



ACCESS

NEWS FROM THE UNIVERSITY LIBRARIES AT NOTRE DAME

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New Endowment for Periodicals

by Maureen Gleason

A new and very different sort of endowment, the Ted and Marie Majerek Endowment for Periodicals, has proven to be a boon to the University Libraries. The Majerek family owns and operates Michiana News Service which distributes periodicals and books to news agencies and bookstores in the region. They are making an annual contribution to Notre Dame, 60 percent of the value consisting of periodicals which they distribute, and 40 percent books or cash. At a time when the cost of periodicals continues to rise, putting unbearable pressure on libraries' acquisitions budgets, the Majerek donation promises relief of an unorthodox kind. Although Michiana News Service normally does not handle scholarly academic journals, the University Libraries can use this opportunity both to help bear the cost of these journals, and to expand their collections of general information and recreational periodicals.

First of all, the Libraries have been able to cancel over 80 periodicals to which they had subscriptions (realizing a savings of over \$3,700) because Michiana News Service was able to supply these titles free of charge. They have also been able to obtain second copies of heavily used periodicals, such as *Time*, *Newsweek*, *Forbes*, *Omni* and others, thereby improving service to the University community. Branch libraries have also obtained copies of a few titles that are located elsewhere, and now can make them more conveniently available to their users. Michiana News Service handles many computer magazines, an area in which the Libraries were weak due to lack of a separate budget for computer science; a much broader selection is now being received. The Libraries are also able to assist architecture students by receiving a few more building and home decorating magazines. Those interested in science fiction, for personal or academic reasons, will find for the first time, a few recognized titles on our shelves.

The Periodicals Center and Reference Department staffs have long been aware of many popular periodicals requested by library users. Collecting priorities geared to academic requirements and limited budgets have prevented their purchase. No longer — Michiana News is supplying such titles as *Changing Times*, *Consumer Guide*, *Discover*, *Downbeat*, *Gourmet*, *Jet*, *Life*, *People*, *Saturday Evening Post*, *Science 88*, and *TV Guide*. Also, Notre Dame has been engaged in building a sports collection that will provide valuable resources for those studying this important aspect of American life. The Majerek endowment will allow the collection to grow and become more representative of all types of sports.

The books and cash that are part of this generous gift are significant for the collections as well. The Libraries are exploring the possibility of acquiring popular reference books that would supplement their present collections, and may also be able to acquire new fiction by major contemporary authors from Michiana News without charge. Such actions would make some budget monies available for other purchases. The Majerek fund has already financed purchase of the complete collection of *Newsbank*, a newspaper clipping service on a wide variety of topics on microfiche, which is accompanied by a versatile in-

Videocassette Collection Takes Hold

by Joseph Huebner

Major steps forward in the development of its videocassette collection have been taken by the Hesburgh Library. The collection, housed in the Audio Video Center on the second floor, was augmented by 113 feature films and dramas last summer. In January of this year, an order was placed for all 37 of Shakespeare's plays produced by BBC/Time-Life Films.

A special value of these videocassettes is that they lend themselves so well to interdisciplinary study. An example is *The Trial of the Catonsville Nine* based on the play by Daniel Berrigan, which can be examined for its qualities as a drama. It can be viewed for its illustration of protest against the Vietnam War by the burning of draft records in 1968. And, perhaps most importantly, it can be seen as the revelation of a factor that is a constant in the experience of human beings extending back to the time of Sophocles' *Antigone*: the conflict of an individual's conscience with the law. (*Antigone* is also in the videocassette collection.)

Two other new additions, one a play and one a film, are from different eras but are related. Those involved in theater courses may want to study the Royal Shakespeare Company in Rostand's 19th century French drama, *Cyrano de Bergerac*. From another point of view, it might be interesting to compare this production with Steve Martin's successful contemporary American setting of the play which he calls *Roxanne*.

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Communication: The Key to Librarianship

by Jean A. Pec

For Beth F. Picknally, Head of the Catalog and Database Maintenance Section of the Cataloging Department, communication has become the major theme of her professional work. At the American Library Association's Annual Convention last July she presented her views on "Communications and Catalog Management" to the Catalog Management Discussion Group, Resources and Technical Services Division. She cited several examples of Notre Dame's successful efforts to increase communication throughout the University Libraries, not only between branches, but also between service divisions. In her view: "The online catalog has increased our opportunity for the Library to operate as a whole."

The UNLOC problem forms, which library patrons and staff submit, come to Picknally's Section for resolution. These forms communicate problems with call numbers, authors' names, assigned subjects, and cataloging notes. While some are simply typographical errors to be corrected, others demand in-depth attention. Picknally often must research whether two forms of a name actually represent one author. Once, in responding to a professor's problem, she found that Hesburgh Library did own the title he hadn't found in the catalog because it had been cataloged under a variant name. But she took her solution one step further as she searched for the book itself, found it checked out, and then informed him that he could request the Circulation Department to recall the book. This extra service typifies Picknally's approach to her job responsibilities.

Along with handling UNLOC problem forms, the Catalog and Database Maintenance Section (CADM) is responsible for several library activities. The addition of new volumes and copies to titles already part of the Libraries' collections is now done online. Over 70 percent of all currently received serials holdings are available through UNLOC, and Picknally predicts her section will complete the online input of their holdings before July 1989.

Maintaining the correctness of the Catalog as it is represented in the card form Public Catalog and online in UNLOC is CADM's responsibility. The staff utilizes computer reports as well as their own expertise to find and correct mistakes before any library user is prevented from finding necessary information. In a database of some 780,000 titles growing at a rate of over 2,500 titles monthly, and a card catalog with several million cards, this is a never ending duty.

Picknally's role in the Library is not solely that of Catalog and Database Maintenance supervisor and UNLOC problem solver. She counts herself fortunate to be able to extend her musical expertise to the cataloging of music, one of the most challenging formats for a cataloger to master. Her library management skills assist her in planning not only her section's work, but also involve her in Cataloging Department and library-wide goal setting. She co-chaired the Working Group on Organizational Issues, a year long task of taking Library Planning Day concerns and turning them into



Beth F. Picknally

workable suggestions for improving the Libraries for both patrons and staff. And Library Faculty member Picknally has served on numerous time-consuming committees. However, she still contends that: "It is important for me to see beyond my basic job responsibilities, and committee work involves me in library wide matters which may be of importance to the University as well."

Picknally's special concern with the University is explained by the fact that she graduated from Notre Dame in 1983. As a proud member of BAND (Band Alumni of Notre Dame), she serves as its vice president, and she and her trombone have been heard to join them in providing half-time entertainment at football games.

Picknally returned to Notre Dame in September 1984, having received her Master's of Science in Librarianship at Catholic University the previous month. She began her professional library career as the Original Cataloger for Humanities, making excellent use of her major in English.

Picknally fondly remembers the neighborhood library as part of her childhood experiences. So, as a Notre Dame student, she purposefully set out to get a library job. And, as luck would have it, she ended up in the Cataloging Department. When asked why she became a cataloger, Picknally quipped: "Who knows what would have happened if I had been assigned to Circulation as a shelver?"

It is evident to all who have worked with Picknally that her concept of professional service demands communication. She skillfully interacts with the Catalog and Database Maintenance staff, student workers, and faculty. Cataloging is the format for library communication. A good catalog easily informs library patrons and staff of the resources of the library. Picknally's philosophy of cataloging will continue to guide her as she carries out her various responsibilities. "Good cataloging is the best public service because the catalog is the most used reference tool in the library."

The Role of Binding in Book Preservation

by Sophia K. Jordan

Readers of *The Name of the Rose* will recall that the abbot's library was housed in a fortress. Protected from the external elements, guarded against thieves and careless readers, the books were thought to be safe. Storing books in carefully constructed buildings is certainly part of preserving them, but never more than a part. In Eco's novel, the fortress's collection is destroyed by fire — just as Notre Dame's first library was. Today there are more subtle agents of destruction at work.

No earthly material was designed to last for eternity. Perhaps because we believe knowledge is eternal, we want to attribute the same property to the materials used to record it. Knowledge is fragile, however, because the materials used to record it are fragile. To say this positively: The preservation of books is a condition for the preservation of knowledge.

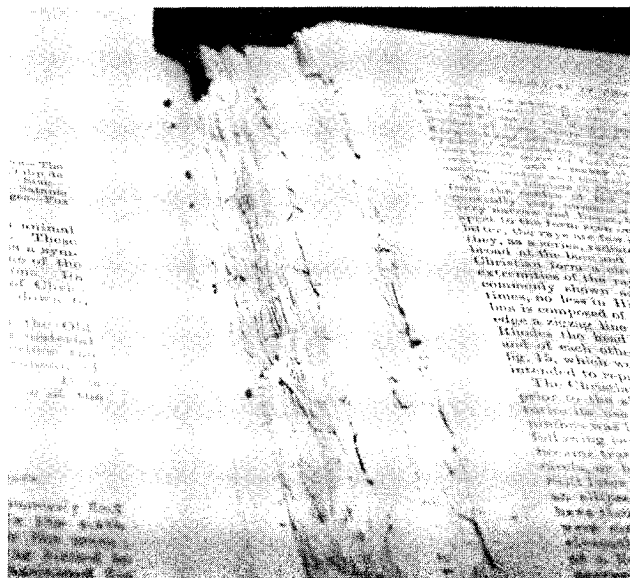
Many causes contribute to the deterioration of books. They can be introduced at any point during a book's life — in the quality of the material used in the paper, ink, or binding; in processing and physical construction; and in the very act of reading, handling, and storing them. While we cannot control all of these elements, we can retard the effects of many. The first way is by providing a binding that is stable and consistent with the book's other materials.

On September 16–17, 1988, the Resources and Technical Services Division, Preservation of Library Materials Section (RTSD/PLMS) of the American Library Association (ALA), sponsored a national conference on the role of binding in preservation. The conference attracted 125 participants, broadly representative of the library world. These included serials librarians, preservation officers, conservators, bindery preparation staff, heads of technical services, and collection development officers. More interestingly, however, was the active participation of representatives from the commercial binderies. The purpose of this diversity was to create a forum for the comprehensive discussion of technical and administrative issues in binding as a preservation activity. While the conference provided a wealth of practical information, the true sign of its success was in the commitment by librarians and binders to the goals of preservation.

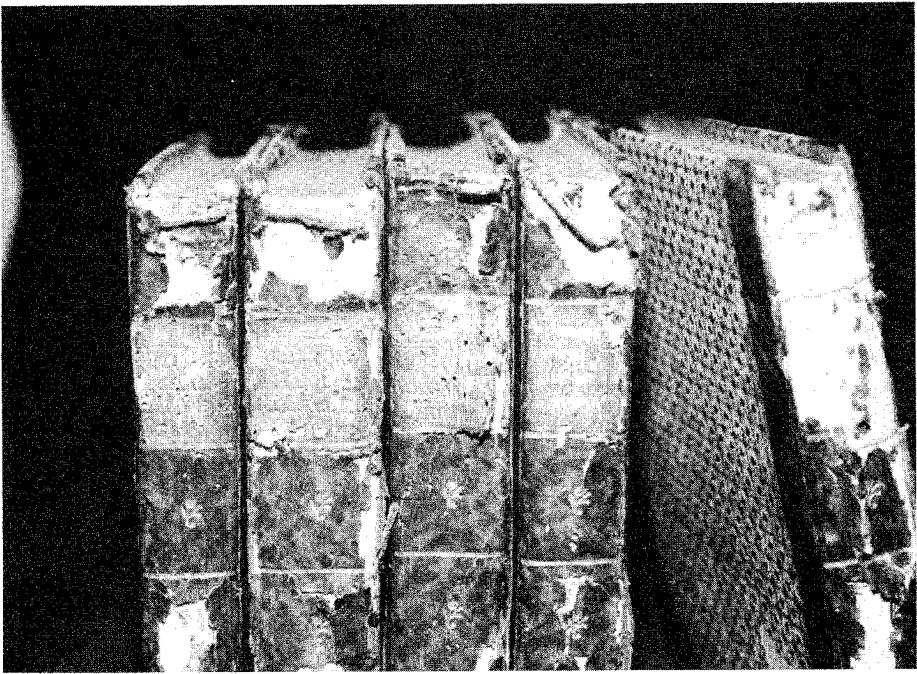
The conference topics were arranged by the order of elements that enter into sound binding. Thus the opening address began with a brief history of contemporary binding techniques and an overview of the components in a book's structure. It then moved to the individual elements: raw materials; binders' board and buckram covers; adhesives; spine reinforcement; alkaline buffered endpapers; and leaf attachment. At each point, special attention was given to recognizing the signs of deteriorating structures. There are as many causes involved in a binding's deterioration as there are raw materials and components in its manufacture. Because of the diversity of materials, a diversity of treatments must be addressed.

Unfortunately, it is not often the case that deterioration is isolated in the binding structure. Today the most frequently encountered damage occurs in the paper. Paper deterioration comprises a wide range of evils: embrittlement; tears and breaks; mildew and fungi; water and fire. Of these, by far the most pervasive and threatening is the first — embrittlement from paper acidification. The presence of any form of paper deterioration greatly complicates and limits the range of available binding treatments. We have all tried to use books in which the binding is in perfect condition, but the embrittled pages fall out as we turn them. Preservation is never as easy as treating isolated damage.

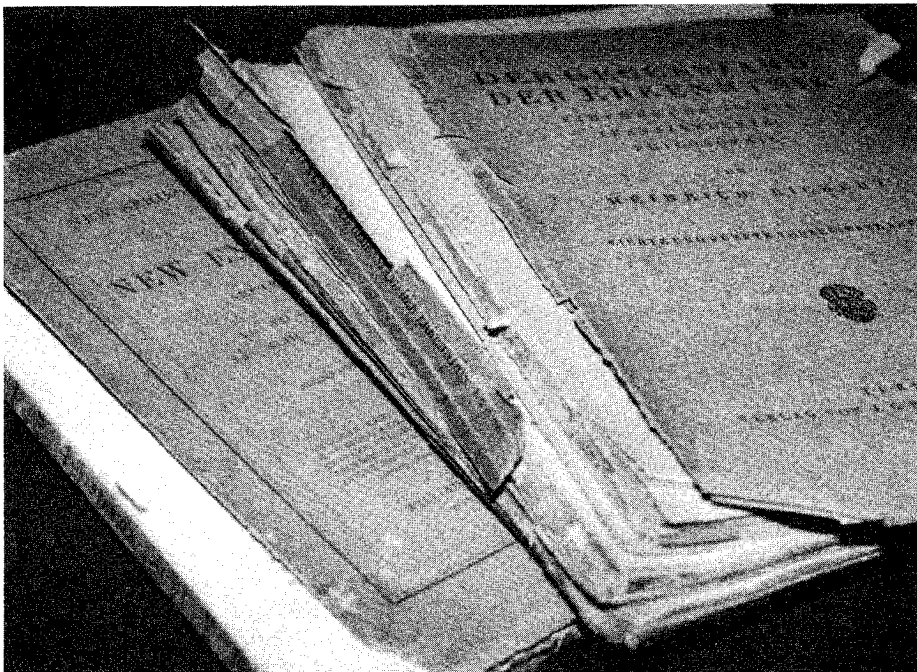
No library is immune from the deterioration of its collection. Notre Dame has its share of damaged materials — microbial damage from prolonged dampness; embrittlement of acid paper; damage by insects; deterioration of natural adhesives; breaking at the hinges from mechanical wear and tear. Preservation efforts cannot reverse the natural process of decay. At most, these efforts can manage the rate, the degree, and the distribution of that deterioration. To do that much is to do a great deal. We can, for example, plan treatments in view of future deterioration, treating some forms of damage before they progress to an untreatable form. We can select the items to be treated in order to ensure that the most vital texts and records survive. Yet no preservation can take place without the commitment of time, money, staff and technology. The Library Binding Institute conference called for a rethinking of binding practices in view of preservation. Changing the practices will take more than a single meeting.



The color of these pages fails to reveal their level of acidity. Because the pages were oversewn in rebinding, the embrittled pages detached themselves from the spine.



These volumes from the early 1800s were damaged by insects. The glue and thread along the spine have been eaten away, so that the book is being held together only by what little leather remains.



The combined acidity of paper, staples, and glue resulted in the disintegration of these paper covers.

A Fond Farewell

by Katharina Blackstead

“**A**n academic librarian should be first a scholar, then a book technician. Love of scholarship and a sympathy for the academy must be paramount. Then should come a hard-nosed appreciation for the technical aspects of librarianship, and a clear vision of one’s role.”

David E. Sparks, Director of the University of Notre Dame Libraries (1971–76), was speaking to us on a favorite topic shortly before his retirement on December 22, 1988. “We have acquired a technology that can relieve us of drudgery. I would hope that we can now assume our role as colleagues in the intellectual enterprise, as partners in the ongoing dialogue of academe.”

Sparks has seen much progress toward that end since coming to the University Libraries in 1971. Upon arrival, he found, among other things, an institution where faculty status had been established for librarians, but where the Library Faculty was still very isolated from the University at large. The precedent of involvement in state, regional and national organizations had not yet been established. Administratively, the Hesburgh Library (formerly Memorial Library) was laboring under the high cost of maintaining numerous subject specific reference centers. The control over current issues of periodicals was weak, and the system for placing materials on reserve for classroom use was in need of attention.

Within the first three years of Sparks’ administration, a centralized, aggressive reference service was established as were the Periodicals Center and the Reserve Book Room. “We reorganized the structure inside the Library to make it cost effective,” said Sparks, “and by so doing came back to the norm of academic library service. We created a reference unit with plenty of outreach, reserve to support classes and sound periodicals control.”

Sparks looks back to other accomplishments with satisfaction. “During those five years, we planned the groundwork for the reconstruction of the Engineering Library, made very successful staffing changes in the branches and began to treat faculty governance seriously. We established a strong constitutional fabric for our CAP (Committee on Appointments and Promotions) and made great strides toward establishing a partnership with the Teaching and Research Faculty.”

When asked to comment on Robert Miller’s administration, Sparks’ reply is immediate. “Bob’s vision of the profession, of technology, has been exceedingly broad, and we have benefitted enormously from that. He must be given credit for his clarity of vision, his ability to see library goals and to accumulate the resources to carry them off. There was no travel fund when I arrived; thanks to Bob, there is one now. Bob has supported and promoted professional development, he has brought us into a new technology, and has convinced the administration that the Libraries are a top priority and that endowments must be directed their way.”



David E. Sparks

Sparks was recruited to the University Libraries by Theodore M. Hesburgh, C.S.C., from the Yale University Library, where he served as Associate Librarian for Public Services. Prior to that, he held a number of posts, among them that of Research Analyst at the National Security Agency, Librarian and Library Systems Engineer for the Itek Corporation, and Deputy Chief of the Science and Technology Division at the Library of Congress. While there, Sparks saw his encodement ideas which he developed for an Air Force library incorporated into the MARC (Machine Readable Cataloging) bibliographic data system, a standard used nationally and internationally for the electronic transmission of bibliographic data.

Sparks can take credit for numerous accomplishments within the University Libraries after stepping down from his directorship position, among them: the highly effective management of the 14 month REMARC (Retrospective Conversion into MARC) Project, undertaken by the Libraries to convert 300,000 monographic records in card format to machine readable format for inclusion into the online database; the development of the Alfred R. and Lee Abrams Collections in Hebrew and Jewish studies; and his most recent activity, the gradual and careful solving of the many access problems to our vast collection of rare books.

What now? The answer again is immediate, as Sparks describes his great grandfather who discovered oil in Petroleum Center, Pennsylvania, the 20 cartons of family papers, his personal computer and a genealogical program. Everything has been collected and stands ready for him to peruse, record, and file the information into proper archival boxes for delivery to the Pittsburgh Historical Society.

Our interview is quickly ended. As we bid farewell to David Sparks we do so with fond memories and best wishes for his continued fruitful activity.

VIDEOCASSETTE *continued from page 1*

The range of feature films, both in terms of time and of countries, is one of the most exciting aspects of these new acquisitions. D.W. Griffith's *Birth of a Nation* was made in 1915. Among the Charlie Chaplin films is *The Gold Rush*, 1925. John Ford's *Stagecoach* dates from 1939. In 1948, Vittorio de Sica directed *Bicycle Thief*. Francois Truffaut's *400 Blows* came out in 1959 and four years later, in 1963, Federico Fellini created *8 1/2*. *Cries and Whispers* was directed by Ingmar Bergman in 1972. Woody Allen's *Zelig* was released in 1983.

Those studying literature may want to look at film adaptations of works by noted authors. Flannery O'Connor's *Wise Blood* was the source for John Huston's film of the same name. Akira Kurosawa gives his view of Shakespeare's *King Lear* in *Ran*.

Theologians will find food for thought in Pier Paolo Pasolini's *The Gospel According to St. Matthew*.

It may be useful to mention holdings that have been in the collection for some time. A central resource in the area of Black Studies is the six-part series *Eyes on the Prize: America's Civil Rights Years*. Feature films dealing with black people are *The Autobiography of Miss Jane Pittman*, *A Raisin in the Sun* and *A Soldier's Story*.

ENDOWMENT *continued from page 1*

dex in electronic format. This has proved to be enormously popular, with 655 recorded uses in November alone.

Endowments and gifts have been essential to the improvement of the Libraries' collections over the past several years. The Ted and Marie Majerek Endowment is a most unusual example, and its existence presents a challenge to the Libraries to use its innovative provisions in ways that best serve the University community.

Two series survey American architecture: the five-part *America by Design* with architectural historian Spiro Kostof, and the eight program *Pride of Place: Building the American Dream* with architect-host, Robert A.M. Stern. In the related field of art, Edwin Newman presents a documentary on the restoration of the Sistine Chapel, *Return to Glory: Michelangelo Revealed*.

There are three videocassettes from *The Story of the Symphony* series with conductor André Previn and London's Royal Philharmonic Orchestra. They perform works by Beethoven, Brahms, Haydn and Mozart.

Faculty may check out videocassettes for use in the classroom, and may make assignments for students to view these films in the Audio Video Center. Students may look at the films of their choice in the Audio Video Center upon presentation of their ID's.

The titles indicated above are only representative of many that were acquired during the past year. Bibliographic records for videocassettes appear in the automated catalog, UNLOC, and those interested in seeing the complete holdings in a cumulated list may consult one in the Audio Video Center. Kay Davies, supervisor, will be happy to answer any questions. She can be reached at 239-7438.

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