



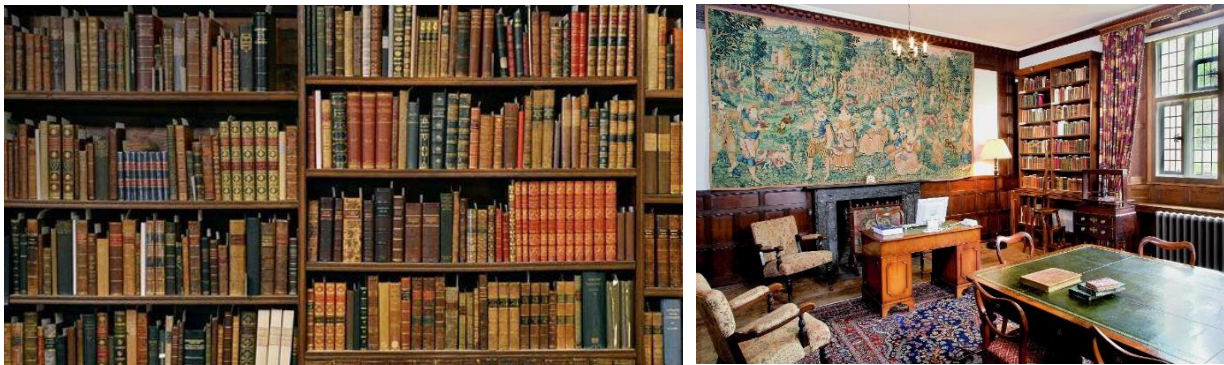
INDEPENDENT LIBRARIES ASSOCIATION

28th ANNUAL CONFERENCE

Bricks, Shelves, Books and People: Building for the Future

Friday 2nd – Sunday 4th June 2017

Chawton House Library, Alton, Hampshire



Abstracts and Contributor Biographies

Please note that email addresses will be distributed after the conference.

Contributors are given alphabetically by surname, with abstracts included.

Caroline Archer

Caroline Archer is Professor of Typography, Director of the Centre for Printing History & Culture at Birmingham City University [BCU], and Chairman of the Baskerville Society. She maintains a specialist library of books, periodicals and special collections on printing history. With a particular interest in Birmingham printing and typographic history from the eighteenth to twentieth centuries, Caroline has published widely. She is a contributing author to numerous journals, a regular contributor to the trade and academic press and the author of *The Kynoch Press: the anatomy of a printing house* (British Library); *Tart Cards: London's illicit advertising art* (Mark Batty Publishers); and *Paris Underground* (Mark Batty Publishers).

'Shared Solutions to Common Problems', with Caroline Archer, Connie Wan and Alex Parré

A panel presentation from a triumvirate of Birmingham's independent libraries: Assay Office, Birmingham (AOB); Birmingham & Midland Institute (BMI); and the Typographic Hub. Each of the libraries has a different focus, and serve

distinct communities in varying ways. However, they also have common concerns and constitutions that make them unlike other libraries and which present particular challenges to those who run and use them.

Each of the libraries is a constituent part of organisations whose main interest is not that of heritage and archives. One of the challenges this presents is how to 'sell' our libraries not only to the outside world, but also to our parent companies. While none of the libraries receive funding either from internal or external sources they need to justify worth (actual or implicit) to the parent company. One of the issues therefore is how do the libraries maintain themselves in the commercial environments in which they are located. And finally, each library is managed by non-professional librarians for whom the care of the archives is only a part of their wider remit.

This panel will consider the challenges and rewards facing these libraries and how we are finding shared solutions to our common problems.

Andrew Bentley

Andrew Bentley is Garden Manager at Chawton House Library.

Darren Bevin

Dr Darren Bevin is Librarian of Chawton House Library. Dr Bevin was previously Senior Library Assistant at the Faculty of Divinity Library at the University of Cambridge. His 17-year career also includes librarian posts at the University Centre César Ritz in Switzerland and Manchester Metropolitan University. (Full biography TBC)

Gary Butler

Gary Butler is Library Assistant at Gladstone's Library and the Regional Groups Officer for the Independent Libraries Association. He is currently working on a history of the collections at Gladstone's/St Deiniol's Library c.1900-30, as well as researching the idea of the unclassifiable in relation to formal systems of classification.

'Independent Libraries' Catalogues and Scholarly Communication', Anne Welsh and Gary Butler

This paper is the latest in a range of presentations¹ and articles² highlighting the value of the catalogue not only as a database to be searched, but as a corpus of text that can be analyzed in its own right, and identifying barriers in the ways in which catalogue data can be downloaded and reused. The present work draws on original research into W.E. Gladstone's books on Homer,³ discussing the current limitations to digital research imposed by the output options available in the Heritage Library Management System, and suggesting ways in which these can be overcome. Crucially, it provides an example of the kinds of digital research that can be conducted if independent libraries are able to free their data for reuse by academics.

¹ Welsh, Anne. "Metadata Output and the Researcher," CILIP Cataloguing and Indexing Group Conference, Canterbury, 8-10 September 2014; Welsh, Anne. "The Rare Books Catalogue as the Foundation of the Scholarly Database," IFLA Rare Books and Special Collections Group Conference: A Common International Standard for Rare Materials? Why? and How?, Biblioteca Nacional de Portugal, Lisbon, 22 February 2016.

² Welsh, Anne. "Metadata Output and the Researcher," *Catalogue & Index* 178 (2015): 2-8; Welsh, Anne. "The Rare Books Catalog and the Scholarly Database," *Cataloging and Classification Quarterly* 54, 5-6 (2016): 312-337; Welsh, Anne. "MarcEdit for Mac and the Rare Books Researcher," *Catalogue & Index* 184 (2016): 2013.

³ Welsh, Anne. "Gladstone's Library as a Writer's Library and its Scholarly Contribution," Gladstone's Umbrella, Gladstone's Library, Hawarden, 15-17 July 2016.

Andrea del Corno

Italian-educated, with a Laurea in Political Science from the University of Rome 'La Sapienza', he completed his studies in London, specialising in rare books, history of the book and early printed materials at the University of London, Institute of English Studies [MA in Librarianship awarded 2004; MA in History of the Book, awarded 2012]. Attained

chartered librarian status in 2005. Since 2007 he has been sole editor of the Italian Studies Library Group Bulletin, annual publication of the Italian Studies Library Group. Presently Italian specialist and curator at The London Library, where he has been in post since 2002.

His published articles range over librarianship, history of printing and history of the book. An essay on the London Library's Collection of epithalamia has featured in *La Bibliofilia. Rivista di storia del libro e di bibliografia* (Olschki, 2013). Most recently, an essay on the editio princeps of Dante's *Divine Comedy*, printed at Foligno, Italy, in 1472 has been published by the Società Bibliografica Toscana [Nel mille quattro cento septe et due. Foligno e l'edizione principe della Divina Commedia, 2014]. A study of the English translation of Francesco Biondi's *Eromena, or, Love and Revenge* printed in 1631 by prominent London bookseller Robert Allott awaits publication. As guest editor, he has collaborated with *Modern Italy* [Cambridge University Press], the journal of ASMI, the Association for the Study of Modern Italy. For the same journal he has completed book reviews on more than one occasion.

'Fit for a Wedding. The London Library's *Per Nozze* Collection', Andrea del Corno

Among the rich historical holdings of The London Library - an independent institution dating from 1841 and founded by Scottish historian and writer Thomas Carlyle - there is a substantial collection of *Per Nozze* publications, literary compositions, in verse or prose, printed to celebrate weddings, a custom and a publishing genre almost entirely confined to Italy. The origin of epithalamia or, more prosaically, *Per Nozze* (literally 'for a wedding') might be traced back to classical times, reaching a height of popularity through the nineteenth century but almost disappearing during the course of the twentieth.

Per Nozze are by their nature ephemeral. Printed for specific occasions, often defective of standard elements of conventional publications, *Per Nozze* appeared in limited editions, intended for private circulation rather than commercially sold. Whilst some have been preserved in libraries on account of their textual importance or fine bindings, a sizeable number of these livres d'occasion were printed on poor quality paper, even on loose sheets, and by non-professional printers. These publications are now very rare or no longer extant.

The London Library's *Per Nozze* collection amounts to in excess of 2,500 bibliographical units - dating from the sixteenth to the twentieth centuries - and constitutes one of the Library's significant collections of historical editions. The holdings will be described providing an encompassing overview. Provenance, previous ownership and significance will be explored. Their highly symbolic engravings, figurative vignettes, ornamental armorials and original decorated paper bindings will be examined.

Outside Italy, the London Library's collection of nuptials is a unique resource whose importance is comparable only to those *Per Nozze* collections held at the Biblioteca Nazionale in Florence and the Berlin Staatsbibliothek. The collection includes little-known occasional texts by eminent Italian writers such as Ugo Foscolo and Antonio Fogazzaro. Of further significance are several rare *Per Nozze* of historical interest relating to the Medici of Florence and to early Italian travellers in Elizabethan and Cromwellian England. The rarity and breadth of the holdings give the London Library's collection international importance, proved by the absence of several of its own *Per Nozze* even from Italian libraries.

In conclusion, on a conceptual level, writings of *Per Nozze* and their contents can provide valuable material for the analysis of cultural and social relations and, more broadly, life of the Italian society, even if limited to specific milieus. Additionally, the study of their production may contribute to cast new light on the development of local and often obscure printing presses and, more generally, on book history, book production and circulation.

Eve Hartley

Eve Hartley is an AHRC Heritage Consortium PhD candidate based at the University of Huddersfield researching the impact of the Mechanics' Institute movement on art, design and culture in the North of England. She has worked with Heritage Quay and the University of Huddersfield as a member of the University's 175th Anniversary project team, curating an exhibition on the history of the university, producing web content and delivering workshops recreating the original Reading Rooms. Eve has previously worked with Liverpool John Moores University to celebrate the Liverpool School of Art's origins as the Liverpool Mechanics' Institution. Following the Worldwide Mechanics' Institutes and Independent Libraries 2016 conference in San Francisco Eve is working on a project to create an

international digitally connected community of Mechanics' Institutes and Independent Libraries, providing an opportunity for institutions that may not have the resources to physically send delegates to international conferences to join the global conversations about the future of Independent Libraries.

'How to Read Your Reading Room: Architecture, Collections, and Connections', Eve Hartley

The mechanics' institute movement did not only provide the moral and theoretical foundations for accessible adult education, museums, libraries and cultural tourism, it also quite literally provided the building blocks that allowed future generations of people from all classes to expand their knowledge. Many of the buildings that were commissioned, designed and erected originally as mechanics' institutes were architectural successes in their own right and where they do not still house a reading room, have evolved into various educational and cultural institutions.

This paper will take you on a whirlwind journey through time and multiple (reading room) spaces and explore what we can learn about our institutions from their architectural relics and surviving original collections. From sponsored stained glass to grant funded gargoyles the buildings themselves can often tell a story of an institutions long lost connections to local people, businesses and philanthropic organisations.

The second half of this presentation will explore what can we do with this information, by examining historical and contemporary events which highlight ways in which institutions have used their heritage to engage with a wider audience and what this means for the future of our independent libraries.

Katharine Hogg

Katharine Hogg is Librarian of the Gerald Coke Handel Collection at the Foundling Museum. She was previously Head Librarian at the Royal Academy of Music, and a freelance music library consultant for various digital projects including Cecilia, Ensemble and Music Libraries Online. She contributes to publications and broadcasts on library digitisation, music librarianship and Handel scholarship, and has curated several exhibitions at the Foundling Museum. She was editor of the UK music library journal Brio, and is currently also editing a database of the letters of Ralph Vaughan Williams, and editor of the *Handbook for studies in 18th century English Music*.

'Enabling partnerships and cooperation across sectors', Katharine Hogg

The Gerald Coke Handel Collection at the Foundling Museum (<http://foundlingmuseum.org.uk/>) is an internationally important collection of material relating to the composer George Frideric Handel (1685-1759) and his contemporaries. It is owned by the museum and the Gerald Coke Handel Foundation, which administers an endowment to fund its operation. The collection was assembled by Gerald Coke, a businessman (from Bentley in Hampshire), across the greater part of the twentieth century, and includes books, scores, libretti, manuscripts, art works, sound recordings, periodicals and ephemera, which are available to the public for research. The user base is international and visitors to the reading room include scholars, performers, students and independent researchers.

Partnerships have been developed with the music department at Goldsmiths University for music teaching and research; with the University of the Arts at Camberwell and with West Dean College (University of Sussex) for conservation, and with University College London, for archive studies. We also collaborate with the Handel House Museum, sharing the care of our collections and exhibition resources. We also work with the London Handel Festival and various professional performers and academic groups to present exhibitions, concerts and events.

Deborah Hunt

Deborah Hunt is Library Director of the Mechanics' Institute, San Francisco (full biography TBC)

'Outside Our Comfort Zone: Where the Magic Happens', Deborah Hunt

In the last several years, membership at the Mechanics' Institute San Francisco has grown 15% while many other membership organizations are losing members. Library Director Deb Hunt will share ideas and initiatives, programs and services that have evolved to meet member and potential member needs and to draw a larger demographic of

younger members. (Over half of new members in the last few years are 39 and younger.) Deb will also look ahead to share how independent libraries can retool and readjust our goals and programs to thrive in the 21st century.

Catherine Kerrigan

Catherine E Kerrigan is a doctoral student at the University of South Australia, researching the role of the independent library in the 21st century. As she is also the Librarian at the Adelaide Central School of Art, her research outputs draw upon her professional praxis as well as her doctoral research and include publications and conference papers on information literacy for art students, wikis as subject guides, artists' libraries, and library collaboration. Catherine also reviews library and information science books for Australian LIS journals including the now defunct *Australian Academic and Research Libraries* and its successor, *JALIA, the Journal of the Australian Library and Information Association*.

'The independent library: definition, typology and characteristics', Catherine Kerrigan

What is an independent library? There are multiple terms to describe independent libraries including independent libraries, membership libraries, subscription libraries, proprietary libraries, radical libraries, radical archives, alternative libraries, atheanaeum/athenaea, lyceum/lycea, memorial libraries, philosophical and literary societies, historical societies, mercantile libraries, independent archives, infoshops, reading gardens, community archives and mechanics institutes. Such a variety of terms makes it difficult to identify independent libraries. This paper will explore the characteristics of the independent library, develop a definition and identify the different types of independent library that exist. The resulting definition and typology forms part of doctoral research into the role of the independent library in the 21st century.

Alex Parré

Alexandre Parre: Alex is originally from France, but since moving to England he has developed an active interest in the history of Birmingham and the West Midlands: an interest, which started with his appreciation of the work of John Baskerville. An architect by training and by profession, Alex has been fortunate in finding employment in England that merges his love of books and history with that of architecture. Today he is employed as Custodian of the Archives at the Birmingham Assay Office and also as a Conservator at National Trust Charlcote Park, Warwickshire. Alex is an active member of the Baskerville Society, is working on various aspects of Birmingham's famous printer.

'Shared Solutions to Common Problems', with Caroline Archer, Connie Wan and Alex Parré

See Caroline Archer's entry for abstract

Mark Purcell (Keynote)

Mark Purcell is Deputy Director of Research Collections at Cambridge University Library; he was previously Libraries Curator for the National Trust. Mark is the author of *The Big House Library in Ireland: Books in Ulster Country Houses* (2011)

'The Country House Library', Mark Purcell

Vincent Roper

Biography TBC

'Women in Liverpool History, 1914-1918', Vincent Roper

The Liverpool Athenaeum Library has a unique archival collection of Robert Gladstone, the great nephew of the Prime Minister of the same name. In this collection is information on "Liverpool Civic Service League, started in 1911 "to assist the Authorities in presser the health, safety and wellbeing of the city in times of need ..."

With outbreak of the First World War, the work was taken over by the Women who organised training classes for women of Liverpool to help the war effort in charitable collections and training classes in first-aid and ambulance driving in case of need. The women would meet the troop ships bringing from the colonies at the Pier Head. E.G. the soldiers from India often brought their wives with them and they could not possibly go with their husbands to army training camps. They would also look after the Belgian refugees from the war zones being settled in Liverpool

They arranged collections of comforts for the troops including pipes, cigarettes, candles, writing paper etc which they sent to the men in the trenches. The letters of acknowledgment from the soldiers make fascinating reading. Many of the letters were addressed to “Miss Cross” as if addressing the Red Cross. It was also fascinating to see the Regiments of the line who received special attention in receiving gifts like the Kings Liverpool Regiments, the Lancashire Fusiliers, the Liverpool Scottish Regiments.

There are accounts of ambulances meeting the troops arriving at Lime Street awaiting to take them to hospitals, and the aftercare for the Belgians resettled on the area.

Kim Simpson

Kim Simpson is Postdoctoral Fellow at Chawton House Library. (Full biography TBC)

Connie Wan

Dr Connie Wan is Programme Development Manager at the Birmingham and Midland Institute which houses the original Birmingham Library (est. 1779). As well as coordinating the Institute’s cultural programme of events and managing the Library collection, she is also an Honorary Research Fellow at the University of Birmingham. Connie’s research is focused around nineteenth-century art and visual culture in Birmingham, with particular focus on art education, production and consumption. She gained her PhD from the University of Birmingham in 2012 and has held various curatorial posts including Pop Art Curator at Wolverhampton Art Gallery.

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Anne Welsh

Anne Welsh is Lecturer in Library and Information Studies at University College London, where she teaches mainly on the MA Library and Information Studies and MA Digital Humanities, although the module she leads on Historical Bibliography is also available to MA Early Modern Studies students. Her co-authored text *Practical Cataloguing: AACR, RDA and MARC21* is a core text at iSchools nationally and internationally. She is grateful to the scholarship committee at Gladstone’s Library for the award of the Revd. Dr. Murray Macgregor Scholarship in 2016 and a general scholarship in 2017, which enabled the write-up of some of her thesis, and for her to reconnect with the Library, where she started her career as St. Deiniol’s/National Library of Wales Assistant Librarian and SCONUL Trainee 1993-94.

‘Independent Libraries’ Catalogues and Scholarly Communication’, Anne Welsh and Gary Butler

This paper is the latest in a range of presentations¹ and articles² highlighting the value of the catalogue not only as a database to be searched, but as a corpus of text that can be analyzed in its own right, and identifying barriers in the ways in which catalogue data can be downloaded and reused. The present work draws on original research into W.E. Gladstone’s books on Homer,³ discussing the current limitations to digital research imposed by the output options available in the Heritage Library Management System, and suggesting ways in which these can be overcome. Crucially, it provides an example of the kinds of digital research that can be conducted if independent libraries are able to free their data for reuse by academics.

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Special Collections Group Conference: A Common International Standard for Rare Materials? Why? and How?, Biblioteca Nacional de Portugal, Lisbon, 22 February 2016.

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¹ Welsh, Anne. "Gladstone's Library as a Writer's Library and its Scholarly Contribution," Gladstone's Umbrella, Gladstone's Library, Hawarden, 15-17 July 2016.

Louisa Yates

Louisa Yates is Director of Collections and Research at Gladstone's Library in Hawarden, Wales, and a Visiting Lecturer in English at the University of Chester, UK. Louisa is co-director of the Gladstone Centre for Victorian Studies, and she gained her doctorate as a Gladstone Fellow at the University of Chester. As a committee member for the Independent Libraries Association, she is often found encouraging collaborative projects between independent cultural institutions and higher education. Her research examines contemporary literary engagements with the nineteenth century, in particular neo-Victorian novels published between 1990-2010; her publications on this topic are found on traditional print as well as open-access digital platforms. Her most recent publications includes two book chapters: one on the feminism of British contemporary novelist Sarah Waters and the second on the financial afterlives of Charlotte Brontë's *Jane Eyre*. She is currently co-editor on a book-length project on Victorian manufactured items. In her role as founding Festival Director of GLADFEST – hailed in the *Huffington Post* as a 'great small literary festival' – she writes the odd piece of literary journalism.

'Castles of Knowledge: Gladstone's Crenelated Bookcases', Louisa Yates

In this illustrated talk, Louisa Yates explores William Ewart Gladstone's interests in library design. Gladstone had a hand in the design of both the sliding stack and the crenelated bookcase; the latter is a significant aesthetic feature of the Reading Rooms at the library Gladstone founded, St Deiniol's in Hawarden, North Wales (known as Gladstone's Library since 2010). Using Gladstone's essay 'On Books and the Housing of Them', published towards the end of the statesman's life, this talk traces the development of both Gladstone's Library and the crenelated bookcases that house much of the collection.