2018

Bookmark: The magazine of the UMass Amherst Libraries

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INFORMATION: POSSIBLE
How the World Librarian Project provides research assistance to Rural Africa

Re:Fresh
The art of renovating the Science and Engineering Library

Folk New England
Music as a tool for fomenting change

The Space Between Memory and Forgetting
What photographic collections reveal about us
FEATURES

10 Information Possible  How the World Librarian Project provides research assistance to Rural Africa
18 Photo Archives  The space between memory and forgetting
24 Re:Fresh  The art of renovating the Science and Engineering Library
28 Folk New England  Music as a tool for fomenting change

Also in this issue

16 On the Make
22 Centerfold: A 20-year-old Beauty
36 In Conversation with Du Bois  Following the 2018 Andrew W. Mellon Foundation Fellows and Scholars
38 Writing Lives  Edie Clark and Robert Ellis Smith
42 A Multitude of Thanks
43 All Buttoned Up

AFTER WORDS

46 Recommended Reading  Excerpt from Paperbark Literary Magazine
48 Frost Warning: Letter to Helen  Poetry by Madeleine Defrees
49 Q&A with Allen St. Pierre

For extra digital content, visit: bookmark.library.umass.edu.
Timely Advice from the Class of 1936

By the time you read this, the fall semester will be complete for 5,050 of the most academically accomplished class ever to enroll at UMass Amherst. Early in the semester they were roaming the footpaths in safe clusters as they looked for classrooms and discovered dining halls, making friends along the way. By winter break, they’ll be old pros, thanks to myriad websites, apps, tours, and gatherings to help them make the most out of college.

The effort to make first year students feel welcome has a long history. The 1932-33 Freshman Handbook of the Massachusetts State College refers to several mandatory meetings of freshmen for “organized singing and cheering,” educational talks, and the non-compulsory wearing of the maroon and white beanie. The handbook is chockful of good advice, like:

First, don’t be discouraged if things do not seem to come your way on your own now and you will have to go after what you want to get. Second: you are in college primarily to study; remember that extra-curricular activities, even though a large part of college life, should not take too much of your time. Third: uphold the standards of Mass State: fight hard but fair under all your competition, and support the honor system in all your scholastic work. Be friendly towards everyone on campus and observe especially the traditional custom of greeting fellow students with a familiar “Hi.” However, pick your real friends carefully. Above all, bear in mind that you will get out of college life only as much as you put into it.

The handbook came to us from Friend of the Libraries Paul Murphy ’73, who enjoys hunting for antique UMass memorabilia. Proffered by the Christian Association for every entering freshman, the sleek, leather-bound volume includes a campus map, a daily calendar, information about fraternity/sorority rushing, student government, clubs, campus history, and much more.

This particular handbook belonged to Clement R. Purcell and contains handwritten notes which offer some details about him: he hailed from Winchester, Mass., and on campus he lived in South College. By the signatures on his autographs page, it appears he had three good mates: Harold A. Midgeley, Lewis C. Gillett (“Lew”), and Arthur Stuart (“Art”) (the only one with a record of graduation, in 1936, was Lew). According to the class schedule Purcell handwrote in blue ink, Thursday was his heaviest day, starting with Horticulture at 8 a.m., followed by English, Chemistry, Military, and then Physical Education, without a break, through to 4:15 p.m.

In the daily calendar, Purcell recorded the scores of football games, perhaps those he attended.

The two final games of the season (Coast Guard Academy and Tufts) are not noted; the last thing in Purcell’s hand is the word “vacation” penciled in the two days before Thanksgiving (which was then held on a Friday). Then—nothing, Purcell passed away in Winchester in 2002, at around the age of 90. The university has no record of him, either as a student who withdrew or an alumnus, which isn’t unusual. From the scant evidence, one could surmise that Purcell didn’t return after the Thanksgiving break. Perhaps, as for many students of the time, the Great Depression impacted his education.

Take a little time off every once in a while to consider what you are doing. See that you are working for things that are really worthwhile, if you find that you are not, don’t lose any time getting back again. A little time spent in thinking things over will save you a lot of mistakes.

Remember that from now on, you are your own boss. Nobody is going to make you work if you don’t want to, nor is anyone going to tag around watching you. You are considered to be able to spend your time wisely. Success rests in your hands. Set up an idea and fight for it—that is true success!

The initial feeling of having the volume in one’s palm is that it is nearly the exact, size, shape, weight, and thickness of a cell phone. Like their smart device counterparts today, students carried these handy sources of information and inspiration, wherever they went.

Another striking characteristic is its gender-ancient text — as in its very title. Most universities including UMass have replaced the gender-binary terms freshman and freshwoman with the inclusive “first-year student.” The handbook’s advice is all about developing the character of the university man despite the fact that women had been students at the College for more than three decades by the year this was printed. From a section of advice on “sportsmanship”:

Learn to win like a true man. One of the hardest foes to conquer is that little imp which seems to make a man show too plainly his elation over a victory. Learn to lose like a true man. It is hard for one to win like a man, but it is harder for him to stand up and grin after defeat; it is even harder for him to see a dearly prized goal snatched from his hands by an opponent who is just a little superior.

Of note, too, are the references to spirituality and difference. The Student Health Service advised freshman to “practice equanimity and optimism.” While the publication was put out by the Christian Association, it describes opportunities for all sorts of religious life in Amherst, and shares the Association’s ultimate tenet: “That love as taught and practiced is the true basis of personal attainment and of desirable group relationships, and is the effective power for overcoming evil and transforming human life.”

While modes of messaging have evolved from paper to digital, character is still a goal of education at UMass Amherst. The freshmen of the Class of 1936 were encouraged “to stand for tolerance versus intolerance, to stand for service rather than selfishness.” The Class of 2022 first-year students were welcomed by messages across campus proclaiming UMass’s commitment to “Building a Community of Dignity and Respect.” The tag line “honor differences, see the humanity in everyone” is as relevant to our mission today as it was 86 years ago.
The Future of Libraries is OPEN

The very last library catalog card was printed on October 1, 2015, in Dublin, Ohio, home of the Online Computer Library Center (OCLC), a cooperative that created the first-ever online library catalog in 1971. A century and a half earlier, cataloguers collectively hurrahed when they adopted this important new technology that let users know what libraries had in the stacks. In place of instantly-stale printed books listing their holdings, they would use cards—one for each item!—imprinted with title, author, and shelf location. The card catalog allowed for real-time updating, and access to anyone able to thumb through the long drawers.

Long before the last card was printed, digital means of documenting a library’s holdings had taken over. Yet libraries like UMass Amherst currently use a patchwork of models (like separate catalogs) to unified library systems. Until now, the only unified systems available, primarily Ex Libris’s product Alma, are proprietary; customers take existing information and procedures and adapt it to the product. Period.

Because FOLIO is open source, “if we don’t like how something is configured, we can, in theory, build an app that would go onto the platform and do what we want it to do,” says Berry. Designing and building FOLIO as a community, UMass Amherst and the other Five Colleges libraries will benefit by integrating the consortium’s unique needs into the core applications that will make up the system. “This puts a lot of power back into the hands of the libraries,” says Berry. "Instead of having to adapt to a company’s product that may not meet our needs, we can be proactive to make adjustments to ensure that our staff have the tools they need to provide the experience our patrons desire.”

Libraries love acronyms, and FOLIO is a playful one. The name of the new digital platform stands for the “Future of Libraries Is Open,” yet “folio” traditionally refers to paper: a leaf of a manuscript, a set or folder of papers, or a book of a larger size. EBSCO has initiated FOLIO beta partnerships with three entities—Five Colleges, University of Alabama, and Chalmers University in Sweden—with an eye to adding more. It helps that some of the biggest commercial customers, like Five Colleges and UMass Amherst, are part of the beta community. As the leading provider of electronic journals and books for libraries, EBSCO manages the subscriptions for more than 57,000 e-journals. Therefore, while the end product will be open source, “it’s one reason we are a good partner for this,” explains Berry. “They already hold a lot of our information from the digital materials we license from them, so they can use and test it.”

UMass Amherst Libraries Associate Dean for Library Technology Steven Bischof says the Five Colleges Consortium views FOLIO as a new way for libraries to innovate. “It presents a vision for the future of libraries, and as a beta partner we will be able to ensure that it’s a service for libraries of all shapes and sizes that are looking toward a future based on open source technology.”

Berry says it’s also a great opportunity to rethink how physical collections might have their data structured differently to improve discovery. And it’s a good chance to do some housekeeping; across the Libraries, teams are cleaning up “dirty data”—information that is inaccurate—in the Five Colleges catalog.

This fall, the partners began mapping out the process for the changes ahead, and by January, data migration and testing begin. Training happens next summer, with a projected flip-the-switch date of late fall 2019. Until then, UMass and Five Colleges will run two systems concurrently, while working out the bugs in FOLIO. When it is finally unveiled, users will get a fresh interface for their searches while working out the bugs in FOLIO. When it is finally unveiled, users will get a fresh interface for their searches.

To see a short film of the last card entered in the Libraries’ catalog, visit: bookmark.library.umass.edu

Woman using card catalog in Goodell Library, ca. 1961, Courtesy Special Collections & University Archives. Photographer: Dick Fish Company, Inc. (Northampton, Mass.)
The DML’s contest called for students to submit short book each year for incoming freshman to read.)

In 2012, the book was the UMass Common Read, a adaptation of Ernest Cline’s classic novel about VR in the year

Acquah, new DML Coordinator, was inspired to initiate the contest by the release of “Ready Player One,” a film

Simulated public speaking is one of several virtual reality environments created by the Digital Media Lab (DML) on

enhanced version of what is already there offer new ways to reach learners.

“Technology is moving so fast; we’re just trying to catch up,” says Acquah. “One of the biggest things I want to focus on here is technology transfer, so that students can learn to use this equipment and develop new applications. I want to see if we can get more visibility for students and their projects.”

The DML comprises two major areas—3D printing and multimedia—managed by Acquah’s two full-time staff members, who are supported by more than a dozen part-time student employees. The DML’s mission is to serve as a bridge between people and technology, providing access, education, and experience.

Yuntian Hu ’08, the DML’s Virtual Reality Specialist, oversees the recording studios and two large rooms containing green screens for video and VR productions. He initiated the discussion about having VR in the Libraries after seeing a news story on a Chinese elementary school using it to teach children astronomy. “I thought it sounded like a cool way to teach and learn,” says Hu.

Now, visitors can don goggles and headphones and find themselves standing on a wrecked ship at the bottom of the ocean surrounded by schools of fish and manta rays, as a curious whale swims slowly by and checks them out eye-to-eye. Or they could get a close-up of neurological studies of mice or explore the mazes of Versailles. Experiences range from joyful and jaw-dropping to inspiring and useful—like the public speaking VR.

The practice podium represents what the DML is all about: giving students a learning environment from which they can share their work and their discoveries with the world. “A library is a place to make information accessible, and VR and AR are media that contain a huge amount of information,” says Hu.

Hu is currently working with anthropology professor Whitney Battle-Baptiste and her graduate students on a virtual reality reconstruction of the W. E. B. Du Bois National Historic Site in Great Barrington, Massachusetts, which the university owns and where students have conducted archeological digs. In reality, visitors can walk through the wooded paths and learn about the life of Du Bois from outdoor exhibit panels. In the VR studio, visitors can virtually walk inside the house and see what the house would have looked like when Du Bois lived there. They can hear Du Bois’s voice, look at the Housatonic River, click on three-dimensional objects found at the site to get more information about them, and watch videos of and about Du Bois at different points along the virtual path. ‘This both expands learning and creates a richer experience of the place where Du Bois grew up. “This project enables seamless connections to the rich Du Bois digital collections for students, scholars, and community members,” says Sarah Hurton, Head of Undergraduate Teaching and Learning Services. “We hope it will serve as a showcase for emerging technologies that can infuse creative student scholarship, connect our patrons to our collections, and support researchers in innovative ways.”

Acquah is fully invested in getting patrons the help they need. In preparation for the DML’s planned expansion and integration with the Learning Commons in 2019, students and staff are working on an artificial intelligence application that will answer student questions about their resource needs.

“We may even create a hologram that people can walk up to and ask questions,” says Acquah. “So that they can be directed to areas within the Libraries where they can get help.”
Protecting Mount Ida’s Past and Future

When news broke late last winter of the UMass Amherst purchase of the Mount Ida College campus in Newton, Massachusetts, the Libraries leapt into action: What would happen to the college’s archive? What library services and staff would be needed on the campus during the transition and in the future? What kinds of library programs could we offer UMass Amherst students and Greater Boston alumni at the new location?

The first order of business was the college archives. “From the moment we heard about the sale, we did everything we could to make sure Mount Ida’s history would be preserved,” says UMass Amherst University Archivist Aaron Rubinstein ’01. “There was no question that the college’s history was valuable, and emails from researchers flooded in to make sure we were on the case.”

Prior to the purchase, librarians at Mount Ida had worked to transition the college’s archive from items stored in a back office “to a functioning and accessible department that allowed students, faculty, and staff to better understand their place in the college’s 119-year history,” says Anna Sarneso, Mount Ida’s former Library Director. “It gave alumni the opportunity to see their college experiences valued and preserved.” Sarneso says she is glad UMass Amherst is continuing the transition, providing preservation and digitization services “that are beyond what we could have originally hoped for our collection.”

“Former faculty, staff, and alumni will be able to see any of the many gems of the collections,” says Rachel Cohen, former Archives and Digital Communication Librarian for Mount Ida. “The pre-1939 scrapbooks are my personal favorites, as they showcase local New England history alongside the finishing school girls of Mount Ida. Everything from a 1910 Mount Ida School for Girls gymnastic jumpsuit to then-Senator John F. Kennedy letters will be preserved and made available for people for years to come.”

UMass Amherst Dean of Libraries Simon Neame worked with campus and Library leaders over the summer to set up services and staff in Newton in time for the fall semester. “The Mount Ida Wadsworth Library was a campus hub that supported teaching, learning, and research, and our plan continues that,” explains Neame. Staff from Amherst rearranged fixtures to create a learning commons model of support with individual and group study spaces, computers for student use, and a computer lab open to students when not being used for classes.

Two full-time staff began working at Wadsworth in September to provide online and in-person reference support and borrowing and lending services. In-depth instructional and reference support for the Veterinary Technician Program, which was absorbed by UMass Amherst and whose 130 students live and study on the Mount Ida campus, is being provided remotely and in person by librarian Paulina Borrego.

“Our focus is on services, electronic resource access, article delivery through interlibrary loan, borrowing and lending print materials, and study spaces, in partnership with campus IT,” says Borrego. Over time, service in the space could expand to include tutoring and other learning services, based on how the Mount Ida campus evolves.

The 72-acre campus is on a tract of land that has stories New England roots. It once belonged to William Sumner Appleton; his son of the same name founded in 1910 the Society for the Protection of New England Antiquities, what is now called Historic New England, the chief historic home preservation nonprofit in the region.

After Appleton’s death in 1903, the farm was purchased by Robert Gould Shaw II, a landowner and socialite, who was the son of one of the richest men in Boston at the time. With his second wife, Shaw commissioned a carriage house and horse stable in 1910 and a residence in 1912. Such grand “cottages,” made possible by the unusual wealth of the era, reflected baronial tastes. The main rooms in Shaw Hall have ornate ceilings and handsome wood paneled walls, with a secret compartment in one of them. The grand carved staircase is reportedly imported from England—dismantled from an English manor house and shipped to Shaw Hall, and reinstalled.

Historic Shaw Hall is where, in the coming months, the Libraries plan to host gatherings, talks, and performances highlighting UMass Amherst collections and initiatives. Says Dean Neame, “We are looking forward to reaching out to Boston-area Friends of the Libraries with engagement opportunities closer to where they live and work.”

Mount Ida School for Girls

Mount Ida School for Girls was founded by George Franklin Jewett and his wife, Abigail Fay Jewett, in Newton Corner. Located in houses on Bellevue and Summit Streets, it took its name from the hill, Mount Ida, on which it stood.

Mount Ida purchases Appletown Farm

Mount Ida purchases Appletown Farm in the Oak Hill section of Newton, renames it Boulder Farm.

Mount Ida commissioins a grand carriage house and stable

Robert Gould Shaw II commissioins a grand carriage house and stable, today named Holdbrook Hall. The architect was the Harvard- and M.I.T.-educated James Lovell Little, Jr., whose firm was known for its residential work, especially in the Arts & Crafts style throughout Boston and neighboring towns.

Mount Ida purchases additional buildings

Mount Ida Hall, additional buildings, built in the 1950s and 1960s, were also designed by Rugo.

Mount Ida Hall

A two-story dormitory, designed by architect Albert C. Rugo of Milton, was added to Shaw Hall. Additional buildings, built in the 1950s and 1960s, were also designed by Rugo.

Mount Ida campus and works

The Arena, a horse stable and riding arena originally built in 1921, was converted to a library.

Mount Ida closes

Mount Ida closes; UMass Amherst purchases the campus and works with UMass Boston, UMass Dartmouth, and Cape Cod Community College to assist Mount Ida students in finishing their college educations. Wadsworth Library reopens as a branch library of UMass Amherst.

Thanks to former Mount Ida archivist Rachel Cohen for the timeline.
The story of the World Librarians Project begins, appropriately, with a book.

The book in question, Using Energy, had been checked out by William Kamkwamba, a teenager in Malawi looking to improve conditions in his life and family home. Kamkwamba was unable to afford to continue his education, but after studying the diagrams in the book, he gathered spare parts and constructed his own working windmill. The results generated both power for his home and a spotlight from TEDGlobal, leading to support for large-scale energy projects in his village and funding for Kamkwamba himself to return to school.
kmwamba’s success, recounted in an autobiography and a documentary film, continues to resonate with audiences across the globe, including his friend Carl Meyer, co-founder of the tech nonprofit ShiftIT, who became determined to give others in Malawi opportunities to have their own windmill moments.

“He was really the inspiration for our desire to deploy this technology,” says Meyer, “because if he could manage to change his life by just reading a single book, what could other children do if they had access to technology and a lot more information?”

Looking for ways to provide this access, especially to rural areas in Malawi without Internet, Meyer discovered Outernet: an open access offline data distribution system that could broadcast a satellite signal to any place in the world with a properly configured receiver. Together with ShiftIT’s solar-powered computer labs, consisting of refurbished laptops with their hard drives removed and Keepods—$7 personal computers running on USB drives—Outernet permitted users to connect offline and download broadcasted content to their Keepods anywhere in Malawi. But what kind of content was being broadcast? That was the question that united Meyer with Professor Charlie Schweik of the UMass Amherst Department of Environmental Conservation and the School of Public Policy. Schweik first learned about Outernet from a speaker engaged by the UMass Amherst Libraries Office of Scholarly Communications; the startup’s foundations in his particular fields of study—online collaboration for open source software, open educational resources, and the production of “knowledge commons”—led Schweik to contact Outernet directly.

“I eventually met Thayne Richard; he was working for Outernet as their content person,” says Schweik, “and I was raising this question that there should be some mechanism for people in the global south to request information that they want, not what we, the global north, think they want.”

Richard connected Schweik with Meyer, and the three of them began a nearly two-year collaboration to put such a system into practice. Unfortunately, just as they were starting to figure out a workflow, they hit a major snag: Outernet’s technology changed from Ku-band to L-band, leading to a significant decrease in the amount of data they could broadcast and deliver over the company’s rented satellite space. Because it was much easier for the non-native-English-speaking requesters to understand data-heavy audiovisual material, the reduced bandwidth nearly decimated the project before it could even take off.

It was then that Richard made a crucial connection with World Possible, a California-based nonprofit that, together with Intel, had developed their own offline data system. Rather than a digital broadcast, World Possible provides a physical device, the RACHEL—Remote Area Community Hubspot for Education and Learning—which acts as an offline content server through which users can browse OER2Go, a database preloaded with open educational resources that World Possible downloads and configures for remote access.

Of course, although World Possible maintains and (through physical USB drive and Internet connection) periodically updates each location’s OER2Go, there are instances where users require more information than the database can provide, which is where the World Librarians Project comes in.

“In a library sense,” Schweik explains, “the RACHEL is equivalent to the physical library infrastructure; the OER2Go database that World Possible puts in is equivalent to the books or journals that the library subscribes to; and what we’re doing under the World Librarians Project is the third piece of what a library typically does: research support services.”

To be sure, the research support services offered by the World Librarians Project are a little different than those typically offered by libraries, especially because the majority of service providers are not librarians.

“The beautiful thing on this end is the students we’ve had involved in it,” Schweik says. “UMass students are fantastic. I introduced this project in a class, and once the students learned about it, they wanted to participate. In the end, we’re simply doing what UMass librarians do for patrons, only now our students are supporting information—have-not learners in other parts of the world, and in the process, are learning about them and connecting to them.”

Brought together by Schweik’s Honors College seminar, these students come from various academic backgrounds and bring their individual experiences to the World Librarians Project. Pamela Eisner ‘18, a political science graduate currently working on her accelerated master’s degree in public policy, has served as the team’s student manager and first point of contact for the teachers and librarians sending and receiving research requests. Currently, these requests take the form of a Tweet on the part of a teacher or librarian in one of the RACHEL-serviced locations. While it would be far too expensive for these educators to search the web themselves for information via mobile phone, their data plans do support 280-character Tweets.

From their workspace in Malawi, the ShiftIT team downloads the shared files onto a Keepod and delivers it via “Sneakernet,” meaning a designated courier will, in most cases, physically walk the Keepod to the requesters’ location and manually upload the new content onto their RACHEL device.

“Sometimes things can be hectic, as we never know when to expect information requests, and we can get a bunch of requests at once,” admits Eisner. “But these times are often the most fun and show the importance of our project.”
Once processed, these request Tweets are then treated like regular research consultations by biology majors Danielle Birmingham ’19 and Brittany Leland ’19. Under the guidance of Jeremy Smith ’94, Digital Projects Manager in the Office of Scholarly Communications, Birmingham and Leland search databases across the Internet for open access digital content we take for granted and what these schools do not have access to.

What often surprises the searchers is the wide variety of topics covered in these requests, from growing plants through aquaculture and barrelponics to designing lessons in physics and astronomy.

“We had an all-girls’ school ask us how to send helium balloons into space,” grins Nikhila Nandgopal ’18, the team’s recently-graduated finance major compiling data and workflow information into a World Librarians manual. “It’s exciting that they’re thinking about this, and that’s awesome; that’s women in STEM right there!”

Once suitable materials are found, Scott McCullough ’19 uses his skills as a computer science major to “manage the technological workflow,” including the development of a new Salesforce/Heroku management app, and to make sure that the data is uploaded successfully onto a shared UMass Amherst-ShiftIT folder in Google Drive.

From their workspace in Malawi, the ShiftIT team then downloads the shared files onto a Keepod and delivers it via “Sneakernet,” meaning a designated courier who will, in most cases, physically walk the Keepod to the requesters’ location and manually upload the new content onto their RACHEL device.

The response to the World Librarians Project has been overwhelmingly positive. In addition to the five schools and three libraries it currently services, the World Librarians team has received requests to expand the project to more locations, including the Malawi Medical Society’s rural healthcare clinics and, with enthusiastic support from the Manengouba Foundation and MBOG LIAA, school systems in Cameroon.

“There’s a lot of interest in using these systems,” Meyer says. “Any kind of information is gold for these locations that are so disconnected and don’t have access to updated information on a regular basis.”

With regard to these locations, Schweik has concluded that a single searcher node can successfully serve between 15 and 20 RACHEL hotspots— which means the World Librarians team will also need to expand beyond its borders.

“We don’t necessarily want UMass Amherst to be the searcher for the world,” explains Schweik. “What we’re trying to do is develop a system and a workflow that could be replicated by anyone with Internet access who wants to do this.”

Fortunately, the World Librarians have had no shortages of people eager to help. Along with Schweik, McCullough and Nandgopal co-presented their work to a standing-room only crowd at the March 2018 UNESCO conference, “Mobile Learning Week 2018: Skills for a Connected World,” in Paris.

“It was unreal,” says McCullough. “I never thought that as an undergraduate I would ever have the opportunity to present at such a large forum.

Almost everyone we’ve talked to has been very excited about this project: we’re teaching them about how much of a discrepancy there is between the digital content we take for granted and what these schools and libraries really have access to.”
Maybe you’ve heard of makerspaces—also called hackerspaces, hackspaces, or FabLabs—spaces for people to gather, collaborate, and get creative with do-it-yourself projects. Think metal cutters and 3D printers, animation studios, and virtual reality players. Makerspaces are on the rise at libraries around the world, especially at research libraries. Since opening in 2013, the UMass Libraries’ Digital Media Lab (DML) has served as a port of call for digital makers, and with the installation of the Makerbot Innovation Center in 2015, it has become part of a maker ecosystem that extends from the UMass Amherst campus, into the Pioneer Valley, and beyond. In the past two years, students have called upon DML expertise and resources to create anything from a playable ukulele to an aquaponics system to a snap-together robotic hand prototype.

As more and more of these high-tech workshops come online and cool projects pour out of them, librarians and educators want a better handle on what students are learning and what skills they are developing—in the lingo, “maker competencies”—as a result of using makerspaces. Sarah Hutton G’19, Head of Undergraduate Teaching and Learning Services at UMass Amherst Libraries, is part of a group of librarians from around the country who received a National Leadership Grant from the Institute of Museum and Library Services (IMLS) to test and improve on an early set of maker competencies in the undergraduate curriculum. (The other librarians come from Boise State University, University of Texas at Arlington, University of Nevada Reno, and University of North Carolina at Chapel Hill.)

“While students are tinkering with software such as Arduino (an open-source platform used to design and build devices that interact with the real world), using 3D modeling software such as Sketchup, or considering policy development related to deployment of these prototypes into communities,” says Hutton, “we wanted to know and understand what else is happening: are they also learning how to assemble effective teams, for instance, or did they learn how to evaluate tools and materials?” In all, there are 11 competencies, including the rather substantive gauge of whether a student understands “how to transfer knowledge gained into the workforce, community, and real-world situations.” Grant recipients are testing and improving the literacy framework for use by educators of all stripes; results of their findings, competencies tested, and featured lesson plans are available on a site being developed by the lead institution on the grant, UT Arlington. With data still being collected at a few of the participating institutions, research and development of the competencies is expected to continue in the coming years.

One of the courses featured, Makerspace Leadership and Outreach, is collaboratively taught by professor of environmental conservation and public policy Charlie Schweik, Digital Media Lab Coordinator Steve Acquah, and Hutton, in the DML. This course focuses on tapping the potential of a maker, teaching students skills that might otherwise go undiscovered, as well as bringing together interdisciplinary teams to create solutions for real-world problems. The collaborative support model for this course, in addition to the location, helps foster high levels of interdisciplinary conversation and equip students for the professional workforce.

Hutton is proud of the Libraries’ participation in the grant, noting that in making its award, IMLS recognized the Digital Media Lab for its promise regarding the digital side of making: professional quality audio and video production facilities, animation, and 3D environments. In addition, the DML was identified as a key site because of the courses that utilize the lab.

“One we have a shared framework to measure academic outcomes of makerspaces, we’ll have some compelling data to show funders who want to accelerate this mode of education,” says Hutton.

library.uta.edu/makerliteracies

For videos of virtual reality, 3D printing and more, visit: bookmark.library.umass.edu.
Snaps. That’s how Rowland Scherman refers to his photos. As to what makes his “snaps” so gripping, he says “I see light shining out of people. I trip the shutter when that moment happens.”

Seeing the light was the essence of one of his most famous snaps, for the Grammy award-winning album cover of Bob Dylan’s Greatest Hits (1967). Scherman found out Dylan was playing close by where he lived in Washington, D.C. He and his wife had good enough seats, but he could see Dylan’s hair was being lit from somewhere else. He used his Life magazine credentials to bluff his way backstage and took about a dozen shots with a 300mm lens and high speed Ektachrome film, catching “the three l’s—the harp, the hair, the halo.” He knew right away what he had gotten—and so did Columbia Records. They chose the frame for the album cover the moment Scherman showed them his film.

Rowland Scherman’s photojournalism is imbued with artistic sensibility, like the photo of Janis Joplin on the cover of this issue, taken at Woodstock in 1969. Scherman had been taking pictures for a few years by the time he heard Dylan’s Greatest Hits. The Space Between

“The reactions of many viewers to my earlier retrospectives have been that I brought back history for them. That’s heartening to hear, as it echoes my own reactions to the lensmen and lenswomen whose work I have admired and tried to emulate.”

Bringing back history is no small task. In recent years, SCUA has actively sought notable photographic collections like Scherman’s to provide more visual texture to our collections documenting social change. One of the most extensive came to SCUA a few years ago: thousands of prints, slides, and negatives by Jeff Albertson, a gifted chronicler of the Boston scene in the 1960s and 70s who worked for Boston-area mainstream and alternative media as well as People and Rolling Stone. Some of his best work centered on the music scene of the day, including early shots of Bruce Springsteen, the Velvet Underground, Jonathan Richman, and Bonnie Raitt, but his collection includes fascinating photographic essays on topics like poverty, old age, firefighting in Boston, and mental patients and prisoners in Massachusetts. Photographer of the 1977 first National Women’s Conference Diana Mara Henry’s collection came to SCUA.

The library’s collections have expanded recently to a growing body of photography that complements and deepens the Libraries’ holdings related to social change and New England cultural history. While Scherman’s iconic images are part of his archive, which includes a few working and exhibition prints, the importance for the Libraries is in mostly everything else. “Many researchers will find added value in having dozens of alternative shots, never printed, showing a full sequence of events,” says Bob Cox, head of SCUA. Sheets of negatives can carry additional information and context about a moment in time, whether a national tragedy or serendipitous street scene—far more than might be evident in a single shot. Photographic archives inhabit the space between memory and forgetting; image collections increase the focus and depth of field of our collective and individual memories, providing future researchers with revealing glimpses of the past. Employing student workers and specialists, Special Collections can digitize and describe large volumes of negatives—never printed and rarely seen materials, making them searchable as openly accessible digital items.

“I have wanted to assemble my work of 50-plus years into a comprehensive whole for a long time,” says Scherman. “The reactions of many viewers to my earlier retrospectives has been that I brought back history for them. That’s heartening to hear, as it echoes my own reactions to the lensmen and lenswomen whose work I have admired and tried to emulate.”

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Henry’s work was joined recently by the collections of photojournalists Nancy Palmieri and Kathy Borchers. Palmieri worked for the Springfield Republican and Providence Journal, among other papers, while Borchers’ 30-year career, mostly at the Providence Journal, spanned general news, sports, and special assignments, including coverage of the Amy Carter CIA protest in Northampton and at UMass Amherst in 1987. “I am thrilled to have a place for my newspaper work in the archives,” says Borchers. “Students in many areas of study may be interested in looking up some images from that time period for information and inspiration. For the collection, I included photographs with historical interest, important events, and well-known people, but I also included photographs of everyday people in their environments.”

People in context was a specialty of Peter Simon who graduated from Boston University in 1969 and was brother of Carly Simon and son of Richard Simon, cofounder of book publisher Simon & Schuster. While a photo editor for the radical BU News, Simon began documenting political turmoil. From hanging our backstage with some of the most important musicians of his generation to covering the Reggae scene in Jamaica in the mid-1970s, his portraits capture the era. The landscapes of Martha’s Vineyard to the Tree Frog Farm commune in Guilford, Vermont, shows Simon’s photos were as wide ranging as his background.
Among these recent collections finding a home at UMass Amherst, the connections are personal. Palmieri and Borchers were longtime friends. Simon and Albertson met on the staff of the BU News and crossed paths frequently over the years. Henry and Scherman have known each other since the late 1960s.

While the bulk of these collections document the mid-20th century, SCUA’s earliest photographs date to the Daguerrean era of the 1840s—but that’s not a focus. It makes sense for the Getty Museum or the Library of Congress to have large sets of daguerreotypes to document the earliest photos of the country just as it makes sense that SCUA has a poster from 1850 advertising a daguerreotype portraitist traveling around New England, which helps tell the story of how New Englanders were able to take early family photos and how portraitists made a living.

The earliest photographers’ archives in Special Collections are the work of Burt V. Brooks and Frank A. Waugh. Brooks was a chronicler and resident of the Quabbin region at the turn of the 20th century before it was evacuated to make way for a reservoir to quench the thirst of Boston. Massachusetts Agricultural College professor of horticulture and founder of the landscape architecture department Frank Waugh (1869-1943), a photographer skilled in hand-coloring, documented the landscape and townscapes of rural New England, as well as the U.S. and Europe. Only slightly more recent, the photos of journalist Alton H. Blackington came to SCUA by way of Yankee magazine. After working for the Boston Herald in the 1920s, Blackington spent decades capturing New England characters such as Alvin “Bush” Eaton of 27-inch-long moustache fame.

In recent decades, photographs have become the predominant means of communication on the planet, with more than 3.5 billion images taken and posted daily across major social media sites. This might seem like an Everest of digital detritus too overwhelming to even comprehend, let alone climb atop to figure out which, if any, of those snaps should be preserved. Still, it is our shared thirst for the visual, along with our current ability to both produce and share pictures instantly, that in part makes historical images all the more valuable in the digital era, whether they are of record-setting facial hair or of people working to change the world in which we live. Thanks to the talented lenspeople whose collections the Libraries hold, such moments that make up our collective memory live on.

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Woman at mailbox (Greenwich, Mass.), ca. 1910. Photo by Burt Brooks.
This year marks the 20th anniversary of the creation of the Oswald Tippo Library Courtyard Sculpture Garden, a collaborative effort among the Libraries, UMass Physical Plant, and Stockbridge School, and is financially supported through donations. The plants are maintained by Library staff. The sculpture Searching for the Buddha in the Mountains, was created by Thomas Matsuda, MFA ’99. The collaboration continues today as Library staff maintain the garden while Landscape Services provides mulch, compost, and irrigation services. All garden waste is composted on campus and reused. The garden is planted with shrubs, perennials, annuals, and bulbs for seasonal interest throughout the year.

Library courtyard gardeners pictured from top left: Brian Shelburne, Blake Spitz, Judy Rohan, Karen Plopho Markham, Krutin Kay, Michael McGrath, Isabel Espinal, Carol Connare. From bottom left: Leslie Schaler ’81, Marcelle Light, Kai Berry, Linda Fish, Linda Merrill.

Not pictured: Robby Armenti, Meghan Banach, Eva Carrier, Rachel Hobbie, Danielle Kovacs, Kathy Leigh, Erica Light, Zach Lizee, Anne Moore, Aaron Rubinstein, Annie Sollinger, Christine Turner.

To see a video of the courtyard, visit: bookmark.library.umass.edu
The gleaming Physical Sciences Building is a bright new star on the north end of campus, boasting 95,000 square feet of high-tech lab space. Right next door is a hidden gem that’s ready for an extreme makeover: SEL—the Science and Engineering Library—has seen few updates since it was built in the early 1970s. That’s about to change.

Occupying the first three floors of the Lederle Graduate Research Center Low-rise, SEL is not easy to find. You could walk right by and not know it’s there, because the entrance and circulation desk are on the second floor. The library blends in with the classrooms and offices that occupy most of the building. Even though SEL has few signs to attract attention, student traffic in the Library is as robust as ever.

At the same time, there has been a steady decline in the circulation of print resources. Patron needs are changing. Rebecca Reznik-Zellen, SEL’s head librarian, is leading the staff on a mission to refresh the Library. Science librarians are actively involved with instruction and consultation for their departments. At the same time, they are buying fewer books, and fewer print materials circulate. Meanwhile, the physical spaces they inhabit are sometimes slow to catch up.

The “SEL Refresh” will reflect trends in pedagogy. “Science education and scientific research are very collaborative and data-driven; they involve a lot of hands-on work and require access to a variety of electronic tools and resources,” says Reznik-Zellen. “Our large print collection sees little use and competes with our students’ need for space.”

Students’ ideas about what makes a good library reflect day-to-day needs. “I tend to do work alone, but there are always projects and group work as well,” wrote one student. “I feel like a variety of small tables for individual work and large tables for group work would be a nice addition to the library.”

Feedback consisted of more than 700 discrete comments on issues ranging from the building as a whole to furniture, technology, electrical issues, and services such as instruction, collections, and exhibits. It helped to learn how their users view the library, explains Reznik-Zellen. In the words of one faculty member, “the library is curator of not only library information but also a set of functions.”

SEL staff have augmented this feedback with visits to high functioning exemplars, like the Cabot Science Library at Harvard University, and are now drawing up a detailed wish list. The next phase will be for administrators to create a budget so the work of making a plan and executing it can begin.
Ellen Lutz, a librarian at SEL for four years, is an avid supporter of the SEL Refresh. She has been the liaison to many disciplines in the health and biological sciences, including nursing, public health, nutrition, communication disorders, kinesiology and biology. In her portfolio are departments and programs with some 5,000 students and faculty, and much of what she does involves instruction and outreach.

“People think that because there’s lots of information on the internet, libraries and librarians are irrelevant or obsolete,” said Lutz. “The truth is that there is a lot of not-good information out there and, in fact, the abundance of information actually leaves students and faculty overwhelmed.”

Often Lutz encounters students who don’t know the Science and Engineering Library exists. “Librarians, whether they are seen or not, are constantly curating access to quality information that members of the university community aren’t necessarily aware of when there is so much unfiltered content all around them,” says Lutz.

To make room for the Refresh, Reznik-Zellen and her team have begun culling SEL’s collection of bound material, keeping some on site, discarding others, and shipping some off to the Five College Library Annex in Hatfield, from which print materials can be retrieved as needed.

The goal of reorienting SEL from primarily housing physical materials to supporting a range of needs of students and faculty in the sciences, “may take a while,” acknowledges Reznik-Zellen. “Updating SEL for contemporary science is overdue,” she says, “and it’s exciting to begin the process.”

More Outlets

Power is the number one request of student patrons: there can almost never be enough electrical outlets (or even electricity) to power all the devices, especially the laptop computers that are in every student’s backpack today. SEL has started to address this problem by bringing in Oomf chargers, a brand of portable power sources that students can borrow while studying.

Multifunctional Learning Studio

An updated instruction room that accommodates larger class sizes is modular and flexible and features technological enhancements like smartboards and mobile digital displays will bring students and instructors into the library. With moveable furniture and technology, the room can also accommodate exhibits, seminars, and practicing presentations.

Technology-Enhanced Collaboration Spaces

Data visualization spaces and video conferencing rooms are both in demand. A space with a large screen array, cameras, microphones, easy plug-in for individual laptops and clear lines of sight will facilitate collaborative learning onsite and also with collaborators half a country or even half a world away. Students preparing for jobs or other professional interviews may reserve this space, with its reliable and high quality connectivity, and make a good impression.

Variety of Study Areas

Another frequent request from student patrons, expanded and variable study areas can accommodate both individuals and groups to study in shared space or soundproof rooms.

Makerspace

Libraries are often where students go to make copies and to print. Increasingly there is a need for 3D printers, both as teaching tools and as the means to complete assignments involving complex visualization challenges, such as printing models of cell structures or chemical bonds.

Visibility

Ground floor windows now face an attractive pedestrian way created with the construction of the new Physical Sciences Building. Signs along the path will mark the library, announce SEL exhibits and events, and highlight some of the other work being done in the library.
For almost as long as the archivists in Special Collections and University Archives (SCUA) have been documenting the historical record of social change, they have harbored a dark and secret burden: they have never had a theme song. Theme songs matter. It is no coincidence that W. E. B. Du Bois began each chapter of his landmark book, *The Souls of Black Folk*, with bars of music, and no coincidence that he ended the work on a musical note with an essay on the Sorrow Songs. Du Bois knew, as our archivists have come to appreciate, that music has a singular power as a tool for fomenting change, or surviving it. It was folk music, as much as any, that lit the 1960s on fire.

So it was that when Folk New England called last year, inquiring whether SCUA would be interested in partnering to help preserve their collections, our archivists sensed an opportunity to rectify our soundtrack deficit.

Founded by Betsy Siggins in 2009, Folk New England has been a force in documenting and promoting folk music in all its forms, emphasizing our region’s unique contributions. The organization comes by this commitment naturally: its membership is deeply immersed in the folk community, beginning with Siggins herself, a former proprietor of Club 47, the quintessential Cambridge coffeehouse during the halcyon years of the great Folk Revival in the 1950s and 1960s, and a place that launched a thousand musical careers.

For some of us, “folk music” evokes an image of a turtlenecked guitarist, strumming away in some dimly lit alley, but folk traditions are so much broader, embracing a racially, ethnically, and socially diverse community. Folk New England is as interested in the blues as in bluegrass, and it looks equally to Americana, “roots music,” rural, and country music, all of which are native to our region.

The true impact of the music may be found in the story of the young Jim Rooney, sitting at home near Boston in the early 1950s, absorbing the exotic sounds of Leadbelly and Hank Williams over a tube radio. That static-marred station led Rooney to an illustrious career as a songwriter, performer, and Grammy Award-winning producer. That music had the power then, as it does today, to bridge geography and social class, to unite north and south. Just as the music fed the struggles for organized labor and civil rights, and nurtured the opposition to war, in the still of a hot evening, it fed a young soul.

“Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes a faith in death, sometimes assurance of boundless justice in some fair world beyond. But whichever it is, the meaning is always clear: that sometime, somewhere, men will judge men by their souls and not by their skins.”

—W. E. B. Du Bois, *The Souls of Black Folk*
After a rousing Fall Reception for the Friends of the UMass Amherst Libraries—featuring a performance by Rooney and friends—the Folk New England archive is off and running. Already inching toward a dozen collections, with a handful more on the horizon, our early adopters—or adoptees—include Rooney and his longtime co-conspirator Bill Keith (a banjo-wielding member of the Blue Grass Hall of Fame), Siggins, the photographer Charles Frizzell, and the incomparable Jim Kweskin, whose Jug Band was an innovator among innovators. David Wilson and Kweskin have donated a long run of the essential magazine Wilson edited, the Broadside, and Tom Carren, chair of the Board of Directors of Folk New England who has helped in every phase, has contributed ephemera, posters, prints, and records.

At the same time, other collections have made their way to our stage, including the New Song Library Collection, with its hundreds of live recordings captured at concerts, music festivals, song swaps, and gatherings of the People's Music Network. This is music with a purpose, and that purpose is change.

What lies ahead for the archive is wide open. Even as SCUA's staff are consumed with processing and digitization to prepare these collections for research, we are fomenting plans for oral histories, events, and exhibits, and of course we are continuing the work of broadening and deepening coverage of our music heritage in New England by seeking new collections and new supporters.

Our goal is to build an active collection reflecting not only the performers, but the people behind the scenes, the places where music was played, and above all, the impact of this music that "breathes a hope—a faith in the ultimate justice of things." For a theme song, ultimate justice ain't half bad.

p. 30–31: Clockwise from left: Chambers Brothers at the Newport Folk Festival, 1967 (photo by Peter Simon); The Mansion of Sweet Moment, boardgame by Eric von Schmidt and Jim Rooney (FNE Ephemera Collection); Jim Rooney and Bill Keith tuning up at Newport Folk Festival, 1965 (Bill Keith Papers); Joan Baez at Newport, 1967 (photo by Peter Simon)

Opposite page: Broadside vol. 5, no. 26, Feb. 15, 1967, with photo of Pete Seeger by Rick Sullo (Broadside Collection)

20th Annual
Friends of the Libraries Fall Reception

This year’s Fall Reception celebrated the donation of the Folk New England Collection to Special Collections and University Archives with a Folk Revival Concert by Jim Rooney, Colin McCaffery, Martin Keith, Bob Amos, and Chris Bashear.

Over the course of 60 years, Betsy Siggins (founding member of the legendary Cambridge, Mass., folk music venue Club 47) and friends have saved letters, documents, recordings, posters, photographs, oral histories, and other memorabilia that are now part of a permanent and growing collection. The Folk New England Collection documents the traditional music of our region and explores the rich connections between music and social change, making it one of the largest and most comprehensive archives of its type.

At the event, several people were recognized for a lifetime of dedication to American folk music: Bill Keith (posthumously), Byron Lord Linardos, Betsy Siggins Schmidt, Eric Von Schmidt (posthumously), and David Wilson.

You can help us digitize the Folk New England Collection by making a tax-exempt gift online at bit.ly/digitizeFNE and indicate “SCUA - Folk New England Collection” in the comments field, or by check payable to: UMass Amherst, indicating “SCUA - Folk New England Collection” in the memo field and mail in the envelope enclosed in this magazine.

View a video of the concert and program: bookmark.library.umass.edu/.
Visitors to the University-owned W. E. B. Du Bois National Historic Site in Great Barrington, Massachusetts, are lucky if they encounter Camesha Scruggs, a third-year doctoral student in the UMass Amherst History Department. She is a walking encyclopedia on Du Bois, and for a few years, on summer weekends, she has been giving tours at the homesteite as part of her research and practice. “You encounter a variety of people,” she says. “You have people that come to the site because they’ve heard about Du Bois, they’ve read The Souls of Black Folk, or they’re a member of the NAACP, which is the organization that Du Bois co-founded.” Scruggs used a fellowship to study the W. E. B. Du Bois Papers, part of the Libraries’ Special Collections and University Archives (SCUA), this past summer to enhance the tours she gives at the homestead, in addition to drafting her dissertation. Scruggs is one of a dozen scholars who worked in the archives this year, thanks to a grant from the Andrew W. Mellon Foundation. “It was a great opportunity to be in an intellectual community that has resources available that you didn’t think you were available that you didn’t think you would find to support your academic endeavors,” says Scruggs. In her research and during tours, she notes, it is incredible “to see people connect with this person that they’ve always seen in photos.”

One of the great legacies of W. E. B. Du Bois is the way his works bring together students from various backgrounds and disciplines, fostering a diverse community of scholarship and collaboration. Du Bois offers something for everyone: a vast amount of work in a variety of disciplines and genres, providing myriad opportunities for connection. “One thing I am learning with this project is that Du Bois had different faces in his work,” observes Juliana Góes, a sociology postdoc, “and he never was afraid to change according to what he saw—new context, new things.” Góes tackles just that aspect of Du Bois in her project, examining how his relationship with Brazil altered over time as he revised his opinions about the country’s status as a racial democracy. “He really engaged and listened to the (Brazilians) to understand that, although racism in Brazil is different than in the United States, we still need to fight against it. That he was open to dialog, to engage and change the world—for me, that is the most important.”

Marc Lorenc, a doctoral candidate in anthropology, agrees: “I think a lot of the progression you see in his academic thinking and general philosophy in life is about someone who’s engaging with the moment at a particular time. That’s something we should remember when we’re dealing with any sort of social movement today or trying to theorize particular actions: context is important, but also [we should try] not to be so rigid in the way we think and be open to new ideas.”

Lorenc’s interest in Du Bois was piqued while working at the Dr. James Still Community Archaeology Project in New Jersey, where he kept coming back to the Booker T. Washington–W. E. B. Du Bois debate regarding racial uplift. “I’m a first-generation American,” he explains, “and I was always instilled with this idea of work hard, try and achieve your dreams. But how do you come to understand a population that was systematically enslaved and held captive, and what do you do with all these types of histories that arise from that and still permeate to today? For me, Du Bois was a sort of gateway into understanding some of these issues.”

How Du Bois and those histories still apply is also the focus of Josh Odam, a second-year graduate student pursuing a master’s degree in the Labor Center. His project centers on black masculinity and reaching radical softness at an early age. “Du Bois did not spend as much time on masculinity and masculinity studies, but the onus on being reflective and being reflexive in thinking and scholarship has been at the bedrock of what I’m trying to study,” he says. “How do you make yourself and your work as inclusive as possible and try not to replicate any system of oppression through your own pedagogy and scholarship?”

For Odam, it is these qualities of reflection and reflexivity found throughout Du Bois’s work that make Du Bois and his scholarship perennially relevant: “His work is so timely and timeless—and I think both of those words apply. When we look at the current political moment that we’re in, his work is still as applicable now as it was when he first wrote it.”

Through a generous grant awarded by the Andrew W. Mellon Foundation, the W. E. B. Du Bois Center at UMass Amherst Libraries, in collaboration with SCUA, is able to offer these fellowships to assist scholars in conducting research in the archives and collections of the Libraries.
Writing Lives

Special Collections and University Archives recently acquired the collection of Edie Clark, whose writings about her life in rural New Hampshire have delighted countless Yankee magazine readers for decades.

Edie Clark walking the fields by her house. “I sometimes feel like a sentinel,” she writes, “here to guard the past and guide the future of its open land.”
Clark wrote a popular monthly essay, "Mary’s Farm," which captured her life and imbued it with its spirit. Located in the Monadnock Region of New Hampshire, the farm once belonged to a woman named Mary and had been a working farm, with horses and sheep, as well as crops of corn and flax. When Clark moved there, she grew hay and drew inspiration from her surroundings for the stories she told. “It might have been the beauty of this land and its dramatic sky that brought me here,” she once wrote in Yankee, “but the house, its history, its voices, the thought of the many feet that have touched its floors, this is what is so meaningful to me now. I’m only here to make it better, to make it last.”

Before Clark moved to Mary’s Farm, she had written about her gardens, the seasons, neighbors, and small-town rituals while living in a house across the street from an old railroad depot in Chesham, New Hampshire. She had bought that house with her husband, Paul Bolton, in a master builder, almost as a declaration of faith in their future: he had spent three years fighting cancer and was in remission. But just a few months after they moved in, the cancer took him at age 39. Clark grieved deeply, finding relief only when she went on the road to search out the land and its dramatic sky that brought her there, “I would lie there, still snug,” she once wrote in Yankee, “and the thought of the many feet that have touched its floors, this is what is so meaningful to me now. I’m only here to make it better, to make it last.”

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Clark wrote a memoir about her husband called The Place He Made. Though the book takes a clear-eyed look at cancer and at death, it is a love story, more about life than about death. Reviewing it for the New York Times Book Review, Judith Viorst called The Place He Made “a modestly presented and powerfully instructive triumph, composed of love, work, humor, courage, prayer and the astonishing capacity to savor each and every small, sweet moment of respite.”

Clark received the New Hampshire Writers and Publishers Project’s award for Excellence in Journalism, and her essays appeared in the Best American Essays for four years in a row. Her other books are the View from Mary’s Farm, a collection of her essays from Yankee magazine, and SaturdayBeans and Sunday Suppers: Kitchen Stories from Mary’s Farm, a food memoir with recipes. She taught in the MFA program at Emerson College in Boston for several years and at Franklin Pierce University in Rindge, N.H.

Last year, after suffering a series of strokes, Clark sold Mary’s Farm and moved into assisted living. One last time, she visited the farm. Clark entered the kitchen where she had sat for so many hours facing the meadow and the mountain, writing of the moments that make up a country life. She captured that view in one of her essays: “If you could look out my front window, you would see a broad, humped hay field. Beyond it is a stretch of forest, mostly tall oak trees and some pine. And then rising above both is the mountain, Mount Monadnock, a long, stretch of rock much wider than it is high, its rocky peak exposed like the blade of an old knife.”

It was while he was a law student at Georgetown University that he perceived technology advances would spawn a cyberculture in which personal privacy would become a hot-button legal and social issue. In 1974, Smith began publishing Privacy Journal, a monthly newsletter he launched from a carriage house in Washington; at its peak in the 1980s, Privacy Journal had about 6,000 subscribers. Smith wrote several books including Privacy: How to Protect What’s Left of It, a finalist for a National Book Award; Workbrites: The Big Brother Book of Lists; Our Vanishing Privacy; and Ben Franklin’s Web Site: Privacy and Curiosity from Plymouth Rock to the Internet, in which he defined privacy as “the desire of each of us for physical space where we can be free of interruption, intrusion, embarrassment, or accountability and the attempt to control the time and manner of disclosures of personal information about ourselves.”

He was a frequent writer, speaker, and Congressional witness on privacy issues and was twice asked to write the definition of privacy for The World Book Encyclopedia.

In his books, Smith traced privacy concerns back to colonial New England, when Puritan leaders monitored behavior and church attendance. He also wrote widely about such issues as wiretapping, the theft of Social Security numbers, information gathered online about individuals, and various forms of government surveillance.
As we reflect on another year of progress at the Libraries, we thank our donors. Your generosity allows the Libraries to be proactive in meeting the demands of students and faculty. While the annual budget provides an adequate library for campus, it is philanthropy that makes us excellent, and elevates the entire university. This year, UMass Amherst climbed in the U.S. News & World Report rankings to its highest level yet, number 26, and in the top 10 of schools and colleges nationwide for campus sustainability by Sierra magazine and the Association for the Advancement of Sustainability in Higher Education. Our successes are possible because of your support. Thank you.

Dean Simon Neame

$1,231,934 RAISED—THANKS TO YOU

HOW YOU GAVE

64% Gifts-in-Kind
18% Special Collections
15% Supporting students through learning spaces and resources
1% Endowments
2% Other

LIBRARY EXPENDITURES FY18

- 42% Collections
- 47% Personnel
- 11% Operations
- 84% Print and Electronic Subscriptions
- 8.5% Other
- 7.5% Books

TOTAL $20,232,113

COLLECTIONS EXPENDITURES FY18

- 47% Personel
- 42% Collections
- 11% Operations

TOTAL $8,421,325

Buttons are popular with students; Marketing and Outreach Assistant Lauren Weiss and illustrator Chloe Deely ’18 teamed up to make custom buttons for the Libraries’ holiday and video promotions.

From top left to right: 2017-18 school year; Procrastination Station; Circulation and Reserves; Research Services; Learning Commons; Digital Media Lab; Mole Day; Fall; T-Shirt Day; Music and Media Collection; Instructional Media Lab; Snowman marks end of fall semester; 150th anniversary of the birth of W.E.B. Du Bois; Finding a Book in the Libraries; Ape-Ril Fools Day; 2018 falcon season; Science and Engineering Library and Star Wars Day; Pride Month; Jurassic Park’s 25th anniversary; Shark Week’s 30th anniversary; 2018-19 school year; Back to Hogwarts Day; Talk Like a Pirate Day; Halloween.
Just Saying NO: The Anatomy of a Cancellation

Across the globe, libraries are fighting back against skyrocketing journal costs with the almighty dollar: in the face of mounting prices, more and more libraries are refusing to renew so-called “big deal” journal packages with industry heavyweights like Springer Nature, Wiley, and Cambridge University Press, to name a few. There’s even a website to keep track of the growing number of big deal cancellations.

Florida State University’s cancellation of its Elsevier contract was one of the latest and largest. FSU sought to renegotiate its 20-year contract with Elsevier, which cost FSU about $2 million year—plus four percent annual inflation. FSU believed the fee was unfair, and their faculty voted unanimously to endorse the library’s plan to cancel.

In 2016, the Libraries spent more than $73,000 a year for RSC. While negotiating a new three-year license, the UMass Amherst Libraries’ first priority is ensuring continued access to the campus community. Unreasonable pricing recently prompted the Libraries to cancel a long-held Royal Society of Chemistry (RSC) journal package. The journal package included 38 much-used chemistry titles and access to a large back file. Cancelling the package seems to be working, for now. This may change as the gap grows between one-time back-file access and the current materials to which the Libraries no longer subscribe.

The Libraries keep in touch with faculty regarding the change in access and its effect on the way they conduct research. Some faculty have found different avenues of obtaining material, and sometimes, dissuaded from certain articles due to document delivery costs, they have sought out comparable materials. The Libraries will continue to monitor and assess, making changes needed to maintain a balance between information access and fiscal responsibility.

—Librarians Paulina Borrego & Kate Zdepski

To help guide the decision, the Libraries gathered data on recent use of the 38 titles in the RSC package. Faculty in the departments of chemistry, chemical engineering, polymer science, and other related departments were surveyed for their must-have titles. Approximately 12 journals would meet most of the demand. Individual subscriptions to those journals, along with document delivery through interlibrary loan and per-article purchase, filled in the gaps. Additionally, the post-cancellation savings of $41,000 went toward a one-time purchase of the RSC back file for $55,000, providing access to older material.

The result? So far, so good: One year out, the à la carte approach to making these resources available is providing access and cost savings. Although document delivery is not free due to varying copyright costs associated per article, it seems to be working, for now. This may change as the gap grows between one-time back-file access and the current materials to which the Libraries no longer subscribe.
Recommended Reading

Works currently inspiring the Paperbark team:

1. Borne, Jeff VanderMeer, MCD
   “It was what my mother said sometimes—to be mindful that the universe beyond still existed, that we did not know what lived there, and it might be terrible to reconcile ourselves to knowing so little of it, but that didn’t mean it stopped existing. There was something else beyond all of this, that would never know us or our struggles, never care, and that it would go on without us. My mother had found that idea comforting.”

2. Things That Are, Amy Leach, Milkweed Editions
   “In the seventeenth century, his Holiness the Pope adjudged beavers to be fish. In retrospect, that was a zoologically illogical decision: but beavers were not miffed at being changed into fish. They decided not to truckle to their new specification, not to be perfect fish, textbook fish; instead they became fanciful fish, the first to have furry babies, the first to breathe air and the first fish to build for themselves commodious conical fortresses in the water.”

3. Javatrekker: Dispatches from the World of Fair Trade Coffee, Dean Cycon, Chelsea Green
   “Javier saw the results of a warming planet clearly in the premature flowering of his coffee plants on his four-acre family farm in the slopes above Nabusimake, the capital of the Arhuaco nation. He showed me the smaller, weaker berries that dotted the stems and wondered why the outside world wanted to harm these beautiful plants. Why were we changing the world?”

4. The Great Derangement, Amitav Ghosh, University of Chicago Press
   “Insofar as the idea of the limitlessness of human freedom is central to the arts of our time, this is also where the Anthropocene will most intransigently resist them.”

5. The More Beautiful World Our Hearts Know Is Possible, Charles Eisenstein, North Atlantic Books
   “Is it too much to ask, to live in a world where our human gifts go toward the benefit of all? Where our daily activities contribute to the healing of the biosphere and the well-being of other people?”

   “One of the most important skills we can develop for collapse is the capacity to listen.”

   “Grief is subversive, undermining the quiet agreement to behave and be in control of our emotions. It is an act of protest that declares our refusal to live numb and small.”

8. Trace: Memory, History, Race, and the American Landscape, Lauret Savoy, Counterpoint
   “To whom and what is history responsible? What I realized at the burying grounds was that each of us is implicated in locating the past-to-present. As I might dig through earth and time to open a grave, the task is to uncover the strata of obscuring language and acts, of meaning shrouded over generations. The question had to be turned around and made personal: What then is my relationship with history, told and untold, on this land?”

To watch a video about the magazine, visit: bookmark.library.umass.edu

For more information and to subscribe, visit: paperbarkmag.org/
Frost Warning: Letter to Helen

It depends what you prefer: to lengthen the salad days, outwitting weather or stay cozy inside, letting the first cold snap take all. I go for the crazy colors, head mapping the chill moonshade of carrots, beets bleeding into the ground their wounded legend.

I don’t mind these blue-collar hands stained rich as the freezer. Papyrus socks of onions brought from the cellar back in sun that reminds me. Your hands on the garlic press—deft flash of the knife culling the last morsel of flavor, its acid scent adrift in the room.

And the phlox dandelion, lover of tears. It will reach for them from a far corner—survivor of nine-day thistle, gas fumes and the scant notice of scholars. Planted in a brass cupid, spinnora, the word to a forgotten object.

Mirror of metal, my face convex. That makes me smile. The knitting goes on, dark blue in the old trunk, color of longing. Enough time for that good yarn. Last night, putting the squash under wraps, I saw you stuffing the kids into snowsuits.

Transplanted three late-blooming volunteers, brought them indoors for the night. Well, it didn’t freeze. This morning, sun splashes tomatoes a healthy red and I am glad Mariss allowed every color in a zone of expansion.

(1980)

Sister Act

Poet Madeleine Defrees (1919 – 2015) spent 38 years as a Catholic nun with the Congregation of the Sisters of the Holy Names of Jesus and Mary. She entered the community after high school and later requested release because, in her words, “religious life and poetry demand an absolute commitment.”

As Sister Mary Gilbert, DeFrees earned a BA in English from Maryhill College (1948) and an MA in Journalism from the University of Oregon (1951). She taught at Holy Names College in Spokane from 1950 to 1967, and resumed her baptismal name before going on to teach at the University of Montana from 1967 to 1979, and at UMass Amherst from 1979 to 1985, serving for several years as director of the MFA program in creative writing.

In 1981, DeFrees received fellowships in poetry from the John Simon Guggenheim Foundation and the National Endowment for the Arts. In addition to two chapbooks and eight full-length poetry collections, she published essays, reviews, and short stories, as well as two nonfiction books about convent life.

The DeFrees Papers, housed in Special Collections and University Archives, include personal and professional correspondence, poems and other writings, interviews, and photographs. Biographical materials, financial records, and interviews comprise the remainder of the collection.

Q&A with Allen St. Pierre ’89

Two years after citizens of Massachusetts voted to legalize recreational marijuana, the first outlets are opening as we send this issue of Bookmark to the press. To get a sense of what the future holds, we checked in with Allen St. Pierre ’89, who, as executive director of National Organization for the Reform of Marijuana Laws (NORML), organized the transfer of the NORML archive to Special Collections in 2014. St. Pierre is now VP of FreedomLeaf, a cannabis media company; a Partner in Sensible Investments, a cannabis-centric investment firm; and a board member of NORML.

Why the long wait for cannabis retail stores to open?

To date, in no other state where cannabis has migrated legally from prohibition to tax-and-regulate policies did the legislature and governor first create a deliberate “go slow” government commission to implement the voters’ approval of cannabis legalization. Additionally, the legislature, governors, state attorney general, and four of the five appointed cannabis commissioners opposed legalizing cannabis; as expected, the commission has been highly cautious and overly bureaucratic in nature.

What should citizens of the Commonwealth expect when cannabis retail stores open?

Lines. There will be waiting lines at the relatively few cannabis outlets that will have passed legal and regulatory muster with the Massachusetts Cannabis Control Commission. The experience for the adults, over 21 years of age, will be decidedly unlike the typical consumer experience of purchasing alcohol, tobacco, and caffeine products.

Cannabis customers will not be able to miss the government-required armed guards and ubiquitous security cameras on display at retail outlets.

After negotiating long lines to enter an establishment, the prospective cannabis consumer will have their identification checked in one of the mandatory safe rooms; then a “budtender” will be assigned to walk them through many choices of products such as joints, flower, concentrates, edibles, tinctures, and balm.

After the purchase is complete (including hefty local and state vice taxes) the customer will be provided with a child-safe package to exit the store.

What advice would you give to someone visiting for the first time?

Be patient. After negotiating the lines, identity checks, and often-time-consuming budtender interaction, consumers can look forward to a decidedly non-criminal experience of getting to choose freely from dozens to hundreds of different cannabis products, in increments consumers prefer, from one gram to one ounce.

What changes will residents see in terms of tax revenues and the state economy?

The Commonwealth of Massachusetts is on the verge of terrific economic changes thanks to the state’s new relationship with cannabis, going from spending hundreds of millions of dollars annually to enforce an unpopular prohibition to capturing hundreds of millions of dollars in taxes earmarked for education funding.

In the first five years post-cannabis prohibition in Colorado, more than one billion dollars in sales of cannabis products have generated nearly $380 million in local and state taxes for education—and created an economic windfall for law enforcement budgets with the end of tens of thousands of annual cannabis-related arrests, prosecutions, and incarcerations.

For an oral history with Allen St. Pierre, visit: bookmark.library.umass.edu.
Ask Us

L to R: Kristen Pietras ’19, Erin Lally ’19, and Alex Young ’19 working at the new Integrated Service Desk in the Learning Commons.