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Criss Library

University of Nebraska at Omaha

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CRISS CHRONICLES
Volume 6, Issue 2
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RETROFUTURISM:
Blending our past, present, and future services, p. 4

Also inside:
*Get to know the new dean
*The Architectural Drawings of H. A. Raapke
Welcome to a new issue of the Criss Chronicles! I’m honored and excited to serve as the new Dean of the Dr. C. C. and Mabel L. Criss Library and, after just a couple of months, I’ve met some wonderful folks here on campus, near campus, and around Omaha. I arrived here from Missouri State University in Springfield, Missouri, where I served for nineteen years at Duane G. Meyer Library. I thoroughly enjoyed my time building the special collections program at MSU and never thought I’d find a position as challenging, engaging, or exciting. But then I interviewed here at UNO in November of 2015! The faculty and staff here at the library were excited about the future of the library and the campus, I was impressed by the facility, technology, innovative spaces, and unique services from the Creative Production Lab and study rooms to the robust collection of online databases and specialized materials in the Archives and Special Collections Department. An academic library is an evolving organization that focuses on collections, spaces, and services, and Criss Library is an exemplar of the new 21st century library.

In the coming months, we’ll be looking at hiring new personnel, crafting a new strategic plan, and fine tuning or adding to our spaces and services. Criss Library is always seeking to improve, expand, or try out new ideas. Well before I arrived, our Patron Services Department was working on a method for allowing all active duty and civilian contractors at Offutt Air Force Base to have full loan privileges with their military identification cards. We were proud to implement this new service during the first week of March. The same month, the Archives and Special Collections Department hosted a visit from former Secretary of Defense Chuck Hagel who viewed the new exhibit and met the students and staff charged with processing this important research collection. And, last but not least, we’re investigating opening up the lower level of Criss Library as a fully functioning second entrance to the building.

In the coming months, I look forward to working with the librarians, staff, and student assistants of Criss Library as well as UNO’s faculty, undergraduates, and graduate students as we continually maintain, modify, and expand our collections, services, and spaces. We do this with one goal in mind: to provide the best possible informational, inspirational, and creative experience for our students, faculty, and the greater UNO community. Please feel free to drop by my office and introduce yourself or simply stop in for a visit. I look forward to meeting you!

-David Richards
Dean, UNO Criss Library
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**About this issue:**

We are defined by our past, present, and ideas for the future. The Criss Library has offered the same great services for decades while staying relevant within the UNO community. This issue highlights our new services and changes while reminding us of the past. We hope you enjoy our retrofuturistic theme!

-The Criss Chronicles Team
RETOFUTURISM

[RE-TROH-FYOO-CHUH-RIZ-UHM] :
the future as seen from the past. Futuristic retro, another component, is the past seen from the future. A blend of past, present and future.

Cover Photo

Photos by Kasie Wilcox
WHAT’S NEXT?

Libraries of the Future

1976

2016

Photo by Jackie Mitchell

Rendering of Belgium Urban Library of the Future and Centre for New Media

Lighting Books by artist Airan King

Rendering of Kazakhstan National Library

October 23rd, 2015
NEW TO YOU?

Click on the resource to find more information!

Gateway Newspaper Archive
- UNO’s student newspaper going back to 1922
- Searchable and online

ArchivesSpace
-Historical resources and finding aids for papers and projects

LittleRP Resin Printer
-Newest 3D printer in the Creative Production Lab
- Produces smaller, more detailed prints

iPad Checkout
- Two weeks + one renewal
- At the Main Service Desk

Digital Commons @UNO
- Theses and dissertations, faculty books, and more

RefWorks

zotero

Citation Management
- For help with citations and organizing multiple research projects

Photos by Brianna Shelbourn & Gloria Bautista
Although the American Library Association didn’t adopt an Interlibrary Loan Code for this country until 1917, the idea of one library loaning books to another library existed long before the code was created. Teresa Miguel, a reference librarian at Yale, believes interlibrary loan practices may have existed as long ago as the 8th century. Miguel found evidence of a “catalog” of books written on a spare page in the back of an 8th century copy of St. Augustine’s On the Trinity. It’s likely that the books listed were loaned between several of the monasteries in Southern Germany.

Many of the materials being loaned among the great cities of Europe were valuable, and not every library was willing to loan their items. But as Miguel explains, the Council of Paris in 1212 urged the monasteries to lend their books out to the public, and to divide their books into two categories: a collection of books that circulated among the public, and those that did not, an idea that did not spread everywhere: according to Miguel, “some monasteries altogether prohibited the borrowing and lending of books under the pain of excommunication.”

In this country, credit for the widespread use of ILL is given to Samuel Green, who ran the Worcester Free Public Library. When Green became ALA president in 1891, he began to encourage American libraries to loan their books to one another. Without discovery catalogs in the 19th century, however, it was hard for libraries to know what each other owned. Enter one Ernest C. Richardson, a Princeton librarian, who suggested union catalogs—a catalog composed of a number of libraries holdings—as a way to facilitate interlibrary loan. Even though these innovations allowed patrons to see what other libraries held, the growth of interlibrary loan in this country moved very slowly. Transportation and mailing costs were significant, and some librarians suggested that ILL departments be allowed to ship their books for free, an idea that, unfortunately, did not take off.

According to the 1917 A.L.A. ILL Code, interlibrary loan exists to assist researchers “by the loan of unusual books not readily available elsewhere,” which is much how it stands today—except for the inclusion of unusual videos, articles, CD’s, and other assorted manuscripts, along with books. Librarians continue to seek avenues for innovation through ILL. One such innovation is Occam’s Reader, which was developed between Texas Tech University, the University of Hawaii at Manoa, and the Greater Western Library Alliance. Occam’s Reader allows participating libraries to loan electronic books through a secure online platform. Although Occam’s Reader does not allow you to print pages, patrons can read the e-book on their desktop for a designated period of time before the link disappears and the access to the materials expires. The project would not be possible without libraries coming together to pool their resources, just like those 9th century monks loaning manuscripts to one another.

-Mark Walters, ILL Coordinator

Photo by Brianna Shelbourn & Gloria Bautista
In the spring 2016 semester, Archives & Special Collections produced an exhibit on “The Architectural Works of H. A. Raapke.” The seed was planted during a 2014 inventory project, when I came across an unassuming gray box with a nondescript typed label, “Architectural Drawings 1899 to 1906.” I asked Les Valentine what it was. He shrugged and said the box had been there longer than he’d been working for the university (more than 30 years), but he guessed that it was “probably” just some more blueprints for campus buildings. We had quite a lot of those, after all.

When I opened the box, the sight took my breath away. Here were exquisitely beautiful, meticulously detailed drawings of European buildings. Some were in pencil, some in fine-lined ink. A few had watercolor accents and shading. At first, it was not obvious that all were the work of the same person. Some were signed, others had only initials, and the handwriting (and legibility thereof) varied widely. Upon close inspection and analysis, I came to the realization that these were the works of a young person trying to find his style. He had been experimenting with his signature, trying out various lettering styles and artistic flourishes, and even alternate spellings. The bulk of the drawings were from his studies in Paris, where he attended Altier Préparatoire D’Architecture and Ecole Nationale des Beaux-Arts, apparently concurrently, from 1898 until 1901. A sketchbook from 1906 to 1907 hinted at a tour of Europe, with drawings of buildings in Amsterdam, Nuremberg, Athens, Milan, and elsewhere. The quality of his art in the sketchbook was greatly advanced beyond the (already impressive) student work from Paris.

Armed with a name, H. A. Raapke, I began the search for biographical information to include in the finding aid. The Gateway online archives yielded nibbles of information in reference to a 1959 donation from the Raapke estate to the University of Omaha Art Department. The online archive of the Omaha World-Herald (which only goes back to 1983) yielded nothing of use. So I turned to Google, which turned up scattered bits and bobs about buildings he designed in Nebraska, but nothing about the man.

I’m certain I could have found more information if I’d taken more time and dug into offline sources, but I had a lot of finding aids to create and limited time to spend on any one of them. The full text of the sad, short note I included in our ArchivesSpace record was, “H. A. Raapke (d. 1959) was an architect in Omaha, Nebraska. He designed the Renaissance Mansion in Omaha, the North Star Theatre in Omaha, and the New Moon Theater in Neligh, Nebraska. He...”
The Architectural Drawings of H. A. Raapke was a member of the American Institute of Architects from 1918 until 1923."

So many questions unanswered. What was Raapke's connection to the University of Omaha? How had we ended up with these drawings? Were they part of that 1959 donation to the Art Department? Had they found their way to us through other channels? Without any provenance documentation, we could only speculate.

The project marched on, but every so often, I thought of those beautiful drawings tucked away in the compact shelving. I wanted to bring them out into the light, so others could enjoy them. So I planned an exhibit.

We had room in the display cases for 16 of the large sheets, and I digitized all 59 drawings. Normally, a resource with no obvious connection to UNO's research priorities and no significant information about the creator would be a low priority for digitization. However, timing is everything, and this was a case of these drawings being at hand and in mind at just the right moment. We had just acquired a new Bookeye 4 large document overhead scanner, and I needed to learn how to use it so I could write procedures and troubleshoot problems. Having a large, but not too large, set of poster-sized images provided a good sample for experimentation. After scanning, I uploaded the images to Omeka, an open source, web-based publishing platform for digital collections, and added item-level descriptive metadata.

In the exhibit labels for the display cases and in the summary of the online exhibit, I included a plea: "We wish we could provide more complete biographical information, but this is all we know. If you know something about H. A. Raapke's life and history, please contact . . . " The hope was that someone among our students, faculty, or general public might know something about this man. Maybe we'd be lucky enough to attract the attention of a descendant who could tell us something about his life history or an architect familiar with his career. So far, we haven't received any information, but since the digital exhibit will remain online indefinitely, we might get some in the future. Or perhaps one of you reading this article might contact me.

-Angela Kroeger
402-554-4159
akroeger@unomaha.edu
Where are you from and what are your job duties in the library?

I arrived to work at Criss Library on January 19th from Springfield, Missouri. My job duties are wonderfully varied. Sometimes I oversee the budget with our business manager. Other times I’m working with the three Library Directors on what new services, spaces, and materials we can offer UNO’s students and faculty. And then I’ll get the occasional gem of a question such as deciding whether or not a student can bring in a dormant hive of bees for a research display. (We had to regretfully turn down the beehive.)

What do you like most about Criss Library?

It’s future potential!

You’re new to Omaha. What about this city has surprised you?

Compared to the places I’ve lived since 1990, Omaha is urban, busy, and BIG! I lived in towns like Baton Rouge, Louisiana, Hattiesburg, Mississippi, and the Missouri Ozarks, so I’m having flashbacks of my high school years near Chicago, Illinois. I thoroughly enjoy the diversity, ethnic neighborhoods, restaurants, and cultural events here in Omaha. …And I’m surprised at how windy it is here.

If a book was written about you, what would the title be?

Dave Richards: He Couldn’t Sit Still

What is your favorite quote?

I’ve got two: “My country is the world, my religion is to do good.” -- Thomas Paine (1737 – 1809), and, “Keep it simple stupid.” – Kelly Johnson (1910-1990)

If you could have dinner with anybody, past or present, who would it be and why?

This is a difficult question for me. My leisure reading usually consists of historical first-person travel narratives, biographies of explorers, or global histories by authors like Jared Diamond, Niall Ferguson, Laurence Bergreen, or Nathaniel Philbrick. So for the most part, I’d like to have dinner with Christopher Columbus, Marco Polo, or Ferdinand Magellan. But in the end, the dinner would be awkward due to language barriers! So, I think I’d like to have dinner with an ancestor, specifically James Rattray (b. Nov. 23, 1825 – c. 1882), my fifth generation grandfather who emigrated from Glasgow, Scotland to the U.S. He arrived in New Orleans in 1850 to start a new life as a printer and then traveled by steamboat to settle in Dubuque, Iowa. I think it would be fascinating to hear his own story (in English with a Scottish accent) of exploration, risk taking, and drive to establish a new home in America.
If you could travel anywhere in the world, where would it be and why?

If you could travel anywhere in the world, where would that be and why? Most of my travels overseas are tied to library and archives development. In 1997, I traveled to Northern Ireland during the tail end of the Troubles to promote and renew interest in research in N. Ireland’s archives and special collections. In 2010, I traveled to Ghana, West Africa, to study library services in a developing country. I would like to travel to other places that desperately need safe, well-funded libraries and archives such as North Korea, Afghanistan, Syria, Iraq, Sub-Saharan Africa, and Central America. I believe libraries enlighten, inspire, and educate, and should be freely available to all people in all nations.

What is your favorite place to eat?

Here in Omaha, so far it’s Shuck’s Fish House and Oyster Bar. In Springfield, Missouri, Flame Steakhouse and Wine Bar; in New Orleans it’d be Napoleon House in the French Quarter at 500 Chartres Street.

If you had six months no obligations or financial constraints, what would you do with the time?

Ride my bike from Cairo to Cape Town to raise awareness and money for the African Library Project.

What is the most interesting project you have worked on professionally?

After I returned from Ghana, West Africa, in 2010, I established a social business out of my home called Akurra Jewelry that sold handmade African jewelry. A portion of the profits went to the African Library Project (https://www.africanlibraryproject.org/) to support library development in several African countries including Zambia, Botswana, Ghana, Nigeria, and Malawi. It only lasted a couple of years, but I learned a lot about websites, pay portals, marketing, cash flow, merchandising, shipping, and other concepts not normally taught in library school.

What would people be the most surprised to find out about you?

I broke my tailbone while skydiving in 2005.
It’s all about the PROCESS

The Kaneko UNO Library has always endorsed the notion of using a variety of ideas, strategies and resources to create. And the notion of creating, itself, finds its place in all factions. More than just artists, creativity is part of the daily process of chefs, entrepreneurs, doctors, politicians, teachers, and anyone who must do a task in their day.

So, one of the exciting programs we’ve been able to work on is now rounding out its 2nd season on March 31. PROCESS is a joint effort between the Kaneko UNO library and the UNO Writer’s Workshop. A Professor at the Workshop, Anna Monardo, came to us with an idea of showing the effects, benefits and results of the creative process. Since our first meeting, we’ll have presented 8 different panel discussions by the end of this season.

Our first season focused on the steps of the creative process – first draft, revision, completion, & critique and featured professionals whose work ranged from sculpting to oncology to costume design to police work. All had ways of dealing with the creative process in their careers.

Season 2 took on more focused topics: “Leadership”, “Love & Healing”. This year we heard from students as well as professionals and their roles as LGBT advocates, writers, non-profit leaders and scientists. “Creativity and Healing”, on March 31, will feature a student refugee, educator for the Nebraska AIDS Project, and a doctor and patient who used art therapy as part of the healing process.

-Melinda Kozel, Kaneko Library
Criss Library actively seeks opportunities to share the cost of expensive resources. For many years we purchased a joint account with UNL for IEEE Xplore, and we share an account for SciFinder Scholar with UNMC. Joint accounts are typically more affordable just in terms of sharing the cost, but some publishers will also extend greater access to their resources.

When UNO and UNL negotiated a new contract for IEEE Xplore last summer, we were able to arrive at terms which extended access to UNMC and UNK. This success stood as a proof of concept for the formation of the University of Nebraska Consortium of Libraries, an initiative approved by each campus and Central Administration, with a mission to leverage the libraries’ resources to the benefit of the entire system.

Last fall, the Consortium negotiated a joint account with Taylor & Francis, which extended access to all Taylor & Francis journals (including those published under the Routledge imprint) for all four campuses. The impact was huge; for example, at UNO we now have access to 2,155 Taylor & Francis journals extending back to 1997, whereas on our own we subscribed to only 170 of the journals.

Our new consortium account with Springer has had a similar effect, with UNO gaining access to 1,675 Springer journals extending back to 1997, whereas on our own we subscribed to only 82 of the journals. The Springer account was negotiated via the Lyrasis consortium headquartered in Atlanta, and the other University of Nebraska libraries also participate.

As the University of Nebraska Consortium of Libraries moves forward, we expect to negotiate many more joint purchases. President Bounds has committed $500,000 in incentive funds to assist, and the libraries will share funds garnered by the student library fee. We expect that in time the libraries will more closely model the ideal of one university with four campuses, and that students and faculty will find similar resources across the system.

-Jim Shaw, Government Documents Librarian
March 2016

March 15th: Vijayalakshmi Mohan will create Rangoli art & give talk from 1-2:30pm across from gallery.

March 16th: Curiosity Review Book Club at Kaneko: The Edible History of Humanity by Tom Standage

March 20th-24th: Spring break hours, library closes at 9pm

March 31st: PROCESS: Panel discussion on Creativity and Healing at Kaneko

May 2016

May 1st-4th: Finals week, library open until 1am

May 18th: Curiosity Review Book Club at Kaneko: Saving Italy by Robert Edsel

May 30th: Library closed for Memorial Day

= Game night at 6pm!
April 2016

April 10th-16th: National Library Week

April 10th: UNO BASA Graduating Seniors Show reception, 3-5pm

April 13th: Human Library from 4-7pm on the main floor

April 24th-28th: Prep week, library open until 1am

April 27th-May 4th: De-Stress Fest activities

EXHIBITS

Archives:

Charles Timothy Hagel: A Life in Photographs - ends April 22nd

Architectural Studies of H. A. Raapke - end April 30th

Gallery:

Black Lives Matter: We're All #CreatedByDesign - ends April 1st

UNO BASA Graduating Seniors Show - April 10th - May 7th

De-Stress Fest Activities

Ongoing: Room to Play Stations, Unwind Room

April 27th: Color Me Calm

April 28th: Make & Take Crafts

April 30th: International TableTop Day

May 1st: Scream it Out!

May 2nd: Domesti-PUPS therapy dogs (evening)
Laser cutting is available to the UNO community for just 25 cents a minute. No design experience is necessary. Email us at cpl@library.unomaha.edu for an appointment or questions!