAYLOR,
BESS DE FARBER

p. 24

Highlights & Spotlights

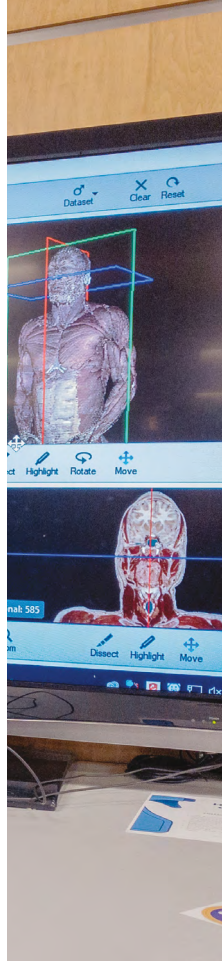




**Welcome to the
Third Issue of the
Special Series on
Libraries Spaces**

BRIAN W. KEITH

p.28



**The Health
Science Center
Library in
Gainesville**

HANNAH F. NORTON,
NINA STOYAN-ROSENZWEIG

p.32



**Exhibits in
the Libraries**

LOURDES
SANTAMARÍA-
WHEELER

p.38



**The Albert H.
Nahmad Panama
Canal Gallery**

JOHN R. NEMMERS

p.46



**History &
Evolution of
Marston Science
Library**

VALRIE MINSON,
SARA RUSSELL
GONZALEZ

p.50



A MESSAGE FROM

Judith Russell,

DEAN OF THE LIBRARIES

*Our cover features images
of the spaces in the Libraries.
This is the third special
issue for this series.*



I am pleased to welcome you to our seventh 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 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 again features images of the Libraries' Spaces. This is the third *SOURCE* issue featuring the series on Spaces. In this issue, we share stories of our spaces and their evolution: the Health Science Center Library, exhibits across many spaces, the Albert H. Nahmad Panama Canal Gallery, and the Marston Science Library. This issue also includes articles on publications from the LibraryPress@UF, diversifying children's literature, two articles on the undergraduates and the Libraries, and the first of our "On the Books" feature where we interview library employees to share an exciting glimpse behind-the-scenes of our work and who we are. 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
JUDITH C. RUSSELL

Publications

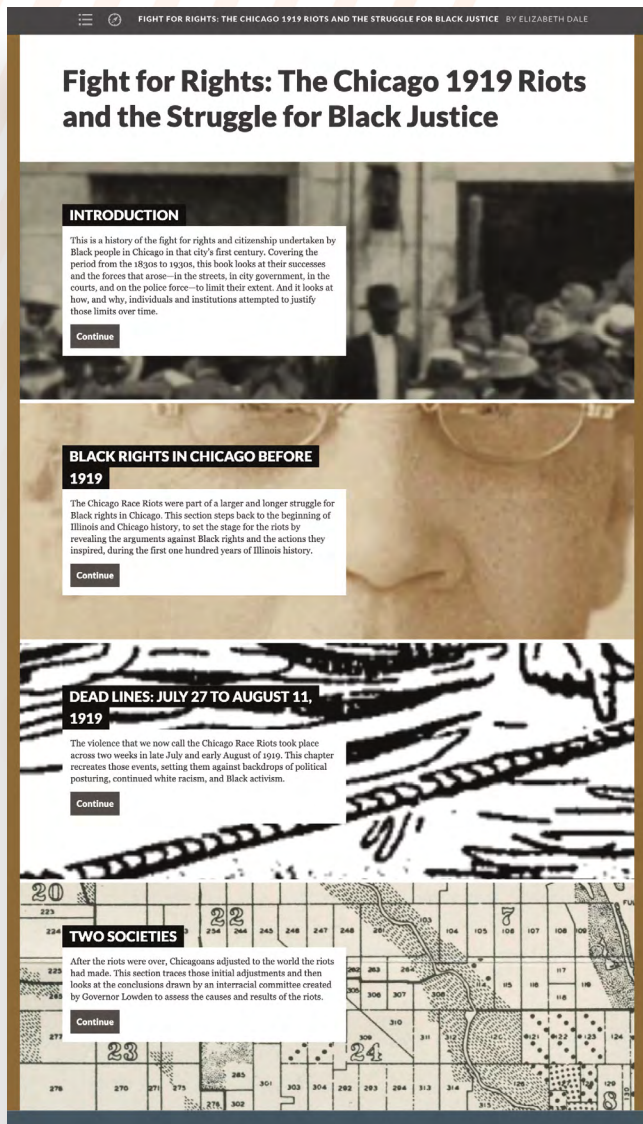
AS PRESERVATION, DISTRIBUTION,
& AMPLIFICATION OF STORIES

Rebecca McNulty

LIBRARYPRESS@UF STUDENT ASSISTANT



During my time as graduate assistant to LibraryPress@UF, I have watched a diverse and intricate collection of texts reach publication. These projects have given me new ways to envision, describe, and experience stories. They have also illustrated the intersection between a text's form and the community of readers it can reach.



<https://chicago1919.domains.uflib.ufl.edu/fightforrights/index/>

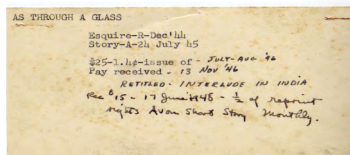
ALT-TEXT

As part of my work in digital accessibility, I have been learning how to write alternative text to elements of visual media; these projects have allowed me to rethink the ways that media supports content and the ways that it shares its own stories. When writing alt-text, I imagine the narrative without a piece of media; then, I write a description of visual elements and any new information they introduce. In this way, the alt-text preserves any sections of a story that the reader might not encounter otherwise.

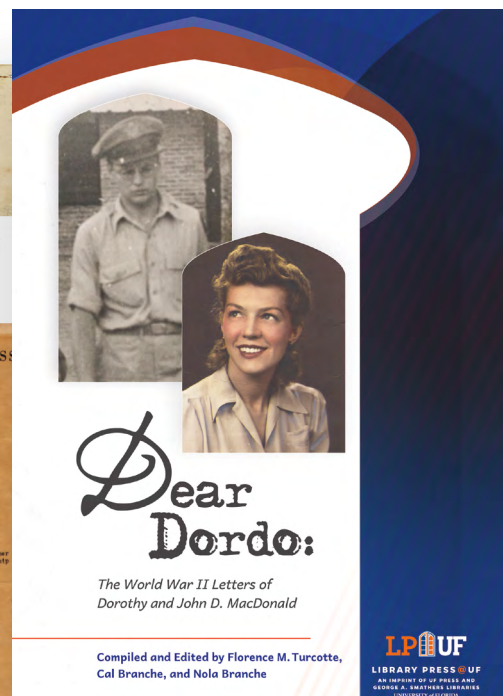
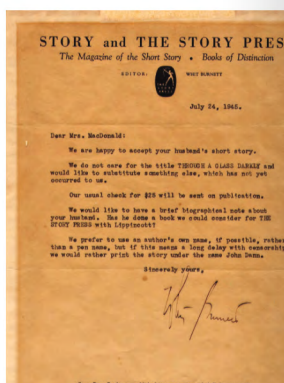
I began my work with Elizabeth Dale's *The Fight for Rights: A Legal History of the Chicago Race Riots*, which is a digital monograph that investigates Chicago's summer of 1919. This project uses Scalar, an open source, open access publishing platform, to develop reading pathways through the narrative text. While this structure mimics a traditional table of contents, it simultaneously creates a digital user experience, allowing readers to move beyond a linear structure. Scalar also pairs external media with internal notes to highlight the story's most important characters.

The intersection between digital and linear formats also shows form to be a component of storytelling. For instance, Emilio Cueto's *Delivering Cuba through the Mail: Cuba's Presence in Non-Cuban Postage Stamps and Envelopes* uses a print book to tell the story of a physical collection. First, this text argues that stamp images are cultural artifacts about the place they represent; then, it uses the collection to tell that story for the first time. Cueto describes his collection as "a window so that the scholar and the reader know that that world is there" as a new way to define Cuba as a character in the world's story. As a print book, the text also becomes its own type of physical artifact. Cueto's stamps, compiled over time with an eye to the past, explain one of the ways that Cuba tells its own story to the larger world.

<https://ufl.pb.unizin.org/deardordo/>



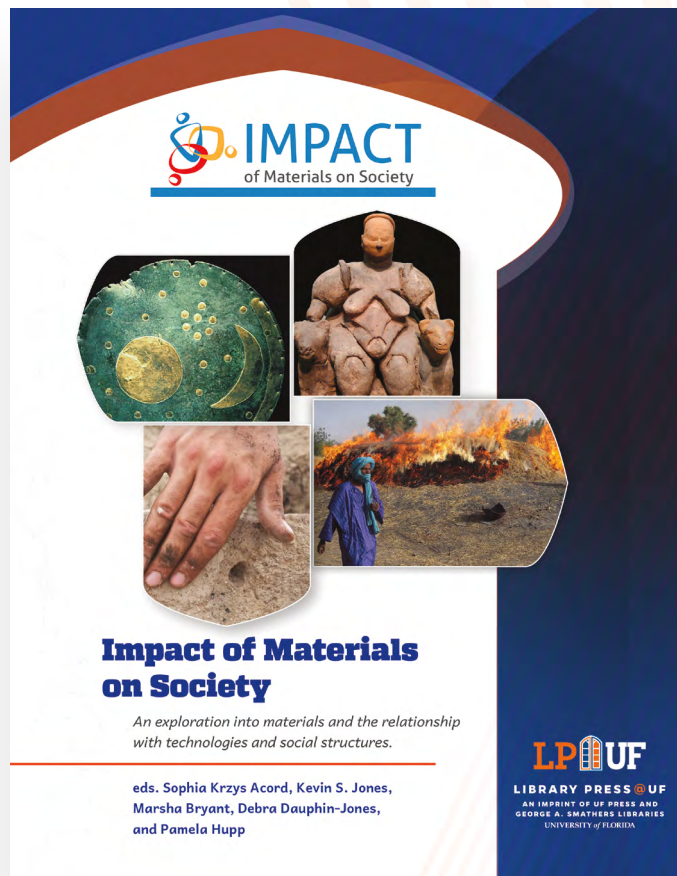
Envelope in which he enclosed his first story.



During my time with the press, each project has also shown the ways that individual characters have shaped their own narrative stories. Another digital text, *Dear Dordo: The World War II Letters of Dorothy and John D. MacDonald*, compiles and digitizes a collection of letters exchanged during the Second World War. This project provides transcripts of non-digitized archives that highlight John and Dorothy's marriage as well as their separate lives. The transcripts also tell the story of how these characters describe themselves; however, their letters contain racist stereotypes and language, which appear for historical accuracy while also contributing the important conversations necessary to facilitate growth and restorative processes.

Several projects have also combined digitization with innovative formatting options to support affordable resources for students and teachers. For instance, the *Impact of Materials on Society* bridges STEM fields with the humanities to tell new stories about how humans interact with materials and the world. This open access, digital textbook is also available in print, which allows readers to consider a further extension of the interplay between human culture, digital initiatives, and everyday materials.

African American Studies: 50 Years at the University of Florida, which will also be used in



lead threat continues today, showing how the production of something so transformative requires complex interventions over labor rights, public health, and fair trade. Intensification always has direct and indirect.

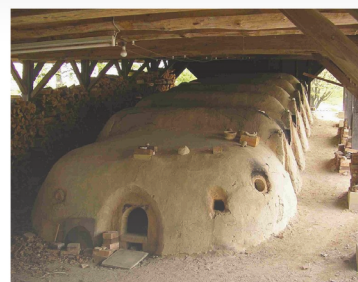


Figure 3.9 Chinese climbing kilns like the one shown here date back as early as 5th century CE. The harnessing of the fact that heat rises was essential to the success of this innovation. [Photo by user Next-Exit (2007), shared under a [CC-BY-SA 3.0 Unported License](#). [Wikimedia Commons](#).]

Generating and Storing Energy

In our examples of flaked stone, the matter was transformed through the use of mechanical energy, mostly from human force. In the case of flaked stone, human know-how was used to reduce the size to smaller sizes and from angular to rounded shapes. In the case of pottery, human know-how was used to assemble the raw substances and manipulate them to form various shapes and surfaces, and harden them through the application of heat energy. Applied to either rock or clay, the step goes beyond human force and enters the physical properties of the material. These materials are ways useful to people. It may seem ironic that efforts to make rock more like glass by making its breakage more predictable, while efforts to make clay more glass-like increase the risk of breakage while increasing thermal conductivity.

Ceramic Fuel Cells

Is it ironic or poetic that glass-like substances offer affordances by alternately breaking? Take this to the microscopic level of transformation and we begin to see that putting things together and taking them apart are two sides of the same coin. In the process of physicochemical change—as in the process of vitrification—energy is absorbed

WEB-ARCHIVING

One of my projects has been using Conifer's online software to archive individual websites. The program creates a digital shell of a website, mapped page-by-page, while still preserving linked content. One of the challenges, however, is mapping reading pathways when they do not follow a linear structure. Instead, any page might contain multiple links, which might also branch into multiple other directions. As I have evaluated different archival strategies, the work has also allowed me to rethink the way users encounter non-linear reading pathways in digital publications.



African American Studies:
50 YEARS
 at the
UNIVERSITY of FLORIDA

edited by
Jacob U'Mofe Gordon and Paul Ortiz



<https://ufl.pb.unizin.org/africanamericanstudies/>



Figure 2.2: UF students march to Alachua County Jail to free David Horne. (The Gator, 4.16.1971)


After the court dismissed the charges, I decided I'd be more effective in the community as an activist attorney, so I applied to law school at the University of Miami and, luckily, got accepted through the CLEO Program. I moved to Dade County and completed my first year, teaching at Miami-Dade College to finance myself. After successfully completing that first year, I did an intern-

DIGITIZATION

As an extension of my work in Scalar, I have prototyped different ways it can support digitization efforts. In one example, I translated a Baldwin Library of Historical Children's Literature's 2014 exhibit catalog, *When Phantasie Takes Flight: The Art and Imagination of Arthur Rackham*, into a digital user experience. In this project, I mapped reading pathways, allowing viewers to browse with image tags, data visualization, and focused lenses to replicate an in-person experience. As a whole, the project also shows a new way to digitize small sections of archived material, which will increase its public access and future availability.

classrooms, provides diversity in its entries between historical accounts, how-to guides, and in-field resources. Additionally, it shows readers the necessary intersection between past reflection, present celebration, and future focus. This project is freely available digitally and is available in print to extend the reach of its important work.

In its most general sense, digitization increases a reader's access to the archives that build into collections of source materials and in turn create future stories. The contrast between digital and print publication also changes the way a reader experiences narrative and different definitions of character. The editors of *African American Studies* showcase the way the department's history has affected public scholarship in the larger community; the text also includes testimonials from community elders and reflections from students, faculty, and prominent alumni to further highlight the program's wide cultural impacts. In a similar way, Dale's *The Fight for Rights* investigates the lives of characters whose stories have been preserved in archived records but have not been previously available to the public. The book also digitizes and highlights those records as an amplification of the characters' narrative.

Ultimately, my work supporting these distinct and valuable projects has shown me the ways that publication preserves and distributes story; open access initiatives amplify both of these goals. As a program, LibraryPress@UF encourages collaboration between scholarly, educational, and creative projects, all with an eye to promoting public access to these important narratives. An investment in open access encourages the affordability and inclusive pedagogy that is so important to student support; at the same time, it opens these resources to the public as an investment in community conversations. For me, the most meaningful part of watching so many texts reach publication has been seeing the way that open access removes barriers toward public consideration of scholarship; in this way, these narratives preserve aspects of the past, consider changes to the present, and amplify the ways that these crucial stories can help to shape our collective future. 



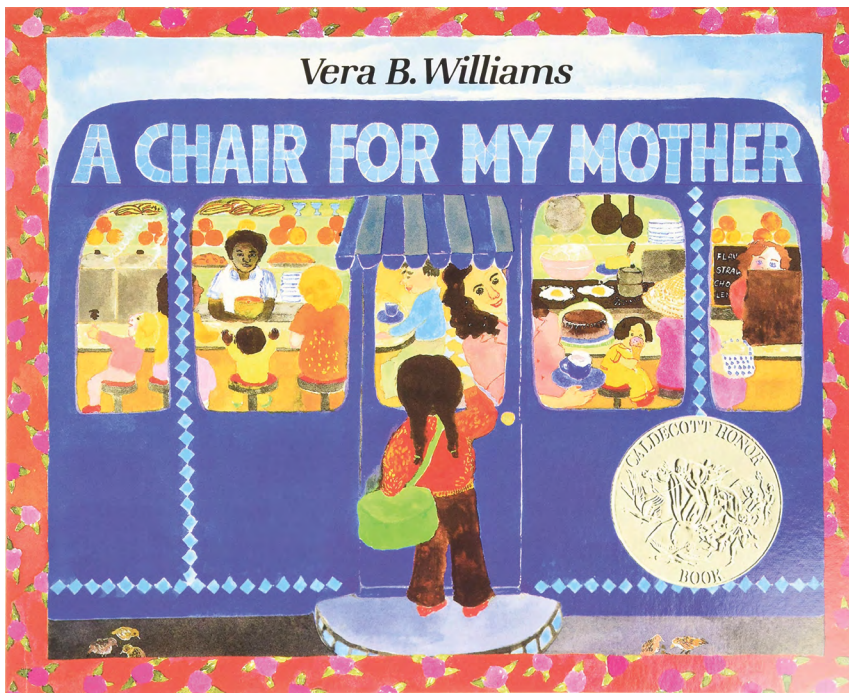
Racial & Cultural

Representation in Children's & Young Adult Library Collections

Rachael Elrod ASSOCIATE CHAIR, DEPARTMENTAL LIBRARIES & DIRECTOR, EDUCATION LIBRARY

Brittany Kester EDUCATION LIBRARIAN

When I was in elementary school, a librarian read the book *A Chair for My Mother* by Vera B. Williams to my class. It was about a little girl who helps save money to buy her mother a comfortable chair to sit in when she comes home from work. I think the reason this story stands out to me is that I clearly remember that the characters in the story looked different than me. Looking back, it may have been the first story I read or had read to me that featured non-white characters. I remember feeling empathy for the little girl and her mother. I remember wondering if the kids in my class who looked different than me had ever seen someone who looked like them in stories they read. I realized that I had taken for granted that as a young white girl, the overwhelming majority of children's books had white characters.



Now that I help oversee the children's and young adult collection in the Education Library, I want to help ensure that future generations of children have books where they can see themselves represented. (Rachael Elrod).

I remember being read *The Snowy Day* by Ezra Jack Keats in Kindergarten, but thinking back on my elementary school experience, that is the only book that I remember with a main character of color. Books with animal characters, personified inanimate objects, and white main characters were the norm in the classrooms. As a 5-year-old, it did not occur to me to think about the fact that the only book featuring a character of color was a book being used to teach about snow, but as I grew up, I began to understand that my classmates

of different backgrounds, races, religions, and identities should see themselves in the books read to them in their classrooms. This is one of the main reasons that I am so passionate about representation in children's and young adult literature and



ensuring that these books are available in school libraries and classrooms. (Brittany Kester).

Why does representation in children's and young adult books matter? It is perhaps best explained by Dr. Rudine Sims Bishop, who created the concept of *mirrors* and *windows* to describe children's literature (1990). "Mirror" books allow the reader to see themselves reflected in the story, whereas "window" books offer the reader a view of a world different from their own. Research shows that diverse books support Black, Indigenous, and People of Color (BIPOC) youth in developing positive identities (Myers, 2014a), a critical component of achieving academic success (Chavous et al., 2003).

When we first found out about the Diverse BookFinder, we knew that we wanted to be involved in some way. The Diverse BookFinder was created to help "librarians, educators, parents, book creators, and publishers...create collections in which all children can see themselves - and each other - reflected in the picture books they read" (Diverse BookFinder, 2021a). The Diverse BookFinder was conceived and established at Bates College and includes an online database, (<https://diversebookfinder.org/books/>) that identifies how BIPOC characters are represented in picture books as well as a Collection Analysis Tool, (<https://cat.diversebookfinder.org/>).

The Diverse BookFinder creators identified nine categories, or overarching themes, prevalent in picture books featuring BIPOC characters. These categories are: Any Child, Beautiful Life, Biography, Cross Group, Folklore, Incidental, Informational, Oppression & Resilience, and Race/Culture Concepts. Two of these categories, Any Child and Beautiful Life, were created specifically for the Diverse BookFinder.

The Diverse BookFinder creators identified nine categories, or overarching themes, prevalent in picture books featuring BIPOC characters. These categories are: Any Child, Beautiful Life, Biography, Cross Group, Folklore, Incidental, Informational, Oppression & Resilience, and Race/Culture Concepts. Two of these categories, Any Child and Beautiful Life, were created specifically for the Diverse BookFinder.

Any Child Books

Any Child books are defined as books where BIPOC “elements may be present, but they are *not* essential to the plot and could be changed without changing the story” (Diverse BookFinder, 2021b). A good example of an “Any Child” book is *The Snowy Day* by Ezra Jack Keats. In this story, a young African American boy named Peter wanders around his neighborhood exploring the first snowfall of the year. While

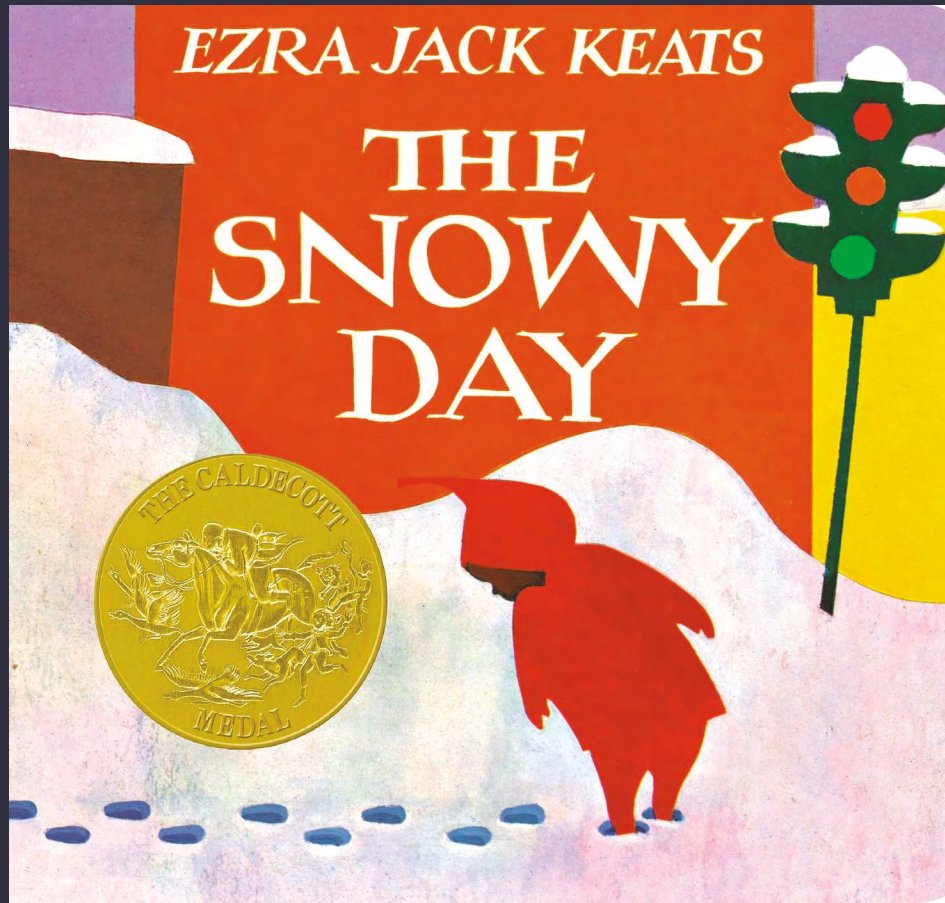
this book was groundbreaking at the time, the plot of the story would remain the same even if Peter was a different race. It would still be a story about a little boy playing in the snow.

The importance of Any Child books is highlighted in the work of Alam (2016) who states: “We need diverse books to be sure, but those must be part of a literature that reflects our reality, books in which little black boys push one another on the swings, in which little black girls daydream about working in the zoo, in which kids of every color do what kids of every color do every day: tromp through the woods, obsess about trucks, love their parents, refuse to eat dinner. We need more books in which our kids are simply themselves, and in which that is enough.”

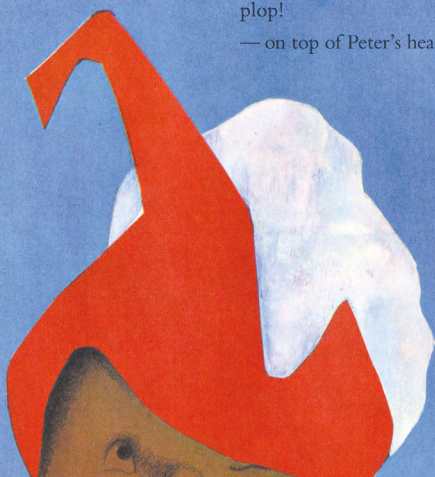
Beautiful Life books are defined as those that “explicitly focus on the diverse expressions of human experience” and depend on BIPOC elements “to drive the plot” (Diverse BookFinder, 2021b). A good example of a *Beautiful Life* book is *Fry Bread: A Native American Family Story* by Kevin

Noble Maillard and Juana Martinez-Neal. This book tells the importance of fry bread for a contemporary Native American family. If the characters of this story were another race, the plot of the story would be completely different.

Beautiful Life books are crucial as well. The Anti-Defamation League (2001) explains: “Children’s books, at their best, invite children to use their imaginations, expand their vocabularies and gain a better understanding of themselves and others. And, if the titles reflect the diverse groups of people in the world around them, children can learn to respect not only their own cultural groups, but also the cultural groups of others.”



Down fell the snow —
plop!
— on top of Peter’s head.





COLLECTION ANALYSIS TOOL (CAT)

Helping you
diversify
picture book
collections.



Proud to be recognized as a
2021 Best Digital Tool
by the American Association of School Librarians

[Read More](#)

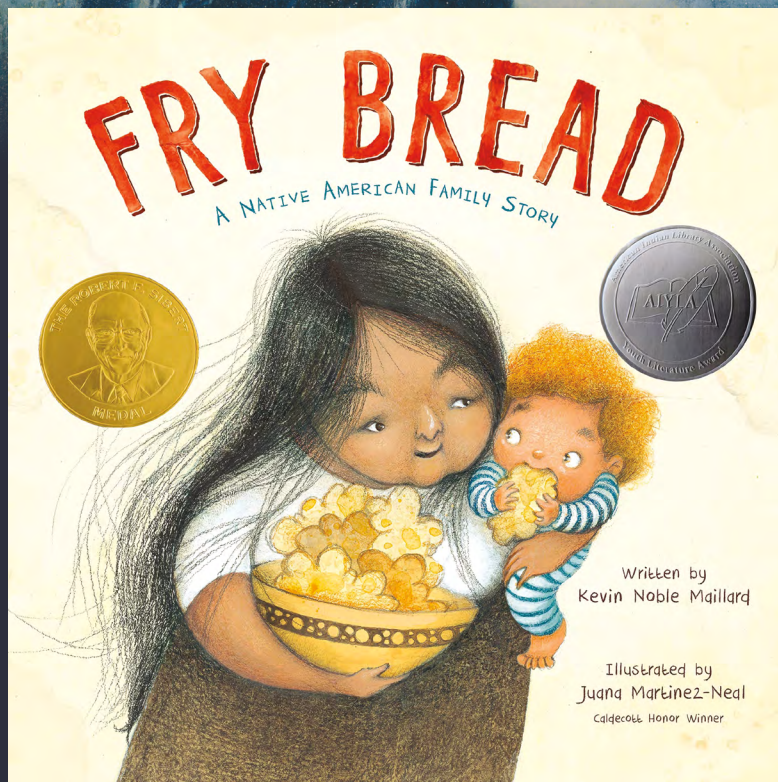
<https://www.ala.org/news/member-news/2021/06/aasl-announces-best-digital-tools-teaching-learning>



To assist educators and librarians, the Diverse BookFinder includes the Collection Analysis Tool (CAT), which allows users to generate a report of their picture book collections in terms of race/culture and the nine categories. The CAT is used to conduct diversity audits, to see not just *who* is represented in the collection, but how they are represented. For example, we, the Education Librarians at the University of Florida used the CAT to identify gaps in our picture book collection. We found that the majority of the picture books featuring BIPOC characters centered around Black/African/African American characters and the category of Oppression & Resilience. Using this data, we purchased 280 picture books to enhance the diversity of stories in the collection.


FRY BREAD IS EVERYTHING

Round, flat, large, small
North, South, East, West
Brown, yellow, black, white
Familiar and foreign, old and new
We come together



Growing the Diverse BookFinder

The most frequently asked question about the picture book version of the Diverse BookFinder is “what about middle grade and young adult books?” Now, UF Smathers libraries, in collaboration with Bates College and California State University, Fresno, have been awarded a 3-year, \$427,100 Institute of Museum and Library Services (IMLS) grant to expand the Diverse BookFinder to include middle grade & young adult books. The expansion will give libraries access

to an online database featuring middle grade & young adult books with BIPOC characters that will include expanded categories and quality ratings, which can be used to inform collection development. The expansion will also extend to the Collection Analysis Tool, allowing librarians to further analyze their collections. We hope that the Diverse BookFinder and its expansion will encourage librarians and educators to think about not only what BIPOC characters are represented, but how they are represented including with a variety of backgrounds, identities, and storylines. Funding: Institute of Museum and Library Services (IMLS) LG-250070-OLS-21. 

REFERENCES

- Alam, R. (2016). We don't only need more diverse books. We need more diverse books like *The Snowy Day*. *SLATE*. <https://slate.com/culture/2016/08/ezra-jack-keats-the-snowy-day-is-a-model-for-treating-black-characters-in-childrens-books.html/>.
- Anti-Defamation League (2001). The importance of multicultural children's books. *A WORLD OF DIFFERENCE® Institute Anti-Bias Study Guide*. <https://www.leeandlow.com/educators/race/the-importance-of-multicultural-children-s-books>
- Bishop, R. S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives: Choosing and Using Books for the Classroom*, 6(3).
- Chavous, T M., Bernat, D. H., Schmeelk-Cone, K., Caldwell, C. H., Kohn-Wood, L., & Zimmerman, M. A. (2003). Racial identity and academic attainment among African American adolescents. *Child Development*, 74(4), 1076-1090.
- Diverse BookFinder, (2021a). Our vision. <https://diversebookfinder.org/our-missionvision/>.
- Diverse BookFinder, (2021b). Search the collection. <https://diversebookfinder.org/books/>.
- Myers, C. (2014). Where are the people of color in children's books? *New York Times*. <https://www.nytimes.com/2014/03/16/opinion/sunday/where-are-the-people-of-color-in-childrens-books.html/>.

BEGINNING IN THE SUMMER OF 2021,

Alexandrea Glenn and Michelle Nolan launched a pilot undergraduate peer mentoring program and hired a cohort of four undergraduate students.

OMOLOLA SULEIMAN ('23)

is a junior Biology and African American Studies double major who plans on attending medical school after graduation. She is an avid reader and her favorite place to study is Marston because of its welcoming, social environment. Lola is a leader in student organizations including Campus Diplomats, Gatorship, and Footprints. She finds the libraries to be a comforting respite space and wants to help ensure that her peers feel the same way.

Over the course of the summer semester, these students attended weekly seminars, explored the George A. Smathers Libraries, and created their own “Undergraduate Guide to the Libraries” aimed at first-year undergraduate students.

In this *SOURCE* article, we (Alexandrea and Michelle) briefly reflect on our own experiences entering academic libraries as college students, describe the peer mentoring pilot program and the creation of the guide, and showcase the perspectives of the student cohort. We interviewed the students from the cohort to hear more about what they learned, why they decided to make their guide, and what recommendations they have for better connecting the Libraries to the undergraduate student body.

A Glimpse of the Libraries through Undergrads' Eyes

Alexandrea Glenn ASSISTANT UNIVERSITY LIBRARIAN

Michelle M. Nolan ASSISTANT UNIVERSITY LIBRARIAN

As an undergraduate student at the University of Michigan, Alexandria made little use of the librarians, instead utilizing the library's space, too worried about "bothering" a librarian with half-planned assignments. Michelle used the University of Florida library spaces to study, but never knew how many resources were available. As first-generation college students, we both remember feeling intimidated by approaching library workers about getting help. We know now that library workers want to help students succeed, but many undergraduate students still experience the same hesitancy we did. After Alexandria joined as the Student Success Librarian, we teamed up to develop a new pilot program aiming to help undergraduate students see the George A. Smathers Libraries as a resource to support them.

When brainstorming ways to better connect with the UF undergraduate student body, we kept returning to one central question: why don't we just let undergrads themselves lead the way? How can we empower undergrads as student leaders, library colleagues, and experts on the student experience? We envisioned a new peer mentoring program that would elevate undergraduate voices directly as partners. The *Undergraduate Peer Instructor* mentoring program began with a job description that stated students "will work as a part of a cohort of undergraduate leaders representing, promoting, and teaching for the Libraries. In this paid position, Peer Student Instructors will have the opportunity to learn more about the Libraries while working collaboratively on a project designed to help other UF students."

CASSIDY SMITH ('23)

is a junior English major with a specialization in children's literature. She is currently interning with a literacy agency based in New York and plans to become a book editor. She loves to read and her favorite spot in the Libraries is the Smathers Library Grand Reading Room. Cassidy is also involved in UF student organizations, including the Extreme Dance Company. She particularly enjoyed getting to tour Special Collections while developing the Guide.



NABIL CHOWDHURY ('22)

is a senior majoring in Microbiology and Cell Science with a minor in Health Disparities in Society. He plans to go to medical school next. His favorite place to study is Smathers Library because of its antique atmosphere and inspiring collections. He is a student leader in the Bangladeshi Students' Association and the Center for Undergraduate Research Board of Students. Nabil was particularly interested to learn about capturing student activism in the University Archives.



Central to this pilot program, we wanted to give students the capacity to explore the Libraries, see “behind the scenes” of how the Libraries work, and learn about library services beyond our function as a study space. We wanted them to feel empowered to activate their own voices and tell us what undergrads need from the Libraries. We planned to give the students a large degree of autonomy: rather than assign goals and tasks, we would encourage the cohort to lead the charge while we acted as advisors and cheerleaders along the way. We hoped the student cohort would pursue a creative project of their choosing to serve as a resource for their undergraduate peers. What we never could have predicted was that we would have the privilege to work with four brilliant, excited student leaders who would develop a 10,000+ word *Undergraduate Guide to the George A. Smathers Libraries* in one summer semester.

The pilot program began in May 2021 when we welcomed our four students to the Libraries. We started to develop the cohort’s foundational library knowledge by inviting colleagues across the Libraries to speak in a weekly seminar series. We tailored the seminar topics according to the students’ interests, including information literacy; conservation

and preservation; exhibitions; textbook affordability; outreach; and diversity, equity, and inclusion. For the students, the seminars provided an avenue to get a fuller perspective of first-hand library work and gave them time (on the clock!) to be curious. For us as advisors, the seminars opened our eyes to the students’ interests and reactions to new knowledge about the Libraries in a way that we have never had access to before. A phrase we heard multiple times from everyone in the cohort was “I wish I had known this sooner.”

With that spirit in mind, the project of creating a student-written guide to the Libraries was born. “I think the cohort decided to make a guide because we all knew that this is something that we would’ve wanted when we first came to UF,” said Nabil Chowdhury, one of the student authors. To develop the *Undergraduate Guide to the George A. Smathers Libraries*, the cohort spent time exploring each library’s physical spaces, meeting with library workers, perusing collections, and documenting what they learned. Omolola Suleiman said that the cohort became “aware of how many hidden gems every library on campus contains” and she couldn’t wait to tell other students about it, especially first-year and first-generation students. Ava Kaplan commented that a “barrier” for undergraduates is that the Libraries “can

be intimidating or overwhelming to navigate.” She said that one of the biggest strengths for their Guide is that it will help students “get to know the Libraries from the perspective of fellow students.”

Through weekly working meetings, the students synthesized all that they learned and wrote their guide. As their advisors, we gave them feedback, offered contextual information, edited their writing, and provided a general helping hand. We noticed the students were passionate about incorporating information that library workers may not have thought to add, such as how to submit accounts of campus activism to the University Archives and how to collaborate on the development of an exhibit. We stayed committed to trusting the cohort on leading and developing the project and we are infinitely proud of the work they’ve accomplished. On writing the *Guide*, Cassidy Smith said “it has been a great experience working [...] to learn more about the libraries and help other students do the same.” From here, our goal is to get the students’ *Guide* into the hands of as many first-year students as possible by adapting the guide into an ebook while continuing to support the cohort in connecting with other undergraduate students.

When asked about ways to better connect with undergraduates, Omolola said the Libraries can “connect with undergraduates [by] listening to what they want.” Bringing student voices directly into library outreach has been an invaluable experience for us and our colleagues who engaged with the cohort. We had the opportunity to gain insights we often wish for when creating programs, services, and more. As two formerly intimidated-by-the-library students turned librarians, it was a pleasure to work with such amazing students. We recommend other library workers seek direct ways to center student voices as we continue to build our Libraries’ legacy.



AVA KAPLAN ('23)

is a third year Political Science major with double minors in French and Philosophy. She is a dedicated student activist working with the Food Justice UF initiative and the Goddsville Dream Defenders. She’s also on the executive board for the Hula Hooping Club. Her favorite library to hit up is Library West because of its spaces and collections, as well as its social atmosphere for collaborating with friends. Ava was especially interested in getting involved with the textbook affordability work through the Libraries.

Excerpt from the *Guide* Welcome Letter:

As students ourselves, we are aware that it takes time to fully explore every part of the Libraries; we hope to make things easier by compiling all that we can into one small book. We spent the summer of 2021 exploring the different libraries on campus, meeting with library workers, and collecting information about the unique resources each library has to offer. We are excited to share with you our efforts and hope that you gain more insight as you explore the libraries through our eyes.

Happy studying!

UNDERGRADUATE LIBRARY ADVISORS (ULA)



STUDENT FOCUS:

LIBRARIES

BY THE STUDENTS,

FOR THE STUDENTS

Brian Fernandez LIBRARY PROJECT ASSISTANT

Libraries provide a multitude of resources, serving as centers of intellectual and personal growth for the student body. This growth is especially present in student employees of George A. Smathers Libraries. Student employees represent diverse backgrounds and often serve as liaisons to bring the student body closer to the Libraries. I worked as a student employee at the Marston Science Library circulation desk and have contributed to special projects and library research. As a first-generation college student, working for the Libraries provided me with much needed access to resources essential for undergraduate success. It also made it much easier to convey awareness of such resources to colleagues, facilitating access to online research databases, study spaces, and technology. Working for the Libraries sharpened my communication skills, provided a foundation for my work experience, and taught me how to interact with a diverse patron population in need of assistance. I am not alone, as other student employees for the Libraries have had and continue to have similar experiences.

INDIA SANDER-NAZARIO

India Sander-Nazario is a junior at UF majoring in Wildlife Ecology and Conservation and minoring in Fisheries and Aquatic Sciences. She works at the Architecture and Fine Arts Library as a library student assistant. India mainly works at the circulation desk and is often the first point of contact for library patrons. She recalls that prior to working at the Fine Arts Library, she had never stepped



foot into any of the fine arts buildings and that her job has taken her completely out of her comfort zone. India's experiences as a student assistant has enhanced her ability to communicate with diverse patrons, helped her learn to use technology intended for student success, and navigate the Libraries. "Helping out so many different types of people has also gotten me more comfortable with talking to professors and being in a professional setting," India said. **"It's a perfect first job. Not only are you working directly on campus, which is accessible to most students, you have the opportunity to build a lot of connections with staff and students."** Working for the Libraries provides exceptional exposure for student assistants to interact with students, staff, and faculty. Student interaction is perhaps one of the most beneficial factors when working for the Libraries, as student assistants are able to make connections that can create opportunities that might impact their careers.

KEVIN BODE PADRON

Kevin Bode Padron graduated in 2020 with a Bachelor of Science in Psychology with emphasis on Behavioral and Cognitive Neuroscience and a minor in Health Disparities in Society. During his undergraduate career at UF, he worked at Marston Science Library for four years: two years as a library student assistant and two years when promoted as an Access Services Assistant. Diversity and inclusion were focal points for him on and off the job, as evident



in the ways he served as a liaison for first-generation students and the Libraries, creating a friendly environment through meetings and events hosted at Marston while serving as president of the First-Generation Organization. **“The library is a welcoming environment where students go to advance their careers. Inclusion is paramount, creating a safe space where patrons from all walks of life can enter and join our vibrant academic community,”** Kevin said. “I cannot express enough gratitude for the Libraries. For they not only gave me the resources and knowledge needed to succeed as a first-generation student, they allowed me to meet patrons, people, who ultimately changed my life.” Kevin once assisted a student that introduced him to the Neuromedicine Interdisciplinary Clinical and Academic Program (NICAP), where he then ventured for more details, applied to, and was accepted to the program. After his shifts at the library, he would attend the program at Shands Hospital to speak to patients in the Neuro Intensive Care Unit. There, he learned about the ways in which medicine improved the lives of patients struggling with debilitating conditions. This experience served as a building block in Kevin’s undergraduate career and added to his desire to pursue a career in medicine. Kevin will attend medical school in Fall 2022.

BRIAN D. FERNANDEZ


I graduated in 2019 with a Bachelor of Arts in History and Political Science. During my undergraduate career at UF, I worked as a library student assistant and student supervisor for a year and a half. I currently work as a library research project assistant and Spring 2022 will mark the third year in a row that I have contributed to a special project to create an annual report of peer-reviewed publications authored by UF faculty in agricultural sciences. Working as a project assistant has been a fulfilling experience as the



strong attention to detail needed keeps me on my toes. Although there are often strict deadlines that must be met, the work schedule is more flexible than other jobs. The project is extensive as I review thousands of citations for eligibility based on strict criteria. I have learned a significant amount about the process of scholarly publishing, use of library research databases, and work through the use of dense spreadsheets and team collaboration. **My work as a library research assistant has also taught me the importance of evidence-based research and research tools.**

The skills, knowledge, and experiences acquired by my work at the Libraries has helped me establish a strong foundation to accomplish my career goals. I plan to attend law school in Fall 2022.

Just as the Libraries provide an exceptional number of services for the student body and the school's performance, its student employees offer just as much.

Student employees provide a variety of services for the libraries, often being the first point of contact for library patrons, directing students to resources catered for their academic success, and contributing to meaningful research projects and endeavors. There are typically 150 student employees that work for the Libraries each semester at UF. Each contribute to an inclusive and studious atmosphere on campus in their own unique ways. 

BY THE STUDENTS, FOR THE STUDENTS





Composing Creative Collaborations throughout the Libraries

An interview with
Bess de Farber
FORMER GRANTS MANAGER

Laurie N. Taylor

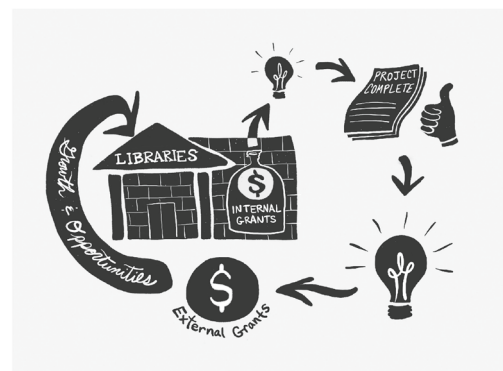
SENIOR DIRECTOR FOR LIBRARY TECHNOLOGY & DIGITAL STRATEGIES

Bess de Farber

Intro

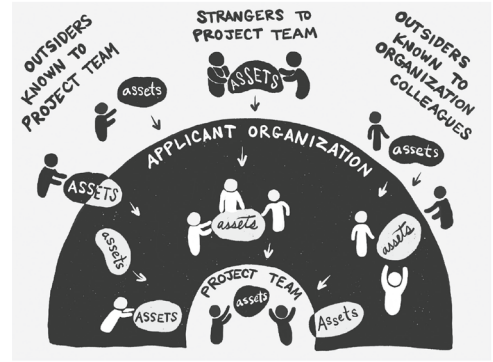
Bess de Farber was the Grants Manager for the Libraries from 2008 to 2022. Bess de Farber has had four careers: as a musician, and arts and culture administrator; as a program officer managing grant awards for Arts & Cultural, Social Services, and Human and Race Relations Programs; as a consultant for nonprofit organizations seeking grant funding; and as an academic research development professional at the University of Arizona and the University of Florida. She has provided grantseeking instruction and collaboration workshops to thousands of library staff, nonprofit and academic professionals, artists, and university students in the past 32 years, and has led efforts to secure millions in grant funding for nonprofits and academic libraries. Bess is the author of two books on grantseeking, *Collaborative Grant-Seeking: a Practical Guide for Librarians*, and *Creating Fundable Grant Proposals: Profiles of Innovative Partnerships*, and coauthor of a third, *Collaborating with Strangers: Facilitating Workshops in Libraries, Classes, and Nonprofits*. She holds a Bachelor of Music from the University of Southern California, and a Master of Non-profit Management from Florida Atlantic University.

In this interview, we hear from Bess as she shares stories of grants management at UF, collaboration creation, and her books.



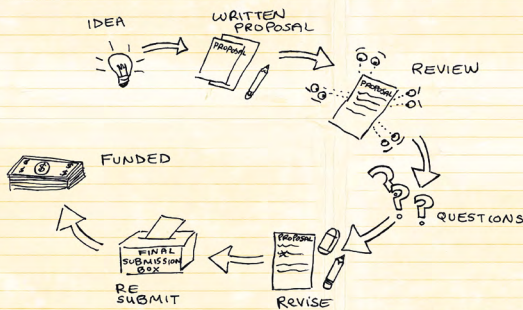
What is a unique part of your job at UF?

Co-creating proposals with personnel in the Libraries—often from the first conversation about the idea to the determination of the feasibility of a proposal concept, and ultimately to submission of fundable proposals—can be a stressful yet consistently creative undertaking. Using a collaborative approach within the Libraries and external partners, and the insistence of sound and reasonable budget requests, we are able to add significant assets that turn ideas for projects into competitive proposals.



Collaborative Grant-Seeking for Libraries: A Recipe for Success !

Step 1. D.I.Y. Grantmaking Program



Step 2. Search for Grant Opportunities

Step 3. D.I.Y. Master Deadline Schedule

Step 4. Send Funding Alert

Step 5. D.I.Y. Workflows of Steps

Step 6. Brainstorm !

Step 7. Broadcast Grant Activities

Bess de Farber and Rebecca Jefferson
George A. Smathers Libraries at the University of Florida

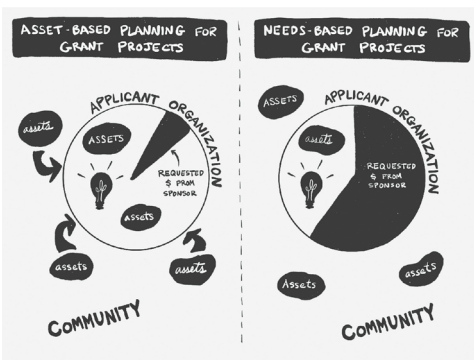
Get Handouts Here!



ufdc.ufl.edu/AA00039166/00001

What things are you most proud of for your time at UF?

Since January 2020 (until December 31, 2021), our submitted proposed projects all received full funding awards or remain pending. This is an extraordinary achievement for any single organization and it occurred during a pandemic, in which I worked remotely and within a 32-hour work week. The dedication of employees combined with our collaborative culture of building competitive, fundable proposals during this time synchronized to create an historic feat within the Libraries grantseeking program. For specific projects, I'm proud of the Coral Way Elementary digital project that captures the memories and primary documents of the first public bilingual school in the country, in which I participated in the first year of the program (1963). Also seeing the number of proposals that supported the facilitation of CoLAB Workshops either as standalone workshops or as part of larger projects was very rewarding. And of course, being granted and participating in completing the National Endowment for the Humanities (NEH) Challenge Grant award with Rebecca Jefferson to raise new endowment funds for future acquisition, digitization, and preservation of Jewish immigrant stories of Caribbean, Latin American, and Florida residents was truly a highlight. Especially gratifying was the accessioning of my families' papers into the Price Library of Judaica Collections as part of this project.





We've seen how much you love bringing people together. How did you get started in partnerships?

As a program officer providing technical assistance and training to nonprofit organization applicants, and then stewarding the applications, review processes, and awards, I noticed many missed opportunities for leveraging organizations' assets and reducing duplication of effort. It was frustrating to read applications from nonprofits that didn't take advantage of existing knowledge, space, programs, expertise, and equipment. And then, in the early 1990s, I attended a book talk by one of the authors of *Building Communities from the Inside Out*, and discovered that my asset-based community development ideas matched with the project development methods described in this book. Through my company, ASK Associates, I began applying these asset-based appreciative inquiry methods while providing technical assistance to nonprofit organization staff and board members to transform their grant applications into fundable projects. In 2001, a group of philanthropic organizations approached me to design a workshop that would facilitate real-time collaboration development, not just a workshop for teaching theories and practices. This was just after 9/11; South Florida funders were struggling to meet the competitive needs of small and minority nonprofit organizations, especially. We tested the efficacy of the first CoLAB Workshop with 50 organization representatives over a two-day intensive timeframe. The overwhelmingly positive results from the workshop then inspired the trademark for the CoLAB Planning Series®. Since that time, over 3,500 participants have benefitted through conferences, in classes, and in libraries in Florida around the country.

Composing A Heart for Clarinet, Stories ... and Life!

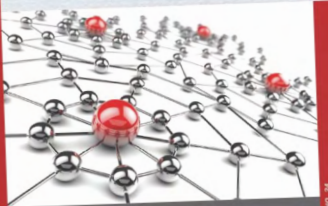
Bess de Farber, clarinetist-storyteller

November 19th, 7:30 p.m.
Civic Media Center
433 South Main Street, Gainesville

Photo by Fisher, 1993, South Beach Pier, Miami Beach, Florida. Photo by Joseph Fisher



COLLABORATIVE GRANT-SEEKING



A Practical Guide for Librarians

BESS G. DE FARBER

PRACTICAL GUIDES FOR LIBRARIANS, NO. 24

Collaborating with Strangers

Facilitating Workshops in Libraries, Classes, and Nonprofits



Bess G. de Farber, April Hines, and Barbara J. Hood

At Coral Way Elementary First Bilingual School to Open

Coral Way Elementary School will become the county's — perhaps the nation's — first bilingual school this fall, with American and Cuban pupils attending classes taught in both English and Spanish.

The program is one of two pioneer projects in the teaching of second languages now getting under way in Dade's public school system.

The other is taking place at Lindsey Hopkins Education Center, where a professional staff is working under a \$275,000, three-year Ford Foundation grant to develop materials and techniques for teaching English as a second language.

Obviously related, the two projects nevertheless have distinctly different goals.

Aim of the Ford project is to improve the education of Spanish-speaking children who have come to the U.S. to live — whether they are Cubans in Miami, Mexicans in Los Angeles or Puerto Ricans in New York.

But the bilingual school is designed to make both native and foreign-born students more or less equally adept in two languages and at ease in two cultures.

Not all the pupils at Coral Way will participate in the program. There will be two classes of English-speaking students and two of Spanish-speaking students in each of



A Refugee Practices English
... two languages—a meeting ground

projects. Otherwise, the only connection will be that materials developed under the Ford project will be put to the test in the bilingual school.

They probably will be tested in other Dade schools, too, Robinett said.

Dr. Rojas, who is directing the Ford project, doesn't know exactly how far her team will get in the actual development of materials.

"It's a question of starting from scratch," she said, noting that the materials now available are totally inadequate for teaching foreign-born pupils to speak, read, write and really understand English.

Often, she said, such

youngsters learn to read English with deceptive ease and develop their understanding with great difficulty because their textbooks are soaked with American culture, which is enigma to them.

Miami Herald article on the first bilingual school in the US.




The Coral Way Bilingual Program | Maria Coady, Author & UF Librarians Talk, February 19, 2020.

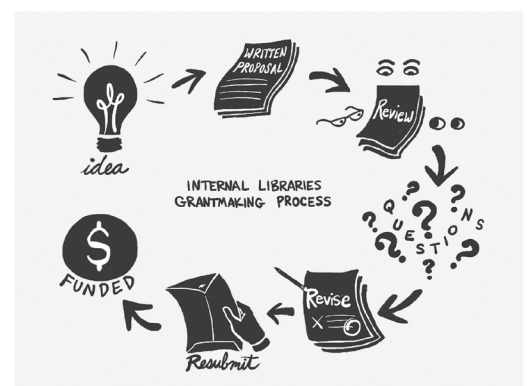
Please tell us (about your books and) how you got started in writing books?

My original goal was to write a book about the Collaborating with Strangers Workshops at UF, and was unable to secure a publisher. In response to my original book proposal, I was offered a contract to write about grantseeking, a topic which at the time I considered too expansive to tackle. But, the first book, *Collaborative Grantseeking*, allowed me to experiment with a format for this how-to book which I then employed in subsequent books. Writing how-to books is a specific genre which requires deep consideration of how readers will engage with the content successfully. My last book was the most enjoyable to write: *Creating Fundable Grant Proposals—Profiles of Innovative Partnerships*. After interviewing colleagues in the Libraries about how their ideas for grant projects materialized, and what happened during the project activities after funding was received, I was able to combine my own contributions to those projects along with grantseeking insights to create stories about 60 grant-funded projects at all levels of funding from an insider’s perspective. Links to all of the full proposals and project images offer readers the complete experience of seeing these case studies come to life. I don’t believe there is another book that achieves this level of transparency in sharing the stories of how actual grantseeking activities actually unfold.

After completing the first book, a proposal to the American Library Association Editions made possible the publishing of the *Collaborating with Strangers* book.

What would you say are your best assets?

As the daughter of immigrants, I’m always interested in finding new assets to appreciate and combine in new ways. It’s a constant learning process—always on the look out to learn from others about their knowledge and experiences—these become mental files of possibilities for strengthening future projects as they come across my desk. 



See more from this interview in the online supplement:

<https://librarypress.domains.uflib.ufl.edu/source-spring-2022-supplement>



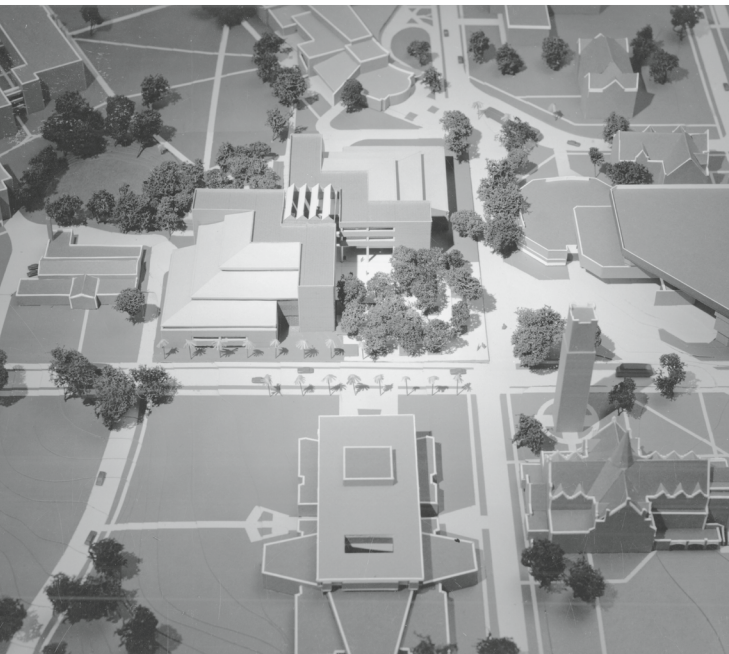


Above: Aerial view of campus in the 1960s; the spaces around Century Tower are the future location of Marston Science Library and the Computer Sciences & Engineering Building.

Welcome to the third issue OF THE SPECIAL SERIES ON LIBRARIES SPACES

Brian W. Keith

SERIES EDITOR, ASSOCIATE DEAN FOR
ADMINISTRATIVE SERVICES & FACULTY AFFAIRS



Above: Conceptual model of Marston Science Library and other adjacent buildings, 1986.

In last year's issues, we heard about branches large and small supporting a varied swath of academic disciplines, and about iconic spaces, some essentially unchanged for half a century, one recently transformed, and one in the process of being renewed. We also heard about facilities and programs storing, sustaining and making accessible important information resources for current and future use.

The stories of the Libraries spaces share & overlap common themes:

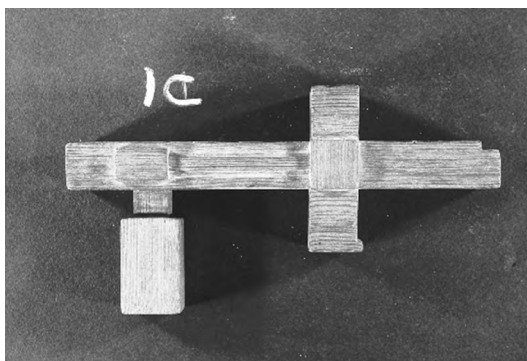
- The increasing demands of a growing university and its evolving instruction, learning and research models which position the Libraries to contribute in new ways.
- The adoption of new technologies to enhance impacts of the Libraries.
- An appreciation for aesthetics and their role in enhancing visitor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

These themes will continue to appear in the four spaces presented in this issue.

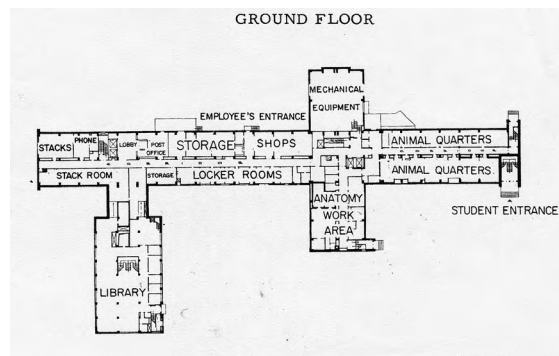
The Health Science Center Library (HSCL) in Gainesville and the Marston Science Library mark paralleling transformative investments to shape the future. Immediately after World War II, a state board identified the need for a state medical school and recommended it be located at UF. The University envisioned a center to integrate all of the health sciences and understood a new library would be critical to supporting the clinical, teaching and research outcomes that they sought. Decades later, university leaders envisioned a new center on the main campus that would bring engineering and computer sciences together. From the beginning the vision held a (then) modern library at its core, integrating various disconnected department-level STEM libraries and reading rooms across campus, and fostering cross-disciplinary research. As we will hear, both the HSCL and Marston Library delivered on the expectations of the leaders who made them possible and have continued to evolve with the University and library users over the subsequent decades.



Above: Aerial View of the J. Hillis Miller Health Center, 1958; George Harrell's original design with several editions.

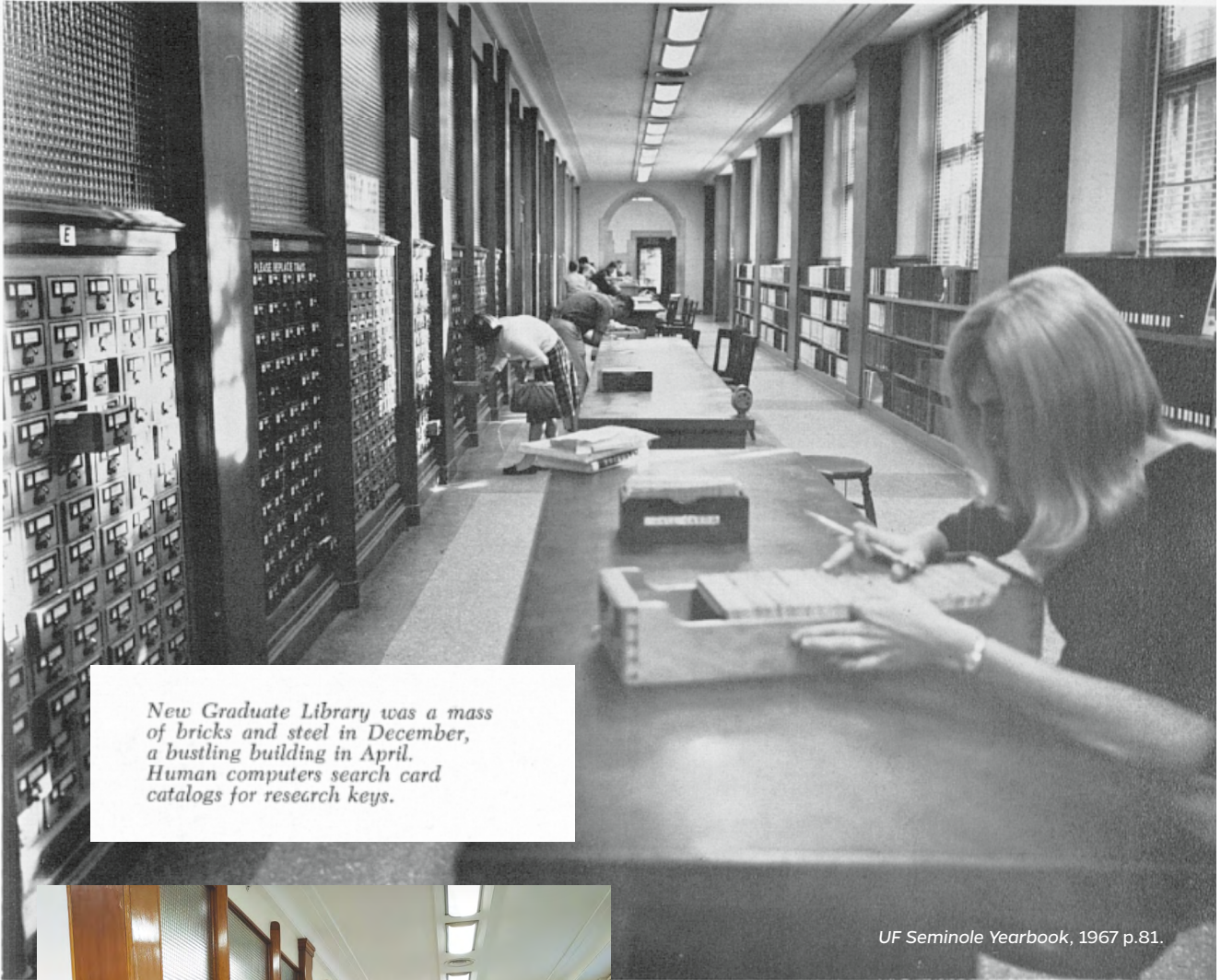


Above: George Harrell developed plans for organized and rational growth of the Health Science Center because he did not want it to grow as a confusing maze like most centers. His plan for the staged growth was demonstrated with a set of blocks. This picture shows the first stage—the medical sciences building including the library and auditorium.



Above: Printed floor plan of the Medical Science building, showing space usage in this, the first Health Science Center Building that includes the library.

NEW ADDITION EMPTIES STACKS



New Graduate Library was a mass of bricks and steel in December, a bustling building in April. Human computers search card catalogs for research keys.


UF Seminole Yearbook, 1967 p.81.



Above: Image of Nahmad Panama Canal Gallery in 2022; with card catalog removed.

The Smathers Libraries exhibit spaces increase the visitor's awareness of the vast (and sometimes obscure) collections. They also allow for the interpretation of how materials fit into the landscape of information, and tell us about the people and societies that made and used them. To achieve this, numerous unique spaces have appeared, sometimes organically, in UF Libraries over decades, and these eventually came to be home to a formal, professional exhibition program that is supporting learning and collaborations which expand the Libraries' contributions to learning across the curriculum. In this issue we will also hear about the Albert H. Nahmad Panama Canal Gallery, which expanded on the library

exhibition concept when it opened to the public in 2017. The Gallery is a historic venue, now rededicated for exhibitions on the history of the Panama Canal, featuring objects from the Panama Canal Museum. This space and the collection it draws from support the understanding of a transformative engineering feat, but also the communities that administered and called the surrounding area home. Like other spaces in this *SOURCE* series, these individuals and groups saw the opportunity, through their generosity, to create a legacy in the Libraries.

For these four installments, we have again asked library personnel who know the spaces best to tell the stories. Through their telling you will not only learn about the spaces, but have a glimpse at the expertise, commitment, and creativity of my colleagues and how these spaces contribute to the University of Florida and beyond. I hope you enjoy this third installment in this *SOURCE* series and all of the noteworthy stories collected here. With all well wishes to you and yours, thank you for reading. 



BRIAN W. KEITH



Above: Image of Smathers Lobby in 2022, featuring permanent exhibit space.

Left: University Library Entrance Lobby with Circulation Counter, 1950s.

THE HEALTH SCIENCE CENTER LIBRARY

IN GAINESVILLE



19 MILLION NECESSARY
**University Approved
As Med School Site**

House, Senate Education Committees Favor
Location; Appropriation Up To Legislature

By Ralph Olive

The House and Senate Education Committees have approved the University as the site for the proposed state medical school. The bill has not yet been passed in legislature. George F. Baughman, business manager of the University, said Wednesday that he had received no recent information on the school.

Several obstacles still stand in the way. If the bill does pass the House and Senate, the required

Growing For A
Greater Gatorland

The Florida Alligator

Sunshine State's
Largest Weekly

UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA

FRIDAY, MAY 20, 1949

Record Graduating Class Of 967 To Receive Degrees June 6

**Gen. Lowry
Meets
On Bo**



A STATE MEDICAL SCHOOL AT UF WAS NOT A FORGONE CONCLUSION:

In 1947, the legislature funded a study to determine if medical and dental colleges were needed in Florida. The following year the state Board of Control and the Board of Education appointed a Committee with Dr. Vernon Lippard, dean of Louisiana State University School of Medicine, as head. In 1949, the Lippard Report was filed, authorizing a medical school, nursing school, and dental school, and recommending Gainesville as the site. By legislative act, Gainesville was selected as the official site for the state medical school. Throughout the 1950's the deans of the first health colleges are hired, and instruction begins.

Above: *Florida Alligator*, May 20, 1949.

Above: George Harrell, first dean of the College of Medicine, explaining Health Center visions.

Top image: Aerial view of J. Hillis Miller Health Center, 1958; includes Archer Road and the future home of the Veterans Administration Hospital.



HSC students enjoy a visit from therapy dogs, Lentil Bean and Beau, 2021.

Hannah F. Norton CHAIR, HEALTH SCIENCE CENTER LIBRARY - GAINESVILLE
Nina Stoyan-Rosenzweig HEALTH SCIENCE CENTER ARCHIVIST

The history of the Health Science Center Library and the space it occupies is intimately tied to the history of the Health Science Center’s founding and the unique vision of first College of Medicine Dean and Health Center planner Dr. George T. Harrell. In 1949, the Lippard Commission determined that the University of Florida at Gainesville should be the site of the state medical school. Once this decision was made, UF President J. Hillis Miller initiated the Medical Center Study to plan for an integrated health center. This study’s findings detailed current and predicted health needs for the state of Florida and included specific plans for multiple colleges to meet these needs. First as part of an organizing committee and then as Dean, Dr. Harrell served as the primary planner of the entire health science center, creating a staged series of construction goals starting with the medical science building, large auditorium, and library for the Colleges of Nursing and Medicine.

Harrell worked with numerous UF employees and community members to create a teaching hospital, move the College of Pharmacy from main campus, create a college bringing together health professions (then known as the College of Health-Related Services, now the College of Public Health and Health Professions), and provide plans for adding a dental school and college of veterinary medicine (which ultimately welcomed their first cohorts of students in 1972 and 1976, respectively).

For Dean George Harrell, libraries were an essential component of a health center and he believed in teaching students that “their continuing life-long self-education revolves around the literature.” (George T. Harrell oral history interview, p. 68—<https://ufdc.ufl.edu/UF00006268/00001/citation/66>). At the University of Florida, his first hire was library director Fred Bryant. Bryant joined the staff before construction was completed, and traveled widely, purchasing books and journals, amassing a considerable collection.



Above: History exhibit—highlighting the arrival and planting of the Hippocratic tree: a sapling acquired in 1969 from the island of Kos, which was home to Hippocrates.

In fact, the strength of the collection may well have convinced potential hires to join the health center faculty. Thomas Maren, first chair of the pharmacology department, said, “It was virtually all in place and a wonderful library from day one. Harrell was very smart to do that. I would not have come here otherwise.” (Thomas Maren oral history interview—<https://ufdc.ufl.edu/UF00006262/00001/citation>).

When the library opened in 1956, it occupied two floors in the first Health Center building—a building that served existing colleges and contained basic functions including animal care facilities and classrooms, as well as offices and research labs. The library’s two floors were above the main auditorium, and remained there for two decades. During that time, the library collections continued to grow, and with them the health science center itself grew, adding more colleges, increasing class size, and adding more faculty and staff, clinicians and researchers. Eventually, collections and study space demands exceeded the facility size, and when the Communicore Building opened in 1974 the library moved there, occupying three floors. The Communicore building was created to provide a focal point for education in all of the health science center colleges, so centering the library in this inclusive space was vital. Ted Srygley, who started

as library director in 1966, was recruited as director in large part because he had experience with computers, and worked to develop a plan for computerizing the library as well as planning the new library and move. The move itself took less than a week as 150,000 books and journals, as well as support services, were relocated.

With space needs answered by the move into its current location, the library developed its technology offerings and reference service model in the ensuing decades. Although Ted Srygley was hired because of his background in computer use, he felt the size of mainframe computers and the complexity of using stacks of computer cards meant that computers in the 1960s and 1970s weren’t yet helpful for most library applications. Instead, Srygley focused on setting up a computerized serials collection list. As the library added staff, it also developed reference capabilities and what Srygley called a “service plan” that would allow reference librarians to specialize. Thus in the 1980s, the library began to develop a liaison model, allowing librarians to develop in-depth expertise to work with clinicians and researchers in specific disciplines; the liaison model was formalized in the 1990s.

Fast-forwarding to 2010, HSCL faculty and staff began preparing to embark on the library’s first major renovation since its move to the Communicore building. An important early step was



Above: View of the original library.



Above: Kalliope Sirmopoulos, head of the Library's media reserve section checking out a skull in the original library's media and reserve desk.

gaining input directly from the library's users. Health Science Center students, faculty, and staff were invited to participate in a survey and focus groups addressing what they liked about the current library space, what was missing, and what they would like in an ideal library. Overall, users spoke highly of the balance between group study/collaborative spaces and those for individual, quiet study; they were also enthusiastic about the technology available in the library, including large-screen monitors. To improve the space, they wanted more technology and electric outlets for their own devices, more group study space, and modern, comfortable furniture.

Given this feedback, along with the support of the Senior Vice President for Health Affairs, HSCL leadership engaged architects to redesign the first floor, featuring open, flexible space, additional collaboration stations, and a modern, inviting Information Desk. To make this vision a reality, HSCL staff weeded the print collections, removing journal volumes duplicated by electronic subscriptions or held in other libraries across campus. This allowed staff to consolidate the print journal collection from two floors to one, shift the print books and reference materials off of the first floor, and move forward with the full first-floor renovation in 2012-2013.



Above: Bhumi Patel, Health Science Center Library student assistant holding a HSC anatomical model.

WHAT MAKES HEALTH SCIENCES LIBRARIES DIFFERENT?

Like other academic libraries, health sciences libraries serve students, instructors, and researchers; in addition, they support the information needs of healthcare providers (clinicians) and consumers (patients and the general public). This fits into a vision of **“improv[ing] health through essential contributions to patient care, discovery, teaching, and learning”** (Association of Academic Health Sciences Libraries). <https://www.aahsl.org/strategic-plan>

At the HSCL, this translates into helping clinicians quickly find up-to-date information for patient care and opening our building and services to the general public for their health information needs.



THE ARCHIVAL COLLECTION AND ITS IMPACT

The HSC Archives, created in 2001 as part of the library, contains historical materials from the six colleges in the Health Science Center and the Vice President for Health Affairs. The materials in these collections help describe the discussions and unique planning process that led to the founding of the Center and significant events in its evolution and include administrative records, oral histories from founding members of the Center, faculty papers, organization records, photographs, yearbooks, newsletters, and artifacts. Researchers, communications specialists, and other HSC personnel can access these materials by contacting the HSC Archivist. Collectively, these tell the story of health science education at UF.

<https://archives.health.ufl.edu/>

Archives materials:

Top left: Slide of a 3D model of Harrell's original design of the Health Science Center.
Bottom left: Antique wheelchair.



Above: Students studying in the old library, reading room.

Right: Student using an Energy Pod, a HSCL wellness initiative to reduce stress and burnout.

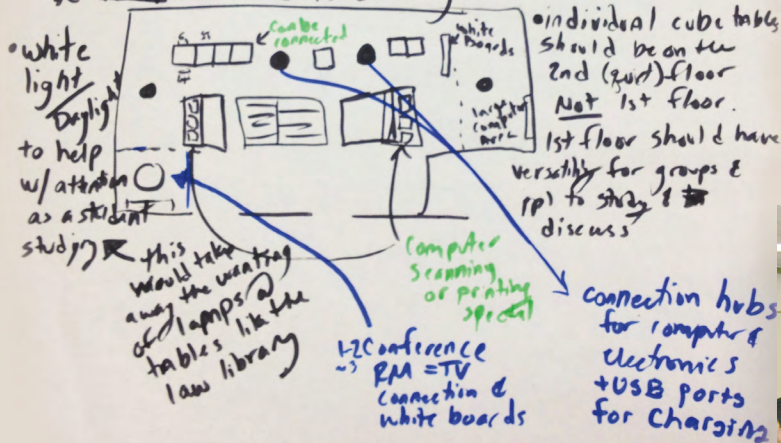


HSCL launched a similar project for the second floor in 2015. User input continued to be important to the process, with an online survey, focus group sessions, and simple questions on library whiteboards providing a picture of what additional study spaces, technology, and furniture would be most useful. Again, HSCL staff took on the task of shifting the print collection, this time sending low-use older journal volumes to off-site storage and condensing all remaining print materials onto the third floor. A commitment to purchase most future materials in electronic formats meant that the considerable space freed up by shifting the collection was now available for open study. The renovation involved increasing comfortable furniture, computers, and study space; replacing flooring and repainting; and creating an archives collection space and reading room within the library. This allowed for the relocation of fragile and unique archival materials from a basement space outside of the library that was prone to flooding.

Several smaller scale renovations have updated additional spaces within HSCL over recent years. Removal of a dumbwaiter opened up space across all three floors, enabling updates to two highly-used conference rooms and creation of a new Director's Office. Another project launched the 50-seat computer classroom, Biomedical Information Teaching Spaces (BITS), using a highly visible first-floor space to increase instructional capacity and rehusing all HSCL faculty to offices on the second floor. HSCL leadership successfully advocated for replacement of the two malfunctioning air handlers serving the building. Most recently, former staff office space was repurposed for open quiet study. Together, these modifications represent a significant modernization of the 1970s-era Communicore space.

MORE BEANBAGS*****

- Have ^{se} tables able to be moved & adjusted so individuals, small groups, & large groups can be ~~able~~ able to sit anywhere.



Above: HSC students hard at work in a library group study room.

Above: Feedback on potential changes to second floor renovation, drawn during focus group, 2015.



Above: First floor after removal of print materials and renovation, fully occupied, 2013.

Two other initiatives have made significant improvements to the HSCL library space in the last few years: 24/7 access to library space for Health Science Center learners and ongoing projects of the HSCL Wellness Team. With the closure of the Blue Room (non-library overnight study space) in 2016, HSCL and Smathers Facilities staff implemented a system for students to gain after-hours access to the library's second floor via their GatorOne card. Initially, students and residents were given access individually after filling out a registration form; currently, new cohorts of HSC students and residents are automatically granted access. The HSCL Wellness Team, created in 2016, focuses on ways to reduce stress and burn-out among students, faculty, and staff. The team hosts regular visits from therapy dogs, gives out healthy snacks during midterms and finals, replenishes the puzzle table, offers meditation sessions, and develops other events. Efforts of Wellness Team members have brought under-desk exercisers, treadmill desks, and cell phone lockers (where users can charge their phones and get a technology break) to the library. Other wellness-enhancing features of HSCL include a 75-gallon freshwater aquarium (maintained by the UF Aquaculture and Aquarium Club) and two Energy Pods, which offer 20-minute programmed speed naps.

From the library's inception as the central fixture in the Health Center to our current focus on accessible study space and wellness, the HSCL continues to be guided by the specific needs of the six Health Science Center colleges.



BORLAND LIBRARY

The Borland Library in Jacksonville presents another distinct development model. By the end of the 1960s, the UF College of Medicine began to generate longer-distance bonds with the Jacksonville Hospitals Education Program (JHEP). As connections between the Jacksonville programs and UF strengthened, JHEP's library came to be known as the Borland Library and also affiliated with library services in Gainesville in the 1980s.

<https://history.ufhealthjax.org>



Revealing Timeless Treasures

Exhibits in the UF Libraries

Lourdes Santamaría-Wheeler
EXHIBITS DIRECTOR

Racism, Representation, and Resistance in Children's Literature 1800 - 2015, Smathers Library Gallery, class visit in 2018.

For years, the Libraries have had displays and exhibits. You could walk in and see a “new book” display or a selection attractively displayed in honor of a particular celebration, such as Black History Month. The gallery outside Special Collections featured rotating exhibits of thematically grouped books in cases. Yet these displays and exhibits were each approached individually as one-offs. They were often independent of each other and not usually incorporated into courses or the surrounding university and larger Gainesville community.



Above: University Library second floor exhibit space, c. 1960; with view into the Grand Reading Room.

In 2012, the Libraries hired its first Exhibits Coordinator to build upon previous exhibit work and formalize an exhibition program, much like those found in museums. The exhibition program would enhance research and learning opportunities on campus by sharing and interpreting the collections.

Exhibits usually rotate once or twice a semester and are free and open to the public during the same hours as the building in which they are housed. Items included in exhibits are primarily from the Libraries collections and supplemented, as appropriate, with materials from other sources. For example, the 2017 exhibit *Florida Tourism: Sunshine and Shadows* included books, photographs, maps, letters, and diaries from the Libraries collections as well as a 1940s hand-

made Seminole doll on loan from the Florida Museum of Natural History, photographs of Paradise Park from a private collection, and reproductions of a travel guide from New York Public Library Digital Collections.

Two major gallery projects contributed to the expansion of exhibitions. Established in 2017, the Albert H. Nahmad Panama Canal Gallery (2,305 sq. feet) includes 18 vitrines and two digital interactives (see accompanying stories on page 46). The Libraries worked with custom fabricators to design accessible, modern vitrines matching the historic Smathers Library building's style. The area is popular with students who refer to

Since 2012,
Smathers exhibition
spaces & opportunities
have more than doubled
to include over a dozen
distinct areas across
eight buildings.

Smathers Libraries, second floor exhibition gallery, Elizabeth Bouton, Exhibits Associate [until September 2021] and Lourdes Santamaria-Wheeler, Exhibits Director creating *1821: The Americanization of Florida* in 2021.





Above: *Portraits of Us*, Library West, second floor—photo series uplifting first-generation college students and their experiences at UF; temporary pop-up exhibits.



Above: UF History Bites, Marston Science Library, second floor.

it as a quiet area to study while immersed in a mini-museum. In 2019, we re-designed the primary exhibition space, the Gallery on the second floor of the Smathers Library (501 sq. feet), to include updated vitrines, a more flexible layout, and multimedia capacity. The new furniture allows for ADA accessibility and expanded possibilities to display costumes, artwork, oversized items, and audio while better protecting the materials on display.

Additionally, we have pop-up and flex spaces that host temporary panels and posters. This includes the third floor of Library West, which recently featured *Portraits of Us*, a photo series uplifting first-generation college students and their experiences at the University of Florida. The exhibit was initially born out of the research of Dr. Cecilia E. Suarez and flourished with the collaborative efforts of Erica Aguiar, Adrian Cruz, from the Machen Florida Opportunity Scholars Program. [S](#)



Above: Smathers Library, third floor, Latin American & Caribbean Collections.



Above: *Portrait of Einstein*, Marston Science Library, third floor.



Above: Exhibit installation underway in the Nahmad Panama Canal Gallery.

Right: Library West, second floor.



RECENT EXHIBITS



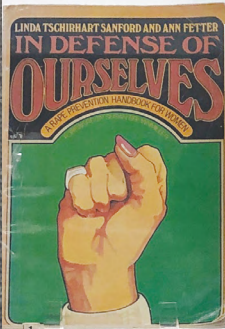
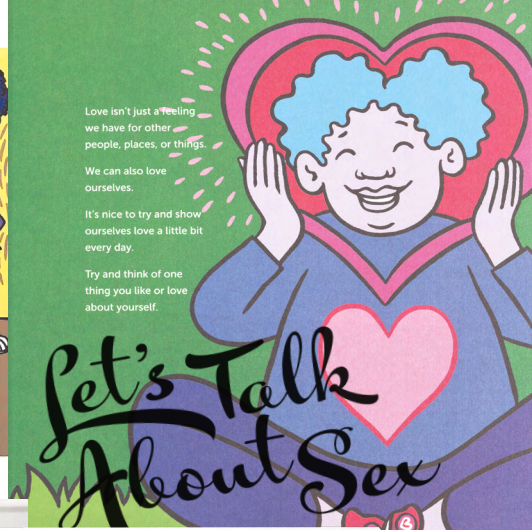
Above: Collaborative parallel exhibition *Lincoln High School: a Metaphor for Excellence* at the City of Gainesville A. Quinn Jones Museum and Cultural Center.

Physical and online exhibitions

support and enhance the role of the Libraries as an intellectual center of the university.

Library exhibits promote interdisciplinary approaches to research and teaching and stimulate intellectual curiosity. Our exhibitions are unique in that any library employee may propose and curate an exhibition, from student workers to full-time faculty. The result is a varied exhibition calendar with diverse stories shared.

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

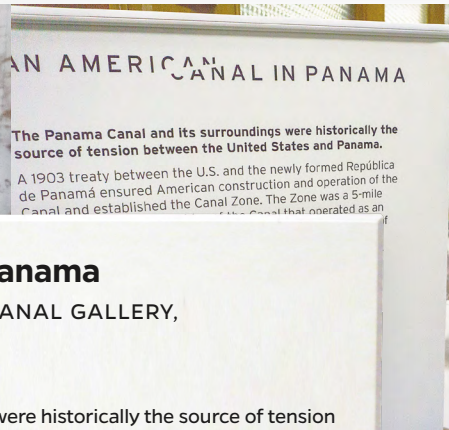
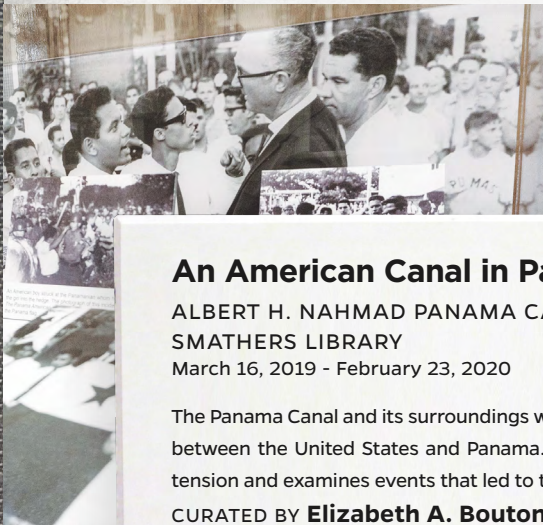
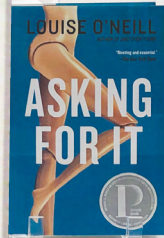


Let's Talk About Sex

SMATHERS LIBRARY GALLERY
August 31, 2020 - December 15, 2020

Children's literature illustrates the changing attitudes towards sex education over time. Increased sex education has grown young people's sexual knowledge, awareness, and autonomy. It has also improved their attitudes towards sexual and reproductive health and behaviors while affirming the position of sex education within a larger framework of human rights.

CURATED BY **Hunter McDaniel.**



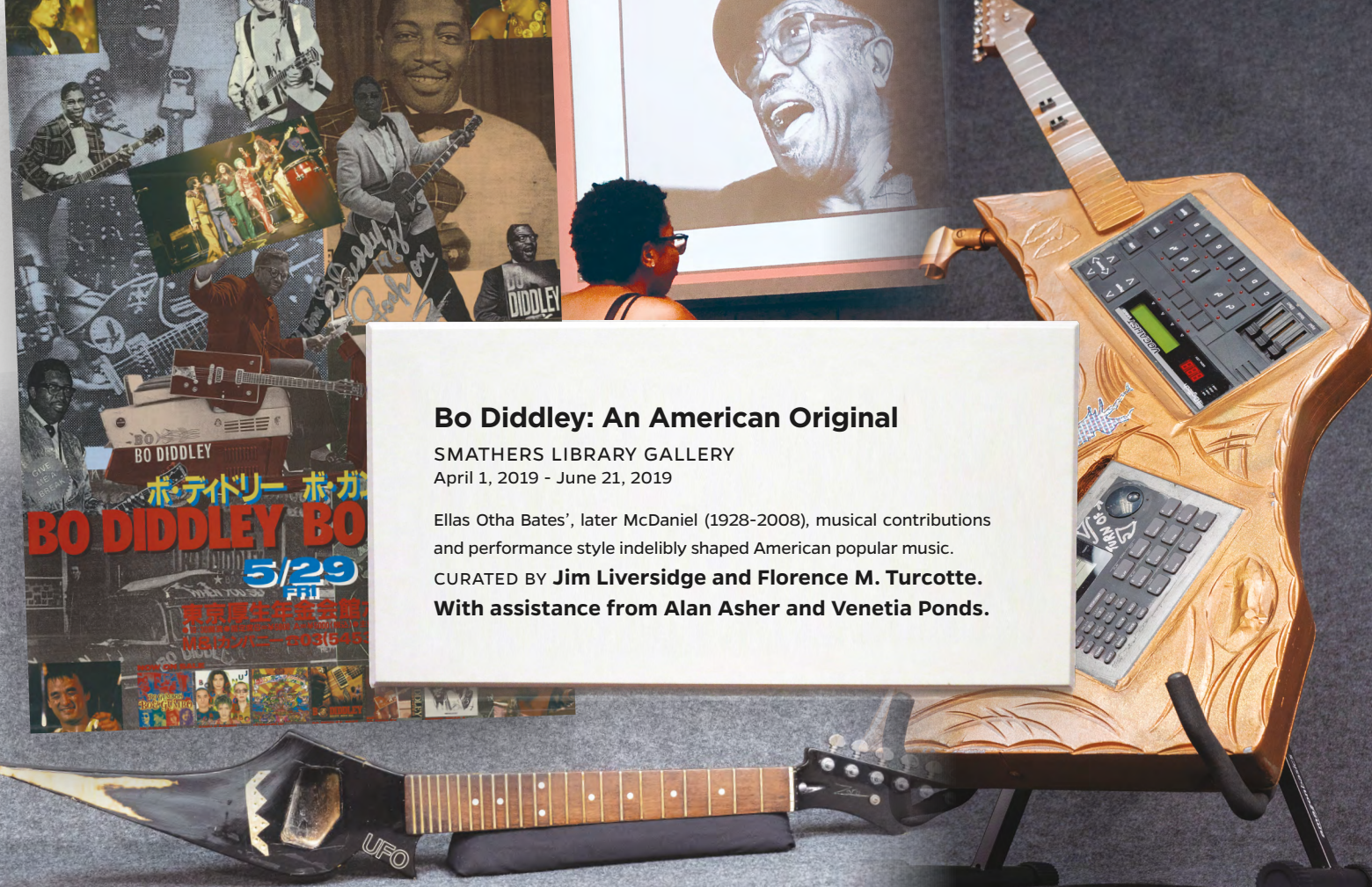
An American Canal in Panama

ALBERT H. NAHMAD PANAMA CANAL GALLERY,
SMATHERS LIBRARY
March 16, 2019 - February 23, 2020

The Panama Canal and its surroundings were historically the source of tension between the United States and Panama. This exhibit looks at the sources of tension and examines events that led to the transfer of the Canal in 1999.

CURATED BY **Elizabeth A. Bouton, John Nemmers, and Lourdes Santamaría-Wheeler.**
With assistance from Elizabeth Bemis.





Bo Diddley: An American Original

SMATHERS LIBRARY GALLERY

April 1, 2019 - June 21, 2019

Ellas Otha Bates', later McDaniel (1928-2008), musical contributions and performance style indelibly shaped American popular music.

CURATED BY **Jim Liversidge** and **Florence M. Turcotte**.

With assistance from Alan Asher and Venetia Ponds.



1821 - The Americanization of Florida

SMATHERS LIBRARY GALLERY

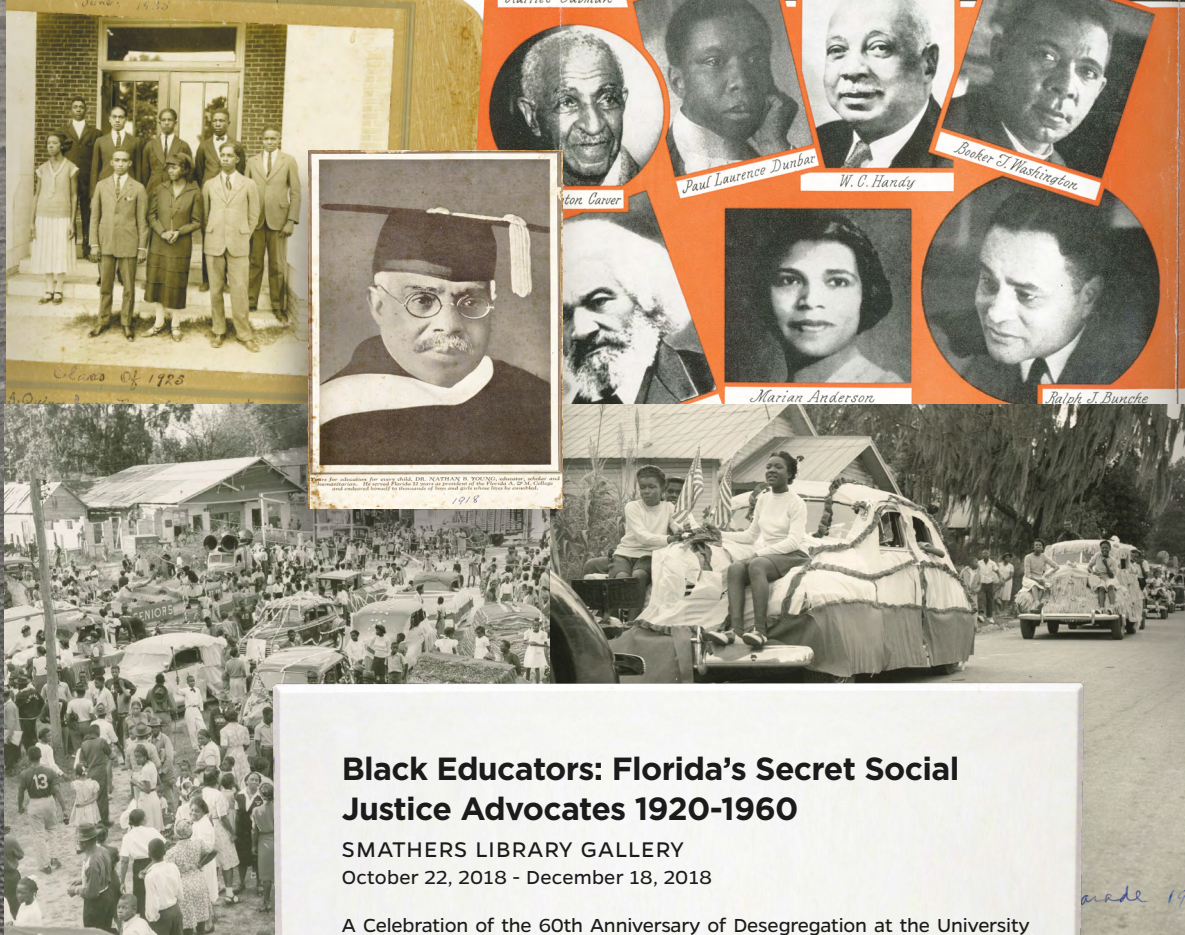
August 2020 - December 2020

In 1821, Spain transferred control of its colonies, East and West Florida, to the United States. Although many residents anticipated that they would eventually become American citizens, the actual change in sovereignty brought a rapid restructuring of their lives.

CURATED BY **James Cusick**.

With assistance from Jason Zappulla and Rachel Laue.

1821
The Americanization
of Florida



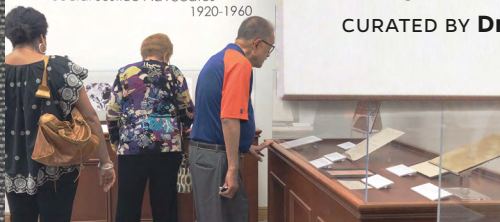
Black Educators: Florida's Secret Social Justice Advocates 1920-1960

SMATHERS LIBRARY GALLERY
October 22, 2018 - December 18, 2018

A Celebration of the 60th Anniversary of Desegregation at the University of Florida showcasing the role of Black educators in the 40 years before the Civil Rights Movement.

CURATED BY **Dr. Diedre Houchen and Florence M. Turcotte.**

Black Educators:
Florida's Secret
Social Justice Advocates
1920-1960

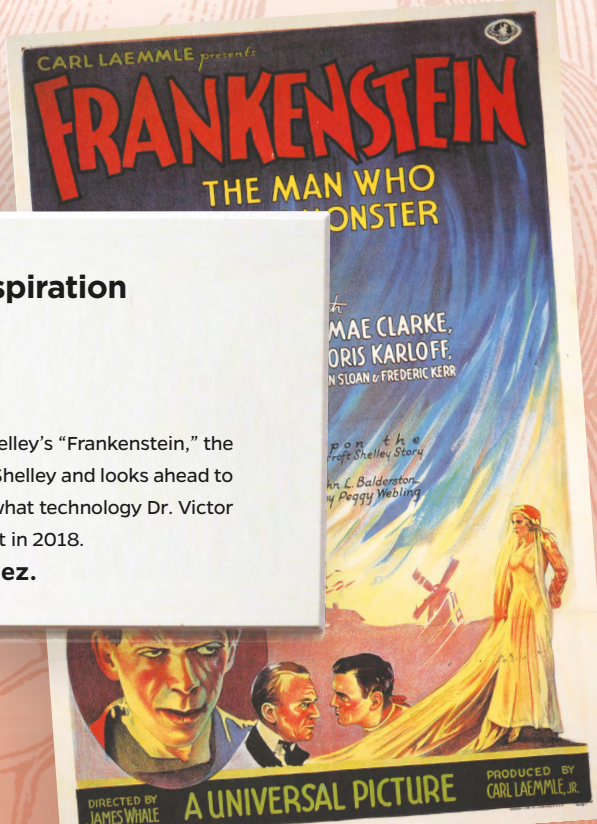


Frankenstein: Scientific Inspiration and Outcomes

SMATHERS LIBRARY GALLERY
August 27, 2018 - November 25, 2018

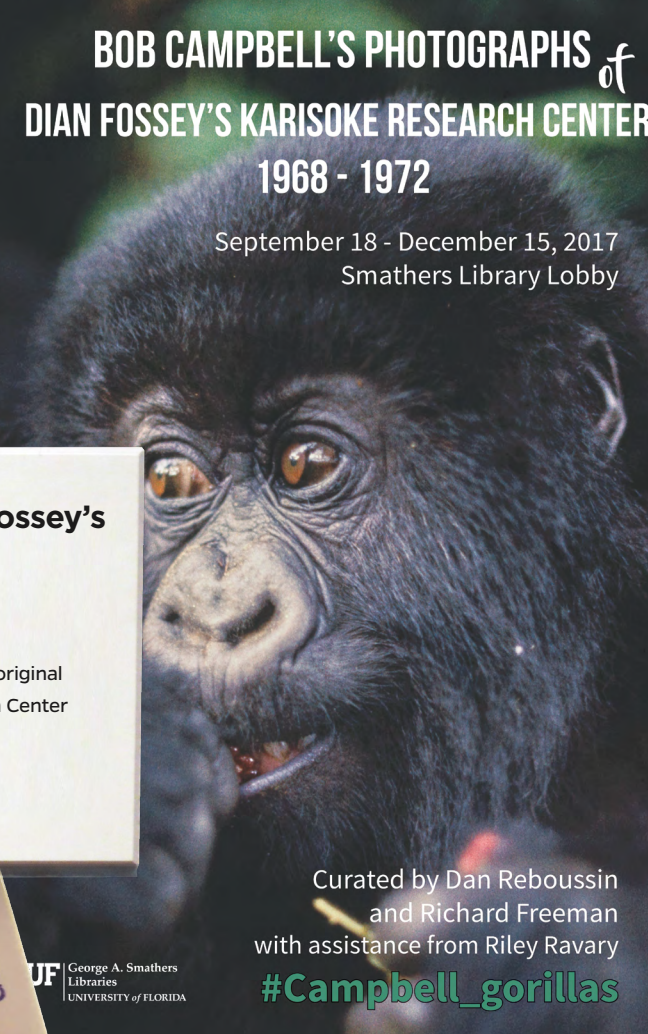
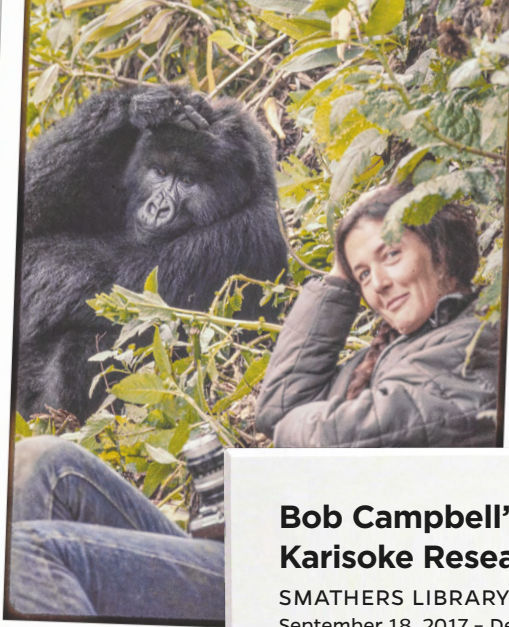
In honor of the 200th anniversary of Mary Shelley's "Frankenstein," the exhibit begins with the science that inspired Shelley and looks ahead to current biomedical research to hypothesize what technology Dr. Victor Frankenstein might have utilized as a scientist in 2018.

CURATED BY **Dr. Sara Russell Gonzalez.**



BOB CAMPBELL'S PHOTOGRAPHS of DIAN FOSSEY'S KARISOKE RESEARCH CENTER 1968 - 1972

September 18 - December 15, 2017
Smathers Library Lobby



Bob Campbell's Photographs of Dian Fossey's Karisoke Research Center, 1968-1972

SMATHERS LIBRARY LOBBY
September 18, 2017 - December 15, 2017

An exhibit of 30 photographic reproductions from Bob Campbell's original slides. The photographs feature Dian Fossey, the Karisoke Research Center in Rwanda, neighboring peoples, and mountain gorillas.

CURATED BY **Dan Reboussin and Richard Freeman.**
With assistance from Riley Ravary.



Curated by Dan Reboussin
and Richard Freeman
with assistance from Riley Ravary
#Campbell_gorillas

George A. Smathers
Libraries
UNIVERSITY OF FLORIDA

John David Ridge: *a Life in Costume*

Curated by Jim Liversidge
January 21, 2020 - March 20, 2020
Smathers Library Gallery

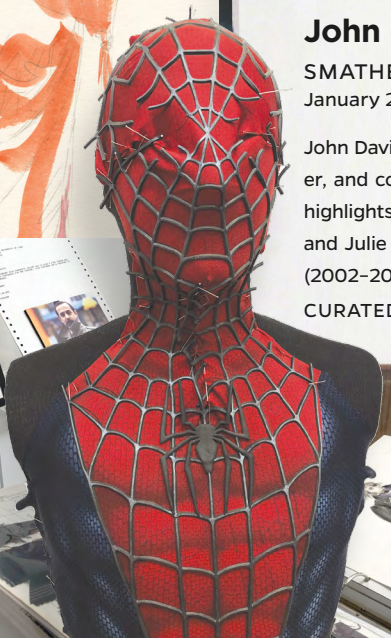
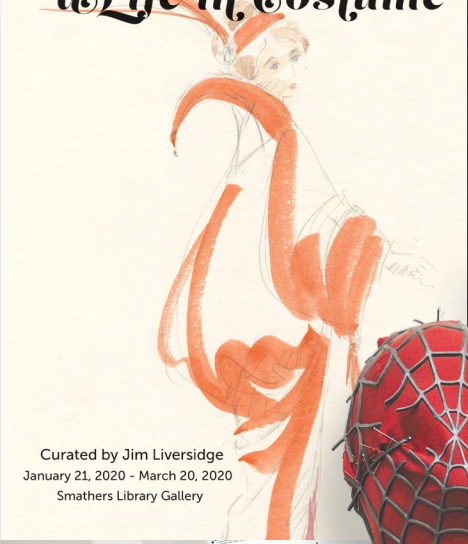


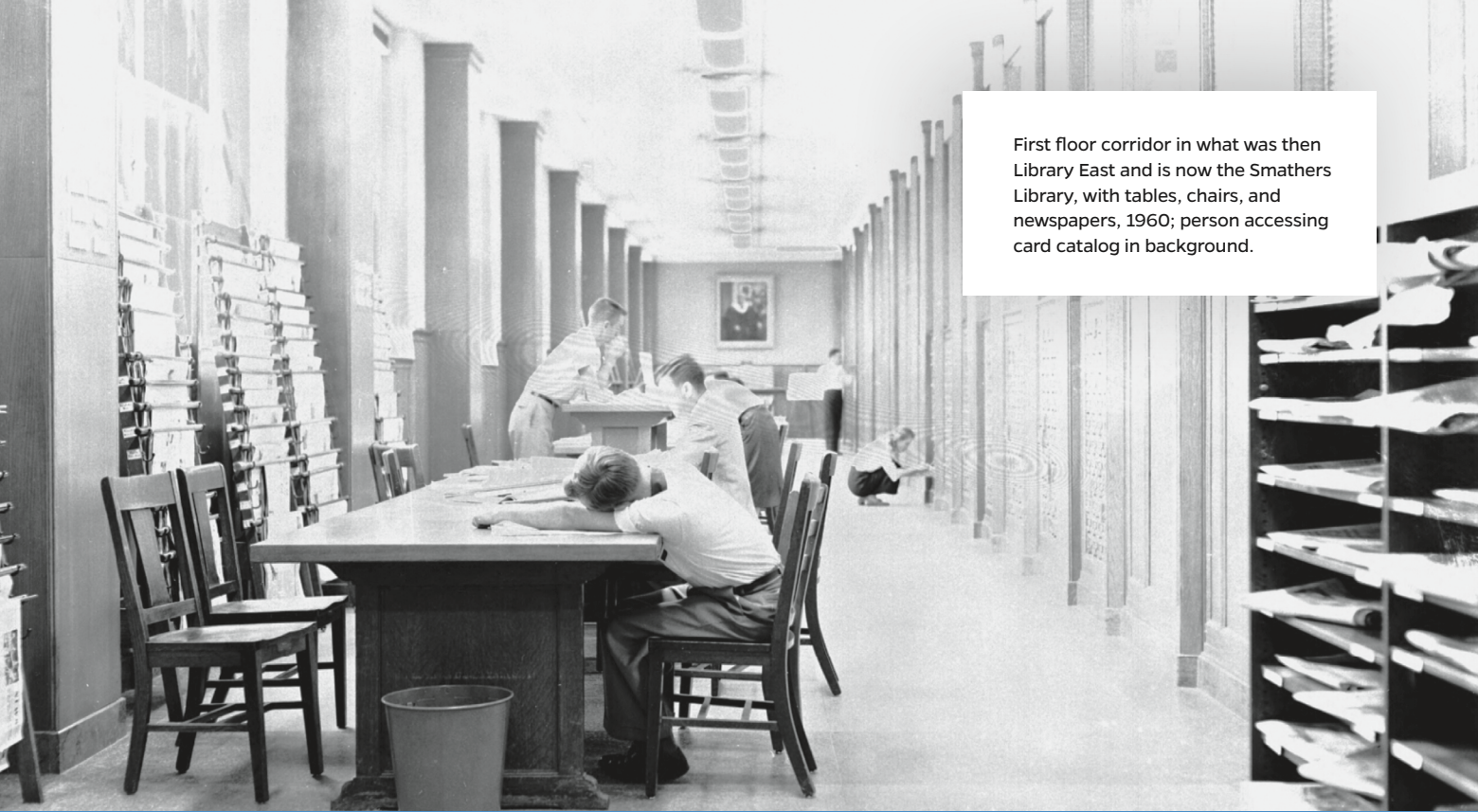
John David Ridge: A Life in Costume

SMATHERS LIBRARY GALLERY
January 21, 2020 - March 20, 2020

John David Ridge (1945 -) worked as a costume designer, costume maker, and costume supervisor on stage, film, and television. The exhibition highlights his career including work with The Joffrey Ballet, Halston, and Julie Andrews, as well as costume design for the Spider-Man trilogy (2002-2007).

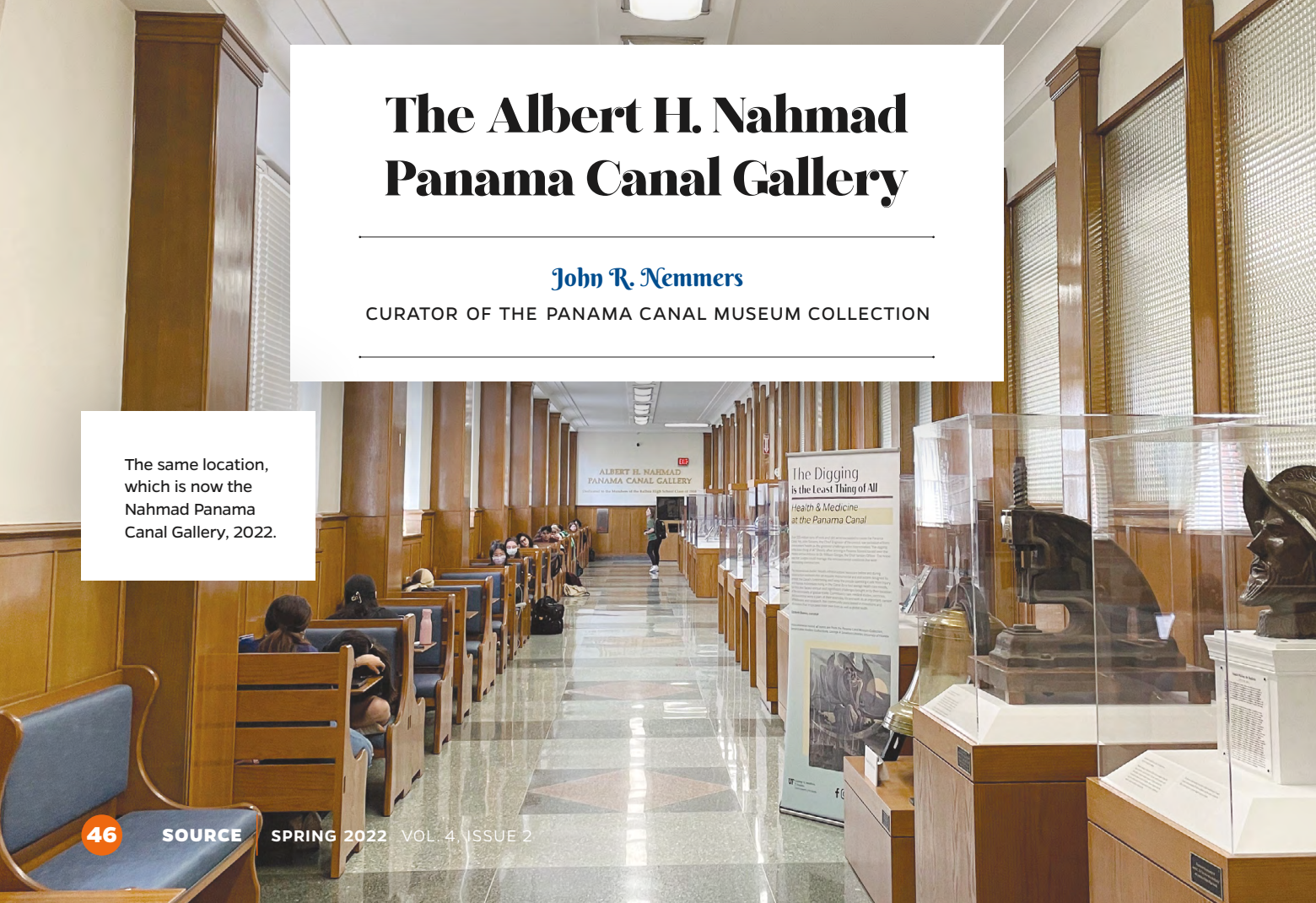
CURATED BY **Jim Liversidge.**





First floor corridor in what was then Library East and is now the Smathers Library, with tables, chairs, and newspapers, 1960; person accessing card catalog in background.

From a Place to Study, to Studies of a Place & Era.



The Albert H. Nahmad Panama Canal Gallery

John R. Nemmers

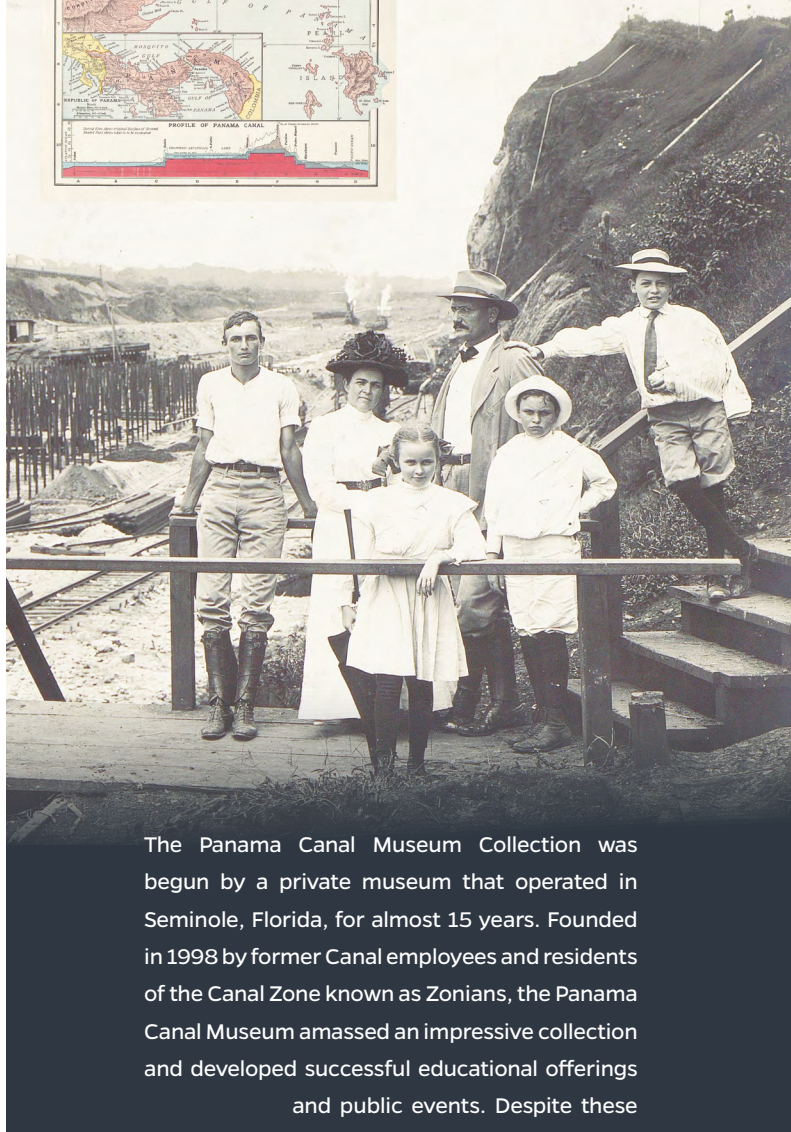
CURATOR OF THE PANAMA CANAL MUSEUM COLLECTION

The same location, which is now the Nahmad Panama Canal Gallery, 2022.

The Albert H. Nahmad Panama Canal Gallery opened to the public in 2017 as a venue for exhibitions on the history of the Canal featuring objects from the Panama Canal Museum Collection (PCMC). The Gallery is located in a wide, prominent hallway on the first floor of the Smathers Library Building, which is the oldest library building on campus and current home of the PCMC and the Department of Special & Area Studies Collections (SASC). Originally allowing access to card catalog drawers for many years, this corridor was an attractive but underutilized space in a terrific location, stretching between the main entrance and the south entrance of the building. Although SASC had displayed exhibits in the hallway in previous years, these temporary exhibits were few and far between and the corridor was vacant for the most part.

In 2011, the Libraries created tables and seats in the hallway, which quickly became popular with students looking for a quiet place to study. A few years later in 2016, SASC began discussing the possibility of a gallery for the PCMC, and it quickly became obvious that the corridor was the ideal location. Not only would the corridor provide plenty of space for exhibits, it would have high visibility because of its location on the main floor and because of the popularity of the study seating. Besides, there is something fitting about creating a corridor gallery in a historic library building for exhibits about a historic transportation corridor. Once the corridor was selected as the location, it took less than a year to plan and implement the gallery, including fundraising and the design and installation of exhibit cases.

The Gallery was made possible with the generous support of several individuals and groups. Albert H. Nahmad, former member of the Panama Canal Commission and the Panama Canal



The Panama Canal Museum Collection was begun by a private museum that operated in Seminole, Florida, for almost 15 years. Founded in 1998 by former Canal employees and residents of the Canal Zone known as Zonians, the Panama Canal Museum amassed an impressive collection and developed successful educational offerings and public events. Despite these achievements, Museum leaders recognized the need to ensure the long-term sustainability of the collection and so in 2012 the Museum closed its doors and transferred its entire collection of approximately 15,000 objects to UF.



Right: Panama Canal Exhibition Displays.



Above: Tiffany & Co. press, Cristobal HS Victory Bell from exhibit.

Above: Isthmian Canal Commission seal created by Tiffany & Co.



Above: An American Canal in Panama exhibition.



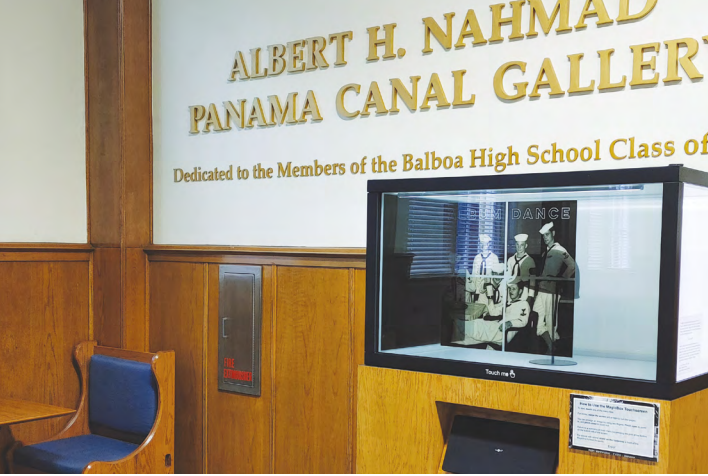
Above: *Between Two Oceans* exhibition case.



Above: *Are We Next? Fear and Social Roles in World War II* exhibition case.

Authority Advisory Board, endowed the Panama Canal Gallery Exhibit Fund and dedicated the Gallery to his classmates in the 1958 class of Balboa High School in the former Canal Zone. His generosity ensures that the Nahmad Gallery and its interpretive exhibition program will have funding far into the future. We also were overwhelmed with the support we received from the community of Zonians, those individuals who had lived and worked in the Canal Zone. A number of these individuals enthusiastically contributed funds to acquire an incredible eighteen exhibit cases. Many of these donations were made in memory or honor of family members and friends, and all donors and honorees are acknowledged with plaques on the cases and also on a digital monitor at the Gallery entrance.

The annual exhibitions are on display for approximately eleven months, with each new exhibition opening in March or April. The inaugural exhibition, *Between Two Oceans*, opened in April 2017 and featured hundreds of objects documenting the American Era of the Canal. Following that first exhibition, the Gallery has had exhibitions covering topics such as food and cuisine in the Canal Zone, World War II, and international relations between the U.S. and Panama, including the end of the Canal Zone and the transfer of the Canal from the U.S. to Panama. All of the exhibitions focus on people, and curators frequently use personal letters and excerpts from oral history interviews in order to tell stories using the words of the people who lived and worked on the Canal. The exhibits feature a wide variety of objects, including everything from books and photos to maps and clothing and even board games and dynamite blasting tubes.



Above: MagicBox exhibit case.




Above: Panama Canal Society and PCMC Friends visitors at the 2017 Opening of the Gallery.

One exhibit case is very different from the others because it uses touch-screen technology to allow visitors to interact with objects. Using the MagicBox, visitors can browse digital photo albums and school yearbooks, or view dozens of postcards or letters. This experience would not be possible in the traditional exhibit case where visitors viewing a photo album, for example, can only see the page currently on display. The MagicBox allows visitors to flip through pages and zoom in to see details of images while ensuring the security and preservation of the original object.

While most of the nineteen exhibit cases in the Gallery rotate annually with each new exhibition, there are a few special objects on display continually. One object that is popular with visitors is a press with the official seal of the Isthmian Canal Commission (ICC), which was designed by Tiffany & Company around 1905 when U.S. construction of the Canal was just starting. The two other objects on display regularly have ties to two former Canal Zone schools. The first is a bust of Vasco Núñez de Balboa created by artist Al Sprague for Balboa High School on the Pacific side of the Canal, and the second is the bell for Cristobal

High School on the Atlantic side.

The Gallery certainly has received a lot of visitors in the five years since it opened, averaging 68,000 visitors each calendar year. Of course, many visitors are students taking advantage of the study seating in the corridor, which includes tables and over 35 seats that are frequently fully occupied during the Fall and Spring semesters. PCMC curators and other librarians regularly provide tours to classes, donors, and international visitors, and the Gallery's proximity to the Map & Imagery Library and to Room 100, which is the major space in the Libraries for large group activities such as conferences and other events, ensures regular Gallery traffic. Additionally, the annual exhibition openings occur each Spring in conjunction with a Joint Meeting of the Panama Canal Society and the Friends of the PCMC, so the Gallery receives regular visits from an audience who are extremely passionate about Canal history.

The Nahmad Gallery has been very successful in the five years it has been open, and the exhibition program will continue to raise awareness about the history of the Canal and provide both education and entertainment for thousands of visitors. 



Above: Albert H. Nahmad and his family interact with the MagicBox exhibit case.



Above: An American Canal in Panama exhibition. Note: old lettering above door to, "Bibliography" depository.



The Computer Sciences and Engineering Building (right) is connected to the Marston Science Library (left). These buildings were designed by the Orlando architectural firm of VOA Associates and opened in 1987.



The space follows the former aesthetic feel, with updated changes to reflect new uses, with this view onto a newer seating area, which replaced the former reference desk area.

History & Evolution of Marston Science Library

Valrie Minson CHAIR, UNIVERSITY LIBRARIAN & ASSISTANT DEAN
Sara Russell Gonzalez ASSOCIATE CHAIR, UNIVERSITY LIBRARIAN

In 1987, the University of Florida merged six smaller science libraries into a newly constructed Marston Science Library. The Libraries included the Agriculture Library (1905), the Physics Library (1909), the Botany Library (1909), the Engineering Library (1912), the Chemistry Library (1923) and the Biology-Geology Library (1947). This reflected the increasingly interdisciplinary nature of research, and was a very forward-thinking decision for the time. The different libraries were collection-heavy, which meant collections were relocated to every floor of the new Marston Science Library. The flooring on the first, second and third floors were also reinforced to accommodate the exceptional weight of collections housed in compact shelving. Besides convenience in accessing



Above: View from Turlington Plaza with iconic design of the third, fourth, and fifth floors.



Above: Photo of the H. Harold Hume Agriculture Library, 1947. One of the discipline-specific departmental libraries incorporated into Marston in 1987.

Building the University's science library required vision and advocacy by many people, not the least of which UF President Robert Marston. Creating the library that would be named in his honor also required determination. After years of lobbying, the state funding was awarded in 1982, but then vetoed by Governor Bob Graham over a broader disagreement with the legislature. Once funded, the amount proved inadequate, but Marston successfully lobbied students to contribute their activity fees to the project.

Marston wants \$13 million spent on science building

By Frank LeMonte
Alligator Staff Writer

UF President Robert Marston wants to spend a predicted windfall of \$13 million in state building money on a new science library that will include a space for computers and class rooms.

Marston said Monday he is still planning to consider suggestions from UF student leaders and other UF administrators, but said he strongly supports the idea of spending the Capital Improvement Trust Fund money on constructing a science library to accompany a planned engineering complex for which state legislators have already doled out some money.

UF officials learned a week ago that State University System officials probably will be giving them about \$13 million this year in capital improvement money to pay for campus construction projects. The capital improvement bucks come from a portion of each student's tuition paid to the university system for bond obligations. Because of rising student enrollment since the bonds were issued, however, between \$35 million and \$50 million has gilled up in the capital improvement account. Over the years it has been released to UF and the other state universities to pay for large construction projects such as the Reitz Union and the O'Connell Center here.

While UF officials originally considered other uses for the money, such as a parking garage or an improved Infirmary building, Marston said he doesn't think such uses would be as practical as the science library.

"I clearly think it would be absurd to use these funds for parking," Marston said.

UF Executive Vice President John Nattress, who advised Marston on the decision, agreed another proposed use for the \$13 million — building a new student services complex to centralize registration and financial aid — would not meet as important a campus need as the engineering and science

library complex.

"There's only one critical area of student services and that's in financial aid disbursement," Nattress said.

But that one necessity isn't of high enough priority to rate building a separate structure "largely to house administrators to help cut down the hassle," Marston said. New computers and classroom areas in the engineering and science library complex would be of greater benefit, he said, because more classrooms would allow colleges to open additional course sections, especially in high-demand computer courses.

The science library also would provide more space for UF's already overcrowded libraries by consolidating all science texts and periodicals in one building, Marston said.

State legislators already gave UF \$600,000 this year for planning an engineering building with about 62,000 square feet of classroom and office space, UF Facilities Planning Director Gary Koepke said. But UF administrators have always intended to make the science library and the engineering building into a joint project, possibly in the same building or in two adjoining ones, Koepke said.

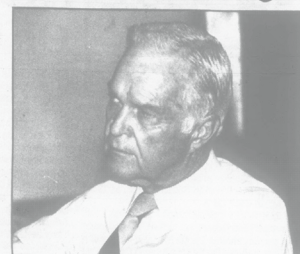
"The project was always conceived as one project," Koepke said. "It was always planned this way."

UF officials are considering three sites for the complex, he said, including a lot adjacent to the Frazier-Rogers Hall along Museum Road, a lot between the General Purpose Building A and the Dairy Sciences building and a vacant lot southwest of Hume Hall.

Nattress said engineering college officials already have told him they prefer the Museum Road site, currently occupied only by a greenhouse belonging to the Institute of Food and Agricultural Sciences.

If other UF officials approve the spending proposal and State University System officials do dish out the expected \$13 million, bids would be accepted from contractors starting about December 1983 and construction would be completed

alligator, tuesday, october 12, 1982.



UF President Robert Marston

... says parking garage would be a waste of money

about January 1986, Koepke said.

The library would have about 900,000 square feet of working space, including classrooms and computer areas as well as actual library facilities, Koepke said.

Although completing the complex depends on state legislators giving UF the remaining money to build the project over the next several years, Marston said he's confident lawmakers will grant UF its "number one priority" and appropriate the engineering bucks.

"From our standpoint, we assume that the total funds for engineering will be provided by the Legislature for the College of Engineering," he said.

Officials hold off transit board decision

By Janet Braunstein
Alligator Staff Writer

The Gainesville City Commission voted Monday night to defer for the fourth week in a row the question of whether it should

previously has almost shut down for lack of money.

Mayor-Commissioner Gary Junior spoke in favor of disbanding the board, saying it was only meant to advise for one year.

commission made 51 contributors. He said the transit board deals with the continued financing of buses whereas a consumer board would not.

The city took over the bus system from the county last year. Commissioner W. E.



Above: Original information desk, which is now a seating area.



Above: Original service desk.



Above: Current integrated research consultation and service desk, 2022.

collections across disciplines and improved centralized services, one of the biggest immediate impacts for students was increased space for studying. The various department-based libraries had around 350 seats total, while the new library was designed to provide 1300. The new building would also eventually accommodate the Map Library and Government Documents collection.

At the time of opening, the Library had three service desks that included a circulation desk, a research assistance desk located under the atrium, both on the second floor, and a third floor journal assistance desk. Through the years we have reduced to one service location to make it easier on visitors who weren't always sure which desk to utilize. Today, librarians conduct more consultations virtually than in-person, using platforms such as videoconferencing, email, and chat reference services. In 1986, the Libraries first introduced public computer terminals for searching the collection and ceased adding paper cards to the card catalog. Marston was the first library to open without a physical card catalog and librarians performed article searches for patrons in databases using the DIALOG Online Search System. Now, Marston has three large computer labs along with standalone computers throughout the building for patron usage.

There are two major changes that happened more recently that have transformed services. First, library collections have increasingly shifted to digital content, particularly with journals. Due to the speed of journal publishing, scientific disciplines have long relied upon journals rather than monographs for disseminating research. A national trend toward digital journals led to the second major change. In 2014, Marston began the first of three renovations. Beginning with the 1st floor renovation, the entire floor was transformed from being a space that held



Above: Former computer lab on the second floor.



Above: Computer lab on the first floor, 2022.

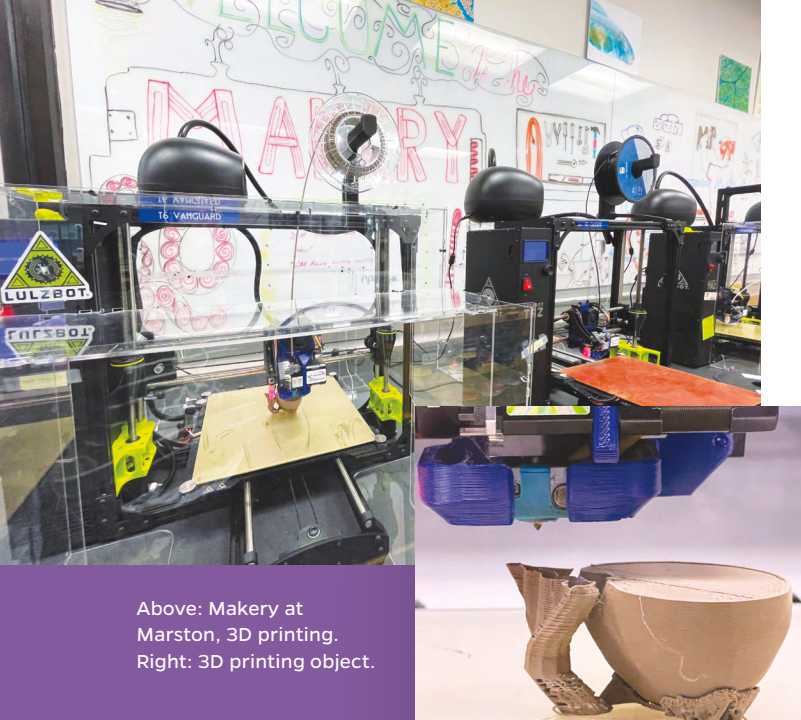
print journals and government documents in compact shelving and the Maps & Imagery Library to an expansive space with 700 seats, 21 study rooms, and a visualization and conference room with full video-conferencing capability. This conference room is open to all by reservation and contains a 11 foot multi-touch visualization wall to enable researchers to view and analyze large datasets.

At that time, the Smathers Libraries also began a successful partnership with UF Information Technology (UFIT) to strengthen

computer and printing resources for students. Previously, UFIT computer labs were in stand-alone spaces with limited hours. The Libraries had developed their own sizeable footprints in public computing, and the two systems were different enough to be a challenge for students. This new Marston Library partnership included UFIT management of three computer labs with PCs and Macs and two printing stations, including a large-format plotter for posters. Scanners that allow for fast scanning of books and documents

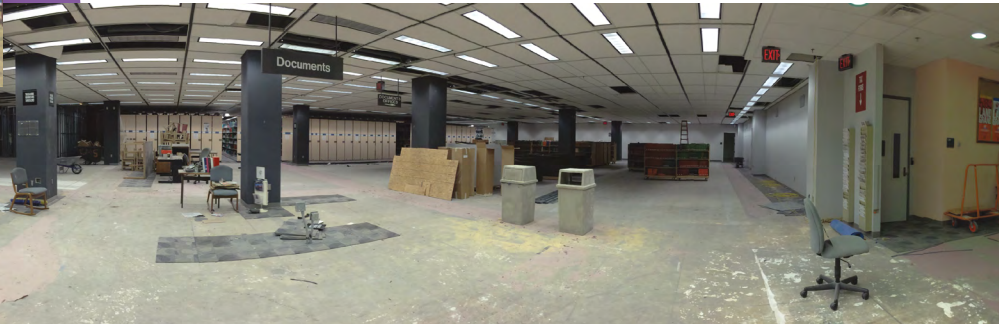
Below: Repurposed "information" desk area for student seating, 2022.





Above: Makery at Marston, 3D printing. Right: 3D printing object.

were also added. A large classroom on the first floor was also renovated into a creative space called MADE@UF. This new room, in partnership with UFIT, was designated initially as a lab for students to explore and build mobile applications. Funded by a UFIT Technology Fee grant, students could check out bins of mobile devices to test apps and the lab included an Apple Educational License for students to build iOS apps without initially paying the developer fee. MADE@UF eventually evolved into a space for augmented and virtual reality exploration with the installation of Oculus Rift and HTC VIVE equipped workstations. MADE@UF hosted AR/VR student clubs and a large undergraduate class focused on building virtual reality tools to solve social problems. The successful partnership between Marston

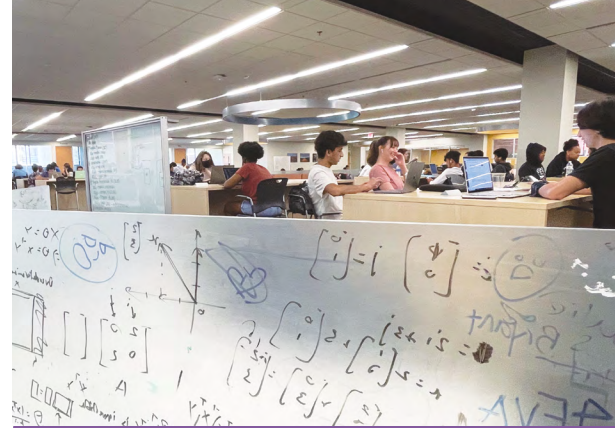


Above left: Former Government Documents information desk. Below that: Marston's first floor during renovation with Government Documents Collection in background. Below that: The renovated first floor of the Marston Science Library, now occasionally referred to as the garden level with expansive seating, study rooms, and natural light flowing in from the windows along the perimeter.



and UFIT in providing publicly accessible computers and support soon expanded throughout the Smathers Libraries.

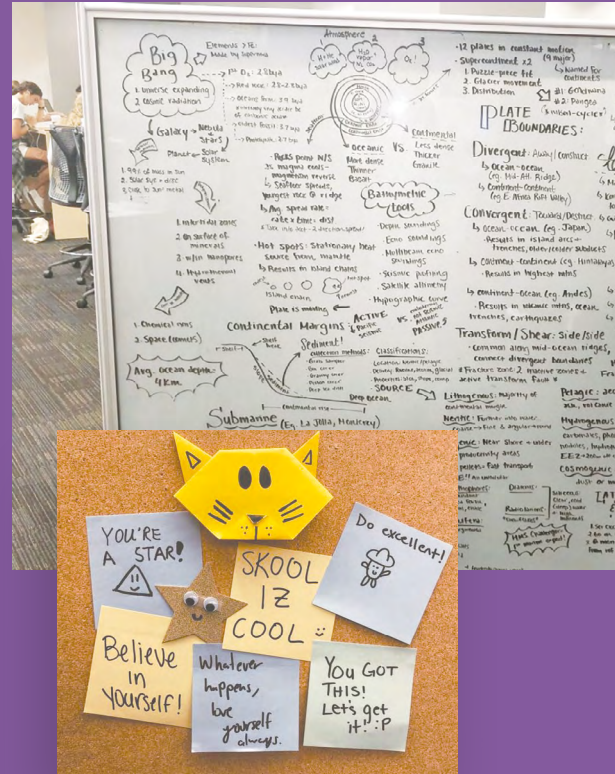
After the first floor renovation, the second and third floor renovations soon followed. These renovations continued to provide enhanced collaborative study spaces offering a variety of seating options. The 2nd floor renovation showcases 3D printing and CT scanning services, and the 3rd floor expanded available study areas by reducing the footprint of less used journals and theses and dissertations. Each of the floors is unique for different reasons, and the 3rd floor is a favored destination for students for its beautiful views of campus and the popular “diner” seating situated around the atrium.



Above: Students studying, collaborating on first floor.

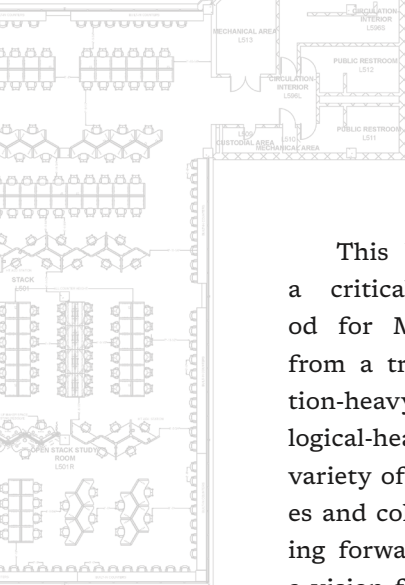



Above: The MADE@UF space in use, with this space supporting evolving needs for new and emerging technologies.

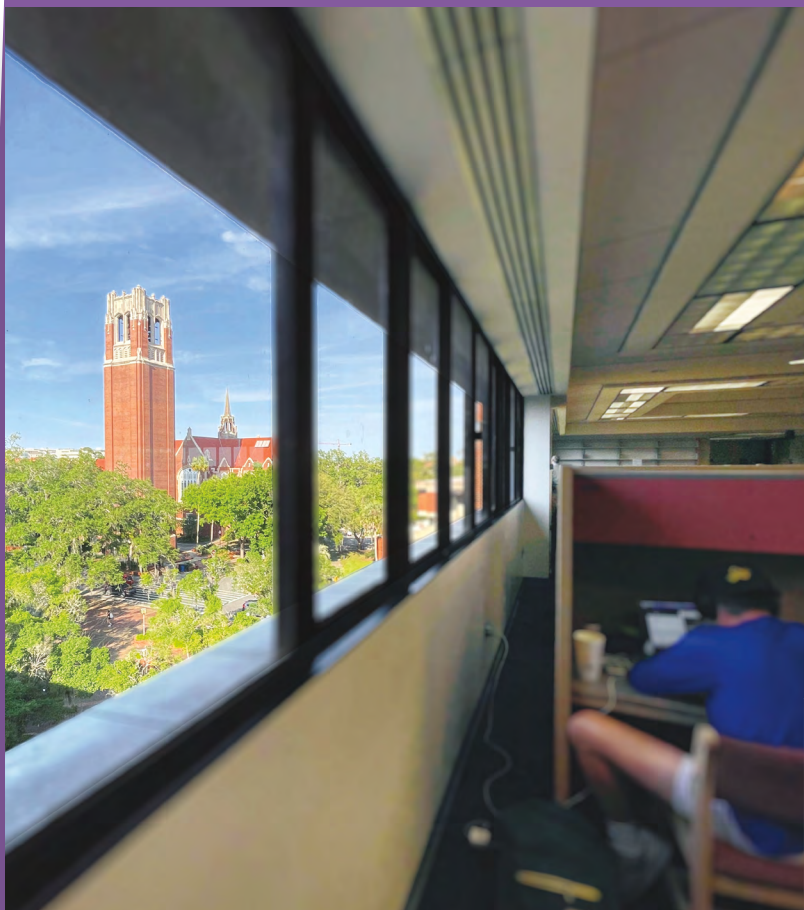


Above: Whiteboard with student detailed notes. Below that: Students show support for each other with public areas for posting encouragement.





This last decade has been a critical evolutionary period for Marston, transforming from a traditional print collection-heavy library into a technological-heavy library that offers a variety of student-focused spaces and collection formats. Looking forward, we are developing a vision for a renovation of the fourth and fifth floors that prioritizes quiet, individual study space to provide an alternative to the collaboration-centered spaces on the first through the third floors. We are also planning several new changes: a new makerspace that will provide easier access to tools and technology, augmenting the building with more plants, and adding a new 100-gallon aquarium. Together, these will improve functionality as well as the ambiance, to make the library a welcoming place for the entire UF community. 



Above: View from Marston Science Library of UF's Century Tower. Below: Images of the furniture design for Summer 2022 refurbishment of fifth floor, from Heman Miller, Office Environments. Also, comparison of c. 1987 study carrels and modern version.



SOURCE

In our next issue,
we will continue and offer new perspectives
on our themes of
legacy, stewardship, inclusion, discovery, & community.

THIS INCLUDES A TIMELESS STORY ON:

A COLLECTION OF *Collections*



OVER 4 MILLION PAGES
of newspapers, maps, photographs,
correspondence, scholarship,
and teaching resources are
freely available online via
dLOC.com

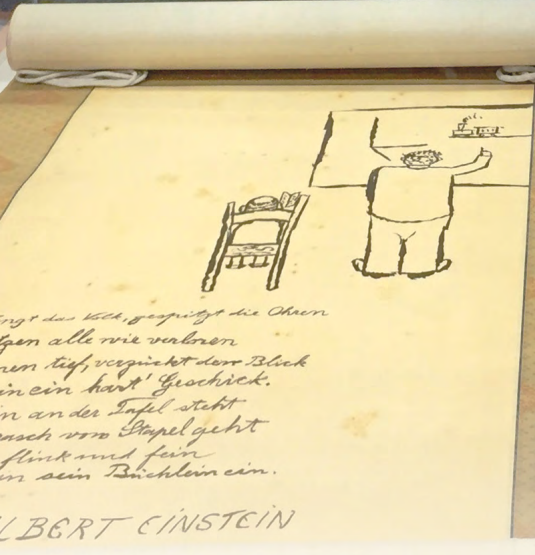




SIBRARIES

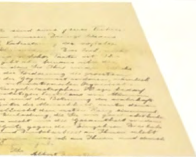
Between 1921-1922, Albert Einstein toured Asia and the Middle East. His tour of Japan in November 1922 was arranged by Seno'o Yamamoto, a leading publisher and political figure in Japan, and the first person to publish Einstein's works in Japanese. The tour was a great success and Einstein was enthusiastically welcomed with cries of "Einstein banza!" (Long May You Live), a greeting he later described as the most genuine and enthusiastic reception he had ever received. During that month, Einstein delivered lectures to seven Japanese universities. At Kyoto University, he gave a marathon six-hour lecture on relativity, and at Kyoto University, he delivered an impromptu speech about how he derived his famous theory. Seno'o Yamamoto hosted Einstein in home. Yamamoto took great pride in bringing leading intellectuals to Japan, including writers and philosophers such as George Bernard Shaw and Bertrand Russell, as well as great scientists like Einstein. In this way, Yamamoto hoped to bridge the gap between the West and the East.

...the Japanese society... Einstein's illustrious house... his thoughts on large... encouraged to rec... of a player using a... known as... Einstein also... as a gift for... Einstein's... host, as well... Einstein's... son, Shunta, to... become the first... American citizen... after the



Albert Einstein
(American, Swiss, German, 1879-1955)
Autograph letter to Seno'o Yamamoto
(1922)
Special & Area Studies Collections,
George A. Smathers Libraries, University of Florida
Gift of Janet K. Yamamoto

"You Mr. Yamamoto, one of those noble figures, who to improve the world with your own hands and the intellectual powers of your mind, that you should further the spreading of ideas on the globe, and that you should be the first to do so, I am proud to be an international organization under the leadership of your organization. For this reason, I have the pleasure of presenting to you a small number of my own ideas on the subject of relativity, which I have written for you. I hope you will find them of interest. I am, Sir, your most obedient servant, Albert Einstein."



Albert Einstein
(American, Swiss, German, 1879-1955)
Scroll with drawing and poem
1922
Special & Area Studies Collections,
George A. Smathers Libraries, University of Florida
Gift of Janet K. Yamamoto

The drawing is a self-portrait of "the Einstein" at the board illustrating to a child his theory of relativity. Einstein points to a train and platform, while a flash of light is depicted to the right. This rhyming, self-parodying poem provides a glimpse of Einstein's humor.

(Translation)
Crowded are the students, ears are up
They all sit at a loss
Deep in thoughts and amazed the glare,
He embarks on a harsh task.
The Einstein stands close to the board
Quickly preaching up and down,
A serious one nimble and fine
Writes it all into his notebook.

SOURCE

MAGAZINE
SPRING 2022 VOL. 4, ISSUE 2