"Gifts of Beauty and Knowledge" from the Marie Eccles Caine Foundation

To usher in the beginning of a new year that includes exhibitions and public programs, the Friends of USU Libraries sponsored an exhibition and reception honoring the Marie Eccles Caine Foundation’s contributions to the Libraries’ arts and humanities research collections. The exhibition, entitled “Gifts of Beauty and Knowledge: Books, Manuscripts and Art Objects,” was assembled as an overview of resources the Libraries have acquired with funds from the Marie Eccles Caine Foundation. The exhibition provided an introduction to a range of material that is available for use in the Art Book Room and the Department of Special Collections and Archives.

A sampling of the items exhibited included a selection of primary sources that ranged in format from artists’ books to business correspondence.

Library patrons with research interests in the art and history of northern Utah, for example, were able to see manuscripts pertaining to the Thatcher Opera House, photography of the Bear River, and an example from a collection of 19th century albumen prints relevant to research on the Shoshone Indian Tribe.

Researchers with interests in the development of scientific illustration discovered watercolors and drawings by ornithologist, Robert Ridgway and his younger brother, scientific illustrator, John L. Ridgway. Both worked during the late 19th and early 20th centuries and had distinguished careers. Robert Ridgway worked as a zoologist on the 1867-68 United States Geological Fortieth Parallel Survey and for the Smithsonian Institution. John L. Ridgway was chief illustrator, United States Geological Survey and scientific illustrator and artist for the California Institute of Technology and Carnegie Institution of Washington.

Artworks on paper, including collaborative works by 20th century artists, poets and printers were on exhibit, including portfolios of relief-printed poetry, original print illustrations, and examples of “concrete poetry” or “object poems” by Fluxus and Beat Era artists. Object poems utilize found objects and commonplace materials such as postage stamps to compose poetry that has a visual as well as a verbal impact.

—Rose M. Milovich
Exhibit Director & Book Arts Curator, USU Libraries

In conjunction with the exhibition, the Friends of the Libraries hosted a public reception in honor of the Marie Eccles Caine Foundation. On January 28, guest speaker Ken Brewer, a poet and professor of English at Utah State University, discussed the Foundation’s recent gift of a Beat poetry collection to the Libraries. (See page 2). Professor William Lye, President of the Friends of USU Libraries, also spoke. His tribute to the Foundation follows:

We are here today to honor the Marie Eccles Caine Foundation and the members of the board who have so generously supported library acquisitions in the arts and the humanities. The precipitating factor for this event is the recent gift of the collection of works of Beat Poets. This collection deserves notice because of the inclusive roster of authors, representing the historical development of the movement from 1940s to the present. In quantitative terms, the collection is impressive, including 2300 books and pamphlets, 1400 Beat magazines, 150 anthologies and about 35 broadsides and posters. However, a quantitative accounting misses the real value and significance of the collection. Its real value is that it includes works by virtually every major poet and many minor poets of the movement, many of them in autographed first editions. And, as you can see in the small sampling on exhibit here today, many reflect the collaborative fusion of poetry with the fine art of printing, and with illustrations by some of the best known modern artists. This latter point is of particular significance to USU because many

continued page 2
of these same artists are represented in the collection of twentieth century painting in the Nora Eccles Harrison Museum of Art, which are also the gift of the Caine Foundation.

This Beat Collection adds to our existing collection of exhibit catalogs and monographs of these artists which elucidate the history of twentieth century art in the American west. In combination with an ever growing library of art books, the Libraries are becoming a major research repository for the study of contemporary art and culture in America.

USU is known nationally as a research center in Upper Atmosphere Physics, and Engineering, in all aspects of dry land agriculture and resource management, in the study of exceptional children, and in several other highly technical fields. Through the thoughtful acquisitions of these materials, the university can now offer the humanist and the artist the same cutting edge resources for their scholarly research and publication on contemporary American culture.

A measure of the value of this resource is the fact that use of the fine arts collection of the library has trebled in the last five years, now accounting for 14% of all books circulated. It regularly serves classes in art, theatre, design, human environments and anthropology. And, its use now extends to serving Interlibrary Loan requests from other universities. We are confident that this new acquisition will expand its use to literature and history students and faculty members.

This kind of forward thinking has also gone into a decade-long funding program for the Special Collections and Archives department. Through the wise patronage of the Caine Foundation, the University Archive is accumulating a significant research collection of documentation on the Intermountain West. Already we have been able to assemble thirty files of exciting material ranging from the Newell Hart Papers, which document the Battle of Bear River; to the C. Leroy Anderson Morrisite papers; to the intimate journal of Mary Perkes, a teenage pioneer; to the records of the Salt Lake Opera Company and to two major collections of historic photos: the Gary Pederson photographs of the Bear River Country and an early collection of photos of the Washakie and Shoshone Indians. Perhaps the most valuable acquisition in this series is the Ridgway Family Papers, chronicling the times of two of America’s leading naturalists from 1864 through 1940.

The many and diverse contributions of the Marie Eccles Caine Foundation reflect three special characteristics:

1. Involvement: Kathryn Wanlass, Manon & Dan Russell and George Wanlass consider carefully every proposal they receive to be assured that it will make a valuable contribution to the cultural enrichment of this community. And they do not stop with the granting of funds. They become personally involved on the boards of organizations they support, and they carefully monitor how their grants are managed.

2. Diversity: They entertain diverse proposals promoting every imaginable area of cultural enrichment for the community. The range of their support has spread from the most practical of requests for providing buses to bring school children to exhibitions and programs, to commissions for monumental sculptural pieces, or to bring major exhibits to campus. The diversity shows up in unexpected ways. In a quiet moment, you could relax at home by tuning to KUSU to hear St. Paul Sunday Morning, or to KUED to watch outrageous British comedy.

3. Commitment: The extensive gifts of the Foundation are invaluable to the University, but we need also to remember that those gifts are augmented by the substantial personal gifts of Kathryn, Manon and Dan and George which reflect their individual special interests and concerns.

USU is fortunate to have such generous and thoughtful patrons and such great friends. On behalf of our students, the faculty, and the community, we sincerely thank them.

—Professor William F. Lye
President, Friends of USU Libraries

Beat collection makes the scene at USU

The USU Libraries recently acquired a Poetry and Little Magazine Collection chronicling the “Beat Movement” in American poetry. The collection consists of nearly 4,000 books, from both known and lesser-known poets, and includes Beat magazines and serials, anthologies, works of literary history and criticism, and a number of broadsides and posters. The collection was a gift to Utah State University Libraries from the Marie Eccles Caine Foundation.

The Beat Movement was born in Postwar America of the 1950’s. Its two American centers were New York and San Francisco with environs in between and world-wide (including Europe and Kyoto, Japan). It encompassed an extensive number of authors and visual artists, and also several different movements and genres such as Black Mountain Poets, Fluxus, concrete poetry, Black Arts, deep image, ethnopoetics and much in between. According to Dr. Ken Brewer, Director of Graduate Studies in English and a poet himself, “This was a serious literary movement that had a strong effect on many writers and artists, myself included.” The Beat influences and cultural movement encompassed radical bebop & jazz music, abstract painting, modern free verse and the exploration of Eastern religion. In many ways the Beat Movement developed as a rebellion against the oppressive culture of cold war America which was increasingly alienating and hypocritical. Professor Brewer cites Allen Ginsberg, Gary Snyder, and Jack Kerouac as the best-known writers of the Beat Generation. It is generally agreed that the movement was “officially” born in October 1955 with Ginsberg’s first public reading of “Howl” at the Six Gallery on Fillmore Street in San Francisco. The moment was mythologized in Kerouac’s “Dharma Bums”. Both the poem and Kerouac’s novel were considered radical when they were first published.

Brewer has viewed the collection, and he was not only impressed with the literature it incorporates, but he was also
Professor Brewer sees the Beat Poetry and Little Magazine Collection as a major contribution to classes and course development. "All of the writers and artists that we associate with this movement are here and represented. This collection puts us in the forefront of scholarship in this area." These materials offer a wealth of primary sources for students and researchers. The collection is one of national importance and will be of immense interest to scholars studying American poetry of the 20th Century. USU Libraries is committed to the careful preservation and maintenance of this unique and significant collection, as well as to contributing to its growth. The collection is now undergoing processing and will eventually be housed in the Art Book Room in the Merrill Library (Room 345).

—Randy Jasmine
Contributing Editor

This is Beat...

"...and everything is going to the beat — it's the beat generation, it's beat. It's the beat to keep, it's the beat of the heart, it's being beat and down in the world and like old-time lowdown and like in ancient civilizations the slave boatmen rowing galleys to a beat and servants spinning pottery to a beat..."

—Jack Kerouac
The International Wizard of Oz Club (IWOC) was founded in 1957 to bring together all those interested in Oz, its authors, illustrators, film, stage adaptations, toys, games, and associated memorabilia. The group today numbers nearly 3,000 members of all ages throughout the world.

IWOC publishes a magazine, The Baum Bugle, three times a year, specializing in popular and scholarly articles on Oz and its creators. The magazine is illustrated with rare photographs and drawings with full color covers. The Oz Club publishes a number of other Oz associated items, including full-color maps, a collection of original Oz stories, books and essays.

The IWOC sponsors annual conventions in different areas of the United States featuring displays of rare Oz and Baum materials, showings of Oz films, and other activities, including an auction of hard-to-find Oz-related items.

For more information on the International Wizard of Oz Club please send a long, self-addressed envelope to: The International Wizard of Oz Club Department I-99M P.O. Box 266 Kalamazoo, Michigan 49004-0266

Yearly dues are $25.00 per year ($15.00 for members under 18 years of age). Other levels of membership are available.

The Wonderful Wizard of Oz was first published nearly one hundred years ago in 1900. Since then, the series of Oz books have entertained millions. The original author, L. Frank Baum, wrote the first fourteen books chronicling the Land of Oz. After Baum's death in 1919 other authors have kept the magic kingdom of Oz alive, beginning with Ruth Plumly Thompson who was chosen by publishers Reilly and Lee (Chicago) to continue the series. Thompson wrote nineteen sequels and the tradition has continued through other authors. In celebration of the upcoming centennial of the publication of The Wizard of Oz, the International Wizard of Oz Club sponsored a competition for a new Oz book.

Gina Wickwar, a technical writer at the Space Dynamics Laboratory at Utah State University, has been an Oz fan for years. While a college English major she used Oz as the topic for a paper in her Utopian literature class and Oz author, L. Frank Baum, was the subject of her thesis for a Master's Degree in American Literature. After graduation, Wickwar continued to write and during the 1960s began her first Oz manuscript, Toto of Oz. She sent an outline of the new novel to Ruth Plumly Thompson, the author of nineteen Oz sequels. Thompson was critical, but helpful, and encouraged Wickwar to continue writing.

In the spring of 1996 the International Wizard of Oz Club (IWOC) announced that a centennial celebration would be held in the year 2000 to commemorate the publishing of The Wonderful Wizard of Oz. Fans and enthusiasts were invited to try their hand at writing a new sequel to the OZ series. The winner would become the new "Royal Historian of Oz" and have their work published as part of the celebration.

Wickwar decided to start over, setting Toto aside and beginning with a new cast of characters. Using characters familiar to OZ readers such as the Scarecrow, the Tin Woodman, the Wizard and, of course, Dorothy, Wickwar also added her own creations.

Writing fiction and fantasy is a break for Wickwar, who works writing safety documentation and proposals for SDL. She says that she usually had to get up at three in the morning to be able to work on her novel. "I was too worked up and tired to write at night, but by 3:00 a.m. I was rested and able to write."

The contest deadline was March 31, 1997, but it wasn't until November of that year that Wickwar learned that her manuscript, The Hidden Prince of Oz had won the contest. She would be the new "Royal Historian of Oz", a title used by the original Oz author, L. Frank Baum and his successors.

Although the writing was finished, there was still much work to do. Eloise Jarvis McGraw, Newbury Award winner and former Oz author, became the editor of the new work. Wickwar said that McGraw helped with cutting, tightening, and some character development. "Overall, the editing was almost as painful as the writing," said Wickwar.

The Hidden Prince of Oz now awaits a December 1999 release to the public. An illustrator has been selected to fill the book with art based on the novel. Although Gina Wickwar did not know the name of the illustrator at the time of this interview, she did know that the artist hails from Kansas, which to any Oz lover is a good sign. The design of the book will also be developed by graphic artists to make its appearance significantly Oz-like.

Wickwar has enjoyed her new title of "Royal Historian of Oz" and has been featured in the Logan Herald Journal and
on the official IWOC web site (http://www.ozclub.org). She has made an appearance at Edith Bowen Elementary School, where she discussed Oz and it's characters with many third and fourth grade students.

Will the future hold other Oz publications for Wickwar? The International Wizard of Oz Club traditionally has published material in limited quantities for its own members, but The Hidden Prince of Oz will be distributed outside the group by independent retailers. The Club may well sponsor the publication of future books, but there is no firm time frame. “It’s not guaranteed that they’ll publish me again, but I think I’ve got a good shot,” Wickwar said.

—Elizabeth A. Evans
Editor, Marginalia

“to please a child is a sweet and lovely thing that warms one's heart and brings its own reward”

-L. Frank Baum
Author
The Wonderful Wizard of Oz
Over the past year USU librarians Sandra Weingart and Jan Anderson surveyed the faculty on their knowledge and use of the electronic databases available through the University Libraries. According to Sandra Weingart, the purpose was to find out from the faculty if they themselves used the library databases and if they assigned or recommended them to their students. The survey included 53 databases, and was conducted in order to find out how the databases are being used and how to increase both awareness and use of these resources.

Weingart said that the primary finding from the survey was that the University Libraries need to do a better job of publicizing and promoting what is available, such as the Libraries' homepage, database workshops, and remote database access. She also pointed out that another problem faculty members had was trouble accessing the Library server. This problem may be reduced now that many of the databases are web-based. One of the primary requests of the USU faculty is for more journals, and as more and more journals become available electronically, Weingart sees this as another good way to fulfill faculty needs.

The following information is taken directly from the survey:

- We (the University Libraries) need to work harder to publicize the available electronic resources and what each has to offer.
- We need to work harder at publicizing scheduled workshops and encouraging faculty members to request training for themselves and their classes.
- Over two-thirds of respondents were aware that some Library-supplied databases can be accessed from outside the Libraries, and more than half have done so.
- Many faculty members need more assistance accessing electronic databases from outside the University Libraries.
- Fewer than half of all respondents (44.8%) were aware that some databases are only available at terminals located in the Merrill or Cazier Sci-Tech Libraries.
- Nearly two-thirds of respondents are aware of the University Libraries' webpage (www.usu.edu/library), and almost half have used it.
- High use hard copy databases tend to have high use in electronic formats too. Databases with the highest respondent awareness were: Dissertation Abstracts, Current Contents, and ERIC. Those with highest importance ratings: Dissertation Abstracts, Current Contents, EBSCOhost, and ERIC.
- Among respondents, the most attended workshops included: EBSCOdoc, Lexis/Nexis, and Agricola.

Questionnaires were mailed to 856 faculty members, and 426 responded.

Weingart also commented that, "We need to promote these databases and to educate users to come and look at what we have available at the Libraries. If they have trouble finding what they are looking for, we encourage them to ask."

—Elizabeth A. Evans
Editor, Marginalia
once upon a time...

Renda Branyon has devoted most of her life to collecting books and memorabilia about Little Red Riding Hood. A retired professor from USU's Department of Instructional Technology and 1982-83 President of the Utah Library Association, Branyon has chosen to place her collection in the USU Special Collections & Archives.

The collection contains over 300 volumes in all shapes and sizes. Some are entitled "Little Red Riding Hood" while others refer to "Little Red Cap". The tale also appeared in collections such as the Brothers Grimm Fairy Tales, Collected Fairy Tales, Children's Stories Collections, and in books of Nursery Rhymes. The Branyon Collection also contains arts and crafts books & kits that adapt the theme of Little Red Riding Hood, as well as educational activities that utilize the story and characters. Finally, the collection includes various interpretations based on the "Little Red Riding Hood" tales and a selection of prints & other ephemera.

The actual format of the books in the collection varies widely. There are small and miniature books, pop-up books, carousel books, and interactive books with movable parts.

Selections from the Brenda Branyon Little Red Riding Hood Collection will be on display during Library Week (11-17 April) and a lecture by the collector is scheduled. The collection is nationally known and possibly unique in the United States. It has been catalogued and it can be accessed through the Libraries' Online Catalog.

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**Moral:**

Little girls, this seems to say, never stop upon your way. Never trust a stranger-friend; no one knows how it will end. As you're pretty, so be wise; wolves may lurk in every guise. Handsome they may be, and kind. Gay, or charming —never mind! Now, as then, 'tis simple truth: —sweetest tongue has sharpest tooth!

—from Little Red Riding Hood, Perrault's Fairy Tales

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**yes! I would like to join Friends of Utah State University Libraries!**

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Yes, I (or my spouse) work for a matching-gift company. If yes, please enclose matching-gift form.

(Or inquire about alternate USU employee payment plan)

thank you for your support!
**Friends' Calendar**

1999 National Library Week
April 11 - 17

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<tr>
<td>13 April Tuesday</td>
<td>Little Red Riding Hood Lecture &amp; Theatre Production: Brenda Branyon Zinskey will talk about her Little Red Riding Hood books and memorabilia now in the Libraries' Special Collections, and children from the Edith Bowen School will perform a Red Riding Hood play.</td>
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<td>13 April Tuesday</td>
<td>Friends Book Sale Preview: Special Preview open to Friends of USU Libraries contributing $25 or above. Sale is by invitation only, sent to qualifying members. Memberships may also be purchased at the door, starting at $25.</td>
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<td>14-15 April Wednesday &amp; Thursday</td>
<td>USU Libraries Annual Book Sale: Good Books, Cheap!</td>
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<td>15 April Thursday</td>
<td>Library Week Reception: Includes BookWork exhibit &amp; awards, Library Staff &amp; Faculty Recognition awards, and an opening Reception for the Interior Design show.</td>
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Cazier SciTech Library, Room 120
2:00 p.m.

Basement, Merrill Library
5:30 p.m. to 7:30 p.m.

Basement, Merrill Library
9:00 a.m. to 4:00 p.m.

Merrill Library, Room 109
3:00 p.m. to 5:00 p.m.

*See page 3 for details of Ongoing Exhibitions at USU Libraries.*