As President of Indiana University from 1938 to 1962 and University Chancellor from 1962 to 2000, Wells seemed to be everywhere, and he especially enjoyed his interactions with students. He welcomed undergraduates to his office without appointment. Scores of alumni recall that he greeted them by name on his familiar strolls through campus. His participation in the life of the university reflected his love for the institution itself.

“The championed academic purpose and community,” said Pat Steele, Ruth Lilly Interim Dean of University Libraries. “He encouraged discovery, and he propelled us forward. These are the same qualities that we’ve adopted in the Libraries. We work every day to live up to the ideals he set.”

It seems appropriate, then, that the image of Chancellor Wells will welcome visitors to the universities largest library. His bronze likeness, positioned squarely at the entrance, will serve as a powerful reminder that his presence is still very much a part of Indiana University. He will greet students once again, in the building that bears his name, at the university he so cherished.

“Today we unveil a brilliant likeness of Chancellor Wells that will remind us and generations to come of Herman Wells’s unwavering faith in that dynamic process of transformation…”

President Michael McRobbie
Unveiling ceremony, October 19, 2007

Sculptor Marc Mellon is known for his representational artwork, which has been displayed from New York to Tokyo. The bust is a gift of the IU Foundation.

Distributed to Freshmen
at the beginning of the semester, library-oriented survival guides offer real answers for real issues:
What to do if you flunk your first test, how to get through a presentation, how to make the most of your time at IU.

We hope these guides, and the buzz they’re creating, reassure students that libraries can save them money, time, and effort. What’s not to love?

Survival Tip #34: How to clone yourself:
You’re busy. You’ve got so many places to be and people to see that you wish you had a clone.

Check out the digital camera from the Wells Library and take a picture of yourself. Make a life-sized print in the Information Commons, attach it to cardboard, and let it fill in for you at lectures, meetings, or sketchy dates. Don’t be surprised if you earn a reputation for “not saying much.”

Learn more survival tips: www.indiana.edu/~library/sources
For paper conservators dealing with aged and collections, information available to researchers trumps cosmetic issues. “As opposed to art museums or private collectors,” Sanders says, “for us, it’s the content contained on the sheet, not necessarily the whiteness of the paper or the blackness of the ink.”

An 1830s etching, disbound from a book of gothic furniture designs from the Fine Arts Library, is stained with ink from a filled-up pen. The ink apparently bleeds through tracing paper used years ago by a careless student, and the image of an ornate cabinet is now ghosted with a blue border. The paper itself shows signs of aging, or discoloration, caused perhaps by fungal growth or by tiny bits of metal—trapped among the paper fibers—that have rusted over time. And it has water stains.

For an experienced conservator working in a well-equipped laboratory, however, a remedy is not only achievable but also remarkably straightforward.

“The real challenge,” says Sanders, referring to IU’s collection of millions of items, “is deciding where we put our time and money: how to focus on keynote items and balance value with demand.”

Sanders, who started in the spring as the IUB Libraries’ first full-time paper conservator, is up to the job. Donor money, including a $23,000 gift from the IJs to endow Sanders’ position and that of his co-worker Lillie Aydt, funded the position, and Mellon funds also equipped the laboratory.

The IJs have already made it possible for conservators to focus on keynote items. The promise of discovery is the dream for Indiana University and our peer libraries in the Committee on Institutional Cooperation (the academic side of the Big Ten), who this summer entered into a collective agreement with Google to digitize the libraries’ distinctive book collections. These collections will be scanned into digital format and made available online in a project estimated to take 7 to 10 years.

“Participation in the Google Books Project is a gift to the IU Libraries and to all book lovers who will have access through the Internet,” says Patricia Steele, Ruth Lilly Dean of University Libraries. “By introducing additional ways to discover books, the project will increase the use of one of the university’s most valuable assets—our unique and irreplaceable collections, acquired over centuries.”

Collections to digitize

The collective libraries of the CIC hold more than 78 million volumes, a national treasure as rich for its depth and diversity as it is for its sheer size. Depending on which materials are digitized by other libraries, IU may contribute unique materials from these historically strong collections:

• 18th Edition: • Central European (e.g., Bulgaria, Hungary, Slovakia, and Croatia); • Latin American, Argentine, Peruvian, Uruguayan, Chilean, and Paraguayan history, literature, and culture; • Music.

FOR MORE INFORMATION: [READ ABOUT PAPER CONSERVATION AT THE IUBLIBRARIES: www.indiana.edu/~library/sources]

AY, THERE’S THE RUB

Commercial-grade upholstery fabric can withstand about 50,000 “double rubs”—the surface friction caused when someone sits down and then gets up. Heavy-duty residential fabric holds up to about 15,000 Durability is an important factor when refurbishing space as popular as the IC, which last year boasted the “hottest seat on campus,” where more students logged on to a computer than anywhere else.

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Google Books Project Promises Discovery of IU’s Unique Collections

“What if all the books of the Big Ten libraries were available online and fully searchable—as easy to search as Web pages are today? Imagine the possibilities: researchers would be able to search every word in every volume. Freed from the constraints of the print-based world in which only small records in card catalogs, tables of contents, and indexes can be searched electronically, researchers would be able to search full text and make connections across works that would have taken years—even to make in the past.

The promise of discovery is the dream for Indiana University and our peer libraries in the Committee on Institutional Cooperation (the academic side of the Big Ten), who this summer entered into a collective agreement with Google to digitize the libraries’ distinctive book collections. These collections will be scanned into digital format and made available online in a project estimated to take 7 to 10 years.

The REAL CHALLENGE: SELECTION

“Preserving Paper

Conservators tackle immense collection one item at a time

FROM HIS WORKBENCH IN THE "WET LAB"

Gladys Sanders tackles an 1830s etching stained with ink from a filled-up pen. While the conservator is not the only person who can deal with cosmetic issues, conservators are often called on to deal with these issues when they are part of the object's overall condition. Conservators can use a variety of techniques to repair or stabilize objects, including paper conservators, textile conservators, and object conservators. These techniques may include cleaning, inpainting, or structural support of materials. Preserving Paper

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