August 16, 2019 – Stanley Gorski speaking with Kelsey Duinkerken at the Gutman Library, Thomas Jefferson University East Falls Campus in Philadelphia, Pennsylvania

Guide to abbreviations:¹

KD: Kelsey Duinkerken
SG: Stan Gorski
{LG} laughter
- partial words
-- restarts

KD: Today I would like to talk about the Library. So just as the East Falls campus has gone through various iterations since its founding, so has its library. Over the years it’s been called the Hesslein Library, the Pastore Library, and the Gutman Library. And what I’d like to do this afternoon is dig into how the Library has changed over the years. Where it’s been housed, how its physical space and its collections have grown and developed, how technology has impacted its evolution, and what the library landscape looks like moving forward. However, before we get there, I’d like to start at the very beginning. So the School was originally founded in eighteen-eighty-four and didn’t have its first named library until, I believe, nineteen-forty-nine. Did the School have any sort of library during those first fifty or so years? And if so, how would you describe it?

SG: From what I understand, um -- in fact I have -- there is a photo in the uh School archives that show a room that was apparently at Broad and Pine. Um, and basically it was bookshelves along four, four walls, and a desk in the center. And that was considered to be the library. I -- this was basically textile books, or textile materials. I do not know if the fine arts side or section, which was in the building also had another separate collection. Um, actually that’s an interesting question. And maybe the Philadelphia Art Museum can answer that {LG}. But I, I don’t know if there was, you know, more material there. Um, that library did not have a librarian. Um, and I don’t know if there was an individual budget for purchasing books or if that material was basically donated by some of the faculty and so forth. I, I -- there is some references that, that some of the faculty also in their offices had materials. Books that were lent out or, you know, students could look at. Um, but that wasn’t organized either. And I don’t -- I don’t know. I don’t know where the money came from for that. Probably out of their own pockets. The faculty’s own pockets. Um, there was, there was some -- again, references in some of the material, some of the uh published, the uh, the alumni newsletter that they wanted to put together a regular professional library. Um, but that never happened at Broad and Pine. It was only when they finally purchased this area, purchased the Kolb estate, started building the main, uh, classroom building. And that’s what, which Hayward was. Hayward also at that time when it was first built also had all the student offices and cafeteria and everything were in the lower level. Um, but it was also decided besides Hayward, besides the White House, which was the administration building, um, that they should build a library. And as you mentioned, the original library was called the Hesslein Library and it was after, uh, after money that was donated by the Hesslein Foundation. Um, that library was designed -- I think it was designed for about fifteen-thousand volumes. Um, so, uh, and it also had -- it had an office for a li- for a library director or a head librarian. I think the original staff beside the librarian also had a library assistant. Um, they, um --

¹ Transcription rules are based on the University of Pennsylvania’s February 2011 Transcription Guidelines: http://www.ling.upenn.edu/~wlabov/L560/Transcription_guidelines_FAAV.pdf
there was also included in the Library was a swatch collection, which was also ended up over at the Paley Design Center as part of the textile and -- I mean cost-- Textile and Costume Collection. Um, and that was open to, to the students.

KD: Do you know if the swatch collection was acquired at the time the Library opened or if it predated it?

SG: I would think that it probably predated it in the sense that I know some of the swatches were students' work. And that would indicate that they came from Broad and Pine. Um, but the whole collection was, I mean, didn’t come en masse. I think it was slowly put together. The uh, that building, the Hesslein Library was again expanded. Um, I want to see if I can get the date right here. I think it was fifty-six. But I might be wrong on that. Um. Let me look it up. Oh yeah, college -- fifty-seven. OK, I was close. Uh, it was expanded in fifty-seven to hold more, um, uh, study areas and also a few thousand more books. Um, but it was, you know, they decided -- I don’t know what the exact process was, but it lasted until sixty-seven when they built the Pastore Library. They turned that space -- that space for a short period of time in the Hesslein became the student activity center. And then it, um, there was actually a cafeteria in there for a while and it eventually became the mailroom and the bookstore. And when it was torn down that’s what it was. I mean uh, the bookstore was basically it. I mean the bookstore, which would go over to Kanbar. The Pastore Library in sixty-seven was designed for uh, I think about sixty-thousand volumes. Um, it wasn’t uh -- I worked in the, in the Pastore Library. Uh, if you go into it now it’s entitled the A and D. Architecture and Design Center. Uh, and if you go into it there’s uh -- you walk in through the front door -- it's interesting there is no -- there was a, there was a back door now, but that didn’t exist when it was the Library. Uh, you had to go in through the front main entrance, up the ramp. You went in there, you went in the r- the front door. Now when you go in the front door if you look on to the right there’s a, there’s a balcony level with offices all along that wall. That was not there. As soon as you walked into the area, that whole first floor was open. I mean there was bookcases, but it was open. There was no -- in fact there was only one office, and that was the Director’s office. Um, although all the other librarians had partitions and they were off to the side. But there was no other separate offices. Um.

KD: So with that transition from the Hesslein to the Pastore Library, it sounds like there were a lot more books. Or at least a lot more space for books. Was there a concerted effort to really expand the collection upon moving into the new Library or did that happen gradually?

SG: The uh -- they expanded the collection. You know, during the uh, during the sixties, uh, just before -- well, when I say just before, five, eight years -- before the building of the Pastore Library, um, there was more of an emphasis on the humanities on this campus. More of an attempt to make it, well, you know, a four year college. So you had courses in literature, maybe in history. I mean you didn’t have majors, but you had courses. Um, so there was other subject material that was acquired and needed to be acquired for the Library. Um, one of the librarians that we had at that time -- well, OK, right at when the Pastore Library opened up one of the librarian was, was uh -- he wasn’t a librarian actually. He was a -- he had a law degree from a Hungarian University, and he was very much into liberal art -- I mean liberal arts history was his focus was. He did not have a textile background. And there was a lot -- I think he tried to make it his image as of a liberal arts collection. Um, which probably wasn’t bad, um, but it was certainly different and it brought a lot of material into the collection. In fact, right now if you go into the humanities or literature section you’ll see a fair number of secondary authors (LG) who were popular in the, you know, maybe in the, in the forties, fifties, and sixties,. But you probably are not real familiar with unless you have a real graduate degree (LG) in American, uh, literature. Uh, which, well,
could -- the collection could use some weeding in that area. But anyway. Um, so there was an attempt, um, to make it more, the collection broader. When I talked about the collection from the um -- down at Broad and Pine I was certainly talking about one that was just oriented specifically to textiles. And more textiles production or management. I’m not talking about design. Not talking about fashion. We’re just talking about how to run a factory. Textile mill. Um, what was also, uh, happening at that same time when I, when I talk about the uh, Pastore Library was the fact that we -- there was other attempts. You know, there was more magazine subscriptions. Um, acquisition of microfilm was, was, you know, we started to get more of that. Um, cataloging. Actually an O C L C uh, catalog probably happened -- I came in eighty-one. I was just thinking when I showed up I think it was only a few years, two or three years, which would make it late seventies. They, they finally had an O C L C terminal which would be used for cataloging. Um, up until that time I -- they had a set of the N U C, uh, library catalog. Um, yeah. You, OK. Um, the reason I’m laughing is that’s -- when we stopped buying that, um, it was up to -- I don’t know what it ended at, but we stopped it at something like I think there was over five-hundred volumes. Five, six-hundred volumes. Um, and that’s what a lot of libraries used for cataloging because it had the catalog records of a lot of different libraries and it was printed pages. And the, the N U C is the National Union Catalog. It came out of the Library of Congress. Um, and that was the way you’d get an id- -- I mean how to catalog, you know, format what other libraries were doing. O C L C kind of ended that, luckily. Um, so I -- we got -- that was -- the first terminal was in, uh, the Pastore. By the way, Pastore was um, was named after Senator Pastore who was, um, in favor of cotton tariffs.

KD: Hm.

SG: And he did a lot for the cotton industry in the south. Um, an advocate. Um, you know, and know that I’m thinking about it, I don’t even know what state he was from. I’m not sure. But there is no financial benefit from his name.

KD: OK {LG}.

SG: Um, which I always thought was amusing. Uh, I don’t think he ever set foot in that building.

KD: Hm.

SG: As far as I could tell. Uh, so, as time went on there was more, um -- well, like I said, the microfilm. There was more of a microfilm collection. Um, a lot of the cabinets that we still have in this building were originally acquired in the, in the, in Pastore. The first -- the research precursor to um -- oh yeah, OK. I couldn’t remember the name and I, it just occurred to me. InfoTrac.

KD: Hm.

SG: InfoTrac terminals we acquired in the uh, Pastore Library. And that would be again in the early eighties. InfoTrac were basically, uh -- have you ever seen those?

KD: I haven’t.

SG: No. OK. Um, they’re um, there’s an index, online index, and you could look up certain subjects. And then cartridges -- it would give you a cartridge name and then the -- you’d have an InfoTrac terminal and it’d tell you whatever cartridge, and then you’d go to a rack and there’s all these cartridges. And they
have, you know, eleven X or fifteen B. And you’d take that cartridge and you would shove it in, into the
machiner-- into the reader. And actually, it would be more-- and then it would have like the cartridge
number and then it also have a page number. And you’d go, you’d turn it, and it would be like a fast, um,
microfilm reader. It’d just scan and then you’d stop at that page and then there’d be the article. So, I
mean, that was a big advancement {LG} over looking at paper, you know, bound journals and so forth.
Um, yeah, I could remember that, and that took up a fair amount of space. I think there was a couple.
Two, three, maybe more of, of those readers. And of course all the cartridges and so forth. Um, what
hap-- what eventually happened was the collection grew beyond that space. Besides that we also had
in the lower level, we had a media classroom. Not a classroom, I’m sorry. A media center where people
could uh. They could uh. What was giving out was tape recorders. Um, they could make, um-- pick up,
you know, and now I’m blanking on the name. Uh, you know the, the transparencies, you put them
down on a, on a.

KD: Mm, yeah. Overhead.

SG: Overhead transparencies.

KD: Yeah, yeah.

SG: You could get transparencies made there. They would make them up and then they would also, you
know, for the faculty, lend out the equipment so you could project it. You know. You know it was a box
with a light, and then, you know, the lens would project it and so forth. Um, sound recordings. We used
to have a small record collection. Um, that would be there so of a teacher wanted one of the records
they could borrow it.

KD: What types of classes would use those? Or like what types of subjects? Do you know?

SG: To be honest with you, I really.

KD: Yeah.

SG: I mean most of the records that I saw, that were still there when I was around was uh, classical
music. So there might have been in one of the fine arts -- not fine arts, but one of the humanities. I
doubt-- and we certainly never had a music, uh, degree or anything like that. But it’s possible we might
have had a course on music appreciation.

KD: Mm hm.

SG: Um, at the same time, there for a period of time the magazine collection was -- now it’s open stacks.
I mean, you walk in. You can’t take magazines out of the Library, but you can certainly walk in and go up
to any title and pick out. There for a period of time in the lower level there was a closed collection so
there was a counter and you’d say, “I want to see this recent issue of Time.” They would go in the back
and they’d give you the Time. You’d sign out for it. It still wouldn’t circulate out of the Library, but it was
a closed collection. Um, I’m not sure how many of the uh, how many titles they had in that. I would
think a couple hundred. Um, that eventually disappeared and became open, but um there for a number
of years. At the time when I started in that library, in the Pastore, I was in charge of um interlibrary loan.
And also reference desk. I spent more hours on the reference desk. We didn’t break out as we do now
every -- all the librarians share certain hours. Um, I think I did most of um. And uh, tried to keep the
reference collection up to date too. The books in the reference collection. That was my main
responsibility. Um, interlibrary loan was a little different too before O C L C. Now, uh, you go online, you
see which library has it, you make your request. At that time, going back to N U C, the catalog. That had
a list of libraries for every journal and a lot of the books. So what you would do is you’d call libraries. If
they had that and then you would send them a paper request. A paper form. And you’d keep one copy
and you’d send the other form to them. And then they’d mail back, and so forth. It was a lot more
cumbersome. A lot more paperwork too, so. Um, the Library was not -- the building was not that, that
well-designed for a library. I mean it was an attractive building for the time, but it just didn’t work. And
one of the things that didn’t work about it, and you have to be familiar with the physical structure to
understand, is that the actual collection was contained in a, in a part of the building that basically was all
glass walls. And the air conditioning system, and the heating system, didn’t work that well so basically
that section became somewhat like a, um, a greenhouse. And there was a lot of mold.

KD: Hm.

SG: And it just, and it just didn’t work very well. It just wasn’t designed, uh, that, that efficiently.

KD: Do you know if that was true from right when it opened, or is that something that developed over
time?

SG: From, from what I understand, it was pretty much a constant problem. One of the, uh, it has, it had
a flat roof. It still has a flat roof. And there was a lot of leakage in the first ten, fifteen years. I know the
air conditioning when I was even in there the air conditioning system broke down. They had to replace
it. And from what I understand they had to uh -- that wasn’t the first time. Uh, it was just poorly
designed. For its function. Um, I have no idea what A and D thinks about it {LG} now.

KD: {LG}.

SG: I don’t know if they like it or not. Uh, the uh, there was talk. It was built in sixty-seven. We get into
the late eighties and there’s talk about a new library. Um, there was some committees formed. Faculty
committees. What do we -- what should we look for. Actually there was even a discussion about kind of
could it be renovated. And then there was, again, if you’re familiar with the present structure, that glass
-- the glass area where the stacks used to be. It was glass enclosed, uh, um, part of the building. There
was talk about adding more stories to it, to increase the capacity so there could be more books. It was
determined probably the renovation to that building would be just as expensive as buying -- I mean
building a whole brand new building.

KD: So was the main reason they were looking at renovations or a new building because the collection
had grown or was it more because the building just wasn’t great as a library? Or both?

SG: I think both.

KD: Yeah.

SG: Both. I mean it all played into it. There was multiple factors. What happened -- I mean there was a
lot of discontent among the librarians and also I think among the faculty board. The uh, the quality --
well, the quality of the building and also the collection was certainly getting larger. And they were --
they would like to expand the collection. Um, what happened was, it was not high priority. There was
This School has always had needs for dorm space. Um, at this time there’s more and more people living on campus. Not as many commuters. Um, office space too has always been, you know, for faculty, has always been a problem. But dorms, dorms were really needed. However, the School was up -- and I don’t -- in the latter part of the eighties, and I’m not sure exactly the date, it was up for accreditation with Middle States. And Middle States came through, and one of the things they said was, “You guys need to, you know, the Library” -- not the Library – “the University needs a new library. Uh, this is totally inadequate for what you’re doing,” etcetera. They wrote a whole report and um, the uh President -- the Library renovation or development, uh, became the number one priority from being I don’t know how far down the list. But all of a sudden -- because they were talking that they might not, you know -- you’d only get, um, a temporary accreditation if you don’t, uh, do something about it. So, the Gutman Library uh, was uh, was built. What we’re in right now. Uh, this library was part -- the funding for this was part of a somewhere between an eight to ten million funding campaign. Um, the Library was the main focus of the campaign but not the only. There was other money for some upkeep to some of the other buildings, and I think some um, uh grounds work and some road work and so forth. Um, the {LG} the Library is actually on a parking lot.

KD: Hm.

SG: This used to be one of the parking lots for {LG} you know. You know, again, the faculty and students lost out because parking, you know, there used to be a parking lot here. Um, it’s -- the Gutman family, uh, actually -- well, they needed, they needed a base donation. Uh, the Gutman family was involved in the textile industry. And neither the father or the son, uh, Paul, who was killed in a plane crash, went to this School. But there was a textile connection, and they wanted -- they would have liked to memorialize the son by the naming of the building.

KD: Mm hm.

SG: Uh, I think they were in the right place at the right time because the School said they’d do that for a sizeable contribution. And even though it didn’t fund the entire building, I think their contribution was a little bit over a million dollars. Um, they were able to get it named after them.

KD: Mm hm. Were the Gutmans a Philadelphia family? Or local?

SG: No.

KD: OK.

SG: No. And, uh, you know like I said it worked out. I mean they, they got the fam- -- with that much money up front, Gallagher, who was the President at that time, was then able to get more money and so forth. But, you know, when you -- I mean it’s an attractive building. And even at that time, you know, contributing only a million -- well, let’s say, you know somewhere between a million and two million, I don’t know the exact amount. And get -- for a, for a naming rights, you know, was pretty reasonable.

KD: Mm hm.

SG: Um, Mr. and Mrs. Gutman’s -- if you’re on the outside of this building you’ll notice there are certain, uh, visage -- um, faces around, around the uh -- at certain corners. Um, they’re not made up images. They’re actually images of, uh, students, Board of Trustee members, and Mr. and Mrs. Gutman. They were created by an artist named ((Simma)), who specializes in doing architectural ornamentation. And
um, Mr. and Mrs. Gutman are on the far side over the uh, the window. They’re on both ends of the window. So uh, yeah. They contributed. There was a lot of interest in the building. The President at that time, this was the first building he built on the campus. Let’s see, eighty-two. He, he came in around eighty-one, eighty-two. This was finished in ninety-two. So it was ten years into his, uh, presidency. He wanted to make it a showplace.

KD: Mm hm.

SG: Uh, the librarians were lucky enough to be included in the interior design. Not so much the outside but in the interior design. We had a number of meetings, um, with Tom Becker and the interior designers and the architects. Uh, lot of suggestions. A lot of the suggestions that were made were incorporated. Some of which have worked out very well and some of which not so well (LG).

KD: Could you talk about some of those library decisions?

SG: Uh, well, there was a decision made that all the librarians should have separate offices. Their own office with a closing door. This was not the case in the Pastore Library. The only person who had an office there was the Director. Um, and I think that has been appreciated by the librarians now. It was only -- the only change that has occurred, that has occurred -- there’s a change that has just occurred in the last two months with the moving of technical services down to the lower level, and the, the librarian who was in charge of that now doesn’t have a separate library because the space was reduced. Um, but up until that, that time, which is a period of over twenty-five years, you know, all of the librarians had their separate offices. Um, there was, um, a decision to stagger the offices throughout the building. Um, the Director’s office being on one end of the building and the librarians being spread out, closer to the other end of the building. And in fact one librarian being located up on the second floor. The idea, again, being that, um, there would be a need for the librarians to move around (LG). So, you know, they all wouldn’t be in one area and they wouldn’t never, never see the rest of the Library, so to speak. At that time also the uh, the media center that came over from the Pastore Library was located in the lower level, and that was part of the Library. Uh, eventually that space was taken over by uh, by the computer department. There was an agreement made, um, about usage um, OK. I was trying to remember the reason why we did that. Uh, I think basically the reason was up until, uh, the nineties, mid-nineties, the Library bought its own computers and maintained the computers.

KD: When did the Library first get computers? Either a, a large one or personal computers?

SG: They had ‘em -- we had ‘em over in Pastore.

KD: Yeah.

SG: We had maybe two or three. Um, I think we had a Lexus-Nexus terminal, which is the first online database that we had access to over in uh, the Pastore. Um, we certainly had access to it here. The Library was built with the understanding -- well, in the old Library we still used the book catalog. Paper book catalog. I mean cards. When I say paper I mean individual catalog cards. Um, when we moved to this space, the Gutman Library, um, people wanted to make sure that we were automated. And part of the project was we would have an online catalog. And that’s, and we were successful in doing that. And we went with the company SirsiDynix. Um, we used their Horizon cataloging system. So because we were going to be an online -- because we were going to be a computer supported library -- well, integrated library system, let me put it that way. Since we were going to have an integrated library
system, um, the Library was hardwired. There was a decision to make sure there was enough outlets and also there was wiring throughout the, throughout the building. And also, at that time, the databases weren’t on the web. There was more electronic products available, but they weren’t, um, they weren’t accessible through the Internet. What they -- generally what they were, they were C D rom products. So the Library was built with in the reference area with a group of computers that cor-connected directly to a C D rom network. One of the offices behind the reference desk actually had a network of, of forty, forty or -- somewhere between forty and fifty C D rom drives. Um, and monthly, various products -- I'd be hard pressed to -- I think ProQuest was one of the early ones. And there was a few other different products. Um, so every month in the mail you’d get stacks of C D roms and you’d go back.

KD: Mm hm.

SG: To the drives. And you’d switch out. And you’d add the new drives. I mean the new, yeah, the new disk. Uh, that office uh, was, was, I mean was one of the librarian’s offices, but it was bigger because it had this range of drives. Now, it’s just a big office {LG}.

KD: Yeah.

SG: There’s no drives in it. Um, and that was also one of the differences I mean that was planned. There was um, there was also some heavy duty, um, telephone cables switched -- I mean physically through the building to handle the Internet. Um, which is obviously now not, not uh just relegated to cables, physical cables. Um, the um, the first -- going back to when it was built, the Director of the Library at that time, uh, who I said was involved in the, uh, um, design of the Library, was Evelyn Minick. Um, and she was friendly with the President. So I think there was some, um, uh, I mean there was good working relationships so she, she had a lot of say even though the President, President Gallagher was very concerned about this building. I mean, this was a showcase in his mind. Uh, she had -- he, he talked with her. There was a lot of communication about what the librarians needed. Um, he wanted it to be an aesthetically pleasing place. In his mind education, um, was -- I mean, involved a nice atmosphere. And I think his orientation was towards wood. Um, a lot of nice comfortable furniture. Wood, uh, you know, stone, uh, etcetera. Um, he wasn’t looking for, you know, sleek modern. He was more a, you know, traditional view of what an educational, uh, structure should look like. Luckily, and I think it is luckily for the School, luckily for him, at the time when this building was built in the eightie- late -- like I said, when he was -- when they were -- when they submitted contracts in eighty-nine, ninety there was a recession in the building industry so there was a lot of things that were cheaper. The bids came in cheap- -- lower than they expected because a lot of people wa- -- I mean construction companies wanted to work ‘cause there wasn’t a lot of work. Um, there’s a copper roof on this building, which was a wish on a wish list but became available because the industry, uh -- I mean there were low bids. Um, there was copper drain spouts, uh, which were stolen at least once, maybe twice. Um, but it’s an attractive building. All the, all the desks, all the furniture in the building were all designed for this building. Especially built for the Library. Um, there is now, obviously, in certain areas different furniture but you can still see a lot of the straight-back chairs around, the desk, were all original. Uh, same for the woodwork at the circulation desk and at the reference desk. The reference desk you were asking before about what worked and what didn’t. The reference desk was not a, a big success. It was built, uh, too high. Um, there was also a lot of space there for reference books, which you really don’t need at a reference desk anymore. I mean you have a computer terminal. That’s all you really need.

KD: Mm hm.
SG: Um, in the old Library we used to have a whole section of books with reference titles on it. I mean which we would refer to all the time. No need at all here. So there’s, there’s a lot of space there which isn’t utilized. Uh, changing times.

KD: Yeah.

SG: Uh, Evelyn Minick opened this library. Um, she worked with Tom Becker who was in charge of physical produc- -- uh, physical structures, buildings on campus. Um, they, they also worked well together. Um, and like I said, the librarians were included. Evelyn eventually became the librarian, head librarian over at Saint Jo’s University. After Evelyn was Steven Bell. Became the Director here. Uh, he was, he was here for I think seven, eight years. Then he moved on to, uh, Temple University. Uh, under his directorship was when the, uh, the switch, uh, to O I, uh, to Office of Information Resources. The, the computer people, when they took over, when they agreed to take over the computers, the Library at one time had as many as thirty, thirty-five computers that they had individually bought. But keeping, keeping up to the date on what software was involved in each, each computer, and you know, does it have a modom and which level of modom does it have. And then hooking up on the phone lines and so forth was, uh, really a, a difficult task. And actually there was, you know, one librarian that’s basically all, all they did. Now it’s not even the -- yeah not even the software. It was just the hardware, managing the hard- hardware. Uh, ‘cause I did that for a while. And uh, I had to maintain a separate file on each one of the computers just to know kind of where it was at. I mean which software was loaded and how its age. Um, it was, it was a real blessing when the, uh, the computer, uh, office took over purchasing and then maintaining, uh, the, the computers. Part of the deal was the uh -- they, they obtained the space that used to be media. Of course, one of the changes that had happened was is that the slide collection, which we had a large slide collection, which was also part of, of uh, the media center. Yeah even over in the Pastore Library, I guess we had about thirty-thousand slides. Uh, we didn’t increase the collection. It didn’t have to really grow until we started the uh architectural program here at the University. And the architectural program didn’t start until ninety-one. Um, so, even though there was a lot of slides to support the other classes, there was a real push, um, there after the Library. Right around the time the Library opened. Um, but in a short period of time, ten years or so, fifteen years, a lot of that went digital. The slides went digital. We did have a slide librarian for, for a few years. And they -- that space in the lower level was where the collection was housed. And also there was a video librarian down there. There was equipment that we used to lend out. There was also the Library used to tape videos of some of the events on campus. Um, but that got too, too involved. Um.

KD: What was the purpose of that? Of the videos?

SG: Um, basically, you know, student work. You know, the fashion show. Fashion would do that. And then when there was speakers on campus. But the people that were doing that, it, it wasn’t professional equipment. It was like, you know, your uh, your consumer equipment. Uh, and then the needs – there was a push to get more professional and of course that would have cost more money. And do we really want to get into that. Do we really want to open up that door. The decision was made no, we don’t. So this, so the Library backed away from that. Uh, computer office took up the lending of equipment because they were already buying computers. So they would, they would buy equipment that the stu- -- the faculty could use, but it wasn’t, it was res- -- you know, the students, that was on a very limited basis for students. The film collection that was coming out of that came to the Library and we just started lending films. And we put that into the regular collection. I mean they’re separated from the books, but
they’re basically part of the book collection. Uh, all the -- there was separate monitors. Media downstairs had separate monitors for the slides. You know you’d get the slide carousel from them and then you could sit down. A student could sit down there and watch it separate. And they also had separate monitors for the videos so you would rent it, you’d borrow a video. It didn’t go out of the Library. You would sit down there and look at it and so forth. Um, and that all changed when the computer center took over that, that, that space. Um, they also started offering other services. You know, dealing with computer, computer needs for the students. Um, we maintained a fac-- -- a part-time slide librarian for, for a number years. That slide librarian became a digital librarian of digital images, uh, that the School possessed, or I mean had taken. Um, but with, with the growth of Artstor, which has more images on it than anything we could ever hope to have, you know that, that need disappeared also. Uh, the number of databases increased. Uh, Steven Bell was oriented towards technology. He created the first website for the Library. Um.

KD: Do you know about what year that was?

SG: Yeah, I’m thinking now that’s probably late nineties. Ninety-six or seven. Um, I’m probably off a year or two there, but somewhere around that date ’cause Evelyn Minick was here until about ninety-five, ninety-six. Steven came in, like I said, he was here for eight years, and he left in the uh, mid-two-thousand. Uh, there was a, a -- I acted as interim director before, before Steven came. After Steven left there was another library Director, Kathy Mulroy, who was here two years, maybe two and a half. Then I was acting director again. Then Karen Albert came on board, and uh she was here seven years. Uh, and they made me Director {LG}, so, um. Steven Bell certainly was the, uh, instigator-- instigator -- he was the one that developed, you know, the website. He pushed for a lot of um electronic, uh, databases. Kathy Mulroy was here a short period of time. The uh -- she pushed through the grant that got us the original librarian instruction space. Not the furniture that’s in there now, but the earlier furniture. The librarian instruction space was -- this library was built with a, a small auditorium. Instruction classroom. Uh, when I say auditorium, movie, um, room. A room that could show movies with movie-type seating. It was slanted. And in fact you could, you could go into that area without going through the security in that, in the Library. So if the institution wanted to show films there they could show films. The main idea was that this would also be used by the librarians for instruction and presentations. And it never -- that’s one of the things that didn’t happen. The -- as soon as that opened the register’s office grabbed that room and booked it solid for classes.

KD: Mm.

SG: Mostly classes that used visual, uh, in the set-up. So you could do slides. Uh, it had its own, uh, screen. And it had a separate room where you could automate the slides. And actually where you could have video -- a movie projector or a video projector, whatever, however. Um, so we never had control over that room. We could never use it. We had talked about getting another space. Uh, I think Steven started to look about -- look into that. What we decided to do was take one of the facul-- -- not faculty -- one of the student areas where it was just student seating and turning it into an area where we could actually do presentations. Uh, the big secret was as long as we didn’t build the wall to block the area, the register’s office wouldn’t control it.

KD: Mm hm.
SG: And we could use it. And if we did presentations in that area, and if we kind of made it so that it was separate but not enclosed, uh, it, it would be useful. Kathy Mulroy did a grant, uh, and we did get the money. I think it was seventy-five-thousand to uh, to bring in a screen, a video screen, and for the furnishings and so forth. Um, and that has been changed. I mean the furniture has been updated and there’s more screens that have been added, but that’s the beginning of the librarian instruction space. Or what we call the L I S area. Or L I S. Uh, after Kathy Mulroy, Karen Albert came on board. Her background, she was from Fox Chase, medical library. Fox Chase Cancer Center, so medical library. Um, and she did a lot with, uh, upgrading the uh, the E journal collection. Electronic journal collection. Also did a lot with the medical materials. Because at that -- this is around the same time that the P A program, the physician’s assistants program became very important on this campus. And was also growing, and there was a lot of interest in that. Matt Baker was uh, was doing a lot of good things with that. We also had the midwifery program. Um, and there was a few other health science oriented programs. So uh, she did a lot in that area. I don’t know, I’m trying to think of {LG} where I should uh -- what else I should be saying. Well uh, you know Karen Albert too was one of the major -- what happened was we got the donation. The uh, uh Arlen Specter donation. And that, that took a lot of, of time. You know coordinating with that. And the exhibition that was designed, the Single Bullet exhibition, which actually the Library played a big role in because most of the exhi- -- I mean all of the exhibition materials that were developed for that were shown in the Library, on one of the levels of the Library. Uh, so, and that brought in actually a lot of outside people to look at that exhibit- exhibit- -- exhibition. But that took a lot of time and, you know, there’s three years of work that was focused -- I mean basically focused on that activity. Even after the uh, the collection went to the University of Pittsburgh there was still a lot of, uh, a lot of, uh, focus that had to made on the, on the, on the collection and also on, you know aspects of it. And getting the Roxboro House ready, uh, and available and so forth. The Library still -- while the Library is not involved with the Arlen Specter Center, the Library is still the owners -- or no. Well, the University is the owner, but the Library still manages supervision over the archives of Arlen Specter. And so it’s, it’s still, there’s still time has to be spent.

KD: So speaking of the Arlen Specter collection, how else did the collections grow at the Gutman Library? Over the years. Like how, how have they expanded, what new topics have been collected?

SG: Well interestingly enough, the Library was designed, was designed initially to hold in the area of a hundred-and-fifty-thousand volumes. But it was also designed with the floor space that more shelving could be, could be erected in certain areas. It would take away from students sitting and also maybe from some of the study areas, but it was, it was figured that up to three-hundred, maybe three-hundred-and-twenty-five-thousand volumes could fit in this building. And it was also built with that understanding that it could take the weight and so forth. Um, once again, technology overtook that. The Library’s collection now is static at around a hundred -- somewhere around a hundred-and-thirty and a hundred-and-fifty thousand volumes. The only area that’s really growing is some of the bound volumes and some of the design materials, which are still not available or useable online. Um, in the areas of fashion, architecture, and some industrial design. A lot of, a lot of the, the faculty and also the students prefer the paper. And in some cases some of the magazines aren’t just available digitally. They’re just not produced digitally. Um, so bound volumes are slowly growing in that area. Books are pretty static. I mean we, we weed out older material. We buy new, uh, we buy new books, but I would say in any given year half the titles, maybe even more than that, are bought as E books as opposed to hard, hard copy. Uh, so the, the collection has grown I mean in the number of databases, electronic databases. Which
include indexes or E journal collections or subject specialties. Um, have grown. We have over a hundred-and-ten different specialty resources online. And of course since some of the programs, midwifery is probably the first example of that, where the students are never -- well that’s not true -- they are on campus for a week I think during their program. Might be even two weeks, but most of the time they’re distant learners and also the increase of distant learning. Um, you know, having materials that are available to your students when they don’t have to come into the Library is important. And that has certainly also increased in the area, as I said, Karen Albert was uh, was instrumental in trying, in trying to increase the online holdings in the, in the health area. I mean it was, she was very knowledgeable in that area. And pushed it. And rightfully so because as I said earlier, the PA program was -- and there was other, other areas that were growing. And that is actually, you asked where the collection has grown, we try to maintain a broad liberal arts collection, but yes, architecture is, is a large program. Fashion design, fashion merchandising. You know that’s actually two separate programs, but both retail merchandising are, are large programs. The business areas also has a number of students, large number of students. However, that, that has always been the case on this campus. The architecture is new. As I said earlier, it started in the early nineties. Health sciences also in the nineties. Um, industrial design was a little later, but, um, as a specific program that was, was definitely new. You know, animation, digital design, web design, and so forth. I mean that’s all starting after two-thousand, the programs. So there has been a switch. We maintain a literature collection, we maintain a history collection, and everything else, but there is no programs in those areas. There’s basic courses.

KD: Mm hm.

SG: But uh, it’s not one of the growth areas. I mean we have a philosopher -- we have a philosopher, a gentleman, a faculty member who teaches philosophy, but we certainly don’t have a {LG}.

KD: Yeah.

SG: Philosophy collection. Um.

KD: How have you see the physical use of the Library change over time? Since Gutman has existed? In terms of the amount of students, the use of the physical books?

SG: The -- there is still -- we still have students coming in to the Library. There’s certainly more, uh, interest I think in working in groups. The, the uh, the separate study areas, the individual carrels are used, but I think the, the -- you always see when school is in session you see all the desks, uh, usually with, with, with I mean groups of students. Um, all the study rooms are generally used. Not only at exam time but all throughout the year. Uh, there has been talk about doing some major renovation in the interiors of the Library. One of the things that keeps on coming up is adding more study rooms.

KD: Hm.

SG: Um.

KD: Is that something you hear from the students (())?

SG: Students, yeah. And there’s -- and also the faculty say that that would probably be helpful. Though the faculty -- you know we’re still short of offices on campus. And we do have a lot of adjuncts on campus, uh, who don’t have offices. And we, we limit their usage of the study rooms because students also like to, to use them. Um, I think there’s also the -- while there is a student center, a brand new st- --
well, relatively new student center, and there are certainly nice, uh, landscaping on the campus. I mean it’s an attractive campus to be outside when the weather’s decent. The students still look at the Library as being a social place to come together. Maybe to sit down. And you know maybe to study. Hopefully to study, and but also see some other people or, you know, interact. Or maybe just to wander. I mean we, we still have a large journal collection. It’s certainly not as large as the high point maybe in the mid-eighties or late-eighties. We had I think close to seven-hundred separate journal subscriptions. And now we’re down to probably four-fifty. And that’ll probably get a little smaller. I mean as I said before there’s probably some fashion magazines and um, architectural and design magazines that we’ll always have as, as magazines. As printed material. But uh, I can see the collection getting a little smaller. We have things like the materials library, which you have to come in and actually physi-- I mean that’s the whole reason for it is to actually come in and feel and see what these individual materials look like. Um, there’s still an interest. One of the -- I, I did mention that we do have over eighty computers in the Library now. Uh, which has the software -- the same software that’s available anywhere else on campus. Even the computer labs. We have student usage of that. Even though the institution has gone -- requires you for entry to have access to your own laptop or, or P C. Um, we still, students still use those computers. There are times during the year when you can’t find one that’s open. They’re all being used. I’m always amazed when I see somebody sitting -- when I see a student sitting at a, at one of our computer terminals, and you -- something’s on the screen, whatever. And the student has their own laptop, and that’s also on.

KD: Mm.

SG: And something else. And then while these two machines are running there he’s playing with his I phone. Or his -- or she is playing with her I phone doing something else.

KD: Yeah.

SG: So {LG}, um, yeah, even though they’re required to, to have access to a, to a laptop doesn’t mean they’re not, they’re not coming here to.

KD: Yeah.

SG: And of course we do -- the students do have, um, free printing up to five-hundred copies a semester. So uh, I think that’s, I think that’s very -- I think the University’s, uh -- I think that’s good that the University is giving the students that much. And they, there are students who use it all.

KD: Mm hm.

SG: {LG} So. Um, and there is color. We do print off color copies also, but that they do have to pay for on their student card. But the five-hundred copies, I think that’s, that’s a reasonable amount.

KD: Mm hm. Definitely.

SG: So.

KD: How have you seen the Library’s role on campus change? Over the time you’ve been here? Maybe even a broader scope from when it was started?

SG: Like I was saying uh, I think the -- I think as a cultural, as a cultural attribute of a college education, I think it still plays a major role. I, I really, I -- it doesn’t sound maybe as impressive, but I, I think the
students, having a library, an academic library, means that this is a real education {LG}. Um, and I’m not -- there’s definitely students, and I’ve met some, that have gone here for four years and have never been in the Library. I, I, I’m aware of that. I would go as far to say that they’ve probably used some of our resources, but they’ve been online.

KD: Mm hm.

SG: And so that is different. I mean years ago you couldn’t do that. You had to be physically in the Library. Um, but I, I think it’s still important for that, that maturation project, that educational project -- I mean process, that occurs. For a student to have access to a library. I mean our, our culture here, um, our attitude here is different than what’s over in the student center, and rightfully so. It should be. Um, or some of the other areas. It’s certainly different than the classroom buildings. Um, so I think it’s an important part of what we’re offering our students. Um, and we try and maintain also as much accessibility to, to a, to a world of information. I, I, I like to think that we provide -- well, there being an argument that all information is biased in one way or the other, depending on the orientation of the author or that, or whoever compiles the information. But, you know, we try to balance that out by having a little, you know, across a broad range. A little bit of everything. Uh, so the student can make some decisions or see what’s, what’s available. Um, I don’t know how successful we are. I’d like to hope -- I would like to hope -- it seems to me that some years we’re more successful {LG} than others.

KD: Yeah.

SG: But, uh, you know, and we, and we try by making the academic community aware of what we have available here. And I think that’s also a problem -- a part of the problem is that they’re not, uh -- and we spend a lot of time trying to uh, maintain our knowledge base. And even though faculty are experts in their subject area, they might not be aware of the changes that have occurred. Or at least the accessibility of certain types of information. We’re always willing to show them.

KD: Yeah.

SG: {LG} If they ask. You know.

KD: Yeah. So you’ve talked about how technology has changed over the years in the Library. How the role of the physical space has changed, with more things being online. Are there any services that you would like to see the Library offer that it doesn’t right now? How do you see the Library moving forward in terms of its role?

SG: You know that, that’s somewhat difficult for me to answer because I’m not sure, um, there -- I am su- -- there’s probably services that are available that I’m not fully aware of just because, um, I’m not in the trenches so to speak. I’m not dealing with the students as much as I used to. I’m dealing more with management, um, and there’s -- like in any management position, uh, you know, personnel, budget, uh, administration, university administration. You know, you’re focus starts, you know, you focus on those immediate problems as opposed to what is happening in, in your discipline or area. There, there’s probably been developments in accessibility, um, that I’m not quite aware of. Um, you know, we, we’ve -- I hear from the other librarians various databases or types of electronic resources that maybe we should look into. Um, you know, we try -- I, I try to follow that up with trials. Um, let’s, let’s face it, with this merger, there should be some things coming down the road, working with Scott Library that, that I think would be exciting. I don’t know what they are right now {LG}.
KD: Yeah.

SG: Because I’m not sure what would be supported by the overall institution and what wouldn’t be. Um, there -- I’m sure there’s some more outreach that we could be doing to the, the faculty and the students on this campus. Again, I’m not sure how that would develop. I would like -- I think the idea of doing some of the renovations internally to the Library, uh, made some sense. There’s, there’s talk about bringing some -- even though I was saying that we should have more study s-- study areas, which I still believe. The possibility of bringing over some of the offices that maybe students utilize. You know, having a, uh, a desk in the Library or a little kiosk or something where some of the services from student affairs or something.

KD: Mm.

SG: You know might be useful. Um, maybe some more uh interactive, uh, hardware. Again, you know, don’t ask me right off the top of my head because I don’t know, but, you know there’s probably some things we should be looking at. I mean we were just talking about right now talking about having another kiosk which is tied into the kiosk feed that you have down in Center City so we have announcements of what is going on down there.

KD: Mm hm.

SG: Here. And also you would get announcements of what’s going on in this campus. Um, you know there’s, there’s things we could be doing {LG}. Uh, I think, you know, one of the -- with technology it’s always changing so there’s probably, uh -- every time you turn around there’s probably something that might have application. Uh, I hope we can, I hope we can keep up, up to it. Or keep, keep on top of it. Admittedly I, you know, since I’m gonna be retiring I’m not going to be doing it.

KD: Sure {LG}.

SG: {LG}

KD: So you’ve seen the Library go through a lot of changes. Is there anything else that I haven’t asked you about that you want to talk about?

SG: Yeah, no, not really. I think we’ve touched on, on everything. Um, the uh -- I did mention, I did mention the Library getting -- becoming involved with the Arlen Specter collection. Um, you know I’d also have to say, you know, having mentioned that I should mention the Library also became involved with the Design Center, with the Costume and Textile Collection. And because, uh, the Special Collections, the Rare Book Department here. Um, we talked about the Special Collections extensively.

KD: Mm hm.

SG: In one of the other, um, interviews. So I, I didn’t really go into that. Um, but that, that has had an impact. And will have an impact on whoever becomes the Director in the future. Um, because of I think the uh Textile and Costume Collection -- the School wants to maintain it. The organizational -- in the past the organizational, um, structure, was not as uh, as solid as maybe some administrators would have wished. I think now it’s working pretty well. Um, so I think that will be part of the Library’s organization for, for the time being. For some time to come. And again, looking at, at the integration, uh, you know, I can’t -- I should also say with Scott Library, you know, how the Archives and Special Collections at the
two institutions works out. You know, there’s probably some potential there for some, some exhibitions or development.

KD: Yeah, I would hope so.

SG: Yeah. Uh, yeah, I think that’s kind of exciting. Um, I have no idea in that area what the other libraries would bring. I mean there, there is other informat- -- resources in the instit- -- overall institutions. You know, and how that would be incorporated, uh, I can see a lot of positive possibilities. Um, admittedly it’s also possible nothing will {LG}.

KD: {LG}

SG: With regards to some of the other institutions. I think there’s some possibilities there.

KD: Yeah.

SG: So, I, I guess time will tell. You’ll probably know more about this than I will. So.

KD: Yeah. We’ll see {LG}.

SG: {LG} So that’s, you know. I think that’s about, that’s about all I can think of at the moment.

KD: Yeah. Nothing else?

SG: No.

KD: Alright. Well thank you again for your time.

SG: Sure.

[End of recording]