NORTH CAROLINA Libraries

Building Libraries
for Changing Times

NCL

BUILDING LIBRARIES FOR CHANGING TIMES

Guest Editors, *Phillip K. Barton & Plummer Alston Jones, Jr.*

FEATURES

Cover: The spacious three-story atrium connects the Z. Smith Reynolds Library with the Edwin G. Wilson wing (photo page 83) at Wake Forest University, Winston-Salem. Architect: Walter Robbs Callahan & Pierce (Winston-Salem.) Photo: Lee Runion.

From the President

Dave Fergusson, President

During the last month as I write this, my time has been occupied with (1) getting married, (2) purchasing a house, and (3) making the usual cosmetic changes in the house (generally this is called "painting"). Item (1) was the most enjoyable and sharing life with my new bride, Mary, has been wonderful. The aggravation factor associated with the other two activities has been steadily mounting. Did you know that today's latex paint is really made up of millions of microscopic worms and that they crawl up the brush, up your arm into your ear and make you CRAZY?

All this is to say that my thoughts about libraries have been on the back burner for a while, but this is the time of year when many libraries are in a fight for their budgets, so I will mention politics. John Via, Chair of the Governmental Relations Committee, reports that this year's ALA Library Legislative Day was VERY successful for North Carolina. A small but determined group visited with just about all of our members of Congress. Congressman Richard Burr of my district, among others, met and had pictures taken with our folks. ALA's Chief Legislative Council Adam Eisgrau came for lunch to meet with Rep. Howard Coble because of the Congressman's committee assignments dealing with copyright and intellectual property.

The delegation also included NCLA Honorary Member Elinor Swaim of Salisbury, past Chair of the National Commission on Libraries and Information Services; Friends of North Carolina Libraries President Elizabeth Laney; PLS Chair and BCALA President Sylvia Sprinkle-Hamlin; Assistant State Librarian John Welch; Nancy Gibbs from NCSU's D.H. Hill Library, whose son Bob Gibbs is Press Assistant to newly elected Congressman Bobby Etheridge; and last but not least, our old friend and the newly appointed head of ALA's Office of Literacy and Outreach Services, Satia Orange.

ALA should be commended for the good job that has been done recently to influence library related legislation. The revitalized Washington Office has been very effective. In other contexts, ALA often seems to exemplify an institution gone wild. Its systems of bureaucracy and and govenance are really a farce matched only by the U.S Congress. Jonathan Swift should be around to parody this organization. But having said that (and hoping you do not hold similar feelings about NCLA) I want to give the Devil his due regarding the Washington Office's recent work.

If I have learned one thing by becoming a librarian rather than a gun dealer, it is that getting what you want or what you think is needed out of our political system is very, very difficult. The fact that so much now revolves around money - campaign money, big money, soft money, take your choice - gives a spiritually affluent group like ours a slight disadvantage relative to financially affluent groups like the NRA and big labor. So, what to do? NCPLDA (Public Library Directors Association) has made real gains in State aid by using numbers (like Richard Wells' bus loads of Friends who invade Raleigh on State Legislative Day) and well thought out campaigns supported by statewide communication as they have lobbied for specific goals.

It has long been my contention that libraries have never realized the potential that would exist if we could ever bring to bear the large numbers of users and supporters in our various communities. Unfortunately, none of them share the same experiences, they just LIKE libraries. Since they often enter as loners with their personal goals in mind, it is a difficult group to mobilize, not like the millions who are committed to a belief in concealed handguns or abortion rights. They will speak out for us in times of peril, but usually we are on our own. If you have had a successful experience mobilizing library users to offer support over the long haul, I would like to hear about it. Send me an e-mail at d_fergusson@forsyth.lib.nc.us (with a copy to Governmental Relations Chair John Via at jev@lib.wfunet.wfu.edu).

Finally, since this has turned into a column about politics and lobbying, I will revisit a few of the suggestions Iowa legislator Richard Varn gave us in his talk at NCLA in 1993. He suggested adopting greenhorn politicians of either party, with whom you agree, and helping them win their first election. They will not forget their original supporters. Compliment politicians through others who know them. Who wouldn't like to hear secondhand that you have been singing their praises? Don't threaten if you don't get what you want. Just keep trying and get more people to help you make your point. Elicit promises in public and don't just hold politicians to them, but have lots of folks thank them when they come through. Finally, Varn recommended forming PAC's which would keep track of voting records and financially support library friends. Some of these would be major steps for NCLA and we have never made the serious leap into the political area, but we can all try some of these approaches. Write a letter when someone supports libraries. It really does help.

Or do it the old-fashioned way - send them your $1,000.

Fashion Your New Library from Old

by *William R. Burgin*

Although library planners often initially consider new construction when undertaking a building project, it is important to explore renovation, addition, and adaptive re-use of existing facilities as equally viable options. Careful evaluation of an existing building's potential for addition or renovation, or of another building's potential for a second life through adaptive re-use, can yield fruitful results. Statistics reported recently by *Library Journal* suggest a trend toward addition and renovation over new construction, indicating that library planners see definite advantages to improving library facilities through the use of existing buildings.[1]

Renovation, addition, and adaptive re-use offer many incentives in preference to new construction. Under the right circumstances, a library has the opportunity to gain any or all of the following advantages:

— **Money can be saved.** The general rule of thumb when considering an extensive renovation is that the structure and building shell (outer wall, floors and roof decking) are worth approximately 30% of a building's total cost. Thus, if a new building is compared to an existing building of equal size, 30% of the cost is in place.[2] In cases of a change of site (adaptive re-use), the purchase of property may require an expenditure in excess of this amount. Renovating your existing library building certainly would start with this cost advantage. If a purchase of property is a consideration, the sale of the existing library building may be an option to preserve the 30% shell cost advantage.

In addition, many existing buildings still have some life left in their infrastructures (i.e., plumbing, mechanical, and electrical systems). If you're fortunate, the existing sewer main will be reusable, the air distribution ducts can be utilized, and portions of the main electrical distribution duct will be recyclable.

Advantages from these savings may enable you to build a larger library or to begin your project years earlier than waiting for the funding for a new facility would require.

If the targeted effort produces a project as "good as new," it is appropriate to compare directly the cost of a renovation/addition or adaptive re-use with a new building. Don't let a renovation/adaptive reuse project die because the cost projections appear modest. A savings of only $10.00/square foot over new for a 10,000 square foot library results in a savings of $100,000. Even allowing for the unexpected contingencies typically found when renovating (5% of the project cost), the savings easily could be realized at $50,000. Certainly this is enough money to fill several ranges of shelving with books.

— **A historical or architecturally significant building may be given a second life.** Frequently communities have historical buildings that can produce a final library building more richly detailed than a comparably priced new building. Most older buildings were built when materials were cheap and labor costs were low enough to afford the installation of architectural amenities (raised paneling, wood casings, wood crown mouldings, solid doors, etc.). With a resourceful architectural design, it may be possible to salvage and complement such architectural details. The result could be a richly detailed library building. Even at a premium cost, these opportunities merit consideration. Certainly the politics of preservation may provide additional funding for such an endeavor. The marriage of a library (a community asset set in tradition) with an architecturally significant structure can make a perfect match.

— **A renovation/addition project could preserve the traditional location of the community library.** Libraries frequently are situated in central locations within communities. Over time, the library may actually form the hub of a community. With the proper addition and renovation, this traditional center of a community may remain intact for generations. It also is common for the renovation of a significant municipal building (and certainly a library is one of the most significant of community facilities) to begin a city or community revitalization.

— **An adaptive re-use may speed the opportunity to relocate your library in a more desirable location, out of a deteriorating neighborhood, or into an area closer to the library's user population.** New projects are time consuming to assemble because they include multiple layers of steps and approvals. Beginning with property acquisition, the new project moves slowly through years of political and governmental budget maneuvering. Adaptive re-use, renovations, or renovations and additions focus planning on a singular effort.

Assuming that the building being considered is large enough, or can be expanded to house the library's space requirements, begin review of your prospective building (including your existing library building in case a renovation and/

or addition may be appropriate) for at least the elements listed below. By following this list of building criteria and evaluation, you may uncover a jewel of a building solution.

Structure

Libraries do have demanding structural requirements. The live loads (those loads applied to the structure by the occupant) are 125 pounds per square foot (psf) for stacks, 80 psf for public corridors, and as much as 250 psf plus for file and film material storage. This compares to typical business facility live loads of 50 psf for the office spaces and 100 psf for public lobbies.[3]

Since the economics of construction dictate that a structure be planned to carry just the loads anticipated and no more, one must assume that unless the renovation is to a building type with matching load criteria, the structure will need strengthening. This is not impossible and, depending upon the type of structure, will pose different levels of difficulty. Obviously the greater the difficulty, the costlier the modifications.

The skeletal arrangement of a building's framing is key to a building's present and future flexibility. Flexibility always is tested during renovations and adaptive re-use designs. It is the key to achieving your future library program requirements. The skeletal framing (a structural arrangement composed of columns, both perimeter and interior, supporting girders, and beams supporting a floor deck) allows the library program criteria to be easily planned within the grid formed by the structural columns. In a building with a skeletal frame, an existing wall which must be removed to accommodate the library plan will be non-structural and fairly inexpensive to demolish. If the adaptive building size is less than required by the program, exterior non-load-bearing walls also can be removed easily to allow for the necessary building addition, while creating an adequately large, open connection that will produce good visual control within any given space plan.

Look for buildings with the following structural types. They are listed in the order of probable success.

Single story buildings with slab on grade floor structures with skeletal framing (most probable structural match)

The slab floors more than likely will be able to carry all library loading conditions. Concrete slabs are generally poured four inches thick or thicker. This is the thickness required to prevent cracking and to allow working the concrete over inevitable variations in the slab's substrate. These floors are capable of carrying library stack live loads without modifications.

Multistory buildings with skeletal framing:

Multistory buildings potentially are not as successful as single story buildings. Because of the economics of construction mentioned, columns and beams forming the skeletal frame must be analyzed closely and probably modified to meet a library's added structural needs. The type of materials from which these frames are made is an important factor in determining the building's flexibility for adaptive re-use.

Framing is more easily analyzed and adapted for carrying an increased load if it is steel. In all cases, engineers easily can measure spans of beams and heights of columns. This is true no matter what framing materials were used. Engineers, however, also must develop framing member section characteristics to complete a structural analysis. This is managed easily if the structure is of steel rather than any other build material. Concrete structures also are worthy of analysis because of their superior fire resistant nature and a reasonable ability to accept modifications to enhance structural capacities. One major drawback in analyzing concrete structure, however, is the difficulty in determining the sectional characteristics of concrete beams or columns. This is because the structural characteristics of concrete are created in partnership with reinforcing steel hidden within the concrete. If the original building plans are available and contain descriptions of the steel reinforcing, the analysis can be completed fairly easily. If drawings do not exist, conservative and cautious assumptions or destructive analysis must be undertaken. Either method adds cost to the early building analysis phase of the process.

Multistory buildings with exterior bearing walls and interior skeletal framing

A reasonable compromise would be adapting or renovating a multistory building with exterior bearing walls and interior columns, girders and beam, and floor decking. It's particularly worth consideration if the exterior dimensions of the building exceed the library program's overall space requirements or if the exterior building dimensions meet distinct portions of the building program. In the latter case, the renovated structure can house those distinct portions, and an addition can be added to address the balance of the library's program needs.

Exterior and interior bearing walls (Most improbable structural match)

It would be very difficult to reuse a building whose structure consists of both exterior and interior bearing walls. These buildings offer very little flexibility, the basic building block in library planning. Consider this example of the difficulties ahead: to create a large space for stacks (in such a way as to offer visual control), bearing walls that form smaller spaces must be removed. In order to accomplish this, the walls that support the structure above must be replaced with beams and columns. This process is complex and requires expenditures for both demolition and installation of framing required to remove the structural wall. The support for the new columns also must begin at ground level. This means new footings. In cases where this type of improvement occurs on upper floors, the columns must extend to the footing through the lower floors. In addition, the new structure must be in place before the bearing walls are removed. Though the results may be acceptable, this expensive process will generate no additional building square footage. Finally, if any of the building's infrastructure (i.e. conduit, ductwork, plumbing, etc.) is in the way of the new column and beam system, it too may have to be torn out and reinstalled, adding even more expense to the effort.

Hazardous Materials — Watch Out!!

Hazardous materials can jeopardize the success of a renovation or adaptive re-use project. These hazards typically come from asbestos, lead paint, and lead content in water piping (from lead-base solders used to make joints in copper piping), and ground water contamination. A walk-through of a prospective building can be a first indicator of potential hazardous material problems.

Many states, including North Carolina, require a hazardous material survey prior to beginning demolition for renovation of a building.[4] This is not particularly expensive and is performed by companies specializing in material testing. This survey should be provided by the building owner as a condition of a purchase option. (The results are valuable to the property owner for subsequent sales efforts even if the library does not purchase the property.) Reports from independent testing professionals carry such significant liabilities that the chance of a company fabricating favorable results for an owner to entice

a purchase is unlikely. Certainly, the results can be verified later, just prior to a final purchase, if the library feels more comfortable retaining services for these tests directly.

Asbestos can be found in any number of building materials, particularly in buildings predating 1970. The worst forms of asbestos are found in materials that have become dry and powdery. These friable materials require intensely controlled abatement. Procedures must be designed and followed to protect workers and building occupants from these carcinogenic asbestos fibers. In addition, only a small number of locations exist that allow disposal of this friable debris. During a building's review, look for this type of asbestos in materials insulating HVAC hot and cold water piping (particularly around valves and joints), domestic water piping (particularly around valves), ductwork (outer layers of insulation), boilers (both as
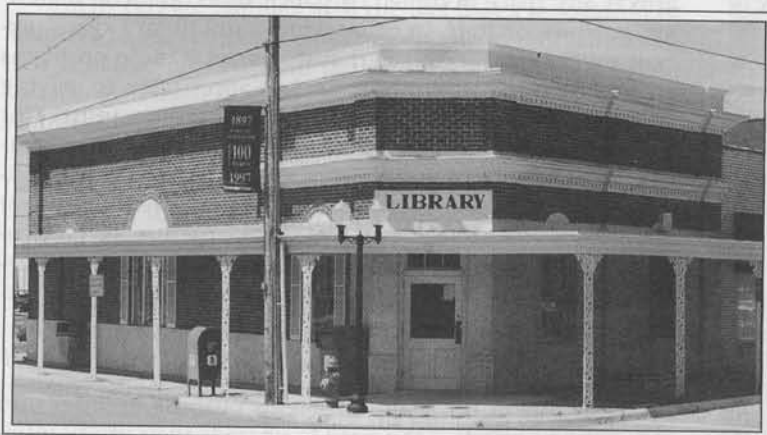
Two new branches of the Sheppard Memorial Library in Greenville are classic examples of adaptive reuse of architecturally interesting buildings. Winterville's 1,455 sq.ft. C.D. Langston/R. E. Boyd Library is a converted bank building. Bethel's 2,000 sq. ft. Margaret Little Blount Library is a converted train station. Architect: Hite-MSM Architects (Greenville.) Photo: Willie Nelms.

exterior insulation and interior fire box liners), and in acoustical plaster (mainly found in ceiling plaster). These materials are predominately white, 1/2 inch to 1 inch thick, and caulky. These materials are very, very costly to remove.

Other asbestos materials frequently found in older structures include asbestos floor tile (usually 9'x9' tiles sizes), vinyl sheet flooring, mastics used to glue flooring materials to the subfloor (black in color), acoustical ceiling tile (usually 12"x12" tiles sizes), and hard board paneling (used both for interior and exterior applications). These products contain asbestos in an encapsulated form. If they are removed carefully by qualified personnel, this abatement can be expected to cost less than friable abatement. Even disposal is less tricky, since many local landfills still handle these non-friable, asbestos-containing materials.

Another major hazardous material is lead-based paint. Lead-based paints commonly were used in quality construction projects prior to the 1960s. This material can be handled several different ways. The best method is to remove the lead-

based materials totally. Methods for accomplishing this removal include dissolving the lead chemically; tearing off the top, thin layer of wall surface; or blasting the surface with abrasive material until the paint surface is gone. Since children comprise a major segment of a library's patrons and are a group most susceptible to lead dangers, it seems prudent to consider total removal in all circumstances.

Other acceptable methods of dealing the lead-based paint include covering the walls with a new material, encapsulating the lead behind the new material. An example of this is to apply a layer of gypsum board over any wall finished with lead-based paint. Additionally, the hazardous material industry has many coating products which will encapsulate the lead and provide a surface that accepts a new enamel or latex-based paint or vinyl finish. The disadvantage of these encapsulating options occurs in the future when these surfaces must be demolished. Lead abatement during a late renovation phase could create several limitations for the library if renovation takes place while the library is in operation. Even a very small renovation could close down a significant portion of library services.

Lead in the water system occurs because of lead-based solder used in pipe joints, a common plumbing practice used in quality construction projects prior to the 1960s. The best solution for water system lead is to remove all the old domestic water copper piping, as well as water coolers, within the building.

Ground water contamination may be a problem if an old oil tank is existing (or existed at any time) on the site. This hazard is not peculiar to renovations. Obviously this hazard is probable on a site with previous construction history where oil was used as a fuel, or worse yet, where oil was distributed. You should request from the owner any history of underground storage tanks and have a soil sample taken to determine if contamination has taken place. Also look around the site for the fill caps that were used to fill these underground tanks. Soil contamination testing can be handled by the same testing professionals mentioned for asbestos and lead paints. Depending upon the extent and length of time the leakage has occurred, this type of contamination can prove very expensive.

Life safety

An analysis of how a potential library might respond to life safety issues is the next important issue to resolve. As a general rule, the combustibility of materials used in the construction of a building, the type and quality of the building's exitway system, and the size of the building are characteristics to review.

Concrete will prove a better material to resist fire than steel. This is because steel loses its strength quickly in high temperatures, a factor that reduces escape time before a building's collapse. Steel, in turn, will prove a better material in terms of fire resistance than wood. Wood is a contributor to fire and will quickly be consumed and collapse. Because of this, the codes allow larger areas to be built (with less demand-

ing restrictions) for buildings constructed of concrete than buildings constructed of steel or wood.

As codes evolve, each writing typically becomes more and more conservative. Present codes, therefore, closely address the number and quality of exits and are probably more demanding than they were when an older building was constructed. It is not uncommon in older buildings to find a single stairway serving a multi-floored building. If your prospective building is to be born anew, plan on providing for at least two exits. Even if two exits from every floor are not required by the code, it certainly is good practice. Libraries contain ranges for fuel (books) for a fire and frequently are filled with children and adults unfamiliar with escape routes. Obviously, if two buildings are contenders for purchase and one has two good exits, it deserves higher consideration.

The other factor when examining exits is the quality of the exit's construction. In order to make the exits more fire-resistant, masonry walls and steel or concrete treads and risers should be used. Another factor to consider is the remoteness of the stairs from each other. Ideally, the stairs are located at the far extremes of the building, with the library's functions located between these exits. If one stair currently exists, it will more likely be located in the center area of the building plan. Though this has the advantage of providing centralized vertical movement, it comes at a potentially high price to life safety performance. With this in mind, plan to spend money to move stairs if it is needed.

Related to life safety (but part of the building's electrical infrastructure) is a modern electronic fire alarm system. A good choice here can bolster the life safety performance of any older building. These systems include pull stations (for manual triggering of alarms), smoke detection, heat detection, automated telephone notification, and visual and audio alarms. These systems should be designed to comply with NFPA standards and will in effect create an early warning system to allow safe evacuation of patrons and staff. They also will notify emergency personnel to allow for improved response time.

Siting

Siting issues are generally the same with new and existing buildings; in the case of renovations, however, you have a distinct advantage. You are able to observe most of the important site criteria such as:

- How storm water is routed on site. Is the water directed away from the building?
- Is water from other properties flowing across the property? In what ways does this affect the building's performance as a library?
- Is the front door easily discernible? Can pedestrian traffic easily reach the front door?
- Are the building footings and foundations solid? (This is determined by reviewing the building walls and floor slabs for any large settlement cracks.)

Take advantage of being able to see these site conditions. Nothing is more embarrassing and harder to live with once your renovation is complete than a problem previously in full view. Don't forget to visit the site during a heavy rain. Look for the direction of the flow of water. Look for ponding of water in parking lots or around the building's perimeter.

Water Problems

Roof leaks are a fact of life when dealing with renovations or adaptive re-use projects. It seems that most clients forget about servicing a roof until it starts leaking during a rainfall. Even then it takes several rains to convince some that the leak

will not heal itself. Once a building is abandoned, one leak often turns into many. Out of sight and out of mind, they cause deterioration of the building. If the damage has not reached the building's structure, however, then the solution is manageable and the renovation must simply include a new roof and maybe some minor roof deck repairs.

A more critical water issue exists, however, if you see signs of water penetrating walls. Look for leaking in lower level floors and basements, or signs of previous leaking such a paint "blooming" on the interior surface of walls (most likely to occur below windows and on walls below the outside grade). Water penetrating the building's walls is almost impossible to stop. Certainly, avoid buildings with multiple signs of through-wall water problems. Be particularly sensitive to through-wall water issues. This problem adversely affects any space occupied by paper, films, archival materials, patrons, or staff. In other words, any library space (except mechanical rooms perhaps) cannot handle problems created by water infiltration. Several approaches to solving this problem include repointing the masonry joints (for masonry veneer and composite masonry buildings), or coating the building with a "waterproofing" wash which consolidates the brick and mortar surfaces. If the renovation or adaptive re-use project is an historical structure, be particularly careful about the choice of these waterproofing materials. Products that allow the walls to "breathe" while creating a waterproof protection are a necessity.

Infrastructure

Probably one of the major problems pushing libraries into renovation projects is the need to upgrade their utility infrastructure. This is particularly true with the electrical systems. The age of computers, electrically operated devices (i.e., copiers, faxes, scanners, printers, film readers, etc.), increased life safety systems (i.e., fire alarm and fire detections systems) and security systems, and better control of lighting have continued to place more demand on a building's electrical infrastructure. This problem is compounded by a library's need to maintain flexibility for future library space plan adjustments. It is not as simple as continually routing receptacle after receptacle to various locations within the library.

The best solution to dealing with a library's changing electrical infrastructure needs is to develop a separate electrical distribution "system" for power, data, and telephone systems. As an example, floor systems that have been built into the decking supporting the concrete floor have electrical chase ways built in that systematically route raceways through a floor. These chase ways are large enough to house multiple cables and wires to address future growth requirements. They divide a floor into a grid system that allows the wiring to reach (within the scale of the grid) almost any location on the library's floor.

For renovations, this floor raceway system is not an option; however, a very close emulation of it can be developed around under-carpet wiring. Routing of the under-carpet wires from strategically placed junction boxes in new walls can provide a flexible and complete system of wiring options. The supplies for the under-carpet wiring can be routed to these central junction boxes through conduits back to electrical panels, telephone board, or computer rooms, whichever is applicable.

Miscellaneous

Money and its relationship to renovations: contingency.
A couple of major issues exist which could result in financial calamity after committing to a renovation project. The first

occurs when the initial project is defined. Be sure that the library program is thoroughly defined and that the design criteria are given to the architect prior to making the initial assessment of any desired building. Nothing will undermine a successful renovation project more than a major change in the program, particularly if the change results in significantly more area or space modifications. Changes are part of a basic construction axiom: "Changes always cost more!".

Unlike a new construction project where more square footage usually can be added to overcome an increase in program space demands, a renovation literally may not be able to respond to the addition of any extra space. This is particularly true if your building is part of a downtown setting where buildings align "main street," side by side. It is also true for sites that are part of an office condominium or mall setting.

Architects are familiar with the fact that a renovation or adaptive re-use project is more susceptible to problems than new construction. Without fail, when walls are demolished or ceilings removed, some "discovery" will be made which requires dollars to fix. If the architect has adequately prepared construction documents that are based on a thorough investigation of the existing structure and infrastructure, these contingents should fall within a ten percent total of the design development budget and five percent of the construction documentation budget.

Also, be prepared to allow adequate time for some schematic design to take place prior to committing to a purchase. Yes, the chance exists that some design fees will be lost if the building fails to lend itself to a library's function; but this early investment may save thousands (or millions) of dollars and much embarrassment later if a purchased building struggles or fails to meet important program requirements. I would suggest that the design investment be monitored closely and proceed in small steps, eliminating more obvious deficiencies early and continuing only as each level of criteria proves acceptable. For example, follow a simple checklist such as the one on this page. Use the list and make certain that each criterion is met before continuing to the next. The earlier items are more important to meet since they could render a potential building undesirable for renovations or adaptive re-use.

Fixture and Furniture Budgets:
The purpose of a good renovation is to bring an existing facility to "good as new" condition. Don't circumvent success by filling your finished building with old furniture and fixtures. It is amazing how many renovation projects include re-use of existing, worn out furniture that would not even be considered for re-use if the project were new. The standards should be the same. If you would not re-use the furniture in a new facility project, then don't reuse it in your renovation.

ADA Issues:
ADA issues must be managed in both renovation and new projects. Given the fact that older buildings were built with more confined supporting spaces, small toilets, front entrances accessible only by steps, shallow entry vestibules, narrow hallways, etc., a renovation will face greater challenges in meeting the ADA objectives than new construction. In addition, since a large number of library patrons are older adults, it is important that these challenges be met completely.

Libraries have several advantages over other building types in dealing with handicap-accessible issues. The greatest of these advantages is the fact that on a square-foot basis, a large majority of a library's space is open. Meeting ADA requirements can be as simple as designing appropriate range layouts, aisle clearances, and buying ADA-sensitive furniture. Other advantages include: a preference for a single point of

entry, if possible, which means that only one location for building entry ramps may be necessary; and for gang toilets, which tend to minimize premium space needs in toilet areas for ADA compliance.

More challenging design considerations may involve a series of small items such as meeting minimum door widths or having to add an elevator (appropriately sized) in multistory buildings. Given the importance of complying with handicap accessibility needs, I would suggest accepting these as construction-related expenses and proceeding directly toward solution. Doors not wide enough must simply be removed and replaced with wider doors. Include in this correction new leveler-type hardware. The elevator industry has developed construction techniques for drilling shafts for elevators built as retrofits. The only added cost over new is the demolition of a hole in the floor matching the size of the elevator's shaft and perhaps some structural modifications to clear the opening.

Checklist:

1. Examine a building's total square footage. If the building analysis indicates adequate area to meet program needs (or an addition can be constructed which combines to meet the library's total area needs) then
2. Examine the loading capacities of the building's structure
3. Examine the framing arrangement of a potential building
   a. Single story, skeletal framing, slab on grade construction
   b. Multistory, steel or concrete frame, interior and exterior skeletal frame
   c. Multistory, steel or concrete frame, interior skeletal frame and exterior bearing walls

If the building's structure is adequate or can be made adequate for a reasonable cost, and if the structure allows for a satisfactory flexibility, then

4. Survey for hazardous materials
   a. asbestos - friable
   b. lead-based paint
   c. asbestos - non-friable
   d. ground water contaminates

If the building is clear of excessive abatement work

5. Examine the building's life safety system

If stairs are adequate, or can be built to meet remote criteria, then

6. Examine the building's site condition
   a. Storm water controlled or reasonably controllable,
   b. Room for future growth
   c. Building free of major water infiltration in
      – walls and basement walls
      – roof
   d. Infrastructure acceptable or correctable
      – plumbing
      – mechanical
      – electrical
7. ADA compliance
8. Miscellaneous items have been considered
9. Money is available to adequately fund the renovation
      – contingency dollars of 10% included
      – furniture budget available and adequate
10. Living with construction, prepare a plan

Construction Obstructions:

Living with the construction may also present a number of delicate challenges. The key points are to phase construction to allow for reasonable operation of the library and develop construction phases in such a way as to protect patron safety.

Strategies for phasing can include the requirement to complete an addition before any renovations occur to the existing library. If the addition is smaller than the space scheduled to be renovated, then plan your phases in chunks of comparable size or smaller than the addition. These will allow an area to be completely vacant during the construction work. If most of the building is to be renovated, and services cannot be pared down to allow construction to take place in areas totally separate from library use, consider a double move (move out of the existing library during construction and move back in after the construction). Though this approach is extreme, there may be some supporting economics to this arrangement. If the time and effort required to renovate an empty building is significantly shorter and simpler than it would be if the renovation took place around staff and patrons, then this option should be considered. Even if the time and cost are comparable, the added safety and improved operation environment will make the moves worthwhile.

Protection of patrons during the renovations must be of paramount importance. Construction is a dangerous business. In addition, the public is extremely curious and will more than likely migrate toward the renovation operations. The library staff may need to be creative to minimize this tendency. Prepare a construction progress summary for patrons. Arrange with the builders for a safe place (or means) where patrons can see the work occurring (like the hole in a construction fence, designed to allow for viewing a construction site, in lieu of having the curious "climb" the fence for a "view").

During construction, always maintain a reasonable emergency egress system. Consultation with the local building inspector and/or fire marshal will help determine minimum standards. As part of the construction contracts, require that all existing life safety fire alarm systems, electricity, and telephones remain active during construction except during hours the library is closed. Construction includes the use of torches, cranes, chemicals and other dangerous items; these systems must remain in place to address emergency needs.

Summary:

A step-by-step analysis is key because as you get further along in your analysis, you will have more and more time and money invested. As you proceed down the checklist, you can take comfort in knowing that the probability of success has increased measurably. Certainly the level of compromise is more acceptable as each step is taken.

Remember that architecture is the business of compromise. Don't sacrifice function, but recognize that compromises may occur more frequently during a renovation project than a new project. It is important to spend some dollars to gain as much building flexibility as possible. Flexibility is a necessary component in library design and, if the right building is found, it is an attainable goal even in a renovation project.

One last consideration should be made. During the selection of an architect, give ample consideration to architects with library experience, but also consider that the skills relating to renovations and adaptive re-use of buildings are equally important. In fact, it may be more practical to "educate" your architect about library needs than to break in an architect to the practice of renovations or adaptive re-use. After all, you do have your own library knowledge to work with in educating an architect about planning a library. At a minimum, be sure that the architect has no bias toward designing new facilities.

With the right review and planning, a successful and cost effective renovation or adaptive re-use library project can be managed. If, during the construction process, it appears that the project is overwhelming, take comfort in knowing that it will be over soon and that the next project will probably be twenty years away. And lastly, remember, new projects also are overwhelming at times.

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Creating Library Interiors:
Planning and Design Considerations

by *Phillip K. Barton* and *Plummer Alston Jones, Jr.*

he purpose of this article is to provide a checklist of items to consider that relate to the interior design of a public library, although it is not necessarily limited to public libraries. These considerations are intended to help the librarian, in collaboration with the architect and/or interior designer, achieve a library interior design that is highly functional and comfortable for all who use it.

In addition to this checklist, the library planner and interior designer will want to consult two relatively new and/ or revised publications: Carol R. Brown's *Planning Library Interiors: The Selection of Furnishings for the 21st Century* (1995), and William W. Sannwald's *Checklist of Library Building Design Considerations* (3rd ed.) (1997). A third publication, a classic work albeit slightly dated, is Aaron and Elaine Cohen's *Designing and Space Planning for Libraries: A Behavioral Guide* (1979).[1] This trilogy is the core of a growing body of literature on library planning and design.

Access

The library's interior should be as barrier-free as possible, beginning at the main entrance. Barrier-free design directly benefits persons with disabilities while simultaneously improving the general usability and safety of the building for the general public (e.g., doors will be easier for everyone to open, and there will be fewer tripping and falling hazards). The building must be compliant with the requirements set forth in the Americans With Disabilities Act (ADA) of 1990 and the *ADA Accessibility Guidelines for Buildings and Facilities*, issued one year later.[2]

It is preferable that a library have only one main public entrance that serves everyone entering the building. Consider using a double-door vestibule to prevent drafts and heat loss and be sure that doors are clearly marked "ENTRANCE" and "EXIT." Consider also using automatic, sliding doors at the main entrance; otherwise be sure that doors are easy to open.

The entrance to the children's area should be very distinctive and inviting to children. If feasible, the children's entrance should be readily visible from the library entrance.

Acoustical Treatment

Efforts should be made to minimize disturbing noises for the benefit of people who are merely browsing through the collection, as well as for those who are staying for longer periods, reading and studying. Sound control can be achieved in part through the types of materials used on walls, ceilings, floors, and windows. It also can be affected by the general layout of various areas, traffic through these areas, and the arrangement of furnishings.

Special attention should be given to certain areas such as restrooms, photocopying areas, conference and meeting rooms, and mechanical equipment rooms. The mechanical equipment rooms should not be located near public service reading areas, conference rooms, or library offices. Also, encourage designers to provide a safer "margin of error" in controlling duct noise in areas where staff and users must talk, where staff must concentrate, or where users must study.

Assignable and Nonassignable Space

Assignable space is space that can be applied directly toward library services (e.g., collection space, children's area, circulation area). Assignable space constitutes the net square footage of the building.

Nonassignable space is the space that can *not* be applied directly toward library services (e.g. corridors, stairwells, elevators, restrooms, mechanical rooms). Generally, nonassignable space will be kept to a minimum, representing 25% to 30% of the total square footage of the building. One should be somewhat suspicious if nonassignable space is significantly less than 25% of the gross square footage.

The combined assignable and nonassignable space constitutes the total or gross square footage of the building.

Building Design (Interior)

Flexibility is the key word in library building design. The library must be as flexible in space use as possible. Like the society it serves, it must be adaptable and adjustable to meet the changing needs of that society. In physical terms this means a modular design with as few permanent walls as is functionally possible. Where walls are required, it is preferable that they, too, be modular and easily removed.

Library book stacks sizes should be taken into consideration when determining the location and size of columns. According to Aaron Cohen's specifications for the Rowan Public Library in Salisbury, columns should be located with multiples of 3'6" between

them (3' for stacks; 4" for end up-rights and panels; 2" for irregularities in pouring).[3]

Aaron and Elaine Cohen recommend the square as the ideal shape for space planning. The square is better than other shapes acoustically, allows greater flexibility for spatial arrangements, and enhances visual control. A square design does not reflect sound at odd angles, as is the case in a long rectangular space. From an interior design perspective, the square is ideal since it minimizes distances.[4]

Ceilings

A suspended ceiling is recommended for use throughout most of the library. From an aesthetic standpoint, consider using 2' x 2' acoustical tiles and framework, in a white or off-white color preferably with a reveal.

Because it does not absorb odors, a painted wallboard ceiling is recommended for use in the restrooms and the custodial closets. An epoxy paint should be used.

Clocks

Be sure to place electric clocks where they are easy to see throughout the building. Consider using battery operated clocks.

Color

There are four color schemes: colorless, which utilizes white, black, and the natural colors of wood, concrete, and other building materials; monochromatic, which emphasizes variations of only one color; related, which features colors adjacent to one another on the color wheel; and contrasting, which features colors opposite one another on the color wheel.

Bright, dark, and warm colors, including reds, yellows, and oranges, appear to move toward the viewer (i.e., they advance) and make spaces appear smaller. Cool and pale colors, including blues, greens, and purples, appear to move away from the viewer (i.e., they retreat) and make spaces appear larger.[5]

The Cohens recommend white and light colors since they "tend to make spaces appear spacious and cleaner. A white ceiling raises the apparent height of a room. Dark and bright furnishings stand out better against white backgrounds."[6]

Light and medium colors, such as buff, beige, and gray, which the Cohens call "institutional tones," are the easiest to work with and are most practical since they tend to hide dirt. Conversely, dark colors are excellent for walls and ceilings since they tend to conceal flaws on surfaces.[7]

The use of very bright colors next to one another will set up optical vibrations, which are difficult to look at. For example, avoid using brightly colored stripes in carpeting or on large expanses of walls, particularly in study areas where greater concentration is required.[8]

A good rule of thumb for working with colors, according to the Cohens, is, "when in doubt, use fewer colors." Colorful, decorative accents can always be added using carpeting, fabrics, paints, and banners. They strongly advise using "one person to coordinate the color scheme" since "color design by committee rarely turns out well."[9]

The color scheme in the children's area should have child appeal. Even if the walls and floors are subdued, use colorful furnishings and displays.

Control

The interior arrangement of the building should afford as much visual control as possible with minimal staff. Entrances, exits, elevators, stairs, and restrooms should be in easy view of staff workstations. While shelving is often a barrier to visual control, consideration should be given to arrangements that facilitate viewing from service desks and along major traffic corridors. If needed, additional visual control can be provided through the use of surveillance cameras and mirrors.

Control also can be provided through the use of detection systems at strategic locations, such as the main entrance. Try to plan as much as possible of this into the design of the building. Even if the systems cannot be installed at the time of construction, at least install the necessary conduit.

Drinking Fountains

Drinking fountains should be located in the area of the restrooms. Be sure to note the ADA requirements regarding drinking fountains.[10]

Exhibit Space

The library should accommodate a variety of exhibits, including wall-hanging exhibits and freestanding exhibits. Exhibit space also should be provided for the display of posters, announcements, etc.

The use of picture hanging molding is a versatile means of display, particularly the type that permits hanging with wires and "S" hooks or with tacks. Lighted showcase windows located in the area of the main entrance are good for freestanding displays. Vinyl-covered bulletin boards of various sizes provide attractive display spaces.

According to Carol Brown, "display furnishings should be treated as the most dynamic element in the library. They should allow for rearrangement of the materials displayed, as well as possible movement of all or part of the fixture itself." As a beneficial result of this dynamism, "materials that are seldom used may be checked out more frequently if they are both moved to another location and displayed in another manner."[11]

Exhibit Space — Slotwall Display Units

Slotwall (or slatwall) display units can be used to create effective display areas and provide attractive visual breaks among rows of metal shelving. It is available in wall units (standard size: 4' x 8' panels) and freestanding units, which come in a variety of shapes and sizes. The A-frame unit is commonly used. Various types of display shelves can be used with slotwall units. If materials such as books will be displayed, consider outfitting the slotwall with plastic or metal inserts. Slotwall can be used very effectively as end panels.

Floor Coverings

Floors should be carpeted in all public and staff areas, unless specified otherwise. Consideration should be given to the carpet's acoustical performance, wearing performance, colorfastness, texture, fire resistance, non-allergenic qualities, installation, and recommended maintenance. Make certain that the architects/interior designers understand that libraries fall into the "extra-heavy traffic" category, along with schools, airports, hotels/motels, and healthcare facilities.

Serious consideration should be given to using carpet tiles because of the tremendous flexibility they afford. Most importantly, carpet tiles will accommodate under-carpeting cabling for electrical and communication wiring. Also, carpet tiles can be replaced relatively easily; they even can be switched with tiles from other areas of the building where traffic has been minimal. Carpet tiles are now competitively priced with regular carpeting.

Since carpeting colors are hard to match, the Cohens suggest using different colors of carpeting in different areas of the library, "especially areas of high traffic." They elaborate that "if the carpeting is different in areas of high traffic, where it is likely to wear out in five to ten years, no one will notice that the carpeting in the rest of the facility has not been removed and replaced."[12]

Ceramic tiles are recommended for

use in restrooms and custodial closets. Traffic mat tiles are recommended for the vestibule.

There should be no thresholds or doorsills throughout the building since they interfere with the movement of book trucks. All furnishings and equipment requiring casters should be specified to be equipped with carpet casters.

Floor Loading Capacity

Generally, libraries require a live load of approximately 150 pounds per square foot for normal usage. The loading capacity should be 300 pounds per square foot live load for microform cabinets and compact shelving. If floors are not constructed with proper live loads, then the shelving, cabinets, and other heavy weights must be spread apart to compensate.[13]

Furniture Arrangement and Size

Aaron and Elaine Cohen's behavioral approach to space planning is centered around the premise that "people space themselves to define personal territories and to minimize eye contact."[14] Unless a work surface is unusually large, it is rare to find more than one person using it. Moreover, people want a sense of security in the study areas they choose. Carrels placed perpendicular to walls are popular with students because they not only provide territorial protection, they also allow visual control of access. The Cohens observed that "chairs positioned with [their] backs to an open walkway are perceived as unprotected and, therefore, often remain empty."[15]

Furniture in the children's area should be of a size appropriate for young children. Generally, two sizes of furniture should be purchased for the children's area: furniture designed for toddlers and preschoolers, and slightly larger furniture for school-age children, up through the sixth grade.

Lighting

In planning a lighting scheme for the library, use a strategy that illuminates spaces for their current purposes, but which can be changed or upgraded if those purposes change. Aim to match the lighting to the various experiences of library use. Avoid taking the easy path and assuming that all spaces can be uniformly lit to a high footcandle standard.

The difficulty in designing lighting systems is in producing comfortable lighting. This effort is influenced by the combination of illumination level, reflection of light, contrast, and glare. A balance of each of these factors is imperative in achieving comfortable lighting.

In planning for the lighting needs of the building, the architect and/or lighting engineer should seek a suitable combination of natural and artificial lighting to provide uniformly distributed, shadowless, glare-free light. Recommended lighting levels are readily available in various architectural and engineering design standards such as those published by the Illuminating Engineering Society of North America.

Other important considerations in designing a lighting system are energy efficiency and maintenance. It is absolutely necessary that the library have a lighting system that it can afford to operate. The system also should be easy to maintain, keeping the number of different types of lighting fixtures to a minimum and selecting fixtures in which lamp replacement is relatively easy.

"Job specific," or task lighting, is recommended for staff workstations and other areas where specific tasks will be regularly performed, such as public magazine reading and study areas. In such locations the lighting can be focused on the required task surface at the proper intensity. Task lighting often can be accommodated as a component of the furniture.

It is important that task lighting not reflect off equipment screens, such as computer terminals. Task lighting should be fully adjustable and equipped with dimmer controls.[16]

Mechanical Systems

Designing mechanical systems, also referred to as HVAC systems (Heating, Ventilation, Air Conditioning), for libraries requires providing appropriate environmental control of space temperatures and humidity throughout the building. The mechanical system should keep these within the limits that protect the building's contents from environmental extremes, while supplying "creature comfort" for library users and staff.

Objectively, this is easy to target: human comfort is reached at 74 degrees Fahrenheit (plus or minus 2 degrees) at 50% humidity (plus or minus 10 percent); books, paper materials, films and film media are protected within these same limits as well. Rare papers and special collections merit closer scrutiny.

Typical problems with mechanical systems include: noise; hot spots, cold spots, and drafts; humidity; and service/maintenance access (staff concern). The most difficult problem arises from the subjective nature of individual creature comforts. Accord-

Modular panel system furniture, shown in this preservation/conservation workstation in the recently expanded Joyner Library at East Carolina University, Greenville, is a good example of flexible task furniture which can accommodate electrical and communications wiring, as well as adjustable worksurfaces, drawer units, shelving, lighting, and a variety of other accessories. Architect: Walters Robbs Callahan & Pierce (Winston-Salem). Photo: Lynette Lundin

ing to the architect William R. Burgin, these are all issues that should be addressed with the architect and/or mechanical engineer when designing the system.[17] Another important consideration is the impact of increasing numbers of computers on the climate in the building.

A mechanical design is considered 100% successful if people do not realize the system exists. In other words, the mechanical system operates invisibly.

Public Address System

A public address system is recommended as a means of announcing information and instructions regarding library activities (e.g., closing). The system should provide for total area as well as for specific room/area broadcast from a central location such as the circulation desk.

Public Copying Machines

Each public service area should have at least one coin-operated copying machine. (See also "Acoustical Treatments.") Directional and identification signage should be planned to guide users to the machines.

Seating (see also Task Seating)

Carol Brown recommends that "it is essential to select a chair that is strong enough to withstand heavy and varied use, especially because it is often expected to last for 20 years or more."[18] The "standard" reading chairs sold by library furniture manufacturers are "available either with or without arms, with a sled or four-legged base, with an upholstered seat and back, or with a wood seat and back." Their construction varies "in the number of stretchers used, the placement of the stretchers, the size of the backrest and other members, and the manner in which the parts are joined."[19]

Brown finds that upholstered furniture adds warmth and color to the environment. She also is insistent that "when selecting a chair with an arm, it is absolutely essential to make sure that the arm will fit easily under the worksurface of any carrel, table, or other piece of furniture with which it might be used." She further warns that "the purchase of stylish arm chairs that do not fit under a table can be an embarrassing and costly error for a librarian or designer."[20]

Planning with the disabled in mind, Brown is concerned that "a person in a wheelchair should be able to pull a chair out of the way easily and quietly. A reading chair or stool should be neither so heavy that it cannot be moved with relative ease, nor so light that it falls over when it is pulled."[21]

Brown notes that since the arms of upholstered chairs, sofas, and other lounge furniture get soiled quickly, the "better choices in areas with heavy public use are chairs with a butcher block panel that serves as an arm, or those with an upholstered side panel that have a wood strip or cap on the top of the arm."[22]

Have vendors supply sample chairs for staff to try out, since there are often several different opinions about how comfortable a particular chair is. For this reason alone, Brown suggests having "several different people, of varying heights and weights, try out a chair."[23]

Brown advises library planners and interior designers to "check with local and state fire marshals to obtain information about any applicable regulations that will affect your choice of upholstery."[24] The Association for Contract Textiles (ACT) promulgates performance guidelines and standards for upholstery in the areas of fire retardancy, colorfastness to wet and dry crocking (rubbing of hands against fabric in wet or dry conditions), colorfastness to light, physical properties such as strength of seams and ability of fabric to resist tearing, and abrasion or damage from wear and rubbing.[25]

Library planners should have available the California Technical Bulletin 133 (CAL 133), which is a full-scale fire test for seating furniture manufactured for use in public buildings, including libraries. This California legislation, put in force on March 1, 1992, is now "a nationally accepted fire safety standard."[26]

Security/Fire/Smoke Detection Systems

Creating a safe environment in a public place requires careful planning. When designing a facility, work with the architect and/or interior designer to assess the security risks of the building—for the staff, the public, and the materials. It will be far easier to deal with design flaws at this juncture than after the building is already constructed.

Heat- and smoke-sensing devices will be required. It is preferable that the system be linked directly to the nearest fire department. The control panel should be located in an area that is always staffed, such as the circulation desk area. Be sure to install heat and smoke detectors in the vicinity of interior book drops.

All secondary exits should be equipped with door alarms that signal when the doors are opened. Consider equipping the door with a delay mechanism that prevents it from opening immediately. An alternative would be to install a camera to videotape a person exiting through the door.

Consider other desirable types of security systems: sprinkler system, theft detection system, surveillance cameras, silent alarms, and motion detector system. Even if a particular system cannot be installed initially, have it designed into the building and install the necessary conduit to facilitate installation at a later time.

Service Desks

Carol Brown suggests that "circulation and reference desks must be designed to support the needs of the staff and users of a particular library."[27] She recommends using a combination of standard desk modules, including shelf units, but also incorporating some customized features.

Brown states that "it is essential in planning for the present needs of the library, to design a desk with built-in flexibility so that the desk can be adapted as library staff, procedures, and equipment, as well as philosophy of service change."[28] One of the most obvious changes to the design of traditional circulation, reference, and other service desks is their ability to accommodate computer technology.

Shelving

High-quality bookstacks will last the lifetime of the library, usually considered to be 20 to 30 years. Wood bookstacks, cantilevered steel shelving, or a steel shelving system with wood end panels are the three most popular choices for libraries. According to Carol Brown, when deciding which of these three to choose for various areas of the library, "one of the three selection factors (function, maintenance, or appearance) is likely to be an overriding consideration."[29]

Steel shelving is very durable, sturdy, made of inert materials, and is less expensive than solid wood shelving, and particularly good for storing heavy equipment and other nonbook materials. Wood shelving gives a more traditional, luxurious look. Make sure that wood construction utilizes solid wood and not particleboard, which tends to warp and sag under the weight of densely shelved books.[30] Also keep in mind that library preservationists are warning us of the potential for acid migration and off-gassing produced by wood shelving.

Signage

One of the most important, yet often neglected, aspects of library interior design is signage. Signage design should take place along with building design, space planning, and furniture selection. The effect of good library planning and design is destroyed by the appearance of hand-lettered signs in many shapes, colors, and styles. This lack of systematic signage detracts from the image and philosophy of service that the library was designed to project.

ADA guidelines apply directly to signage in the library, including "signs that designate permanent rooms and spaces, directional signs, and informational signs." In addition, according to Carol Brown, "accessible elements of the building, such as entrance doors, rest rooms, water fountains, and parking spaces, must display the interna-

tional symbol of accessibility."[31]

Signs have psychological and behavioral aspects as well, according to the Cohens. "Signs can be wall-hung, ceiling-hung, or freestanding," but "too many signs compete with one another and create a feeling of visual noise."[32] They suggest that "in bright illumination, dark letters against light backgrounds are best. In dim illumination, light letters against dark backgrounds are best."[33] The Cohens further recommend using a combination of uppercase and lowercase letters in informational signs and "beyond three or four words, avoid using only capitals."[34]

Since the perception of color is totally dependent on light, a good contrast between the background and the lettering of the sign is important. The Cohens state that a 75% contrast is considered a minimum; otherwise, colors may blend too much. Pay attention to the light reflectivity of the back-

grounds of the signs: matte finishes are preferable to glossy.[35]

Study Spaces

Carol Brown recommends that "large computer tables or carrel configurations should include electrical systems and wire management channels similar to those described for service desks. Furniture designed to hold library-owned equipment should have power and data outlets below the work-surface. Items designed to hold user-owned equipment should have power and data outlets conveniently located above the worksurface."[36] She particularly likes round or hexagonal-shaped workstations which "have an advantage in that power and data entry from the building can occur in the center of the furniture where the wiring is not exposed to view."[37]

The use of large double-faced pieces of furniture with several workstations may be out of scale and therefore im-

The Independence Regional Library of the Public Library of Charlotte and Mecklenburg County utilizes a hexagonal-shaped computer workstation which effectively conceals the power and data wiring. Library materials are displayed using slotwall panels. Architect: TBA²Architects (Charlotte) Photo: Ciarlante.

practical for a small space. Carol Brown suggests that "in a small building ... single-sided workstations 30-42 inches deep may be more desirable than double-sided workstations that may be as large as 60-84 inches deep."[38]

For flexibility in space planning Brown recommends that libraries consider purchasing tables or carrels with adjustable-height worksurfaces. Another equally important worksurface consideration involves the use of computers for CD-ROM products and online catalogs. According to Brown, "a PC workstation with monitor and keyboard requires a worksurface that is a minimum of 30 inches deep from front to back."[39] Brown further cautions libraries that are currently using dumb terminals for their online catalogs to "take into consideration the possibility that these smaller terminals may be replaced eventually with larger computer workstations connected to a local area network" and that "additional pieces of equipment not currently used, such as printers, will require space when they are added to a single workstation."[40]

Tables

Carol Brown observes that "the size and number of its members, the construction of the joints, and the strength of the materials used determine a table's durability" and states that all tables must be engineered to withstand vertical loads, resistance to deflection (i.e., stiffness), and resistance to sideways and front-to-back loads.[41]

A library often has more than one style of table to make the interior more interesting and to provide a variety of worksurfaces for patrons with varying needs. The Cohens' research into library user behavior has shown that "rectangular tables seem better for work and concentration, while circular tables are best for conversation."[42] Here, again, the elements of creating personalized space and minimizing eye contact are determining factors in a library user's selection of a table or other work space.

Task Furniture

Furnishings for work areas are commonly known as task furniture. Work areas may be furnished with conventional freestanding furniture, such as desks, credenzas, and lateral or vertical files, with furniture that is part of an office panel system (system furniture) or with a combination of both. As with other library furnishings, function, maintenance, and appearance also are considerations in the selection of furnishings for work areas. An important

additional consideration in the selection of task furniture is flexibility.[42]

To determine what is needed in the work area, an audit or less formal assessment should be conducted. According to Carol Brown, the design of work areas and selection of furnishings for them should be based on a clear understanding of "personnel, space, work flow, and equipment needed for the tasks to be performed in the work area now; possible growth and changes needed in the size of the staff, space, equipment, and tasks to be performed in the future; and special needs of the staff now and in the future."[44]

Decision makers in the furniture selection process need to be aware of ergonomic issues and any state and local regulations that apply to task furnishings. It also would be helpful to have some familiarity with the standards for office/task furnishings established by the American National Standards Institute.

Some specific task furniture considerations, discussed by Carol Brown, include worksurface size and heights appropriate for the tasks being performed and the equipment being used; storage components and ease of access; proper and adjustable lighting; safe, convenient power and data distribution and wire management systems; and adequate acoustical treatment and display capabilities. As with other furniture, it also should be attractive, comfortable, and easy to maintain.[45]

The overall workstation should be of an adequate size to facilitate movement from one task to another and have an arrangement that facilitates efficient work performance. The workstation also should have built-in flexibility and adjustability to allow for changes in personnel, tasks, and equipment.[46]

Task Seating

Seating for work areas is generally termed task seating or task chairs. Task chairs are used at staff workstations, and increasingly, at public workstations, such as public computer stations and microfilm reading stations.

Carol Brown notes that "experts on ergonomics in the workplace agree that the selection of properly designed task chairs is vital to ensuring safe conditions in the office environment."[47] The selection of a task chair depends on various factors, such as the types of tasks to be performed (reading, conferencing, intensive computer activity, reference work, etc.), "the kinds of equipment that will be used, the length of time that is spent on any one task, the length of time

a person will remain seated in the chair, and whether or not the chair will be used primarily by a single individual or will be used in shared work space by several different people."[48]

Task chairs are classified as having *active* or *passive* ergonomic design. Active ergonomic chairs utilize several levers and knobs to make a wide range of adjustments, whereas passive ergonomic chairs are essentially self-adjusting.[49]

According to Carol Brown, "task chairs selected for the library should meet ANSI/HFS (American National Standards Institute/Human Factors Society) standard 100-1988, or revisions of the standard as they are made in the future."[50] Other attributes of quality task chairs recommended by Brown include a backrest that allows for proper back support, distribution of the user's weight, and correct curvature of the spine; a design and contour that properly distribute the user's weight and support the body correctly; a seat that is shaped and angled to position the spine properly and to distribute the user's weight correctly; arms that do not impede the user's movement from side to side; a five-point steel base for stability; ease of adjustment; and ease of maintenance.[51]

Wall Coverings

The guiding criterion in the selection of all wall covering materials and finishes is the need for minimal maintenance. Wall surfaces either should be painted with a high grade, washable paint or covered with a medium- to high-grade vinyl wallcovering. If paint is used in restrooms and high traffic areas, it should be an epoxy paint. Vinyl wall covering is especially recommended for staff work areas.

Window Treatments

Drapes and/or blinds may be used for an aesthetic purpose and/or as a means of controlling noise and/or light. If noise control is desired, drapes are preferable.

Wiring Systems

The key consideration with wiring, whether retrofitting an old building or designing a new one, is to provide the greatest flexibility possible so that new functions can be incorporated easily as they are needed.

The distribution of wiring throughout a building can be accomplished in a variety of ways, including a traditional conduit system; a system of under-carpet cabling, or flat wire, which can be used only with carpet tiles; a raised floor system; runways or race-

ways through false ceilings, walls, baseboard, and/or under the floor; and wireless systems, such as radio frequency and infrared. The best solution to future wiring needs is to design redundant systems into the building.

Summary

Here you have in a handy format the wisdom of expert library planners and designers. Lest you feel daunted by the amount and variety of information that must be dealt with during the planning process, remember that all of their recommendations are the result of trial and error and cumulative experience.

Place a copy of this checklist in your planning notebook along with other helpful articles and illustrations you find in your research. Add your own personal experiences and insights as they occur while meeting the challenge of creating library interiors. Most importantly, share your findings with future library planners and interior designers.

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[3] Aaron Cohen, "General Design Guidelines," *Rowan Public Library Building Program*, 1985. Unpublished.

[4] Cohen and Cohen, 65.

[5] Ibid., 194-6.

[6] Ibid., 193.

[7] Ibid.

[8] Ibid., 192-3.

[9] Ibid., 196.

[10] *ADA Accessibility Guidelines*.

[11] Brown, 121.

[12] Cohen and Cohen, 192-3.

[13] Cohen, *Rowan Public Library Building Program*.

[14] Cohen and Cohen, 20.

[15] Ibid., 21-2.

[16] An excellent source for more basic information on library lighting is *Library Lighting: A Primer*, developed in 1996 by Meyer, Scherer & Rockcastle, Ltd., an architectural and interior design firm located in Minneapolis, Minnesota. Single copies of the publication are available for the cost of postage. Copies can be ordered via e-mail (scher001@maroon.tc.umn.edu). Indicate *lighting primer* in the subject line.

[17] William R. Burgin, "Those Who Use Should Choose: Library Design Decision Making," *North Carolina Libraries* 49 (Fall 1991): 125.

[18] Brown, 60.

[19] Ibid., 67.

[20] Ibid.

[21] Ibid., 68.

[22] Ibid.

[23] Ibid.

[24] Ibid., 71; *California Technical Bulletin 133, A Fire Test for Seating, Furniture in Public Buildings, Questions and Answers* (Sacramento, CA: California State Department of Consumer Affairs, Bureau of Home Furnishings and Thermal Insulation, 1992).

[25] Brown, 70.

[26] Ibid., 71.

[27] Brown, 59.

[28] Ibid.

[29] Ibid., 34.

[30] Ibid., 35.

[31] Ibid., 117.

[32] Cohen and Cohen, 204.

[33] Ibid., 199.

[34] Ibid., 207.

[35] Ibid., 210.

[36] Brown, 84.

[37] Ibid., 85-6.

[38] Ibid., 86.

[39] Ibid., 87.

[40] Ibid.

[41] Ibid., 73.

[42] Cohen and Cohen, 23.

[43] Brown, 103.

[44] Ibid., 104-105.

[45] Ibid., 106.

[46] Ibid.

[47] Ibid., 111.

[48] Ibid.

[49] Ibid., 113.

[50] Ibid.

[51] Ibid., 113-14.

Dear Editor Bradburn:

I found the viewpoints expressed on technology in your "Point: CounterPoint" section of the Winter, 1996 issue to be thought-provoking. During my library school days, "electronic index" was an alien term. I recognize the obvious fact that technology is an integral part of our society today and that it has a beneficial role to play in library service at all educational levels. At the same time I am not sure that its place should be a prominent one as Jerry Thrasher argues. Any present-day librarian would be naive to advocate a return to the card catalog; yet librarians must admit that the computer is not an instrument for solving problems in the library — public, school, or academic. The goal of all librarians should be to achieve a delicate balance between traditional librarianship; i.e., printed sources, and technology. Admittedly, that is not an easy task, but it is one which should constantly engage our attention.

Sincerely,

Al Stewart, Retired Academic Librarian

Form Follows Function:
Redesigning the School Library Media Center

by *Karen Perry*

New schools are being built and older schools renovated at an amazing pace throughout the United States. According to the *Cincinnati Enquirer*, for example, over $10 billion has been spent on school construction projects every year since the 1991-92 school year.[1] As Michael Resnick, executive director of the National School Boards Association, states, this trend will continue for the foreseeable future: "We're watching a very significant increase in the number of children who are coming to school and will be coming to school for quite a few years."[2] As school districts across the country focus on how to build and/or renovate buildings, one of the main areas tbeing emphasized is school library media centers (SLMCs) and the technologies that will be included in them. Some of the things that must be considered are electronic resources, availability of electricity, furniture, lighting, and acoustics.

The change in media formats to CD-ROM and electronic formats has

The transformation of the SLMC is dramatic and global, as the new forms for school library media center design follow the functions these facilities now are being asked to accommodate.

been the most dynamic force in redesigning the look and shape of media centers in the '90s. Space must be found for computers and computer furniture in areas that are often already cramped and crowded. Logically new cable and telephone connections, servers and wiring closets, conduits and network drops often are placed in the media center first, the one location within the school that is centrally located and accessible to the entire student population. Renovation projects that give additional space and upgraded electrical status to media centers are proposed to school boards who must stretch scarce construction dollars. Many proposed bond referendums include media center renovations or new media facilities to be added to older buildings as well as new schools. The transformation of the SLMC is dramatic and global as the new forms for school library media center design follow the functions these facilities are now being asked to accommodate.

In the past several years, school library media center reference collections, in particular, have moved toward a heavy dependence on CD-ROM and electronic sources.[3] The computers and table-top space required have been a stumbling block for older facilities attempting to upgrade while working with the same floor plan. In addition, there is the expectation that *at least* the school library media center will be up-to-date in a school, even when classrooms cannot support

technology. "In no institution does the expectation of electronic miracles make better sense than in libraries."[4] The parents, faculty, and students using a school library media center demand instant dispensation of information. Facility designers and construction engineers must take into account the implications of this mindset when designing traffic patterns, placement of electronics, sound buffering, and providing for visual supervision.

Not only do schools have to plan for the electric power to run computers; they also must make provisions for the cabling that will network computers into building-level (local-area) and district-wide (wide-area) networks as well. Cabling standards continue to change as rapidly as the machines they connect; indeed, building specifications for cabling must be as flexible and as forward-thinking as possible to allow for future technology. Ease of replacement for cabling should always be a major consideration.

Soundproofing and acoustics have become more of a concern with the addition of multimedia computer stations to SLMCs. Electronics call for flexibility in furnishings and sound management. As Nicholas Van Hoffman comments, "You can't whisper shush to a computer keyboard's clicking."[5] Carpeting, choices in types and locations of printers, use of low shelving as dividers for areas, glass walls for offices, and varying ceiling treatments are among the ideas most commonly used to add flexibility and to cope with both sound management and supervision of heavily used areas.

Wiring from numerous pieces of

electronic equipment in SLMCs is hazardous but seems to be the one item that is not standardly controlled. Planners will hide wires inside table legs (wet legs) or run conduit underneath flooring and use grommets in table tops and countertops to feed dangling wires through to floor or wall electrical outlets. Another popular wire management device is the wire tray on the back edge of computer furniture. Mobility and flexibility of furniture arrangement in SLMCs are higher priorities than elaborate wire management.

Furniture for new facilities is often custom designed by building planners. Bid specifications for flexible pieces that can serve any style of computer or control wires, and service the age of the population are being drawn up together by experienced media specialists and furniture designers. Helen Tugwell, Director of Media Services for Guilford County Schools, points out that "When choosing a new circulation desk, I am encouraging media specialists to think smaller and more compact. They don't need the barricade of old."[6] Sue Spencer, Director of Media and Technology for the Randolph County Schools adds, "Although we don't always have control over square footage and placement of the facility within the building, the planning for arrangement of areas and furniture should be done by experienced media specialists. Architects can't know all there is to know."[7]

Lighting adjustment for technology in the school library media center is also important. Areas that can be partially darkened for computer display panels or video presentations, but that allow continued use of the other portions of the facility foster full utilization of the space. Visual supervision with lights down is critical for school library media specialists who are responsible for safety and instruction. Many new schools feature as a standard item multiple control switches for lights with infinitely adjustable dimming switches.

New school library media facilities are being built at a record pace in fast-growing areas of North Carolina. Charlotte-Mecklenburg County Schools, for example, opens two new SLMCs each year. Winston-Salem/Forsyth and Guilford County Schools are likewise opening new schools with state-of-the-art SLMCs. Wake County built four

new schools last year and plans to open three more in August 1997. Reusing several prototype designs, the Wake County Schools media facilities have many features that were not included in the quiet reference and study areas of the past. Whole new areas for multimedia usage and production as well

as Internet access are included so that SLMCs can function efficiently with today's and tomorrow's technology.

A Case Study

To aid in implementing their construction bond money effectively, Wake County Schools developed a standard for media center design and renovation for elementary, middle, and high schools. These standards reflect the trends, objectives, and activities of the school library media program. Designed by a committee with reference to state and national guidelines and recommendations, these county standards are updated as trends and needs change at the local level.

The high school SLMC standard for Wake County specifies a reading-listening-viewing area of 7,150 square feet; an audiovisual equipment room, multimedia distribution center, and teacher's curriculum lab — all with areas of 300 square feet; a transition computer lab of 800 square feet; a media center office and workroom of 450 square feet; and a private toilet of 45 square feet. "Our goal was five square feet per student but the cost of building was so high in our area, we had to cut back," said Jane Parker, Wake County's Director of Media Services.[8] Based on a population of
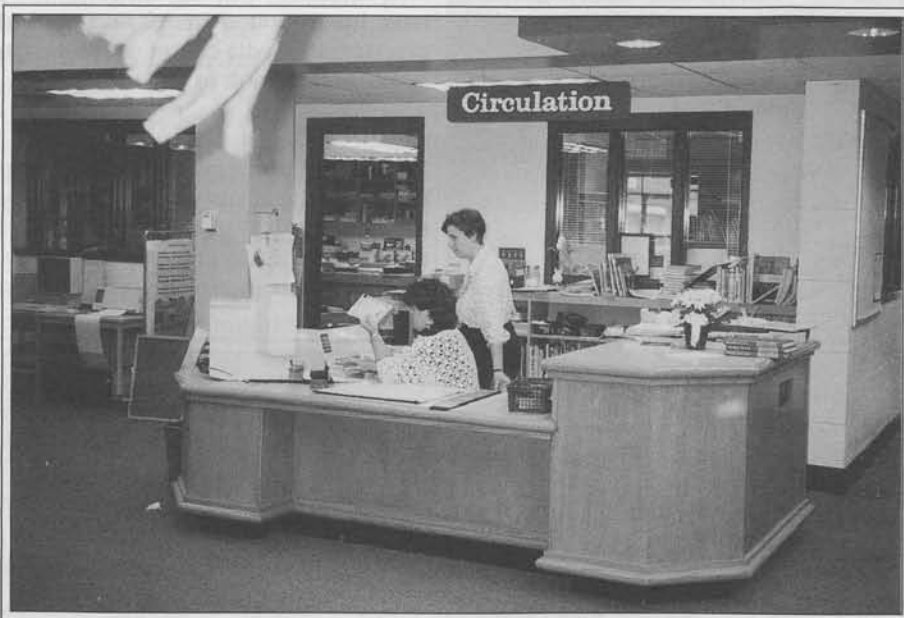
Top: Flexibility is a key element in designing today's school library media center. Mobile shelving, in the media center at Pilot Elementary School in the Guilford County School System, is an example of how flexibility is being achieved. (Photo: Karen Perry)
Bottom: The compact, custom-designed circulation desk at the Lincoln Heights Elementary School in Raleigh is multi-leveled to accommodate a variety of functions and does not present a barrier. Architect: Ramsay, Burgin, Smith Architects, Inc. (Raleigh and Salisbury). Photo: John Ramsay, Jr.

1,600 students, this standard allots 4.46 square feet per student.

Some of the areas in these standards need explanation in terms of the traditional floor plan for media centers. The multimedia distribution area is a new label for a space controlling a conglomeration of services. This room contains the master antenna control for in-house television systems, video retrieval control, storage of videocassettes and laser discs owned by the school, CD-ROM computer servers, and sometimes other computer control equipment. Existing outside the media center is a separate wiring closet containing the hubs, routers, and main file servers for the school computer network. The transition computer lab listed in the standards is adjacent to the media center and designed for research and cooperative group work, but also has exits to the hall for traffic control.

Lessons learned in Wake County can help others with more modest building programs. Lighting needs will require separate circuits for partial room darkening, while acoustical treatments will vary for different types of ceilings. Sources of natural light are needed for students to feel comfortable. And for media specialists working in these new environments, at-a-glance supervision at all times is extremely important.

Jane Parker commented that through experience "We have learned that the window in the office door must begin no more than 42 inches from the floor so that a seated person can see out into the room."[9]

Areas for cooperative group work have become more desirable than

The workroom in the media center at the Riverside High School, Durham County Schools, incorporates privacy with the ability to supervise through counter-height windows. Architect: DTW Architects and Planners Ltd. (Durham). Photo: Karen Perry

study carrels as educational reforms encourage teachers to use varied ways to motivate and instruct students. The SLMC is the most common place where student teams are taught to break larger research tasks into smaller parts, gather information, and come back together to share.[10] In Wake County's standards, there are specific large-table areas for cooperative group work, including at least one terminal for Internet and network access to information resources.

The planning and foresight of administrators in Wake County have helped to make the most efficient use of the construction dollar in their school library media centers. They have incorporated trends and current practices in media center use to design facilities that look to the future.

Summary

Renovation and new library buildings bring out the zealot who believes that the book is "a 19th century relic" and that "we'll soon get all of our information from a computer screen."[11] Even

as networks extend to classrooms and homes, the need for navigators, interpreters, and instructors makes the job of school library media specialists and the facilities in which they work even more important.

"The media center is still the hub — the heart of the whole process in the search for information."[12] The form of the facility may change as the function shifts from bookkeeping to electronic navigation, but the essential role of the school library media center remains the same — to provide locale for resources to be shared within a school.

References

[1] Kathleen Hillenmeyer, "School Growth Building for the Future," *Cincinnati Enquirer* (August 7, 1996), A1.

[2] *Ibid.*

[3] Kim Carter, "Images of Information in a 21st Century High School," *School Library Journal* 40 (February 1994): 28.

[4] Nicholas Van Hoffman, "Checking Out Electronic Libraries: Repackaging Information for the Next Millennium," *Architectural Digest* 53 (October 1996): 130.

[5] *Ibid.*, 134.

[6] Helen Tugwell, Comments on GASL electronic listserv on Guilford County Schools server 10 April 1997.

[7] Sue Spencer, interview, April 15, 1997.

[8] Jane Parker, interview, April 15, 1997.

[9] *Ibid.*

[10] Cindy Darling Codell, "Brick by Brick: Building a School Library from the Ground Up," *School Library Journal* 41 (February 1997): 22.

[11] "Defend the Library as a Citadel of Books," [Editorial] Greensboro *News and Record* (April 20, 1997), F2, column 1.

[12] Spencer.

The More Things Change ...

Nuts and Bolts of Technology Planning

by *Kenneth E. Marks*

The old adage, "the more things change, the more they stay the same," certainly applies to the relationship between technology and buildings. In spite of the emphasis on the rapid advance of technology, fundamental issues have remained unchanged for years.

There is no question that personal computers have become faster and more powerful as they have become less expensive. The cost of electronic storage has dropped in price per megabyte. Software applications have become more powerful. The Internet tidal wave has overwhelmed existing networks. These and other developments tend to focus a person's attention on the never-ending flow of newer and more fantastic electronic gadgetry. The key claim in this technological cornucopia is that our professional lives will become *much* more effective and efficient.

As in so many environments, the basics often become lost in the fascination with the newest technologies. If these fundamentals are not addressed, the technological superstructure that every organization wants to build can fall apart.

First among these fundamentals is the conduit to hold the network cabling. Unless the library is relatively new, it is likely that there will be little or no conduit in the walls and ceilings of the building. It is possible to install and operate a network without pulling the cabling through conduit, but if that is done, the data transmission could be affected by interference from such sources as fluorescent lights and elevators. Even if the cabling is shielded, it ought to be housed in conduit.

If library staff are planning new space or preparing for renovation, the installation of conduit can be an integral part of the construction that takes place. The common tendency to underestimate the amount and size of conduit that is needed must be guarded against during the planning process. Architects, electrical engineers, electricians, networking specialists, and others may not realize the extent to which many libraries are already dependent on networked resources. This dependency will not decline; it will grow. Trying to go back and install additional conduit can be terribly expensive. Review the dimensions of the proposed conduit and do not hesitate to double or triple its size. This is true even if you plan to install only fiber optic cable.

Also consider the raceways or cabletrays that carry cabling in bulk throughout the library. It is essential that the size of the cabletrays be large enough and easily accessible. Typically, they should be accessible from above or the side; otherwise these cable passageways might be located with plumbing and other piping, thus requiring a contortionist to get at them. Remember to make access easy for the workers who will have to deal with these installations in the future.

Once the conduit is installed, it is time to be concerned about the network cabling that will be pulled. While it might be a laudable goal, there is little immediate prospect for most libraries to install fiber optic cable to the desktop PC. There are a variety of reasons for this. First, it is probably more expensive than most libraries can afford or justify. Second,

bandwidth demands in most libraries are not yet sufficient to justify the installation. Third, it is probably unrealistic to expect local personnel to be able to work with or troubleshoot fiber optic cable installation.

A more reasonable, cost-effective cabling option is Category 5 shielded twisted pair which should provide adequate carrying capability for the near-term in most libraries. It is reasonable to expect that someone among the library staff can learn how to place the necessary ends on the cable so it can be connected to the network cards and hubs,
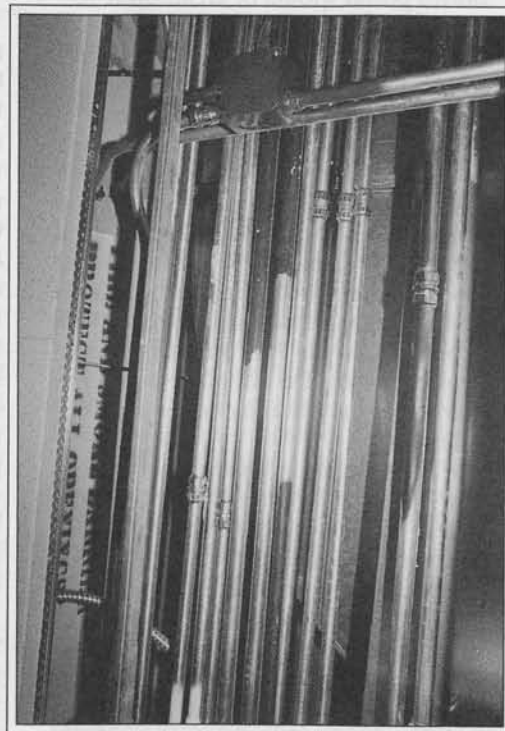
The amount and size of conduit should not be underestimated. (Photo: Joyner Library, East Carolina University.)

routers, and bridges. The equipment to do this is inexpensive.

A question might be raised at this point by many librarians in small libraries: since we are so small, will we ever have a reason to be networked? The answer is a resounding, Yes! Even the smallest library can benefit in two ways from networking its PCs. First, sharing applications, resources, and work can bring enormous benefits. Second, public access to electronic information resources from multiple workstations is extraordinarily important in every library, regardless of size.

The next fundamental crucial to library technology is the quality of the electrical power. Many libraries are dependent on power that appears to be generated by a pair of caged chipmunks. Power surges, power spikes, and brown-outs, among other events, are the bane of an electronic environment. Conditioned power is important if the investment in electronic equipment is to be protected and access preserved over an extended period. Typically, librarians will purchase surge protectors that plug into a wall outlet. These deliver band-aid solutions. The best solution is a power conditioner that controls all power entering the library. Retrofitting a library for this equipment may not be practical from a physical or cost viewpoint unless a major renovation is underway. In a new building, however, conditioned power should be an absolute requirement.

Today's electronic technologies are so robust that they no longer require the "glass house" with special environmental conditions in order to operate. Nonetheless some common-sense precautions are advised. Position PCs and servers so they cannot be kicked accidentally and network cables pulled loose. Loose network connections may be the single greatest cause of network problems. Raise PCs off the floor to avoid flooding. Do not place the equipment in a space that lacks adequate circulation.

If a library is renovating or building new space, it is wise to provide some type of server room to house a variety of electronic equipment. Servers, routers, bridges, hubs, and modems can be rack-mounted and placed in a relatively small space. The most significant payoff from this placement is security. No matter how secure librarians believe their facilities to be, there are individuals who will cause havoc with the network and its equipment if the opportunity is presented. Nearly all libraries have ex-

perienced petty mischief such as the theft of mice roller-balls and keys from keyboards. As a result, it is wise to secure the more critical pieces of a network.

Another facet of the security issue
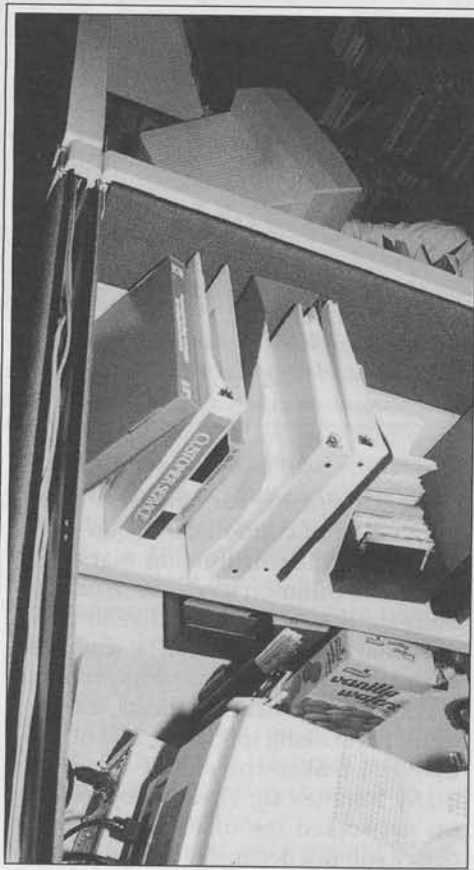
Modular furniture provides secure concealment for wiring. (Photo: Joyner Library, East Carolina University.)

involves the placement of PCs in a library. Plans for East Carolina University's Joyner Library expansion included dispersing PCs widely throughout the building. Clusters of two and three PCs were scattered throughout the second and third floors of the new space in August. Before the end of the fall semester, most of the PCs had fallen victim to intentional vandalism by library patrons who attempted to remove various operating parts of the equipment. The distributed PCs had to be relocated to establish clusters of approximately 12 PCs that could by supervised whenever the library was open. This new configuration required some rearrangement of the stack and furniture layouts.

Once the infrastructure for the network is in place, librarians need to turn to the use of technology in their libraries. Although many libraries still employ hardwired dumb terminals, they should develop a plan to migrate away from that technology. A library that is fortunate enough to have a new or

renovated facility should make certain that the equipment budget contains funds for PCs, printers, servers, hubs, etc. This may be the one time that a quantum leap in technology can be taken, so take full advantage of it.

Prices have fallen dramatically for PCs and related peripherals in the past year. Pentium-based PCs can be obtained without "breaking the bank." A most critical but often neglected consideration is the amount of RAM purchased with a PC. It is commonplace today to find PCs with 16 megabytes (MB) of RAM at very reasonable prices. Configurations with 24 and 32 MB RAM are becoming more common. Thoughtful consideration should be given to a minimum configuration of 32, and possibly, 48 MB RAM. Although this might be considered extravagant, it may be the best form of insurance to guarantee a longer useful life for the PCs that are purchased. Software applications such as those that run in a Windows 95 or NT environment are "hogs" when it comes to requirements for RAM. Few things are more frustrating than an under-powered PC trying to deliver the full functionality of the latest version of a standard application on which the library is dependent.

The other element in a PC's configuration that should be considered very carefully is hard disk storage space. Many of us can remember when a 10 MB hard disk was an unbelievable resource which no one could imagine filling. Now there are applications that require many times more storage space. It is common for PCs to come equipped with 1.2, 2.1, 3.2, GigaByte hard disks. This is one of those situations where more is better, even if there is a conviction that the space will never be filled. It will, and sooner than anyone can conceive.

Give serious consideration to moving beyond the 10 MB network cards typical of Ethernet networks, particularly since 100 MB network cards now are reasonably priced. As libraries move more and more images across their networks, it may be a wise investment to purchase the faster network card and the requisite upgraded hubs/routers.

If library staff are interested in taking the plunge, consider the alternative of a wireless network. There are certainly advantages to a wireless environment, such as avoiding the large scale installation of conduit and pulling of cable. Wireless network speeds, however, will not match those of the more traditional network environment. An additional potential problem could

arise if the space in which the wireless network is to be installed is filled with many columns or a large quantity of steel girders or supports. These could generate so much interference and dead areas that satisfactory data transmission could never be achieved. Nevertheless, every library ought to consider and evaluate wireless networks.

Plans for equipping a new or renovated library space should include a thoughtful configuration of the furniture, especially in terms of wire management. Too many library work areas and public spaces are cluttered by an unsightly mass of network cables, telephone lines, and peripheral cabling. Besides the obvious visual pollution that results from various types of cables spilling across the floor, tables, counters, and desk, it is only too likely that these cables will be pulled or jerked inadvertently, disrupting functions.

The solution to this disorder is furniture designed for wire management. A variety of methods is used to hide or disguise the cabling, and librarians should choose the one that is best for their environment. Select furniture that provides management capability for both network/computer cabling and telecommunications as well as electrical lines. Ideally, these will be managed in separate trays built into the furniture. Reject furniture that requires specialized technical people to pull cable in these management systems or to move the furniture.

Two developments in electronic display equipment, otherwise know as monitors, should be kept in mind. First, as more electronic resources contain images, an increased demand for 17- or 19-inch monitors is likely. These units are significantly larger than the standard 13- or 15-inch monitors and consequently affect the functionality of study carrels or worktables. It is possible that librarians will have to redefine the "standard"-sized workspace. Second, this year the first of the "thin" plasma displays have appeared in the marketplace. While they now are quite expensive, the consensus seems to be that they will be cost effective within another two years. Libraries will be able to purchase monitors that are 36 to 54 inches wide and 3 to 4 inches deep. These monitors can be hung on a wall instead of placed on a table or carrel, creating an entirely new set of challenges.

Three other technological developments will become important to library technology planning. Video conferencing and voice recognition may be viewed as irrelevant or unnecessary to-

day, but both features will be accepted quickly by both librarians and patrons. The third is the DVD, best known as the digital video disk or the digital virtual disk.

Most librarians have heard of CU-SEE-ME and have seen the advertising for the small, inexpensive video cameras that can be positioned beside or on top of a monitor. These small cameras will continue to improve in quality, decrease in size, and become even less expensive. It is only a matter of time until they are sold as an integral part of all PCs. The consequence for librarians is that planning has to begin now to resolve how to provide the necessary network connections. Equally critical is lighting in the areas where these PC/video workstations will be located. Unless an appropriate level of lighting is available, complaints about the unsatisfactory nature of the equipment and the library's failure to provide satisfactory service will be constant.

Voice recognition software will make a significant appearance in the next twelve to eighteen months. The first voice recognition applications that work with continuous, rather than stilted speech have just been released. The cost of voice recognition software has dropped precipitously and, conceivably, could be one of the new features that is packaged with PCs in the next year or two. How will libraries integrate PCs that use voice recognition software? Should all public workstations be equipped with this capability? Should this capability be restricted to a limited number of workstations available only to the handicapped? Will the noise level in libraries increase beyond an acceptable level (whatever an acceptable level may be)? Does this mean that special precautions should be taken to install soundproofing in various parts of a library as it is renovated? There are no ready-made answers to these questions, but now is the time to begin considering them.

DVD is a technology that may begin to have an impact on libraries within the next eighteen months. As a
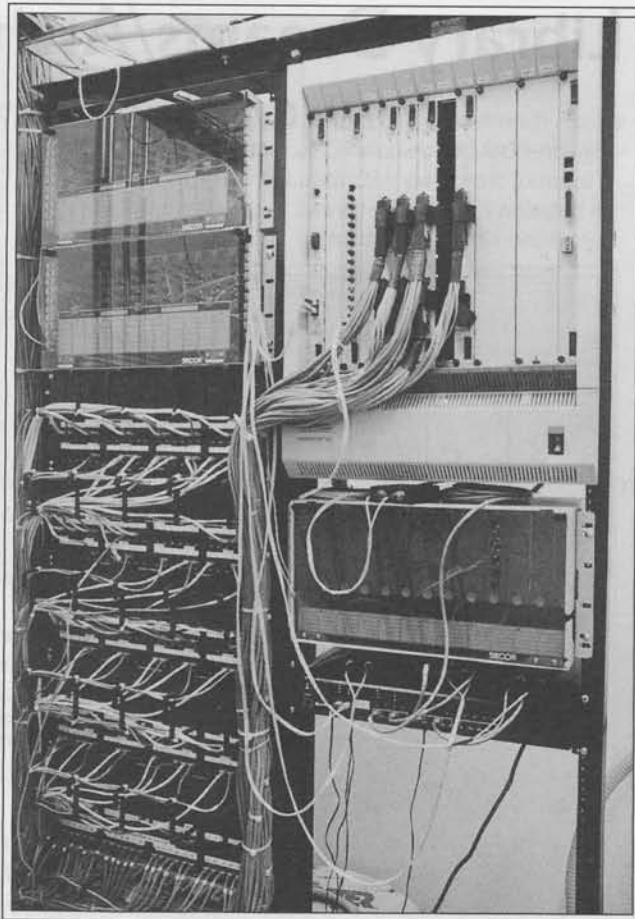
Wire management is accomplished in the renovated Joyner Library at East Carolina University with punch panels and hubs in eleven data equipment closets.

delivery medium for providing access to video-based materials, this technology has a number of distinct advantages over videotape. Not the least of these is the fact that wear and tear should be minimized. Also, it is likely that PC manufacturers will begin to sell their equipment with DVD players installed. When this happens, every PC in a library can become a video display unit, thus allowing VCRs to be phased out. PCs with DVD players installed should be available at reasonable pricing in about eighteen months.

It is apparent that there will be no decrease in the rate of technological development. It is apparent, too, that librarians need to consider the implications of these technological developments now and prepare to respond to the opportunities that will occur. Those librarians fortunate enough, or cursed enough, to be involved in planning a renovation of existing library space or a completely new space should become as informed as possible about the impact of technology on their facilities. Remember, however, that technology is a moving target that can never be brought completely within sight.

Library Dreams/Architectural Realities:
North Carolina Library Architecture of the 1990s

by *Phillip K. Barton* and *Plummer Alston Jones, Jr*

The architect's philosophy that form follows function is abundantly evident in this photo essay of recent library architecture in North Carolina.

Above: The media center at the new Pilot Elementary School in the Guilford County School System typifies the modern media center which is designed to accommodate traditional library functions alongside the latest technology.
Architect: Moser, Mayer and Phoenix Associates (Greensboro). Photo: Karen Perry.

Below: A new media center was part of a recent addition to the Lincoln Heights Elementary School in the Wake County School System. The center features a vaulted ceiling with clerestory windows, child-sized furniture and service desk, and "fun" elements like the palm tree. Architect: Ramsay, Burgin, Smith, Architects, Inc. (Raleigh and Salisbury). Photo: John Ramsey.

Right: The old adage "necessity is often the mother of invention" is captured in the media center at the Southwest Elementary School in Lexington, where structurally essential columns were transformed into playful giant Tinkertoys.
Architect: Ramsay, Burgin, Smith, Architects (Raleigh & Salisbury) Photo: Courtesy of Donna Smith

The recently expanded Joyner Library at East Carolina University in Greenville features a state-of-the-art interactive viewing room which provides links to NCIN and MCNC. Architect: Walters Robbs Callahan & Pierce (Winston-Salem) Photo: Lynette Lundin

Left: The 8,000 sq. ft. Plaza Midwood Branch Library of the Public Library of Charlotte and Mecklenburg County captures the distinctive geometric forms of the art deco style. A curvilinear design is reflected in the circulation desk, shelving, and ceiling beams.
Architect: TBA² Architects. Photo: Courtesy of TBA² Architects (Charlotte)

Below: The D. Hiden Ramsey Library at the University of North Carolina-Asheville was expanded and renovated in the early 1990s. The Cafe Ramsey provides an excuse for people to linger in the library.
Photo: J. Weiland

Above: The new focal point of the Gaston College campus in Dallas is the very handsome Morris Library, which features traditional Georgian architecture with a state-of-the-art interior. Reflective lighting fixtures, as seen here in the current periodicals reading area, are used throughout the library. Architect: Little & Associates (Charlotte)
Photo: Courtesy of David L. Hunsucker

Right: A classic domed rotunda houses the Special Collections search room in the new addition to Joyner Library at East Carolina University in Greenville.
Architect: Walters Robbs Callahan & Pierce (Winston-Salem)
Photo: Lynette Lundin
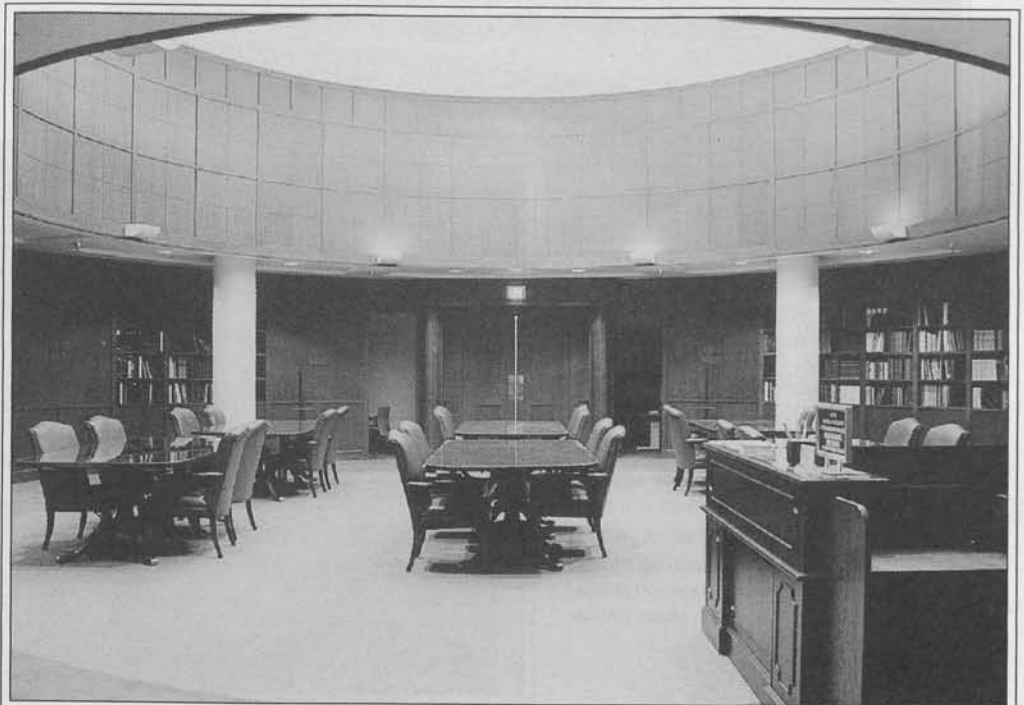
Exterior details are reflected throughout the interior of the new Southern Pines Public Library. The entrance into the young children's area reflects the semicircular arch apparent in the exterior arcade, as well as the library's roof line.

Architect: Hayes/Howell, PA (Southern Pines) Photos: McKenzie & Dickerson, Inc.

The Albert Carlton-Cashiers Community Library of the Fontana Regional Library features a clerestory, which provides additional natural light to the interior, and a veneer of natural rock. Computer workstations are located around columns to facilitate access to electrical and communications wiring.

Architect: Michael Osowski (Cashiers) Photos: Phillip Barton

A striking pergola denotes the main entrance into the Independence Regional Library of the Public Library of Charlotte and Mecklenburg County. The 17,300 sq. ft. building blends classic architectural details with modern functionality.

Architect: TBA² Architects (Charlotte)
Photos: Ciarlante

The 23,000 sq. ft. Eva Perry Regional Library in Apex, a branch of the Wake County Public Library System, is a striking contemporary design both outside and inside. The children's area is designed with a lot of child appeal, and includes such features as a tree in the middle of a reading area, and a visually exciting mural.

Architect: Cherry Huffman Architects PA (Raleigh)
Photos: Terri Luke

The Graham Public Library is the latest library in the Central North Carolina Regional Library. The main entrance features a portico with classic Ionic columns. The interior features custom-designed furniture by Michaels Associates of Alexandria, VA, including the circulation desk, reading tables, and end panels.

Architect: Alley Williams Carmen and King (Burlington)
Photos: Courtesy of Margaret Blanchard

Top: The Learning Resources Center at Stanly Community College in Albemarle occupies the first floor of the new Snyder Building. The second floor contains classrooms and faculty offices. The 14,156 sq. ft. LRC includes the library, a television studio, conference and seminar rooms.
Architect: J. Hyatt Hammond, Associates, Inc. (Greensboro)
Photo: Courtesy of Mary Avery

Left: The new Olivia Raney Library in Raleigh, a branch of the Wake County Public Library System, is dedicated to local history and genealogical research.
The entrance into the building features the capitals, benches, and lanterns from the original Olivia Raney Library.
Architect: Brown Jurkowski Architectural Collaborative (Raleigh)
Photo: William G. Morrissey

Above & Left: The King Public Library, a branch of the Northwest Regional Library, reflects some Moravian design features, such as dormers with a semicircular arch roof. Child-size furniture in the children's area features a variety of colors (mint and raspberry sherbet) and shapes (circular and square tables) to create an environment inviting to children.
Architect: Thomas H. Hughes (Winston-Salem)
Photos: Joan Sherif

The Edwin G. Wilson wing of the
Z. Smith Reynolds Library at Wake
Forest University in Winston-Salem
reflects the classic design elements of
the original library. The addition
includes a spectacular three-story
atrium. (Cover photo.)
Architect: Walter Robbs Callahan & Pierce (Winston-Salem)
Photo: Courtesy of Wake Forest University
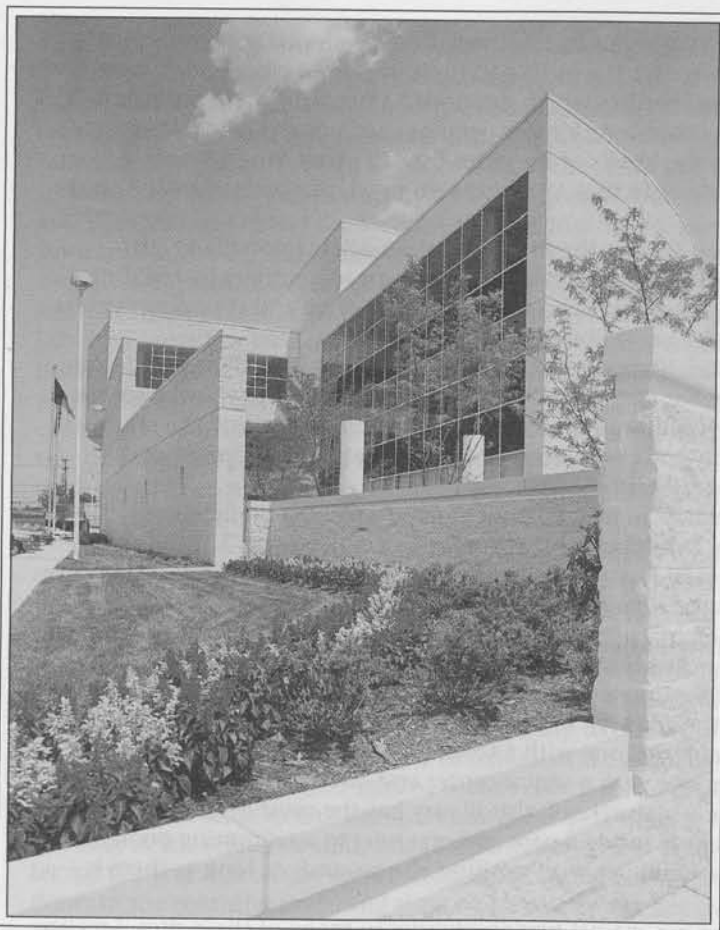
Below: The library of the Worrell Professional Center at Wake
Forest University in Winston-Salem serves the needs of both the
School of Law and the Babcock School of Management.
Architect: Cesar Pelli (New Haven, CT) Photo: Lee Runion
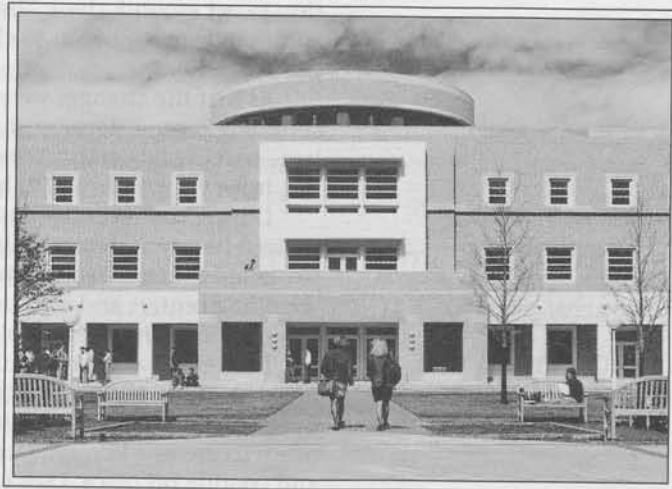
Left: The 67,000 sq. ft. High Point Public Library was
named in honor of longtime library director, Neal Austin.
The modern design incorporates a juxtaposition of straight
and curved surfaces.
Architect: Smithey & Boynton (Roanoke, VA)
Photo: Courtesy of Kem Ellis

The attractive one-story
Asheboro Public Library (R) of
the Randolph County Public
Library was significantly
expanded with a seamless
two-story addition (L). The
complementary addition was
achieved through the
continuation of the roof line,
and matching roofing
materials (Italian-made roof
tiles with a copper cap) and
brick veneer.
Architect: Alvis O. George, Architect
(Asheboro) Photo: Courtesy of Ross Holt

➤ POINT

Let's Build Libraries Where the People Go

by *Tom Moore*

I have a theory that public libraries and public transportation developed at pretty much the same time. Public libraries were for the most part built in central cities which were the hub of public transportation. Larger cities which developed a branch system built those branches in regional transportation centers. As long as people relied upon public transportation to get around, these libraries in the hearts of the cities thrived. After World War II, automobile usage began to change the way that Americans shopped, pursued recreation, and even used libraries.

At first the changes were gradual. During the fifties and the sixties regional and strip shopping centers developed and invited customers to use their cars to get there by building large parking lots around them. Downtowns began to fade as commerce and shopping centers. We, however, continued to build large main libraries downtown.

During the seventies and eighties, library leaders like Charlie Robinson advocated decentralized library systems. "Give 'em what they want" and "Build 'em where they are" were his two main themes. People like myself followed his lead and built libraries around the county in shopping centers and in other highly traveled places. We found that our customers would come almost wherever we placed our libraries.

I believe that we had built-in biases. In fact, when it comes to placing branches, all directors think almost exactly alike. Don't put a branch near a school, we say. The kids will overrun us! Don't put the library near a post office. Instead, let's find an old abandoned post office to use as a library. Don't put the library in or near a park. We'll be used as a rest room and cooling off place. Don't put the library inside a school because, because … Just because!

I believe that our old thinking is just that, old. Let's try some new things. Let's put our libraries where the people go. In Wake County we have libraries in shopping centers (three different ones in different parts of the county), in office parks (our busiest branch is hidden in an office park), in government complexes (one with a town hall and police department, one with a post office and senior center, one with a senior center and one inside the county office building), in schools (located inside a high school, this library has the most loyal customers of all our libraries), and even in parks (one inside a park and one next to a swimming pool). A few of our branches are stand-alone buildings with nothing else around. As long as there is parking, they are well used.

When I think back to my reasoning against having libraries in many of these sites, I realize how set in my ways I was. I thought that you shouldn't put libraries in these places because I read somewhere that you shouldn't. Or maybe I didn't read it; I heard someone say it. Or maybe I just made it up because I didn't want to put a library in any of these places.

These are two events that changed my thinking on placement of libraries. The first happened about twelve years ago. A county commissioner announced that a new branch was going to be placed in an office park. I was appalled. First, I didn't know anything about this done deal, and second, who was going to go to a library in an office park? I quickly got over the first. The answer to the second was, more than we could handle. The second event happened just a couple of weeks ago. We had just cut the ribbon on our newest branch. It's located in a park. Before the refreshments were eaten up, I saw two boys in the branch with BASKETBALLS!!! Before I could say, "What are you doing in here with those basketballs?" I realized what they were doing. After exercising their bodies, they were exercising their minds. They were looking at books. They were waiting to check our books. They were using a library that was located where they were. I rest my case.

If You Build It, They Will Come!

by Dan Horne

Ten years ago, when planning my relocation to North Carolina, I looked through the *ALA Directory* to get information and a feel for the state's different library systems. I started with Raleigh and the Wake County Public Library system, but couldn't figure out which library was the main library. Where would I call if I wanted information? Where would I go if I wanted to take a closer look and talk to key members of the staff? The impression was of a mess of store front libraries surpassed in ugliness only by the strip mall and office park surroundings. I was bewildered and decided right then I didn't want to work in a library surrounded by dollar stores, independent insurance agencies, and beauty parlors.

Although Tom's theory of branch placement makes a certain kind of perverse sense, it is misguided. The American free public library is the greatest public institution in the history of the world. Libraries provide a service that people need and want. People will flock to a library no matter where it is. Given free parking, the promise of an intelligently developed collection full of useful materials, and excellent service committed to helping individuals with everything from navigating their way through the complexities of electronic resources to finding a good book to read, people will drive the extra ten or fifteen minutes it takes to get to such a wonderful place.

Let's try some new things. Let's put our libraries where the people go.
— Tom Moore

So what's the matter with building a centralized library and branches designed by architects expert in library design? When I came to North Carolina, I was fortunate enough to be hired by the New Hanover County Library in Wilmington. New Hanover County transformed an old department store that had been forced out of downtown by urban sprawl and the proliferation of strip mall blight into a beautiful, well-designed, modern facility. The presence of the library downtown has contributed greatly to old Wilmington's revitalization and reemergence as a center of culture and commerce. The main library's downtown location may be inconvenient for some, but that hasn't stopped close to half million visitors per year finding the place. As a member of the reference staff, I have a panoramic view of the library and let me tell you that we are extremely busy from the moment we open our doors in the morning to closing time when we pry the last patron out. Sometimes it seems more like the county fair rather than the county library. And no one has yet complained that the drive wasn't worth it!

Attractive surroundings are much more compatible with intellectual endeavor than boring store fronts with parking lot views.
— Dan Horne

Library systems don't have to stoop to putting libraries where people go. Libraries are the place to be and where we build them, they will come. Branch development isn't a bad thing. And small, easily accessible, convenient facilities stocked with the latest novels and talk show titles are a valued and necessary adjunct to a strong, centralized library. But locating these branches in busy malls and ugly store fronts doesn't make them anymore accessible than building an attractive stand-alone facility on any decent intersection in town. Planning and design are the keys! Libraries should never become just another road side attraction!

So let's strive for beauty in our public library design. Attractive surroundings are much more compatible with intellectual endeavor than boring store fronts with parking lot views. The public and the members of our noble profession deserve better.

And about those two boys with basketballs? Tom—let's be realistic—bleeding hearts are out of style. I strongly suspect that they were using the library as a "cooling off place" after all.

in edition □□□

Editor's Note: NORTH CAROLINA LIBRARIES *presents this feature in recognition of the increase in excellent unsolicited manuscripts that merit publication, but are not necessarily related to each issue's specific theme.*

Issues in Retrospective Conversion for a Small Special Collection:
A Case Study

by *Fern Hieb*

A small special collection presents a unique problem for the task of retrospective conversion of the catalog to machine-readable form. Unless associated with a college or university library, a small collection frequently does not have a professional librarian on the staff who can formulate a plan for retrospective conversion (recon) and answer related questions.

This paper will identify and explore issues from the viewpoint of a small special collection planning for recon. The Moravian Music Foundation is used as a case study, but most of the questions and recommendations would apply to any special collection.

The Moravian Music Foundation was established in 1956 as a repository for music of the Moravian Church. The archives of the foundation contain music composed or used by Moravians in early America: tune books; band books from the Civil War; hand-copied works of Haydn, Bach, and Mozart; and works by Moravian composers (Charles G. Vardell, Johannes Herbst, Johann Friedrich Peter, and others). The archival holdings are housed in two locations: Winston-Salem, North Carolina and Bethlehem, Pennsylvania. In addition to these archival holdings, the foundation maintains the Peter Memorial Library in Winston-Salem, a reference collection for the use of visiting scholars. The foundation's total holdings are as follows:

Peter Memorial Library	6,000 items
Winston-Salem Archives	4,120 items
Bethlehem Archives	4,900 items
Lowens Tune Book Collection	1,175 items
	16,195 items[1]

Why Automate the Catalog?

There are several basic advantages in having the catalog automated. First, it becomes more easily and quickly accessible from any location. Retrospective conversion will integrate all of the bibliographic records of the Moravian Music Foundation into a single online catalog, including holdings in both Bethlehem and Winston-Salem. The major benefit to the Foundation will be improved access by scholars from remote locations. A researcher working in Boston, for example, will have access to the Foundation's complete catalog from home or office, using a personal computer and a modem.

A second reason for having the catalog online is for ease of updating. When new materials are accessioned or when corrections are made to bibliographic records, updating is easily done online. Other benefits of automation include more manageable inventory control, easier collection development, and bibliographic files that are better preserved and more secure.[2] An online catalog also can support such applications as serials control and circulation.

What Are the Options for the Actual Conversion Process?

Without a professional librarian on the staff to manage the retrospective conversion, two major options are available. The first is to hire temporary staff to manage the operation; the second is to outsource the project. The two alternatives are compared below with regard to cost, staffing, time involved, and desired quality of the converted records.[3]

The first conversion option is to do the project in-house with temporary staff hired for the project, deriving records from OCLC or from a database on CD-ROM such as *The Music Catalog* on CD-ROM from the Library of Congress.[4] The greatest advantage to hiring temporary project staff to work in-house is a much higher level of quality in the converted records.[5] If questions arise, project staff can pull the item from the shelf to check bibliographic data. Using this option, permanent staff are available to answer questions, but will be only minimally involved in day-to-day project work. The timetable generally is set by the duration of funding, but is likely to be more flexible with the temporary staff on site. On the negative side, costs will be high, since project staff have to be hired, trained, and supervised. Data access, project terminals, network charges, and office equipment will all add to the cost.

A second option is to outsource the project to an outside vendor such as OCLC (Online Computer Library Center, Inc.).[6] Shelflist cards are sent to the commercial vendor, who does the conversion process at a remote site. An advantage of this option is that the vendor provides staff with considerable experience in retrospective conversion projects, so

little time is lost in training. Also, the timetable and cost of the project are specified in the contract. Quality control however, is the main reason *not* to go with a commercial vendor. As experienced as a commercial vendor might be, record quality is usually compromised because of time constraints, lack of familiarity with details about the collection, inability to look at the actual item when the shelflist card is lacking information, and inability to ask questions of regular staff on a day-to-day basis.

How Can the Conversion Effort Be Quantified?
A major aspect of planning for either conversion option is determining how many of the library's bibliographic records can be copied from records already in the OCLC database. At the Foundation, a random sample of 100 cards was pulled from the Peter Memorial Library and the archives to check the hit rate on OCLC. The 50 cards pulled from the Peter Memorial Library yielded 34 hits, meaning that approximately 68% of the records would be derivable from existing OCLC records. The hit rate might in reality be higher, considering that the Peter Memorial Library consists largely of standard reference materials, but the cataloging on the shelflist cards was often too minimal to confirm a match with an OCLC record. If the information on the cards is inadequate, the item itself must be pulled from the shelf for comparison with OCLC records. For the records that do not have a match on OCLC, the librarian will have to create original records. If the conversion project is sent to a commercial vendor, only the definite hits will be converted. The remaining cards will be returned for local staff to convert after questions are resolved.

Not surprisingly, the archives yielded a very low hit rate since the collection is largely manuscripts. An off-site commercial vendor would be unable to convert much of an archival collection.

What Will Retrospective Conversion Cost?
Recon is a costly venture, whether done in-house with temporary staff or outsourced to a commercial vendor. In general, the lower the hit rate on OCLC, the higher the cost, since the records that are definite "no-hits" will require original cataloging. But it is difficult to determine definite hits when a shelflist card has minimal or questionable information.

In the title area, for example, it is sometimes unclear whether the title was transcribed from the item or was synthesized by the cataloger.[7] Were titles translated into English by the cataloger or transcribed as they appeared on the item? Were any title words moved around, added, or deleted? If the title came from the cover, was that indicated? These questions make it difficult to determine from the shelflist card whether or not it matches the OCLC record.

In the publication area, the date of publication often appears in brackets on the shelflist card, meaning that the date was not on the item, but was supplied by the cataloger. If the record that appears to be a match on OCLC does not have brackets around the publication date, then the item will have to be checked to see whether this item really is a match with the OCLC record.

As to physical description, many old shelflist cards lack pagination. Even when pagination is given, it often differs by a few pages from what appears to be a match on OCLC.

Subject headings and added entries are critical access points in bibliographic records, but these often are lacking on old shelflist cards. The cards that *do* provide subject headings and name-added entries have to be checked against authority files for accuracy.

Another major issue is the staff time required per record conversion. The author has had personal involvement in estimating the proposed recon project for manuscripts on microfilm at the Isham Memorial Library at Harvard University. In that proposal, a total of 38.5 minutes was allocated for each hit on OCLC (22.25 minutes for students who search the database and do data entry, and library assistants who edit the records and do authority work, and 16.25 minutes for a professional cataloger who revises the records). For records not found on OCLC, a time of 50.5 minutes was projected for converting each record, since the record would have to be created, not just revised.[8] Harvard's projected cost in 1994/95 for that project was $21/record.

If the Moravian Music Foundation chose to hire a temporary staff to do the project in-house, students from nearby colleges could be hired for such tasks as searching and data entry. With a full-time librarian as supervisor and general manager, the project could be completed in two or three years. Printed catalogs of parts of the collection would be excellent resources (i.e., Frances Cumnock's *Catalog of the Salem Congregation Music*[9] and Marilyn Gombosi's *Catalog of the Johannes Herbst Collection.*)[10] Another time-saver might be the downloading of Foundation holdings that are already a part of the database *Repertoire International des Sources Musicales* (RISM).[11] Online cross references to these catalogs would aid the researcher.

If the Foundation outsourced the recon project to OCLC, the costs would be based on such factors as the estimated number of hits, the type of material (scores, books), the language of the material, the type and number of special local requirements, the percentage of shelflist cards containing an LC card number or an OCLC number, and other factors related to editing.

If a small collection chooses to hire an outside vendor to convert the catalog, the shelflist cards are mailed to the vendor. If hits cannot be verified, those cards are marked as problems (exceptions) to be resolved at the local level. Vendors' charges are calculated on searches, not hits, so if the vendor has to conduct extra searches because of minimal shelflist information, the cost will increase.

An analysis of the options for the Moravian Music Foundation indicated that hiring an in-house staff was the preferred approach. The decision was based on two major factors: 1) an overriding concern for good quality records, and 2) the large percentage of archival holdings that will not have copy on OCLC.

How Is In-house Retrospective Conversion Actually Done?
Generally, shelflist cards are used as the source of cataloging information, rather than catalog cards. Shelflist cards are more likely to provide subject headings and added entries. Also, patrons are less likely to be inconvenienced since they use the catalog instead of the shelflist.

Student workers and/or library assistants pull shelflist cards, search for hits on OCLC, and then edit the derived records into machine-readable form. Editing a derived record involves adding local information and updating access points to bring the record into conformity with national bibliographic standards. Producing original records has to be done by a professional librarian who has a broad understanding of cataloging rules.

Project staff need access to basic cataloging support materials. These include the *Anglo-American Cataloguing Rules* (*AACR2R*),[12] OCLC's *Bibliographic Formats and Standards,*[13] LC's *Subject Cataloging Manual* (*Shelflisting*),[14] LC's *Descriptive*

Cataloging of Rare Books,[15] and Hensen's *Archives, Personal Papers, and Manuscripts*.[16]

In the case of the Moravian Music Foundation, the Peter Memorial Library probably will be converted first because more hits will be found on OCLC from that collection than from the archival collections. This will launch the recon effort with initial success and speed.

Unique Aspect of Automating the Foundation's Music Archive

A single text often was set to different tunes by various Moravian composers. The musical incipit (first few notes of a tune) is often the only way to differentiate among various settings of the same text. The Foundation currently relies heavily on the musical incipits found on the back of many catalog cards. The recon effort needs to include a system for coding these musical incipits. The appendix of this paper describes the method recommended for the Moravian Music Foundation, based on Barry Brook's *A Plaine and Easie Code System for Musicke*.[17]

What Are the National Standards for Online Records?

The USMARC[18] standard for online records varies somewhat according to the format of the item being cataloged. Formats for scores, books, serials, etc., are all integrated into the *Bibliographic Formats and Standards* by OCLC. The standard for library cataloging is the *Anglo-American Cataloguing Rules* (AACR2R) and, for archival description, *Archives, Personal Papers, and Manuscripts* (APPM).

The standard for authority records is the LC authority file on OCLC. Since authority control provides standardization of access points throughout the database, every access point should be checked against the authority file. These access points include proper names, titles of works, subject headings, and added entries. Published musical works often are found in different manifestations: as a score, a score and parts, parts alone, a vocal score, an arrangement, etc. Authority control will be critical for collocating these different manifestations of the same work under a uniform title. A music librarian will be needed to understand the nature of the music itself and to recognize names, titles, and musical forms for authority work.

Although *AACR2R* is slanted heavily toward data found in published books, the chapters describing formulation of names for persons, geographic places, corporate bodies, uniform titles, and cross references will be of value to archival catalogers.[19]

What Is the Recommended Library Automation System?

Once the organization has chosen the recon strategy, then it must select an automated system. It is essential to choose a library automation vendor that has experience and stability. The vendor should be committed to providing support and to enhancing the software.

When choosing an automated library system, the following factors should be considered: functionality, price, ease of use, workflow requirements, standards, training, performance and reliability, and expandability.

Library automation vendors tend to sell to specific niches of the market. Innovative Interfaces Inc., for example, is the premier automated library system focusing on large U.S. academic libraries. Ameritech and DRA generally sell to smaller academic institutions.[20]

What Are the Options for Remote Access?

The automated catalog can be made available to patrons in several ways. One possibility is to have a personal computer with a modem at the site of the collection. Bulletin board system software makes it possible for patrons to dial into the personal computer. Unfortunately only one patron, or a very limited number of patrons, can access the data simultaneously.

Another possibility is to distribute the catalog in CD-ROM format. This works best if the collection accessions only a limited number of items each year. Tapes of the database can be printed onto CD-ROM disks for distribution to interested patrons.

Perhaps the best approach for remote access, but also the most expensive, is the Internet. A large number of patrons can access the catalog simultaneously, and online updating is visible as soon as it is completed. The library purchases an account through an Internet access provider.

Conclusion

The decision to undertake a retrospective conversion project involves a number of complex decisions. One of the most critical first decisions concerns desired quality of the finished records. A project staff on site will be able to consult the collection or the permanent staff when questions arise. A librarian as project manager will ensure that standards are followed. The resulting high quality of completed records is the most important aspect of the project.

The decisions about remote access and choice of automation software also are critical to the success of the retrospective conversion project. Retrospective conversion merits a substantial investment of time and money because it will ultimately be a major determinant of the collection's usefulness and accessibility.

Status of the Moravian Music Foundation Project

At the time of this writing, the Moravian Music Foundation is projecting that retrospective conversion of its catalog will begin in 1998. Currently, a new building is under construction that jointly will house the Southern province offices and the Foundation's library and archives. The new building will be equipped with computer hardware to support an automated catalog and remote access.

Appendix

Several systems exist for the coding of musical incipits into a uniform typewriter code. Since the RISM project already uses Barry Brook's *A Plaine and Easie Code System for Musicke*, it is recommended that the Foundation use the same system. There are several reasons why this system would suit the Foundation's needs:

1) it is simple and accurate as to pitch and rhythm;
2) it is closely related mnemonically to musical notation;
3) it requires only a single line of typewriter characters;
4) it is usable by anyone with some musical training;
5) it is easily recognizable as music from the symbols alone;
6) it is applicable to all western music;
7) it is universally understandable and internationally acceptable.

Pitches are indicated by capital letters, rests by a dash, time values of notes and rests by numbers, and other qualifying terms by symbols and lower case letters. Precise location of pitch is accomplished with a minimum of octave symbols (commas and apostrophes).

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Wired to the World

by *Ralph Lee Scott*

Battle of the Browsers:
Round Two

Like the projected arrival of the *Raleigh Hurricanes* (hum ... wonder where they came up with that name?), Internet users are eagerly awaiting the release of the latest version of the two major Internet browsers: Microsoft's *Internet Explorer 4.0*, and Netscape's *Communicator/Navigator 4.0* Suite. Both of these packages are now available to be examined in beta release form.

The *Communicator* suite is called *Netscape Communicator Pro* in the beta 4.0 release version, and consists of nine software packages bundled in one: *Navigator, Composer, Collabra, Messenger, Profile Manager, Netscape Conference, Netscape Calendar, IBM Host On-Demand*, and *Configure Media Player*. *Navigator* is the browser that most of us are familiar with; *Communicator* is the Netscape version of an e-mail program; *Composer* is an expanded hypertext markup language editor/composer; *Collabra* is an electronic listserv/news mail manager; *Netscape Conference* is an online electronic real time discussion group manager; *Netscape Calendar* is a personal electronic calendar; *IBM Host On-Demand* is a telnet session launcher; and *Configure Media Player* allows you to configure *Communicator* plug-ins. Plug-ins are software application programs that run programs to display *.gif* pictures, and run *.mpeg* movies.

Major enhancements to the *Navigator 4.0* browser include changes in the menu system, icons and toolbars. The bookmarking system has an icon that divides into four components: a navigation toolbar, a personal toolbar, a location toolbar, and a component toolbar. When you click on the bookmark icon folders the screen fills up with your bookmarks which you can then arrange, edit, and click and drag. For traditionalists the old bookmark pull down still exists. The location toolbar has been added as an icon next to the Web address field, which is located to the right of the navigation toolbar. Underneath the navigation toolbar, you will find your personal toolbar, indicated by Netscape icons and the name of the toolbar (i.e. *icon* Bill Gates). For example, you could have personal toolbars for subject areas, hobbies, or the names of different persons who share Netscape software on one machine.

The icon system of *Navigator* has been changed to incorporate some of the more important features of former pull down menus. For example, there is now an icon for reload, that handy feature we have all come to enjoy! Large arrow icons are provided for back and forward. Additional icons include: home, search, places, print, and security. The entire menu system has been redesigned and incorpo-

rates a minimization bar. Basically what this means is that the menu is divided into three sections, each of which can be minimized at will to save screen space so that you can better see your other Internet goodies. The three sections consist of a top bar that contains the basic icons listed above (home, reload, etc.), a middle bar that has the navigation toolbar and the Web address field (which can be expanded as a pull down menu for prior URLs), and a lower bar which has the personal toolbar arranged in a row. This allows you, for example, to minimize the personal toolbar row to save space. Changing the bar back is just a click away.

Netscape Messenger, in keeping with the modular nature of *Communicator*, is a separate software package that handles e-mail and listserv readers. This used to be part of *Navigator*, but now you can manage your mail and reader traffic through a series of mailboxes as you would in a typical mail handling package such as Microsoft's *Exchange*. Typically you have an inbox, an outbox, trash, personal mailboxes, a new "draft" box, and boxes for newsgroup readers. Large buttons on an icon bar enable you to edit quickly and add groups and messages. These icon bars can be minimized like the bars in *Navigator*.

Collabra is basically another private newsgroup reader that has the ability to add internal newsgroups that you create. For example, if you want to route a memo to a group of people (say the History Department faculty), all you have to do is create that group. People you give rights to can read and add to this group discussion. You also can have a suggestion box that people can write to but not read or edit. So, for example, if you received a posting on a listserv that you want to distribute to support staff, you could move from *Messenger* to the appropriate group in *Collabra*. Yet to be seen is whether users actually like this method of communication transfer.

Communicator suite has an HTML page editor called *Composer*. *Composer* can be used to create and edit mail, documents, or Web pages. It is similar to a word processing package like *Word* or *WordPerfect*. The design of *Composer* is like the previous components of *Communicator* (minimized bars, icons, buttons). Instead of adding the HTML code, the user can click the appropriate function on the menubar and add text or graphics. *Composer* has a built-in *Java* script editor, a spell-checker, and templates to fill in to make page construction even easier. When you get everything in the right order, a *Composer* routine can upload the page to the

server that you specify. Neat, efficient, and a lot easier than learning HTML coding!

Conference is basically a software package that allows you to chat and have a conference meeting over the Internet. People can send ideas, files, graphics, etc. to the conference for all to read. This ia a *Netscape* version of *Cool Talk*.

Communicator's other features are fairly standard. *Profile Manager* enables you to set suite parameters; *Configure Media Player* does what you would expect it to do. *Calendar* is a standard electronic reminder calendar; and *IBM Host On-Demand* is basically a telnet launcher (TN3270).

With this new version of *Navigator*, Netscape has changed from an all-in-one browser to a bundled group of software packages that explores the Internet. Given the growth of applications on the Internet, it makes sense to break out the different applications into separate, integrated software packages that can be launched individually, but are linked together under the *Communicator* suite. It remains to be seen if the marketplace likes this type of arrangement or prefers the integrated approach that Microsoft's *Internet Explorer* will continue to use in its 4.0 release.

URLs: *www.microsoft.com/ie/*
www.netscape.com/comprod/products/
communicator/

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Education: B.A., Bethel College; M.M., Washington University; M.L.S., Simmons College
Position: Temporary Catalog Librarian, University of Arizona, Tucson (formerly Reference Librarian & Coordinator of Document Delivery, Winthrop University, Rock Hill, S.C.)

Plummer Alston Jones, Jr.
Education: B.Mus., East Carolina University; M.S., Drexel University; Ph.D., University of North Carolina-Chapel Hill
Position: Director, Library Services and Professor, Catawba College

Kenneth E. Marks
Education: B.S. and Ph.D., Iowa State University; M.L.S., University of California, Berkely
Position: Director, Academic Library Services, East Carolina University

Thomas Moore
Education: A.A., Springfield College; B.A., Cardinal Glennon College; M.S.L.S. Rosary College
Position: Director, Wake County Public Library System

Karen Perry
Education: B.A. and M.S.L.S., University of North Carolina-Chapel Hill
Position: Media Coordinator, Griffin Middle School, High Point

NORTH CAROLINA *Books*
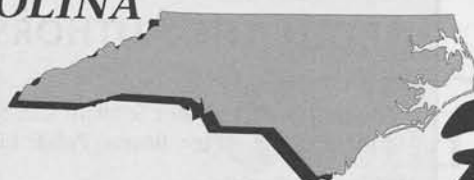
Dorothy Hodder, Compiler

Jim Grimsley's world is poor and violent. Winter winds blow through rattling sharecropper cabins; pinto beans and cornbread stave off starvation but not hunger; alcohol-stoked fathers beat their wives, children cower; and sex drifts about the edges of it all like a rib-thin yard dog.

Grimsley's world also has its talismans. There are slow rivers to lie down beside and trestles that cross them. A doll's foot appears in the dirt of a temporary sanctuary during the height of danger. Fragments of hymns rise above kitchen sinks, near frosty morning wood-piles, and in abandoned cemeteries. There are dreams and ghosts and, most importantly, the murky places where they commingle.

If books are frigates that carry us to lands away, then Grimsley's is a destination best visited through the safety of a spyglass.

Jim Grimsley.

My Drowning.

Chapel Hill: Algonquin
Books of Chapel Hill, 1997.
258 pp. $18.95. ISBN 1-56512-141-4.

My Drowning is Jim Grimsley's fourth novel, a prequel to his first, *Winter Birds*, which won the Sue Kaufman Prize for First Fiction and was a finalist for the PEN/Hemingway Award. His second work, *Comfort and Joy*, has yet to be published in the United States, and his third, *Dream Boy*, won the American Library Association's Gay, Lesbian, Bisexual Book Award.

In *My Drowning*, Ellen Tote, old and comfortable with food enough in her refrigerator, freezer, and pantry to last weeks, and camellias, roses, and azaleas blooming in her back yard, remembers her childhood, a place where few things bloomed except cotton and where an extra biscuit was as rare as a kind word. Her memories are driven by a recurring dream that has been with her since childhood. Its central image is her lumbering mother, leaning back and sliding quietly into a pond, her slip pulling free to float upon the water.

My Drowning surpasses *Winter Birds*. It is multilayered, well-paced, and is written in an unselfconscious, graceful style. At its foundation is a multitude of gritty details: a chipped enamel slop jar; the pooled drool of a crippled brother; the sixties' sunglasses and scarf Ellen wore as a young mother, a dress pulled tight across a fleshy backside, the veiny limp breasts of a dying grandmother. This is powerful stuff. One must quake alongside young Ellen as she nervously pans off before dressing each morning to fully know the triumph shown by old Ellen's sweeping the dead blossoms from her yard.

I cannot imagine a North Carolina library doing without this — or any — of Jim Grimsley's works.

— Kevin Cherry
Rowan Public Library

If, as Kaye Gibbons recently said, Eudora Welty has been "mother" to many young North Carolina writers, including Reynolds Price at the beginning of his career, Price has been "father" to a number of writers whom he either taught at Duke, including Anne Tyler, or mentored, including Fred Chappell.

In the first full-length study of Price's work in ten years, James A. Schiff, a professor of literature at the University of Cincinnati and author of numerous essays on American literature, notes that the long overdue critical attention Price is currently receiving is the result of his recent prodigious output — fourteen volumes in the nine years between 1986 and 1995 — and of the more accessible style of his recent novels, especially those in which Price has used a first-person point of view, *Kate Vaiden* (1986) and *Blue Calhoun* (1995).

James A. Schiff.

Understanding Reynolds Price.

Columbia: University of South Carolina Press,
1996. 217 pp. $24.95. ISBN 1-57003-126-6.

Schiff begins his immensely readable text with a brief biographical sketch and a critical overview of Price's literary career, which he divides into three phases, the last beginning in 1984 when Price learned that he had cancer of the spine. In this section Schiff is particularly apt when he notes that "cultural matters and literary fashion," together with Price's rather difficult prose, as well as his

relentless interests in family, redemption, and mystery, had a great deal to do with the critical neglect of Price's work before the publication of *Kate Vaiden* in 1986.

After his fine introduction, Schiff divides his analyses of the novels and two volumes of memoirs into four sections: "The Mustian Novels" (*A Long and Happy Life*, *A Generous Man*, and *Good Hearts*); "The Mayfield Trilogy" (*The Surface of Earth*, *The Source of Light*, and *The Promise of Rest*); "Artists and Outlaws" (*Kaye Vaiden*, *Blue Calhoun*, *Love and Work*, and *The Tongues of Angels*); and "Man of Letters" (*Clear Pictures* and *A Whole New Life*). The text concludes with a complete bibliography of Price's work, a bibliography of critical articles, and a selected bibliography of reviews, followed by an index.

Schiff's analyses are clear and reasonable, and his summaries and selection of quotations from critical reviews and articles are well-chosen. There is little to quarrel with, beyond his puzzling interpretation of the reason for Blue Calhoun's betrayal of his wife Myra, whom Schiff says is "sexually repressed." Blue, on the contrary, several times states that there is nothing wrong with his sexual life with Myra, and that his infidelity was the result of mystery and the workings of Fate in his life. Price, a believer in fate and mystery, stresses this idea throughout the novel. It would have weakened the novel considerably had Price relied on the rather simplistic and hackneyed reason usually given for men's infidelities: their wives' frigidity.

Other than this divergent interpretation of this aspect of *Blue Calhoun*, and the author's qualified estimate that "[f]or those who admire and value his work, [Price] has indeed become a major American literary figure," Schiff is due nothing but praise for his text. Belying its portable size and easy weight, the matter within has considerable heft, well worth the study of scholar, critic, and interested reader. Suitable for academic, public, and school libraries.

— Sally Sullivan
The University of North Carolina at Wilmington

Joan R. Sherman

The Black Bard of North Carolina: George Moses Horton and his Poetry.

Chapel Hill, NC: University of North Carolina Press, 1997. 158 pp. $29.95. ISBN 0-8078-2341-4.

*G*eorge Moses Horton is a unique individual, the first black American slave to protest his confinement in poetry. He is also the first black to publish a book in the South and the only slave to earn substantial income by selling poems. *The Black Bard of North Carolina: George Moses Horton and His Poetry* borrows its title from Horton's *The Poetical Works of George M. Horton, the Colored Bard of North-Carolina*, published in 1845. The book provides biographical information and selected poems.

Horton lived sixty-eight years as a slave and died at the age of eighty-six. Existing laws prohibited slaves from learning to read and write, but Horton learned to do both. Noted as an ambitious person, he started to learn the alphabet from old spelling books and progressed to reading the Bible, hymnals, poetry, and novels. Putting that training to practice, Horton began to write poems. He also discovered that his writings could turn a profit as he found an audience of students at the University of North Carolina. During the free time that slaves had to themselves on the weekend, he walked eight miles to Chapel Hill to sell fruit and poems. Horton benefited from the opportunities to conduct these transactions within the tolerant environment of a "liberal" slave state.

Rutgers University professor emerita Joan R. Sherman deftly weaves together Horton's life story and the history of slavery in North Carolina. This work serves as an appropriate follow-up to her most recent book, *African-American Poetry of the Nineteenth Century: An Anthology*, which includes Horton as a featured poet. Sherman's newest book offers a near-comprehensive picture of the fabled poet, including a bibliography of Horton's writings, reference works, and critical and biographical sources. Included are photocopy samples of Horton's actual writings.

The book consists of two major sections. The introduction is a narrative of Horton's life, with critical analysis about his body of work. The second part is a selected collection of his writings, drawn from three books and his uncollected poems. A notable aspect of Horton's work is that his writing style—and perhaps even his topics—mirrored those of his white contemporaries. Horton did not ignore slavery as a topic, writing about it in a strong voice, but he used it sparingly. Academic and public libraries should buy this book.

— Lawrence D. Turner
Queens College

*W*alt Wolfram and Natalie Schilling-Estes have written a study of the well-known dialect, or brogue, spoken on the barrier island of Ocracoke. Located off the Outer Banks of North Carolina, Ocracoke (whose natives refer to themselves as O'Cokers) has been exposed to such a variety of linguistic influences, yet at the same time has been so isolated, that its dialect is a linguist's gold mine. The authors' intensive study of Ocracoke dialect, involving as much on-site acquaintance with everyday conversation as academic analysis, offers something of interest for a range of readers, from the inquisitive traveler to the specialist in regional language differences.

For those interested in the technicalities of usage and the evolution of word forms, *Hoi Toide on the Outer Banks* is replete with tables, comparative information, and historical background. One need not be a linguist, however, to enjoy the wealth of stories about the engaging individuals who were interviewed and quoted at length. Indeed, Wolfram and Schilling-Estes have integrated themselves effectively into the culture of Ocracoke and thus are able to offer a window into highly informal and natural dialogues. Perhaps the most delightful feature of the book, and one which will make it a worthwhile addition to public as well as academic libraries, is the compilation of an O'Coker vocabulary and a test of competence for the off-islander, locally known as a dingbatter.

After reading this truly informative and enjoyable book, this reviewer concluded that not only is it all right to say "might could," it is also more fun; recoiled in horror from a videotape which purported to cleanse the viewer of all speech contaminants such as accents and regional phrases; and nicknamed our portly and none-too-bright cat as Wampus Cat. A series of family members picked up and devoured the book while visiting, stimulating a new enthusiasm for the social aspects of dialects in areas where we have lived: the Shenandoah Mountains and the Tidewater region of Virginia. Both of these dialects are discussed in *Hoi Toide on the Outer Banks*, and, according to the authors, each shares some characteristics with the Ocracoke brogue.

— Meredith Merritt
University of North Carolina at Charlotte

Walt Wolfram and Natalie Schilling-Estes.

Hoi Toide on the Outer Banks.

Chapel Hill: The University of North
Carolina Press, 1997. 192 pp.
Cloth, $29.95. ISBN 0-8078-2318-X.
Paper, $14.95. ISBN 0-8078-4626-0.

*S*ince childhood, Walker Fann has been a man of few words and few visible emotions, reluctantly but predictably fulfilling the expectations of his domineering father, the chairman of the board and owner of the town newspaper. When Walker's temper flares after he single-handedly causes his softball team to lose the playoffs one summer night in St. Andrews, North Carolina, it sets off a chain of events that no one in the town could have predicted would have had its origin with Walker.

Somehow this night things are different. His wife has recently died, and Walker and his two children have moved in with his parents. Perhaps this is why Walker allows his emotions to drive him. In any case, the anger that caused his public outburst on the softball field eventually targets a young black boy who steals Walker's softball glove. The boy is caught and Walker presses charges, putting into motion the events that will disrupt his comfortable, white, middle class life and alter the face of his small southern town forever.

The boy is the son of one of Walker's former schoolmates, Raymond Justus, a man who helped integrate the town's schools in his younger days and who supports the construction of a slavery museum in St. Andrews, an idea to which most of the white business people in town, including Walker's father, are vehemently opposed. As Walker and Raymond renew their friendship, it becomes apparent to Walker that he must act on his convictions that St. Andrews needs the slavery museum in order to mend old rifts between the races and to create dialogue where none has been. Acting on these convictions is more than simply defying his father, however, and soon the reality of what he is up against— nearly 70 years of deliberate suppression of the truth — almost manages to silence him once again.

With *The Measured Man*, Howard Owen reexamines many of the themes he previously explored in his earlier novels, *Little John*, *Fat Lightning*, and *Answers to Lucky*. He is honest about the damage caused by bigotry and hypocrisy, and in the character of Walker Fann, Owen bravely illustrates why the personal must become political in order for our society to move forward.

Recommended for public libraries, high school libraries, and academic libraries.

— Adrienne Ehlert
East Garner Middle School

Howard Owen.

The Measured Man.

New York: HarperCollins Publishers,
1997. 259 pp. $23.00.
ISBN 0-06-018654-2.

From 1943 to 1958, the employees at the Harriet and Henderson Mills in Henderson, North Carolina, had the unique experience of being represented by a union. *Like Night & Day* focuses primarily on those fifteen years when the Textile Workers Union of America (TWUA) held onto a small segment of the state's textile industry workforce.

Contrary to the supposedly southern anti-union sentiment of the time, the mill workers actively welcomed the union's arrival and felt that they benefited from their union membership. Not only did unionization bring better wages and benefits, it also offered workers a way to present their grievances with mill owners and supervisors and have them arbitrated. Author Daniel J. Carter contends that it was those grievances and arbitration rights that the workers found most appealing, as they offered a practical recourse to the perceived arbitrary and whimsical management practices prevalent in the mills. Carter goes into great detail to give examples of how grievances and arbitration affected the worklife of the mill's employees.

Daniel J. Clark.
Like Night & Day: Unionization in a Southern Mill Town.

Chapel Hill: University of North Carolina Press, 1997. 260 pp. Paper, $16 9S. ISBN 0-8078-4617-1.

In 1958, union and management contract negotiations broke down over the central issues of workers' grievance and arbitration rights. The mill owners brought in a strike-breaking workforce. Governor Luther Hodges had to station state troopers and, ultimately, National Guard troops in Henderson to keep order. In the end, mill management broke the strike and ended the TWUA's fifteen-year presence at Harriet and Henderson.

Daniel J. Clark's outstanding research and lucid writing provide yet another interesting and important chapter of North Carolina's labor history. Using oral history tapes he made with some of the TWUA mill workers and having direct access to Harriet and Henderson management's actual working files, Clark allows the reader to see both sides of the action simultaneously. In particular, transcriptions from the oral history tapes give this volume a "You Are There" flavor that heightens the narrative action. Clark also examines the background and the development of the Harriet and Henderson mills and the impact that the mills had on the community prior to the arrival of the TWUA.

This volume is highly recommended for all North Carolina history collections, for collections dealing with labor relations and unionization in the South, and for collections concerned with the textile industry. This volume contains source notes, bibliography, and is indexed.

—John Welch
State Library of North Carolina

Early twentieth-century America saw a nationwide boom in the creation of large country dwellings. One of the most spectacular was Reynolda, the country estate of Katharine Reynolds and her husband, R.J., the famous tobacco entrepreneur. Located three miles outside of downtown Winston (now Winston-Salem), North Carolina, Reynolda included a post office, two churches, and two schools, making it more a self-sufficient village than just a country home. Barbara Mayer's *Reynolda, a History of an American Country House* describes this elaborate estate by examining the historical, social, and personal aspects of Reynolda and its creators.

Mayer accurately documents Reynolda's creation in the early twentieth century, its restoration in the mid-1930s, and, finally, its transformation into a modern Museum of American Art. Taking her information from original correspondence, countless interviews, and thorough study of the Reynolds family papers, the author engages the reader in the lives of this prestigious family. By studying the estate through its creators, she exposes the personal influence that the fimily, especially Katharine Reynolds, had on Reynolda and on the community.

Barbara Mayer.
Reynolda: A History of an American County House.

Winston-Salem; John F. Blair, 1997. 143 pp. $19.95. ISBN 0-89587-155-6.

Mayer continues her comprehensive history by examining the personalities of the original architects and inhabitants of all parts of Reynolda. The story of Reynolda then is traced through the eccentric lives of the Reynolds children and the restoration efforts of Mary Reynolds Babcock and Barbara Babcock Millhouse. The many photos which illustrate the work, although not printed as well as one would wish, do establish a concrete image of the Reynolds family, their employees, and Reynolda in all stages of its history.

Though she is experienced in writing about design, decoration, and crafts, this book is Mayer's first attempt at an historical work. Beyond achieving her basic goal of presenting Reynolda's history in a thorough and well-organized manner, she weaves the lives of the people and the history of the country home together to produce a rich documentary. Though very informative and factual, Mayer avoids being dry; her journalistic experience and talent are evident in her engaging style. The author's study in the history of decorative art informs her discussion of Reynolda as the showplace it was in its early years, as well as the modern museum it is today. Because of its accuracy, thoroughness, and comprehensive index, this work is appropriate for research, public, and junior high and high school libraries as an important and interesting history as well as a valuable research tool.

— Laura Baxley
University of North Carolina at Chapel Hill

OTHER PUBLICATIONS OF INTEREST ...

North Carolina's favorite quilter has patched together an assortment of projects of varying levels of difficulty in *Georgia Bonesteel's Patchwork Potpourri*. The workbook-size book features color photographs, detailed instructions with diagrams, and templates for some 20 projects. Bonesteel is the author of six other quilting books, but is best known for the series "Lap Quilting with Georgia Bonesteel," produced by the UNC Center for Public Television (1997; University of North Carolina Press, P.O. Box 2288, Chapel Hill, NC 27515-2288, 124 pp. paper, $21 95; ISBN 0-8078-4660-0.)
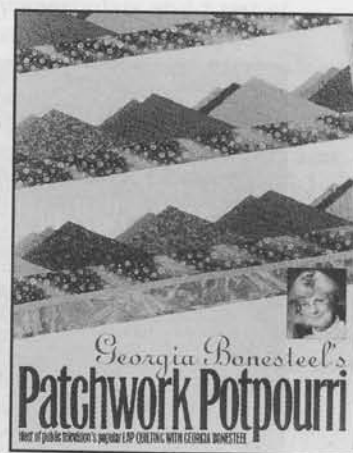
Allen de Hart, author of *North Carolina Hiking Trails* and many other hiking guides, has added two new titles to his list. *Trails of the Triangle* describes over 200 hikes in the Raleigh/Durham/Chapel Hill area, and *Trails of the Triad* covers over 140 hikes in the WinstonSalem/Greensboro/High Point area. The small paperback volumes would fit easily in a backpack for a daytrip, and include basic descriptions of the trail areas with addresses and telephone numbers for more information. Trail maps are marked for hikers, bikers, horseback riders, and handicapped persons, and include locations of telephones, restrooms, picnic areas, campsites, and parking areas. The author recommends also investing in county maps for the more rural walks. Both books include indexes to the trails, a list of addresses for useful resources, and a list identifying handicapped accessible and interpretive trails. (1997; John F. Blair, Publisher, 1406 Plaza Drive, Winston-Salem, NC 27103; *Trails of the Triangle*: 163 pp.; paper, $11.95; ISBN 0-89587-160-2; *Trails of the Triad*: 130 pp.; paper, $11.95; ISBN 0-89587-161-0.)
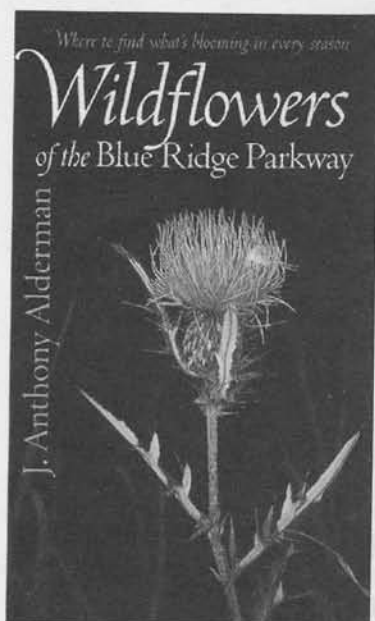
Another handy guidebook is *Wildflowers of the Blue Ridge Parkway* by J. Anthony Alderman. The first section is a field guide to the flowers, sensibly arranged by color. There follows a list of the 75 best wildflower sites on the Parkway and the flowers that may be expected to be blooming at each one during the spring, summer, and fall, keyed to the Parkway's mileposts. Color photographs of each flower are printed all together at the end of the volume, after the brief glossary, bibliography, and indexes to flowers and sites. (1997; University of North Carolina Press, P.O. Box 2288, Chapel Hill, NC 27515-2288; 222 pp.; paper, $12.95; ISBN 0-8078-4651-1.)

Two useful sources of state history have been reprinted by the Division of Archives and History after being long out of print. They are *Indian Wars in North Carolina, 1663-1763*, by E. Lawrence Lee, first published in 1963; and *A Chronicle of North Carolina during the American Revolution, 1763-1789*, by Jeffrey J. Crow, first published in 1975. (1997; Historical Publications Section, Division of Archives and History, 109 E. Jones Street, Raleigh, NC 27601-2807; *Indian Wars*: 94 pp.; paper, $6.00; ISBN 0-86526-084-2; *A Chronicle*: 61 pp.; paper, $6.00, ISBN 0-86526-110-5.)

Allen Paul Speer has delved into his own family history in *Voices from Cemetery Hill*, editing the Civil War diary, reports, and letters of Colonel William Henry Asbury Speer, written between 1861 and 1864. Colonel Speer was from Yadkin County, and although opposed to slavery and secession, he served in the 28th Regiment, North Carolina troops. He fought in 16 major battles of the Civil War, was wounded twice in battle and served time in Northern prison camps, and was elected to the North Carolina Senate a few weeks before his death from wounds received at the Battle of Reams' Station (1997; Overmountain Press, P.O. Box 1261, Johnson City, TN 37605; xiv, 221 pp.; paper, $19.95; ISBN 1-57072-050-9.)

Lagniappe / *North Caroliniana*

*Lagniappe (lan-yap´, lan´ yap´) n. An extra or unexpected gift or benefit. [Louisiana French]

Reel North Carolina:
Movies Filmed in the Old North State

The movie industry has come to North Carolina, an exciting proposition not only for the movie producers, who like our climate and local scenery, but also for the citizens of Wilmington, Asheville, Charlotte, Graham County, and other locales who need the job opportunities it brings. Drama majors throughout North Carolina show up for the crowd scenes — a chance to be a star, make a cameo appearance, or at least gain some experience in front of the camera. And, of course, the union-scale wages don't hurt either.

The following reviews of movies filmed in North Carolina demonstrate quite clearly the quality of films produced in our own backyard. Enjoy these reviews submitted by your colleagues, who are avid movie buffs and competent critics.

Most of the reviews this time are of movies for adults. One movie with a PG-13 rating is suitable for young adults. None of the movies reviewed is suitable for children. With your help in discovering them, this glaring omission will be corrected in future columns.

Movie reviews are solicited for any movie filmed or set in North Carolina, or for any movie that features a prominent North Carolina actor or screenwriter. Your review should make clear that special North Carolina connection. Mail or e-mail your review to: Plummer Alston Jones, Jr., Catawba College Library, 2300 W. Innes St., Salisbury, NC 28144; PAJONES@catawba.edu

The Journey of August King
(1995). 92 minutes; VHS; Color;
Rating: PG-13; $14.67 (re-release).
Available from: Ingram Library Services
(1-800-937-5300, ext. 2).

The Journey of August King, in typical Miramax film fashion, is filled with lush vistas and beautiful natural scenery. It takes me back to childhood days of playing in the woods and family trips to the North Carolina Appalachian mountains. I could smell the damp earth and feel the coolness of the running water. The motion picture was filmed, and takes place in, North Carolina. While the North Carolina accents are not perfect, they do not grate on the ears as some attempts do.

Jason Patric plays the lead role of August King, a farmer who helps a runaway slave named Annalees Williamsburg escape to freedom in the North. Thandie Newton (also in *Jefferson in Paris*) plays Annalees. Those who know Larry Drake as Benny Stulwicz in *LA Law* from 1987 to 1994, will be pleasantly surprised with his performance as Olaf Singleterry, the slave owner.

What makes this film special is that it does not rely solely upon the drama of the ever-present possibility of being caught. The tension of the moral dilemma found in one man's struggle between the desire to obey the laws of man and the need to obey the law of humanity is compelling. August makes difficult decisions with full knowledge of hard penalties. This journey is as metaphysical as it is physical, creating an affinity between the characters and drawing in the audience.

Directed by John Guigan, *The Journey of August King* is based on the book by John Ehle, a resident of Winston-Salem. The book is available in paperback from Hyperion, New York (ISBN 0-7868-8031-7). For more information on this movie, take a look at the Internet Movie Database, Ltd.: http://us.imdb.com/cache/title-exact/51402

— Lauren Corbett, Queens College

The Last of the Mohicans
(1993). 114 minutes; VHS; Color;
Rating: R; $14.98. Available from:
Facets Video (1-800-331-6197).

If you expect the videotape of *The Last of the Mohicans* to be a faithful adaptation of the James Fenimore Cooper novel, you will be disappointed. What it is, however, is an entertaining trip to colonial America in all its natural beauty and, sometimes, in all its unnatural brutality.

The lush scenery of the Appalachian mountains of western North Carolina is used as a backdrop to present the northern New York State territory of the mid-1700s. The setting reminds us of a time before the land was stripped and spoiled — a time when nature was revered and held in high regard. This is evident in the opening scene when the hunters take the time to thank the spirit of the deer, which they have just killed, for providing sustenance.

Director Michael Mann, who directed the fast-paced cop show *Miami Vice*, co-produced the film with Hunt Lowry, and co-wrote the screenplay with Christopher Crowe. Daniel Day-Lewis, Best Actor Acad-

emy Award winner for his role in *My Left Foot*, is Hawkeye, also called Nathaniel, the adopted white son of Chingachgook, the Mohican of the title. Hawkeye spends most of his time rescuing the Munro sisters and, in the process, falls in love with the older one, Cora, portrayed by Madeleine Stowe. The Native American activist Russell Means takes on the role of Chingachgook. While the film did not win any Oscars for its actors, it did win the award for Best Sound.

The screenplay is based loosely on the novel and a 1936 Randolph Scott movie. When Cora, her sister Alice, and their escort, Major Duncan Heyward, are introduced, they are traveling to Fort William Henry to join their father, a British officer defending the fort from attack by the French. Soon they are led into an ambush by their guide, the Huron brave, Magua. This is the point at which Hawkeye, Chingachgook, and Chingachgook's natural son, Uncas, come to the rescue. The adventure is only beginning, as there is another ambush to come, along with a raid on the fort — where constant bombardments light up the night sky — an escape and chase down a river and through the woods, a cave hidden behind a waterfall, and a woman flinging herself over a cliff to escape the "fate worse than death."

Filmed on location at Chimney Rock, North Carolina, and at the Biltmore Estate in Asheville, the panoramic scans of the scenery are not lost to the videotape audience because of the letterbox format, with the black bands at top and bottom. Therefore, while the grandeur of the big screen cannot be totally captured, it is not compromised by cutting the film to fit the television screen.

Best of all is the beautiful North Carolina scenery, which is readily available to anyone who would care to hike Chimney Rock or visit Biltmore Estate. So enjoy the views on the video and, then, enjoy them in person.

— Rodney Lippard, Catawba College

The mountains of Graham County, North Carolina, star in *Nell*, a 1995 film directed by Michel Apted, the British filmmaker famous for his *7 Up* series. Also in the picture are Jody Foster, Liam Neeson, and Natasha Richardson.

Foster, in an Academy Award-nominated role, plays Nell, a wild child reared by her hermit mother in a far-off cabin in the North Carolina wilderness. With only a stroke-impaired parent to teach her, Nell grows up to speak a language all her own. When a grocery delivery boy discovers the body of Nell's dead mother, Neeson enters the picture. He is the sensitive, Irish-born country doctor who leaves his practice for three months to ease the barefoot innocent — at least slightly — into the twentieth century and a more understandable version of standardized English. He does this so that Nell can continue living in her cabin by the creek.

Nell (1995). 113 minutes; VHS; Color; Rating: R; $19.98. Available from: Baker and Taylor (1-800-775-2600, ext. 2026), Facets Video (1-800-331-6197), or CBS/Fox Video (1-800-457-0686).

Richardson (Neeson's wife in real life) is the country doctor's scientific competitor from the big city of Charlotte. She initially wants to cart Nell from the woods to a psychiatric hospital, but, as often happens in film, she and the sensitive country doctor reach a level of higher understanding by being exposed to Nell's childlike wonder and naked interpretive dance.

This movie was designed to be a star vehicle for Jody Foster. She co-produced the film along with her partner, Renee Missel, who fell in love with the character of Nell after watching a Los Angeles production of *Indioglossia*, the play upon which the film was based. Reviewers called *Nell* fatuous, self-serving, useless, simplistic, and sentimental. But what do they know? It's a good date movie, as long as the date isn't too bothered by contrived plots. (Nell gives a climactic courtroom speech that would make even Raymond Burr proud.) The date had better be accepting of Hollywood's version of psychology, too. (Nell's afraid of men? Then show her the good doctor's penis. A few giggles later, and that phobia is conquered.)

Although reviewers applied a wide variety of adjectives to the film, they had one word for the North Carolina setting. Gorgeous. Yep, ya' gotta agree.

— Kevin Cherry, Rowan Public Library

Ruth Anne (nicknamed Bone), born out of wedlock to Anney Boatwright in 1950s' South Carolina, knows a life of poverty, but is nourished by a strong bond with her mother. Anney's marriage to "Daddy Glenn" Waddell changes Bone's life forever, as she is subjected to beatings and escalating sexual molestation. Although Anney knows at some level that Bone is being abused, she is conflicted by her need for Glenn's love despite her close bond with Bone. When Anney's family realizes that Glenn is beating Bone, the men beat him. Bone leaves to live with relatives, and Anney leaves Glenn — but the dynamics of Glenn's jealousy and obsession, as well as Anney's dependence on Glenn, result in a shattering conclusion.

Bastard Out of Carolina (1996). 180 minutes; VHS; Color; Rating: R; $97.99. Available from: BMG Video, 1540 Broadway, 26th Fl., New York, NY 10036-4021; (1-800-678-1552).

An emotionally searing film with flawless performances, *Bastard* is also an outstanding directorial debut by Angelica Huston. Although quite controversial because of the strong subject matter, it is presented in context and not sensationalized. That said, this is not a film suitable for children or some adults. It is a serious film, a portrait of an extreme family situation, and a character study, revealing the depths of the likable as well as the despicable.

Essentially, the story is that of a child who loves, and is loved by, her mother, but is caught between the rages, weakness, and jealousy of her stepfather and the inability of her mother totally to

abandon that man's love despite her bond with her child.

Libraries with collections of serious films intended for an adult audience should consider Bastard, with the reservations about audience suitability noted above.

— Melody Moxley, Rowan Public Library

Blue Velvet (1986). 120 minutes; VHS; Color; Rating: R. Available from: out-of-print (look for re-release or try out-of-print vendors).

I knew Wilmington had hit the big time in movie-making when, in the summer of 1987, I walked into a friend's home in Laurel, Montana, and saw my alma mater, New Hanover High School, filling the television screen as a setting for David Lynch's 1986 film, *Blue Velvet*. As a lifetime fan of film, it was a thrilling moment to see that familiar site, along with many other local spots so far out of context, over a thousand miles away in a movie that some say is as classic as Hitchcock's *Psycho* or Scorcese's *Taxi Driver*.

Could the director who came up with the freakish *Eraserhead* and earned an Oscar nomination for the highly acclaimed *The Elephant Man* actually choose Wilmington as a place to form his craft? Evidently he could, and today Wilmington boasts a thriving community of filmmakers and has become a second home to such film people as *Velvet's* co-star, Dennis Hopper. Wilmington's success has helped to make North Carolina a leader in film production.

For anyone unfamiliar with Lynch's unique and eerie style from his television program, *Twin Peaks*, or his latest narratively challenged movie, *Lost Highway*, *Blue Velvet* is a good introduction to the director's darkly strange mix of everyday life and the bizarre. This is apparent from the opening scenes of the movie where we get a tour of the squeaky clean town of Lumberton, the name given to Wilmington in the film. Everything looks as normal as Mayberry until the camera peeks a little closer. A severed and decaying human ear covered by ants is discovered in a field by the straight-as-an-arrow hero of the film played by Kyle MacLachlan. When a visit to the police produces few results in solving the mystery of the ear, the young man begins his own investigation with the help of a detective's daughter played by Laura Dern.

Their snooping soon involves Isabella Rosellini's character, whose child and husband have been kidnapped by a sadistic Dennis Hopper. The innocence of the young would-be sleuths is contrasted with the seedy underworld they discover. As MacLachlan attempts to help the seductive, but troubled Rosselini, his character is eventually tested and pushed to violent means.

After an explosive confrontation between good and evil, the film concludes by returning to a Disneyesque vision of a small Southern town where a mother hugs her child in the park and young lovers admire a bird from a kitchen window. Such charming images of American life no longer enchant us now that Lynch has taken us below the surface.

Wilmington and North Carolina can be proud to be part of such artistic and insightful filmmaking.

— William H. King, Division of State Library

North Carolina Library Association
Minutes of the Executive Board

April 18, 1997, Cumberland County Public Library and Information Center

Members and Guests present: Dave Fergusson, Steve Sumerford, Rhoda Channing, Jerry Thrasher, Pauletta Bracy, Teresa McManus, Beverley Gass, Cynthia Cobb, Martha Davis, Karen Perry, Sue Ann Cody, Kathryn Crowe, Patrick Valentine, Wanda Brown, Jackie Beach, Barbara Levergood, Robert Burgin, Marsha Wells, John Via, Tracy Babiasz, Sheila Core, Lou Bryant, Barbara Akinwole, Ginny Gilbert, Edna Cogdell, Gene Lanier, Gwen Jackson

President Fergusson called the meeting to order at 10:00 am. After a few typographical errors were corrected, President Fergusson asked for a motion that the minutes from the January 17,1997 be approved. Robert Burgin made the motion, which was seconded by Patrick Valentine. The motion passed unanimously.

President's Report
President Fergusson reported that Capital Consortium had requested permission to post an announcement on the NCLA listserv. Since Capital Consortium is a for-profit company, he felt that it was not appropriate. The group agreed. President Fergusson also reported that the AIDS Awareness committee is still not active and that there is no one who wants to take responsibility for the committee. He has received some comments that the committee is no longer needed or that it should be under NCASL. He will write a letter to NCASL regarding the status of the committee.

Treasurer's Report
Wanda Brown thanked Marsha Wells for preparing the report in a manner that is easier to understand. Our year to date revenue is $51,498.25. Our year to date expenses are $13,712.26. The budget for 1997 is $82,740. Total assets are $122,619.50. Karen Perry asked about whether this report was based on fund accounting. Marhsa Wells explained that the budget report showed only administrative and operating expenses. Patrick Valentine pointed out that we do not have funds for conference grants at this time.

Administrative Assistant's Report
Marsha Wells reported that current membership is 1534. 501 former members have not renewed and membership in almost all sections and round tables is down. Dave Fergusson suggested that names of non-renewing members be given to the section chairs so that they can contact members who have not renewed.

Reports from Sections and Round Tables

College and University Section
Kathryn Crowe reported that the Academic Curriculum Librarians will hold a discussion on accreditation criteria with representatives from NCATE and the Department of Public Instruction. The section will sponsor a meeting on NC LIVE with Susan Nutter, Library Director at NCSU, as speaker. The BI Interest Group sponsored a workshop on May 23rd in Wilmington, "Teaching for Knowledge - Not Just for Information - Freshmen Instruction and the Library's Role." The section has also discussed strategies to recruit new members to the section, including identifying new librarians and developing a brochure.

Community and Junior College Libraries Section
Sheila Core reported that the Executive Committee of the section met on November 22, 1996 and discussed the proposed merger with the College and University Section. It was decided to survey both present and potential members of CJCS to see how they felt about the proposal. The section distributed a survey in late March to 157 present and/or potential members of the section, with approximately 22% of the surveys having been returned by April 16th. Due to the lack of program grant funds, the section decided not to attempt to present a program at the Learning Resources Conference, but plans are being made for the NCLA biennial conference.

Documents
Barbara Levergood reported that the board of the Documents Section had some concerns about the correct interpretation of the policy regarding registration fees for non-members who attend workshops and conferences sponsored by NCLA sections and round tables. The Documents Section is planning a Spring Workshop presented by Ken Rogers of STAT-USA (US Department of Commerce) on

their STAT-USA/Internet service on the World Wide Web and on the National Trade Data Bank (NTDB) CD-ROM product. They are also planning a Fall Program on access to government documents via the Internet.

Library Administration and Management Section
Robert Burgin made a motion that " the NCLA Executive Board add a non-codified policy to specify that the books for the conference financial report be completed by the end of the second quarter of the year following the conference." Karen Perry seconded the motion. After discussion, the motion passed. LAMS is negotiating with the Library Administration and Management Association of ALA to co-sponsor a pre-conference for the 1997 Biennial Conference. The pre-conference is LAMA's 1997 institute, which is entitled "Staffing Issues for the Year 2000."

North Carolina Association of School Librarians
Karen Perry reported that the NCASL Executive Board met on March 6, 1997 in Research Triangle Park She noted that there had been much discussion of the issues related to NCASL and NCLA. They adopted a budget of approximately $19,000 including NCASL and NCLA held accounts for the year 1997. An ad hoc committee on flexible scheduling presented a draft of a pamphlet for principals to support media specialists and supervisors attempting to implement flexible scheduling in elementary and middle schools. The winners of the Children Book Awards and the Junior Book Award were selected by the children's votes across North Carolina. *Officer Buckle and Gloria* won the Children's Book Award with an overwhelming 13,000+ votes and *Wicked Jack* won the Junior Book Award. The Battle of the Books Committee has selected the 1998 booklist.

Public Library Section
The section is making plans for the biennial

conference. Margaret Maron will be one of the speakers sponsored by the Public Library Section and the Roundtable on the Status of Women.

Reference and Adult Services Section

Sue Ann Cody reported that RASS has booked Joel Achenbach as luncheon speaker for Thursday, October 9th. Mr. Achenbach is a journalist for the Washington Post, a commentator on National Public Radio's Morning Edition, and the author of *Why Things Are and Why Things Aren't*.

Resources and Technical Services Section

Ginny Gilbert reported that RTSS has planned four programs for the Biennial Conference. The main one features Arnold Hirchon, Vice Provost for Information Resources at Lehigh University and co-author of the recently published book, *Outsourcing Library Technical Services*.

New Members Round Table

The NMRT will soon finalize plans for NMRT's Big Adventure, a workshop to be held June 20th. The event will include tours of three libraries in the Durham area: Perkins Library at Duke University, Durham County Public Library, and the National Humanities Center; and lunch at the Durham Public Library. This will be an opportunity for new members to observe different types of libraries and to meet other new members. NMRT will be involved in three conference programs. They will also have a luncheon/business meeting with an author as speaker.

NC Library Paraprofessional Association

The round table is planning a series of workshops to include "Managing Interlibrary Loans" and "Searching the World Wide Web." Sydney Pierce, Associate Professor, UNC School of Information/ Library Science, has committed to present a workshop on "Collection Development Using Free Resources from the Internet."

Round Table for Ethnic Minority Concerns

REMCO is planning for an upcoming newsletter edition to include such items as the announcement of the NCLA Program speaker, a call for nominations for the Roadbuilders Award, and the appointment of a nomination committee to prepare a slate of officers for the next biennium. The roundtable further discussed Board activities related to participation in the National conference for African American Librarians. Claude Clegg, author of *An Original Man: The Life and Times of Elijah Muhammad*, was confirmed as the speaker for the NCLA biennial conference. Dr. Clegg is a professor of history at North Carolina A&T State University.

Round Table on the Status of Women

RTSW is planning activities for the biennial conference.

Technology and Trends

Technology and Trends is sponsoring an HTML workshop at Forsyth Tech on April

25th and they are making plans for the conference.

Committee Reports

Conference Committee

Beverly Gass made a motion that each non-NCLA group be charged a $5 service fee for each ticket sold to a meal function. Gwen Jackson seconded. The motion and the motion carried.

Given the need of NCLA to increase revenues, the Conference Committee voted to recommend to the NCLA Executive Board that all meal functions sponsored by a section, roundtable, or other conference presenter/group be charged a service fee by the NCLA Conference.

The Registration Subcommittee will contract with David Workman to rewrite the registration program to run in a Windows '95 environment. The Publicity Subcommittee has designed the Conference program cover and established the "look" of all conference materials. Sharon Johnston, Publicity Chair and Public Relations Director of the Public Library in Charlotte and Mecklenburg County, will also manage the development of web pages for the conference. The web pages are scheduled to be publicly available by the end of May when the first reminder announcement of the conference will be mailed. A full conference program will be available on the web pages at that time.

Constitution Codes and Handbook

The committee proposed that the board recommend the following bylaws change:
Amend Article 2, Section 5 of the bylaws as follows:

> Directors-at-Large. The Directors assume such other duties as are assigned by the President. In case of a vacancy, the Executive Board shall appoint a Director to serve until the next regular election is held.

The Constitution, Codes and Handbook Revision Committee passed along to the Administrative Assistant amendments to the NMRT and NCASL bylaws, duly passed by those sections, for inclusion in the handbook. The committee placed language in the handbook stating that NCLA biennial conferences shall not conflict with religious holidays, as per board action (Non-codified Policies, 2.4.1). The committee placed into the handbook as non-codified policies three Financial Vitality Committee recommendations approved by the Executive Board. Policy 2.1.3 specifies the amount of reduction in workshop, conference, etc. fees as $25 or 50 percent, whichever is less. (The committee drafted partial language and following clarification of the Financial Vitality Committee's intent, the chair completed the language and forwarded it for inclusion). Policy 2.2.7 requires the Finance Committee to make a recommendation for the allocation of conference net funds during the budget planning process that includes a conference start-up reserve. Policy 2.2.8 states that effective January 1, 1998, each committee, section, and round table of

NCLA shall contribute $5 to the NCLA for each paid registrant to conferences (except the biennial conference), workshops, etc. The policy also states that the NCASL will contribute $5 only for each paid registrant to its biennial conference.

NCLA PROPOSED CONSTITUTION/ BYLAWS AMENDMENTS

Amend the CONSTITUTION, Article VI, Section 1:
ARTICLE VI. EXECUTIVE BOARD

1. The officers of the Association, the Past President, the representatives of the Association to the American Library Association Council, the North Carolina member of the Executive Board of the Southeastern Library Association, the editor of *North Carolina Libraries*, and the chair of each section and round table, and others as stipulated in the Association's bylaws shall constitute the Executive Board. A parliamentarian may be appointed by the President as a non-voting member. The Administrative Assistant shall serve as a non-voting ex-officio member.

Amend the BYLAWS by adding to Article IV, Section 5:

5. Sections and Round Tables whose paid membership on March 31 prior to the biennial conference exceeds 350 members shall name one additional representative to serve as a voting member of the NCLA Executive Board. For every 200 members above the initial 350, the section or round table shall name one additional representative to serve as a voting member of the NCLA Executive Board.

Finance Committee

Teresa McManus discussed changes in the NCLA Financial Procedures for Operating Funds. The committee recommends "nonoperating" funds be handled by the same procedures as "operating funds." She asked that we consider the changes and send comments to her before the next meeting, when we will vote on the changes. The committee will be preparing the annual budget for 1998.

Governmental Relations Committee

John Via reported that this year's national Library Legislative Day activities took place in Washington, DC, on May 5th and 6th. Tuesday, May 6th was Library Legislative Day, when library advocates rallied and visited senators and representatives on Capitol Hill. At the end of the day, the library advocates hosted a reception for legislators and members of their staffs. NCLA had a delegation at the May 5th briefing session co-sponsored by the American Library Association and the District of Columbia Library Association. NCLA members made rounds of Congressional offices on May 6th and hosted a luncheon for North Carolina's congressional delegation at noon.

Intellectual Freedom Committee

Gene Lanier discussed the concerns about libraries using filters to prevent children from viewing Internet sites which are

perceived as indecent. The committee had librarians participate in a CNN poll on-line concerning their feelings on the Communications Decency Act. The Chair made a presentation at the NC Community College Learning Resources Association conference in Research Triangle Park. He was interviewed on three television channels and one radio station concerning the Supreme Court's review of the appeal of ALA/ACLU v. Department of Justice case, March 19, 1997. Nominations are being solicited for the NCLA/SIRS Intellectual Freedom Award for the 1996-97 biennium. The deadline is August 9, 1997. Nominees must be NC residents presently active in fostering intellectual freedom. Each nominee's efforts should have furthered the cause of intellectual freedom in the state. The award consists of $500 to the recipient; $500 for materials to the library of the recipient's choice; a plaque to the recipient commemorating the award donated by NCLA/IF. The award will be presented at the biennial conference. Nominations with supporting documentation should be sent to: Gene D. Lanier, NCLA/IFC Chair, Department of Library and Educational Technology, East Carolina University, Greenville, SAC 27858-4353.

Literacy Committee

Pauletta Bracy asked for support from the Executive Committee for a paper regarding library services to people who do not speak English as their first language. President Fergusson encouraged the committee to present the paper at the next Executive Committee meeting. The Literacy Committee is working on the following tasks: (1) to monitor relevant statewide legislation; (2) to present a program at NCLA-1997; (3) to complete the directory of libraries engaged in literacy activities and plan dissemination of it; (4) to conduct a survey of ESL activities in libraries and make recommendations for further development and articulation in this

area; and (5) to prepare a bibliography of recommended audio-visual and software materials suitable for literacy instruction.

Membership

The Membership Committee has completed the promotional poster. Barbara Akinwole reported that the committee participated in a Careers Fair and some new members were recruited. She discussed a concern about the fact that the new policy regarding Directors-at-Large does not specify who the chair of the Membership Committee will be. President Fergusson said that the intent of the new policy is that the President appoint the chair and that this chair would serve more than one biennium. Jackie Beach reported on the nominations for awards. There was discussion about whether the Membership Committee should make the decisions about who should receive the awards. The Board asked the Committee to bring the recommendations for awards to the next meeting, but that the names of the winners will not actually be announced until the conference.

North Carolina Libraries

No report.

Scholarship Committee

Edna Cogdell reported that the committee has sent out approximately 25 applications to date and has received six requests.

SELA Report

The last issue of the current volume of *Southeastern Librarian* was published in April. The spring leadership meeting, usually held in March, did not materialize this year. No word has been given concerning negotiations with SOLINET and Jo Anne Treadwell to provide office services needed by SELA.

Ad-Hoc Committee on the NCLA Web Page

Sue Cody requested input on the future of

the ad-hoc committee. Robert Burgin made a motion that the responsibility for the Web page be given to the Publication and Marketing Committee. Gwen Jackson seconded it. The motion carried. The Web Page Ad-Hoc Committee has developed a series of web presentation goals and objectives. The intended audience of the web site includes NCLA members and prospective members, librarians and library staff in North Carolina and beyond, legislators and other policy makers, and the general public. The primary purposes of the web site will be to promote NCLA by providing information about NCLA and NCLA activities, and to provide information about librarianship useful to NCLA membership. The committee also proposed a list of web page standards to be required on every NCLA web site page, to include: a NCLA graphic, logo or banner; a link to the NCLA home page; the page's URL; the date when the page was last modified; and the document author(s), preferably with a "mail to" link.

Grants Committee

Robert Burgin reported Dr. Speller would be posting a web page for grants and would create a listserv for librarians interested in grants.

ALA Report

Martha Davis reported that at the 1997 Midwinter Conference, discussion centered around full disclosure of the salary package offered to Elizabeth Martinez, ALA Executive Director, and the issue of a bonus that was paid to her shortly after she agreed last summer to stay on until the end of her contract. As the Search Committee announced that it had already received applications for the Executive Director, Council members expressed concern about hiring a non-librarian and the effect it might have on the integrity of the degree, on hiring practices in individual libraries, and the implication that MLS librarians cannot effectively direct the organization. The announcement was also made that the Hewlett Packard advertisement which portrayed libraries in a negative light has been pulled "due to the excessive number of letters received." ALA continues its focus on the ALA GOAL 2000 initiative and litigation concerning the Communications Decency Act. Several council documents of interest to state associations were discussed and acted upon. Copies of the documents are available form the ALA Councilor at any time, and a complete list of documents will be published in one the spring editions of *American Libraries*.

President Fergusson adjourned the meeting.

— submitted by Steve Sumerford

EDITORIAL STAFF

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