

UB LIBRARIES today

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Digital Collections

Developing and supporting 21st-century
research and scholarship

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Cover Photo

Image from the March 1928 issue of *The Bison*, a humor magazine published by UB students from 1913 until 1941. *The Bison* magazine covers are available on the Libraries' Digital Collections website: digital.lib.buffalo.edu

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DID YOU KNOW?



Reproductions of images from *The Bison Magazine Covers Collection* are available for purchase from the UB Libraries.

Details are available at: library.buffalo.edu/store



Dear Friends,

I'm very excited about the progress we've made in digitizing our uniquely-held materials so that UB students, faculty, alumni and friends can use these collections for learning and teaching.

The Libraries are committed to making our collections as accessible as possible to a global audience: to high school students using our digital collection of Love Canal photographs and maps to write term papers, to science teachers consulting our online collection of case studies to develop engaging lesson plans, to architects and planners reviewing our electronic collection of award-winning urban design projects to inform their own designs, to alumni using our growing collection of digitized yearbooks and newspapers to learn more about the history of the University at Buffalo.

Our digital collections cover a variety of subjects, from architecture to UB student publications. More than 40 diverse digital collections are currently available, featuring digitized photographs, historic print materials, artworks, artifacts and more. Our digital universe continues to expand thanks to the efforts and expertise of the Libraries' staff members who serve on our Digital Collections Team.

This issue of *UB Libraries Today* highlights the breadth and scope of our digitization initiatives. Within these pages, you'll read about the development of *UBdigit*, our first digital collections platform, launched in 2004. Other articles describe the award-winning digital Case Study Collection of the National Center for Case Study Teaching in Science, hosted by the University Libraries, and EMRO, an Internet-based media review database developed and supported by the Libraries.

In this issue, you'll also find music librarian John Bewley's reflections on the role of the digital archivist, a glimpse into the Digital Robert Graves Archive, and a profile of Robert and Andrea Moorhead, founders of *Osiris* magazine and generous supporters of the Poetry Collection and its mission.

I welcome you to learn more about this sampling of our digital collections through the stories featured in this issue of *UB Libraries Today*, and I invite you to explore our digital collections at: digital.lib.buffalo.edu

Sincerely,

H. Austin Booth
Vice Provost for University Libraries
library.buffalo.edu/haboath

Support for Digital Robert Graves Archive

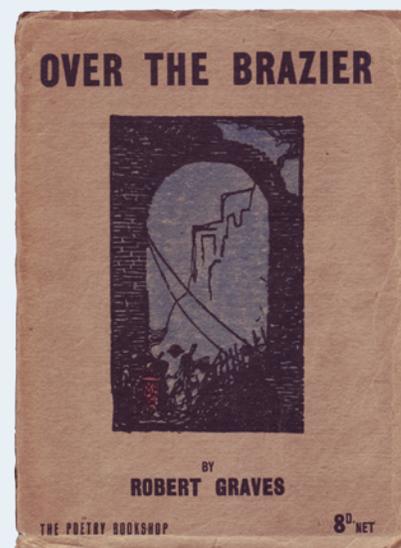
The Digital Humanities Initiative at Buffalo (DHIB) was created in January 2008 by the University at Buffalo's College of Arts and Sciences and is affiliated with the College's Humanities Institute.

According to its mission statement, the DHIB "functions as an applied think-tank for the humanities and related areas. It is designed to serve as an intellectual hub for scholars involved in innovative research and instruction at the intersection of the humanities, computing, and other emerging digital technologies, and to provide an environment in which faculty are encouraged to experiment and develop digital solutions to challenges in research and instruction, or to experiment with digital technologies that may lead to new applications and project challenges."

In addition to sponsoring lectures and conferences on digital scholarship and providing training for members, each year the DHIB also awards competitive funding for both individual members and working groups.

In 2009 and 2010 the Poetry Collection received DHIB funding to continue developing its **Digital Robert Graves Archive**. Robert Graves (1895-1985) was an English poet and novelist who, during his lifetime, authored more than 140 books of poetry, fiction, translations, autobiography, poetics, and studies of myth including *Good-bye to All That*; *I, Claudius*; and *The White Goddess*. Each of the DHIB grants funded stipends for undergraduate and graduate student assistants who spent many hours scanning hundreds of individual pages of Graves's correspondence and poetry manuscripts dating from before World War I through the late 1920s as well as materials from the later prose.

The Poetry Collection holds the world's largest collection of Graves's poetry manuscripts, and the long-term goal is to make available online the entire Robert Graves Collection along with relevant historical, biographical, bibliographic and scholarly resources. The first phase of this digital project should be available within the near future.



Robert Graves, *Over the Brazier* (London: The Poetry Bookshop, 1916).

Educational Media Reviews Online (EMRO)



Lori Widzinski
Head, Computing & Multimedia
Services

Longfellow once said, "Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author." Or every filmmaker, as is the charge of **Educational Media Reviews Online (EMRO)**, an Internet-based database developed and supported by the University Libraries.

Although reviews of commercial feature films are commonplace, scholarly critiques of educational media are not readily available. To fill this void, EMRO (emro.lib.buffalo.edu) evolved from the *AV Review Database*, a feature of *MC Journal: The Journal of Educational Media Librarianship*, an open access, peer-reviewed online publication founded in 1997. Terry McCormack of the UB Law Library and I served as editors. When the journal ceased publication in 2002, continued demand for the media review database led to the creation of EMRO as an open access digital resource.

As EMRO editor, I ensure that a diverse range of educational material is reviewed by EMRO's team of more than 90 librarians and teaching faculty located throughout North America.

EMRO has published over 4,000 scholarly reviews of video, DVD and CD-ROM materials from educational centers, documentary distributors and independent filmmakers. Links to online previews and subject-specific websites enrich the reviews for academic audiences. EMRO's digital platform allows reviewers the freedom to thoroughly explore a topic and better communicate detailed comments on a work's educational merit, content and production quality. Individual reviewers retain the copyrights to their published pieces and their reviews are included in OCLC's WorldCat online catalog.

From January through July 2011, the EMRO website logged more than 250 visits per day, representing users from 170 countries, and 3,000+ sites currently link to the database. EMRO is expanding its presence on social media sites such as Facebook and Twitter to better interact with its broadening audience. Future developments include expanding connections with filmmakers, distributors and learning centers to refine the structure of online reviews as streaming video becomes the norm. A subject taxonomy for improved search access is under development, and reciprocal review links with the *Anthropology Review Database* (wings.buffalo.edu/ARD) are also planned. In an era of limited budgets and staff, EMRO is a valuable resource for researching educational media.

Elizabeth Taylor and husband Mike Todd at the Faculty Club, University of Buffalo, 1957. Image is part of the **Clifford C. Furnas Collection**.



Digital Collections

Developing and supporting 21st-century research and scholarship

by: SCOTT HOLLANDER, Libraries Web Manager and Interim Coordinator of Digital Collections

Did American poet Robert Frost actually hold office hours at the University of Buffalo in 1927? Why was actress Elizabeth Taylor on the UB campus in September of 1957? And what was U.S. Senator Al Gore doing in Niagara Falls, NY on April 1, 1990? To answer these questions, one could spend hours analyzing fragile print materials in the University Archives, but with just a few mouse clicks, each question can easily be answered without ever setting foot on campus. This is due to the fact that Robert Frost, Elizabeth Taylor, and Al Gore all “reside” within the online world of the University at Buffalo Libraries’ Digital Collections: digital.lib.buffalo.edu.

What exactly is a digital collection? As the name implies, such collections contain material that has been digitized according to prevailing standards, described in such a way as to facilitate its discovery and use, preserved so that the digital collection will be accessible over the long term, and, finally, published online. The University Libraries’ digital collections encompass a wide variety of formats, including photographs, print materials, audio recordings, artworks, artifacts and other resources. Our digital collections are created to support the teaching and learning activities of UB faculty and students, enhance scholarship and research, and increase access to rare or fragile items that may be too delicate to be handled regularly by the public.

The idea of developing a system to house the Libraries’ digital collections was first conceived more than a decade ago. The university’s former Educational Technology Center convened a group of interested faculty and staff to explore the feasibility and desirability of a creating a

campus-wide platform for digital assets. A census and needs assessment survey was developed by the group and distributed to all UB faculty, with the survey results providing a needs-based argument for future exploration of a campus model. Following an intensive product evaluation period, considering such factors as common criteria for data management, underlying database structure, end-user functionality, interoperability, support, scalability and costs, CONTENTdm® software was adopted as the Libraries’ central digital asset management system. After a brief testing period, *UBdigit* (ubdigit.buffalo.edu), the Libraries’ first digital collections platform, was successfully launched in 2004.



UB Chancellor Clifford C. Furnas making the acquaintance of former U.S. President Harry S. Truman at Canisius College (1962). The **Clifford C. Furnas Collection** consists of photographs and memorabilia celebrating the life and career of Clifford C. Furnas (1900-1969).



U.S. Senator Al Gore and an associate speak to Patricia A. Brown at Love Canal Resettlement Protest (1990) from the Love Canal Images Collection.

Today, the Libraries' Digital Collections Team supports two main platforms for UB's digital collections, and coordinates several special digitization projects. Many digital collections are still available in *UBdigit* utilizing the CONTENTdm© system; however, the original *UBdigit* site has grown significantly since 2004. The Libraries currently offer more than 40 distinct collections that cover such diverse subject areas as African American studies, American literature, architecture, biology, medicine, music, psychology and UB history. All of the Libraries' digital collections provide centralized access to UB's diverse inventory of legacy and teaching collections for purposes of instruction, scholarship and archival preservation.

One of the particular strengths of the UB Libraries' digital collections is the wealth of material related to the university's long history. University Archivist John Edens has made the preservation of UB history a top priority, and the "Best of the UB Archives" website (library.buffalo.edu/archives/bestof) highlights the UB story through the use of captivating photographic images and text drawn from such collections as the *University at Buffalo Student Newspapers*, the *Clifford C. Furnas Collection*, the *Buffalonian Yearbooks*, the *Black Student Union Periodical Collection*, the *Bison Magazine Covers*, and the *Opinion*.

University at Buffalo Student Newspapers, 1921-1950, is one of the Libraries' most popular digital collections, providing access to two student newspapers published at UB more than half a century ago. Two fascinating articles included in this collection describe Robert Frost's visit to the University of Buffalo in November, 1927. The poet's visit is the topic of "New England Poet Charms Large Lecture Audience," an article published in UB's student newspaper, the *Bee*, on November 18, 1927. According to the *Bee*, Robert Frost held office hours in Hayes Hall and was "at the service of students and faculty" while he was on campus.

Digitized images in the *Clifford C. Furnas Collection* include several photos of Elizabeth Taylor taken during her visit to Buffalo and UB in 1957. Taylor and her third husband, Mike Todd, spent four days in Buffalo as part of the city's 125th anniversary celebration, and the couple presented a live bull, named Buster, to the "Spirit Committee" of UB's cheerleading squad.

The University at Buffalo also holds the premier collection on Love Canal, one of this country's most notorious and infamous hazardous waste sites. The widely-utilized *Love Canal Images* collection is a digital archive of photographs, maps and posters related to the Love Canal environmental disaster of the 1970s. The online collection

includes a photo of then-Senator Al Gore who visited Niagara Falls, NY in 1990 to protest the resettlement of a portion of the Love Canal neighborhood. The *Love Canal Images* collection forms part of the larger *Love Canal Collection* available in the University Archives.

Funding for the creation of several UB Libraries' digital collections was provided by the Western New York Library Resources Council through the Regional Bibliographic Data Bases and Interlibrary Resources Sharing Program. Digitization of these collections underscores the University Libraries' ongoing commitment to preserving UB's significant history.

The other major platform for digital collections at UB today is the Institutional Repository (repository.buffalo.edu). Launched in 2009, this is a digital collection that captures, preserves and disseminates intellectual property created within the University at Buffalo community. Institutional repositories typically house "grey literature," a term that refers to papers, reports, technical notes or other documents produced and published by academic institutions and various research organizations that are generally not distributed or indexed by commercial publishers. The University at Buffalo Institutional Repository is designed to store the university's grey literature and promote UB-based research and intellectual property by enabling its discovery via the Web. Authors and/or publishers hold copyright over their content and all rights are reserved. While still in its infancy, it is hoped that the UB Institutional Repository will eventually increase scholarly self-archiving and further support open access scholarly communication behavior.

As the Libraries' digital collections initiative enters its second decade, future plans include the addition of streaming media, such as audio and video content. The Poetry Collection recently completed a grant-funded project to reformat, catalog and make accessible over 1,000 cassette and reel-to-reel audio recordings of poetry materials held in the collection.

The UB Libraries are actively developing new digital collections using an interdisciplinary contributor model in which contributor proposals are solicited, vetted and prioritized for production by the Digital Collections Team. Despite limited resources, the Libraries are committed to digitizing and preserving as much significant content as possible. But time is of the essence. For example, much of the material featured in "The Best of the UB Archives" website was originally issued on newsprint and is now in extremely fragile condition, the result of heavy use over the years. Contributions to our Digitization Fund will help ensure that all former issues of the *Spectrum* and other UB student publications are preserved and accessible.

For more information about supporting this initiative, please visit: library.buffalo.edu/giving/digital-collections

Fenton Foundation Brings Robert Frost To U. B. Next Week

Noted Poet Acclaimed As Masefields Equal By Critics

The visit of Robert Frost to the University next week will give the community something that it has never before had—the insight into the working of a great poet's mind. Most critics agree that he and Robinson are the leading American poets, and the English acclaim him as Masefield's equal. His book "North of Boston" is one of the permanent achievements in American literature. This is the man who likes to work with younger people and to give them of his best. At Amherst College and the University of Michigan he is visiting professor of literature, spending several weeks at a time on their campus. At Buffalo he is termed, for lack of a better expression, "poet in residence." From Thursday to Saturday, inclusive, he will have office hours in Edmund Hayes Hall and his time will be at the service of students, faculty, and to a certain extent of townspeople.

Already more than a dozen students have asked for appointments. Love of poetry and literature is not dormant when so many wish to take advantage of this unique opportunity. Requests for conferences should be made through the Dean's office.

The Fenton Foundation is bringing Mr. Frost to Buffalo, and he will give public readings or lectures on both Thursday and Friday evenings, probably at the Grosvenor Library. No man can better interpret poetry than the one who wrote it, and Mr. Frost is famous as a reader. Poetry receives all too little verbal interpretation, and most of it was created to be read aloud. Mr. Frost will confer rare distinction on the University.

This article, announcing poet Robert Frost's visit to UB, appeared on the front page of the *Bee*, UB's student newspaper, on November 4, 1927. Image taken from *UB Student Newspapers, 1921-1950*.

Robert & Andrea Moorhead

by: JAMES MAYNARD, Assistant Curator, The Poetry Collection



Searching through the thousands of little magazine titles in the Poetry Collection, one would find a small number that have lasted more than a decade or two. A notable exception is *Osiris* magazine, edited and designed by Andrea and Robert Moorhead of Deerfield, Massachusetts. Since 1972, the magazine has published 72 issues, an impressive act of editorial dedication on the part of the Moorheads, who have donated the papers of what is now a nearly 40-year-old archive of *Osiris* to the Poetry Collection.

The Moorheads have dedicated much of their lives to contemporary poetry. Born and raised in Buffalo, New York, Andrea Dubs Moorhead later moved to Connecticut before studying French and philosophy at Chatham College in Pittsburgh. Robert Moorhead was born in Pittsburgh and grew up in Warren and Tarentum, Pennsylvania, earning a B.F.A. degree from Carnegie Institute of Technology and M.F.A. from Carnegie Mellon University.

The two were married in 1969, and after living in Pittsburgh, Troy and Schenectady for short periods, they moved in 1976 to Deerfield, Massachusetts, when Robert accepted a position at Deerfield Academy, a preparatory school. The author of over 17 publications, Andrea is a poet, translator and editor writing in French and English who currently teaches French at Deerfield Academy. Robert, a painter and graphic designer whose work has been exhibited widely, teaches visual design and architecture at Deerfield Academy. In addition to their magazine, the Moorheads also direct the Deerfield Academy Press.

Throughout their lives, Andrea Moorhead explains, “*Osiris* [has] remained our link to the great world, to the community of writers and artists engaged in modern thought and aesthetic movements.” The magazine began, she recalls, “Tuesday, April 11, 1972, in a small white house along NY Route 43 in the town of Averill Park.” From its inception, *Osiris* has been decidedly international in its focus and committed to a lyric tradition, publishing poetry by hundreds of writers around the world in such languages as English, French, German, Romanian, Danish, Spanish, and others, as well

as in English translation. This was always a conscious choice by the Moorheads, who, in an early issue, define *Osiris* as “an apolitical international journal, which seeks a human art, without intellectual or social categories.”

As they elaborated in a recent interview:

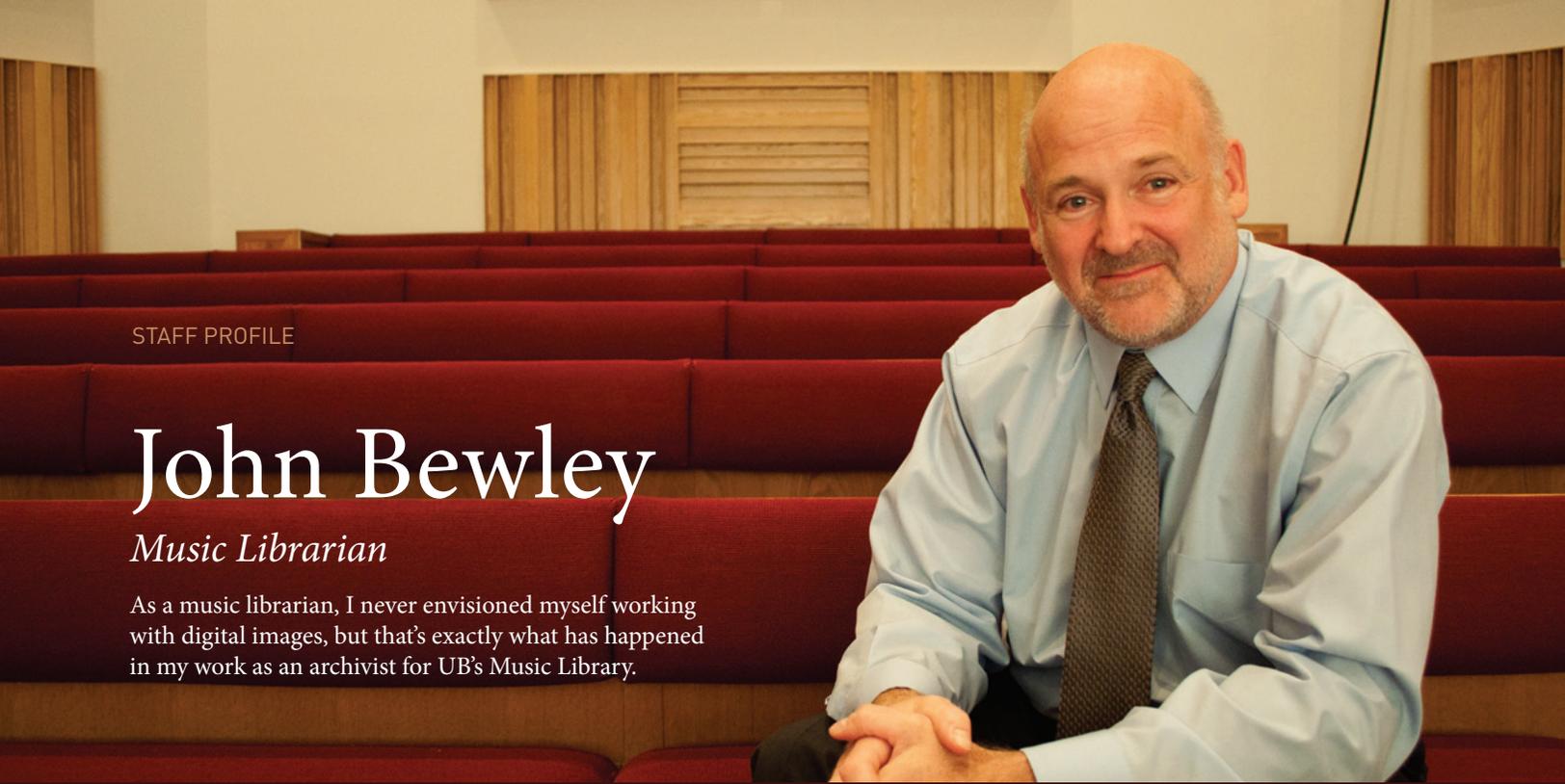
The origins of *Osiris* are related to the general political and social climate of the late 1960s and 1970s. We spent our university years in Pittsburgh during a time when the city was shaken by the civil rights movement and the growing debate over the country’s involvement in the Vietnam War. The idea of launching a literary magazine, however, did not grow out of our concern about social and political issues.... Art and literature were rapidly becoming vehicles for social change. If one wanted to foster an aesthetic that was not “engaged,” it would be necessary to create a radical form of expression that refused to be co-opted by either the establishment or the forces for social change.... This simply meant that art in the broadest sense of the word should be free to explore those spiritual, psychological, emotional, and intellectual aspects of people’s lives that were not connected to nations or social groupings.

And yet, “for all its international involvement, *Osiris* is resolutely American. We like frontiers, new territories, and challenges. In a sense *Osiris* is an ambassador for our country, offering others the chance to share their work with an American audience without sacrificing their native language. This is an essential element of *Osiris*—the gathering of many voices in many tongues.”

Today, this “gathering of many voices” has itself been gathered and donated to the Poetry Collection, where it serves as an important research tool for students and scholars. After conversations with James Laughlin, founder and publisher of *New Directions*, whose personal poetry archive is in the Poetry Collection, and editor James Cooney, the papers of whose magazine *Phoenix* are also part of the collection, the Moorheads made their first gift to the Poetry Collection in 1995, with additional installments and further financial support arriving in subsequent years. Describing their decision to give their archive to the Poetry Collection, Robert and Andrea explain that:

Buffalo has always had a reputation for cultural excellence. Frank Lloyd Wright’s Martin House and the Albright-Knox Museum among other cultural institutions stand out. The reputation of the Poetry Collection has always been foremost in our minds.

The *Osiris* Collection, documenting nearly forty years of the magazine’s history, helps promote the Poetry Collection’s mission of serving as the library of record for 20th- and 21st-century Anglophone poetry, and the Collection remains resolutely grateful to the Moorheads for the continuing generosity of their donations.



STAFF PROFILE

John Bewley

Music Librarian

As a music librarian, I never envisioned myself working with digital images, but that's exactly what has happened in my work as an archivist for UB's Music Library.

My educational background is in music, culminating in a Ph.D. in Music Theory/Composition from Rutgers University, and working in libraries was initially a way to pay the rent during my graduate school days. While completing my graduate studies, I acquired training in cataloging and reference services, along with several years of professional-level experience, and I returned to Rutgers to earn my M.L.S. degree.

My first exposure to archival work was through the cataloging I performed at the University of Pennsylvania where I worked on various projects, including Eugene Ormandy's conducting scores and the music collections of vocalist Marian Anderson. While at Penn, I was also first introduced to the potential of digital collections, and when I came to UB in 1998, I soon learned that the Music Library's collections contained thousands of photographs, hidden treasures that were scattered in various locations and among different collections.

In 2001, the Music Library acquired the late Dr. J. Warren Perry's collection of 2,500 opera and ballet photographs, and Nancy Nuzzo, Director of the Music Library and Special Collections, recognized the potential for digitizing these images. Using CONTENTdm® content management software, we mounted digital images and metadata online, and the Perry Collection became an impetus for additional digitization projects.

Today the UB Libraries offer 17 digital collections based on materials from the Music Library. One of the most useful results of our digitization efforts is the ability to search across all of our collections at once. Having the images and metadata available online also enables sophisticated searching in a collection with rich metadata such as the Perry Collection in which multiple content layers are described. One example: an unsigned photograph by Erio Piccagliani of soprano Maria Callas in costume onstage as Anna Bolena in the second act of the opera *Anna Bolena* by the composer

Donizetti as directed by Visconti with set design by Nicola Benois at La Scala in Milan, Italy in 1957.

Placing these images online has produced gratifying results. The Music Library has received additional collections as gifts because people saw similar content in *UBdigit*; we have received corrections to our metadata from individuals who were present at the time a photograph was taken; responded to requests from relatives of people in the images, including some who were not previously identified; and the use of our digital images for publication has increased tremendously.

Working with digital images brings both unexpected pleasures and challenges. The challenges include learning new methods for identifying and describing images and their content, as well as managing the creation and migration of different metadata formats. The enjoyment begins with the artistic value of the images and the people and events represented. There is also a magical element: digitized images are the same as the original but also different, changing from flat objects that reflect light to screen images viewed by projected light. Additionally, the imaging software allows one to enlarge images and uncover details that were captured by the original photograph but not revealed through the process of creating a print.

If asked to choose a favorite image from our digital collections, I would select one of the photographs of composer Johannes Brahms from our Livingston Gearhart Collection. These casual photographs were taken during an outing with friends in 1896. Existing memoirs, written by a few of these friends, describe Brahms's visit, starting with his arrival after attending the funeral of his dear friend, Clara Schumann. The fact that these photographs exist at all is amazing, and they are even richer in meaning due to the matching historical accounts.

My staff profile is online at: library.buffalo.edu/jbewley

Search for the Missing Sea Otters, a case study by Mary Allen and Mark Kuhlmann, Hartwick College, teaches students how to apply ecological principles to a real-life ecological problem, namely, the decline in sea otter populations in Alaska. Students interpret data from graphs and tables and practice developing testable hypotheses as they work to solve the mystery of the "missing" sea otters.



CASE STUDIES IN SCIENCE

TEACHING THROUGH STORYTELLING

by: *NANCY SCHILLER*

Engineering Librarian &

Co-Director, National Center for Case Study Teaching in Science

A museum curator must decide whether or not to display a recently acquired Cezanne as part of what her museum expects to be a blockbuster show of the artist's work. But she has lingering doubts about the painting's authenticity. If she shows the painting and it turns out to be a fake, her career will be over. But not showing it has consequences too. She decides to bring in a team of analytical chemists to run some tests. Now she must sift through their results and make her decision.

This case study, originally developed to teach principles of chemistry to art students, is one of more than 380 peer-reviewed cases in the Case Study Collection of the National Center for Case Study Teaching in Science. These cases form the centerpiece of the Center's website (sciencecases.lib.buffalo.edu), which is hosted and maintained by the University Libraries.

Cited by the American Association for the Advancement of Science as a source for model case studies, the collection contains cases in all areas of science, including anatomy and physiology, anthropology, astronomy, chemistry, computer science, biology, ecology, economics, food science, geography, geology, medicine, microbiology, molecular biology, nutrition, pharmacy, psychology, statistics, physics and engineering.

This past year, the UB Libraries redesigned the Center's website and, as part of that process, converted the case collection to a digital library. Cases are now fully indexed and can be searched by subject, keywords, intended audience, type of case, and topical area (e.g., "Women in Science," "Science and the Media," and "Social Justice Issues").

Most recently, the Center was contacted by the National Science Digital Library (NSDL). The NSDL, created by the National Science Foundation, provides organized and discoverable access to high quality resources that support excellence in teaching and learning at all levels of science, technology, engineering, and mathematics education. The NSDL invited the Center to submit its case records to NSDL and become a full collection within their digital library. With the assistance of Don Gramlich of the UB Libraries Digital Collections Team, the Center shared its metadata with the NSDL. Making the case materials available through NSDL encourages sharing and reuse of these resources among a global education and research community.

Formally established in 1999, The National Center for Case Study Teaching in Science has received over \$2 million in grant funding to date from National Science Foundation, the Pew Charitable Trusts, and the U.S. Department of Education. The Center is directed by Clyde F. Herreid, SUNY Distinguished Teaching Professor in the Department of Biological Sciences, and Nancy Schiller, Librarian, Arts & Sciences Libraries.



The Missing Link

by Elizabeth Strasser, California State University at Sacramento

Tells the tale of Sam, an undergraduate student who unearths part of what appears to be an ancestral human skull on a dig in East Africa. Students learn the basics of skull anatomy, including its relationship to locomotion, as they follow the storyline of Sam's discovery while examining a number of primate skulls and creating a phylogeny based on their observations.

sciencecases.lib.buffalo.edu/cs/the-missing-link



Tragic Choices: Autism, Measles, and the MMR Vaccine

by Matthew Rowe, Sam Houston State University

Explores the purported connection between the MMR vaccine and autism. Students examine results from a 1998 *Lancet* article that ignited and still fuels the anti-vaccine movement, and then are asked to design a better study to test the causal relationship between the vaccine and the disorder. The case was developed to help students understand the distinctions between good science, bad science and pseudoscience.

sciencecases.lib.buffalo.edu/cs/tragic-choices

DIGITAL COLLECTIONS: A VIEW FROM THE REFERENCE DESK

by: Don Hartman, Reference Coordinator, Lockwood Memorial Library



UB librarian Don Hartman often searches digital collections when answering questions at Lockwood Library's Information/Reference desk.

Student publications play an informational and entertaining role in the life of a university, and digitized issues of old school newspapers and yearbooks have proven very useful in searching for answers to library reference questions. Two University Libraries' digital collections, *University at Buffalo Student Newspapers, 1921-1950* and the *UB Spectrum* (currently covering the period 1950-1962), reflect the cultural, political and sociological aspects of the university and

American society in a bygone era, and are a valuable source of information for historians and other researchers.

UB librarians have used our digital student newspaper collections in recent months to answer several reference queries. Case in point: a former UB student working on a memoir was searching for the date that Buffalo's former Tinney Cadillac car dealership had constructed a fallout shelter display in its showroom (apparently, the shelter also had a beautiful blonde woman living in it for a few weeks!).

The UB alumna thought that the Tinney display had occurred sometime between 1958 and 1963, but she was unsure of the date; she had contacted both the New York Public Library and the Buffalo & Erie County Public Library, but neither could answer her question, and the UB Libraries were her last hope.

A quick keyword search of the Libraries' digital newspaper collections, using the word "shelter" and the phrase "Tinney Cadillac," came up with an article from the *UB Spectrum* (November 10, 1961) that not only answered her question, but also included a brief commentary on the sexist nature of the display. To view the *Spectrum*, 1950-1962, and other digital collections of UB student publications visit:

digital.lib.buffalo.edu