COURSE NAME, NUMBER AND PREREQUISITES:
[Prerequisite: IRLS 504 or consent of the instructor.]

COURSE DESCRIPTION:
This course provides an introduction to the preservation of library materials. The curriculum includes an overview of the causes of physical and chemical deterioration to various forms of library media and explores the body of knowledge related to ameliorating these problems. The sequence includes a history of papermaking and book production for the purpose of understanding the physical “stuff” of traditional library collections, as well as addressing some non-book media including digital. Inherent causes of book and paper deterioration will be discussed in relation to currently accepted standards for book and paper conservation. Current replication practices will be contrasted with older methods. The role of preventive measures, including appropriate care and handling, archival housing, the use of alkaline paper, and environmental control will be explored. Technical aspects of commercial library binding, in-house book repair, and rare book conservation will be evaluated. Approaches to disaster preparedness and response will also be reviewed.

COURSE OBJECTIVES:
Knowledge of the history of books, paper, photographs, and related library media (including parchment, microforms, phonograph records, magnetic tape, and digital media), the ways in which information packages have evolved during the past 4,500 years, some of the noteworthy contributors (papermakers, printers, illustrators, typographers, bookbinders, and designers) who are responsible for this evolution, and the types of physical and chemical deterioration that affect these materials.

Knowledge of current book and paper conservation options for decelerating deterioration including preventive conservation strategies (use of appropriate environmental controls, care and handling, and proper exhibition and storage practices, etc.).

Knowledge of current book and paper conservation treatment options for repairing library and archival media, including

Knowledge of ethical considerations related to the preservation of historical, culturally significant library material

Knowledge of replication processes and their role in providing access.

Knowledge of disaster planning and response options.

**REQUIRED COURSE MATERIALS:**

Required Texts (to be read by the first class meeting) — A single text book that provides a broad introduction to the field of library preservation is very difficult to identify. Readings from a number of sources are therefore required to gain a broad overview of the subject. This semester we will use three books as required readings: one deals with the hubris of dogmatic behavior; the second deals with standard approaches to library and archives preservation problems; and the third provides an argument for the importance of original material in research libraries (two of the three are available without charge as web documents; the third can probably be procured on the out-of-print market).

The first is quite controversial among some librarians and preservation professionals (many have an opinion about it although few can claim to have actually read it!). The book takes the position that national preservation practices, especially during the past couple of decades, resulted in a significant loss of historical material.


Double fold was the 2001 National Book Critics Circle Award winner for general nonfiction. (Founded in 1974, The National Book Critics Circle consists of nearly 700 active book reviewers, interested in communicating with one another about common concerns, annually presenting an award for the best book in five categories: fiction, general nonfiction, biography/autobiography, poetry, and criticism). This is a very well written and researched text (a real page turner!) that I hope you’ll enjoy.

The second required reading is a series of leaflets developed over the years by the Northeast Document Conservation Center (NEDCC) for their institutional clients to answer commonly-asked preservation questions. There is no requirement to purchase this material as each can be accessed online and downloaded at:

http://www.nedcc.org/resources/leaflets.list.php

There are 59 leaflets, so this is going to require a serious commitment.

The third required reading is an argument concerning the need to preserve material in original format to support the long-term research needs of scholars.


**COURSE REQUIREMENTS:**

**Participation**

Students are expected to attend class, complete all required course readings prior to class, participate in the class discussions, practicums, and tours, and complete a final research paper or project. Research papers or projects can be sent to me as an email attachment or by US Mail at the contact information at the top of this syllabus. Every student is also
expected to send me a self evaluation which is described below.

**Research Paper or Project**

Your research paper or project will be graded on four components: interest the topic holds for a reader, intellectual strength and relevance of the argument to the topic of preservation, evidence of depth of involvement in the research, and, quality of the mechanics of the paper (organization, grammar, spelling, footnoting, etc. or project).

The topic you choose should be one that has meaning for you and provides an opportunity for you to synthesize some aspect of the course. The paper should be as long as necessary to present a thoughtful, informative and interesting piece of research, but succinct enough to have publication possibilities in professional journals. Poor physical presentation of the work, including misspellings, grammatical errors, inadequate footnoting, and the like will result in a lower grade. All papers should be typed, double-spaced, in 12-point type, and prepared using one of the standard style guides. You will read and critique at least one of your classmate’s papers, and someone will read and critique yours.

If your choice is to produce a project, the three-dimensional work should be carefully prepared and include commentary interpreting the work for the observer (e.g., Why did you produce this work? What went into the work’s creation, including research conducted? How is this work useful to you or to others in the profession?).

Extra credit (one half letter grade) is available for submitting your paper to a qualified reader (including one of your classmates) for proofreading and editorial comment prior to submission for critique. This should result in a tighter, more carefully groomed piece of work than would otherwise be the case (this is a norm prior to all submissions for publication and, if you have not submitted articles for publication to date, getting feedback from an astute reader is an extremely valuable step in the writing process).

Beyond producing a proficient written or three dimensional work, I would very much like to see your research and writing benefit you. I sincerely encourage you to select a topic that combines the themes of this class with an area of interest to you. You can run your ideas past me if you are at all unsure of a direction, and I may be able to help suggest some topics, but please (please) feel free to ‘invest yourself’ in this work. This is an opportunity for you to take control of your library school experience by directing your research toward an area that enhances your own professional development.

While the sky is the limit as far as a topic goes (as, indeed, it is any time you choose to write an article for a professional journal), I expect clear links back to the course’s themes. The following are offered as suggestions only to kick off your own creativity – you are welcome to use one of these but I sincerely encourage you to use your imagination and personal interests to pick a topic that has meaning for you:

* explore an aspect of the history of (pick one) papermaking, bookbinding, xerography, sound recording, photography, etc., with specific attention to manufacturing methods and materials that affect the permanence of the media;

* create a biographical sketch of one or more key figures whose contributions have affected the development of specific aspects of library media or its preservation;

* fashion a defensible argument for or against a specific preservation approach, including, but not limited to, the National Preservation Microfilming program, library binding, paper splitting, digitization, etc.;

* argue convincingly for or against the need to preserve material culture within libraries in the digital age;

* write a five-page NEH Preservation Assistance Grant to secure funding to support the professional preservation assessment of your institution or an institution you’d like to help (these are small, manageable proposals and I’d be happy to share examples of successful Preservation Assistance Grant applications, if that is useful. This is an excellent opportunity to get some experience in the grant writing arena. See [http://www.neh.fed.us/grants/guidelines/pag.html](http://www.neh.fed.us/grants/guidelines/pag.html) for more information.

* investigate an actual preservation problem and its solution dealing with a specific rare item or a collection (this topic lends itself to a brief history of applicable preservation standards; an analysis of the problem; and recommendations related to the optimal long-term preservation of the object/collection, including possible funding sources);
* explore the historical development of U.S. library preservation;

* undertake a three-dimensional project, such as creating an effective preservation-awareness brochure for distribution at public service points within a real library; bind and document the process involved in binding a book; outline the history of papermaking and provide handmade examples of historical patterns; or,

* choose any other topic related to the preservation of library and archival material that overlaps your personal or professional interests.

**Self Evaluation (mandatory)**

When you send me your paper or project, please include:

1) a scanned picture of yourself (to help me connect your name with your face), and

2) a one-page self evaluation for the course including your assessment of the grade you’ve earned.

Your self evaluation should cover class attendance, an assessment of the thoroughness of your reading in preparation for the class, how well you participated in class discussions, how you did with the hands-on activities, and an evaluation of your research paper or project using the four criteria listed above. I am interested in learning what you got out of the class.

**COURSE, SCHOOL, AND UNIVERSITY POLICIES:**

**Academic Code of Integrity**

Students are expected to abide by The University of Arizona [Code of Academic Integrity](http://tech.sbs.arizona.edu/node/1607). 'The guiding principle of academic integrity is that a student's submitted work must be the student's own.' If you have any questions regarding what is acceptable practice under this Code, please ask an Instructor.

**Accommodating Disabilities**

The University has a [Disability Resource Center](http://tech.sbs.arizona.edu/node/1607). If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the Disability Resource Center and request that the DRC send me, the Instructor, official notification of your accommodation needs as soon as possible. Please plan to meet with me by appointment or during office hours to discuss accommodations and how my course requirements and activities may impact your ability to fully participate.

**Assignment Policies**

Assignments will be submitted to classmates for critique and to the instructor by the date agreed upon by the class at our first meeting. All written assignments can be sent to the instructor as an electric attachment (to save you postage). Late work will be marked off one letter grade.

**Incompletes**

The current Catalog reads

The grade of I may be awarded only at the end of a term, when all but a minor portion of the course work has been satisfactorily completed. The grade of I is not to be awarded in place of a failing grade or when the student is expected to repeat the course; in such a case, a grade other than I must be assigned. Students should make arrangements with the instructor to receive an incomplete grade before the end of the term ... If the incomplete is not removed by the instructor within one year the I grade will revert to a failing grade.
GRADING:

The grade for Preservation will be determined by one’s ability to synthesize and communicate an understanding of the course material. This evaluation will be based on a combination of the quality of one’s participation, and the quality of one’s research paper or research project, broken down as follows:

Participation: 45% of the total grade (45 points). Evaluation of participation will be determined by three evenly weighted categories:

$ Demonstrated knowledge derived from reading.
$ Demonstrated class participation.
$ Demonstrated ability to communicate with fellow classmates to meet obligations.

Research paper: 55% of the total grade (55 points). Evaluation of the research paper or project will be determined by another four evenly weighted categories:

$ Interest the topic holds for reader.
$ Intellectual strength and relevance of argument.
$ Evidence of research depth.
$ Quality of the mechanics.

INSTRUCTOR NAME AND CONTACT ADDRESSES:

Randy Silverman, Adjunct Faculty
Associate Preservation Librarian, University of Utah Marriott Library
295 South 1500 East, Salt Lake City, UT 84112-0860
email: randy.silverman@utah.edu
w. 801-585-6782; h. 801-487-6970 fax: 801-585-3464
Guided exploration

Click a term to initiate a search.

Audience

for Students (92)
for Faculty (28)
for Alums (24)
for Staff (17)
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