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Leaving the Books Behind -- Bookshelves

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Lost in Austin
from page 86

But my favorite and the book I would choose of the three is the ration cook book. "Rationing was introduced in the early years of the Second World War and lasted for nearly a decade after it finished. During that extraordinary period, when the nation had to rely on its own resources to produce its food, recipes reflected the shortages and restrictions that were an inevitable result." For example, *Lord Woolton Pie*, *Mock Marzipan* (made with haricot beans), *Sardine Fritters*, *Poor Man's Goose*, and *Passion Dock Pudding* (a "square meal" made with dock leaves!)

U • P • N • E's (University Press of New England) Fall 2004 catalog's back list includes *Shaker Your Plate: Of Shaker Cooks and Cooking*, by **Sister Frances A. Carr**. That is all the information listed so I cannot share any recipes if there are any in this book. I think of Shaker furniture and hymns and wonder if there isn't a diet fad somewhere in this book. The photographs of Shakers that I have seen showed severely lean, dedicated persons that were probably not overweight by faith alone, although I would not rule out faith as an ingredient in any diet aimed at weight loss.

On page 4 of the **U • P • N • E** catalog there is an entry for *Civic Agriculture: Reconnecting Farm, Food, and Community*, "An engaging analysis of food production emphasizing that sustainable agriculture is important to community health," by **Thomas A. Lyson**. (page 4) **Lyson** appears to take a more scholarly and somewhat drier approach to growing food than **Alice Waters**, founder, owner, and chef at **Chez Panisse Restaurant** in Berkeley, California.

Alice Waters, founder, owner, and executive chef at **Chez Panisse Restaurant and Café**, a legendary establishment in Berkeley, California, has been writing about the connection between agriculture and food for many years and works with Bay Area children to help them learn to grow, cook, and eat with appreciation their own food.

She has written or co-authored eight books according to her Website that you really ought to visit (www.chezpanisse.com). She has her own cookbook, called (are you ready?) — *Chez Panisse Café Cookbook* and one (a cookbook), that is for children called *Fanny at Chez Panisse*. I don't know either book but after looking at reviews and sample pages on **Amazon.com**, I will probably add them to my list of books to buy as presents, probably for one of my daughters and her two children who grow and cook many of their own vegetables in Noti, Oregon — they should learn about **Alice Waters**.

Finally, no kitchen would be complete, recipe books aside, without something to cook with. I have occasionally wandered into a store that sells nothing but kitchen utensils. I am always fascinated by the variety of pots and pans and dangerous looking instruments and puzzled at what you do with them. I am not much more at home in a hardware store but I can probably identify the purpose of up to half of the things I see there. What I need is *Kitchen Utensils: Names, Origins, Definitions Through the Ages* (**Palgrave/McMillan** Fall/Winter 2004 p.15), by **Phillips**

[sic] **V. Brooks**, a visiting professor of American Studies at the **University of Helsinki**. The catalog entry: "A one-of-a-kind book for all "foodies," this unusual book offers the histories of 375 American utensils. Presented by category — serving dishes, fireplace tools, lighting, cooking utensils, cutlery, drinking vessels, and measures — each listing includes a concise narrative of the utensil's origins, migrations to America, names, spellings, and uses from the early middle ages to the late nineteenth century. Filled with illustrations and amusing vignettes (isn't that a type of salad dressing?) *Kitchen Utensils* is a must-have for every food-history lover's bookshelf."

We have grown the food, shared recipes, and prepared the food. The natural thing left to do is eat the food but **Edward Behr's The Artful Eater: A Gourmet Investigates the Ingredients of Great Food** (page 12, **Chelsea Green Publishing**, Spring 2004) might make our meals more enjoyable.

"What makes good food good? When **Edward Behr** sets out to answer that question, his quest leads from the seemingly prosaic properties of salt and pepper to the differences among vanilla of different origins: Bourbon, Mexican, Tahitian."

"*The Artful Eater* contains a good measure of practical information — there are recipes and advice on the correct use and preparation of food. But at its heart the book is an appreciation of individual ingredients, the excellent raw materials on which all great food depends."

Leaving the Books Behind — Bookshelves

Column Editor: **Mary E. (Tinker) Massey** (University of South Carolina, School of Library and Information Science, Columbia, SC) <MMassey@gwm.sc.edu>

Column Editor's Note: *I guess you'll have to read my blatherings this issue. Our guest writer is a little bogged down in school work, but is writing a fine article on the future of Technical Services for the next issue. I look forward to it. Have fun with this one and smile. — TM*

Always wondered what professors are reading when they assign you projects and class work. **Heidi Hoerman** reads some of the most

This is a re-issue of a work that went out of print. The author gave up carpentry in 1986 to write about food and now edits a quarterly titled *The Art of Eating*.

Chelsea Green also publishes magazines about food, *Caseus International: Cheese Art and Culture* and *Slow: The International Herald of Tastes* (the Magazine of the Slow Food Movement) and a line of books classified as Eco-Cuisine/Slow Food/Herbs.

I will stop here because it is lunch time and I am getting hungry. 🍷

eclectic material I have seen. A stint feeding her cats this summer while she was birding in Canada gave me some time to peruse her collection of materials. She suggested that I read an interesting book called *The Book on the Bookshelf* by **Henry Petroski** (Knopf, 1999). She had mentioned this in our Subject Analysis class and I was wondering what tidbits of information could be in this book. The author confesses that he reads voraciously, but that one evening

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the Charleston Advisor
Vendor Showcase
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Table #29

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he looked up from his current adventure to suddenly discover that he had never considered the home these books occupy. Bookshelves have a long history of various materials, smells and sizes, not to mention placements and even the Medieval picture of manuscripts chained to the reading tables/shelves. The more I read, the more interesting this book became. Are we ever aware of our surroundings enough to know why some shelving is metal, while others are wood or fringed with leather, or behind glass, staggered, covered, or open. Do we wonder why some people stack their books vertically, while others are insistent upon the horizontal position. Some people use bookends purposely, while others feel the books should be able to roam the shelves at will.

Mr. Petroski elaborates on the infrastructure of the shelving and even follows the historical patterns and trends in shelving today. I thought the discussion on free standing shelves and compact storage was most interesting. My one touch with compact storage left me skeptical. We had a system at the University of Florida that reminded me of Frankenstein's lab. There was a control panel whose functioning was scarred by excessive use and panicked stabbings at the buttons. I do believe there were shorts in the system and sometimes one could believe in the ghosts of old librarians playing with the buttons while you were down the long rows of moving shelves. When the rows only open a couple of feet and then begin to close while you are standing in between them, there is little time to scurry out to safety. Yeah, I know there is a kick plate at the bottom of the shelving to automatically stop the movement, but I wasn't sure I wanted to rely on that or just run and scream at the same time. As I became more and more paranoid about the shelving and the mechanism, I made arrangements to have someone come with me and keep an eye on the controls, ready to push the big RED button called STOP! This safety precaution eased my tensions and made the task of removing books from the shelves for disposal somewhat less distressing. Today, I read on the UF Website that all of the books in Library West, being renovated for the next 2 years, will be placed in compact storage in the new facility. That should be a real adventure for any staff member or patron wanting materials. Welcome to the new generation of bookshelves.

I have been fascinated over the years by the reports of stored books in Texas Libraries retrieved by robot arms and brought to circulation for patrons. The computer to do this task took up the whole basement of the building. The University of South Carolina has a remote storage building that is climate and moisture controlled. The Annex staff enter the numbers of the bins (storage containers for multiple books) on the item records and then the bins are loaded onto shelving that soars some forty feet or more upward. There is a "lift" that carries a staff member to the appropriate place for dispersal or retrieval. The whole room and temperature (br!) remind me of the Low Temperature Lab

at UF that was two stories. Talk about future shock?! Well, Petroski decides to settle on the traditional wood shelving, solid, dark, and mellow, with the smell of rare leather books to make him comfortable. He recognizes the need for moveable metal shelving and even stationery metal shelving. Got me wondering whether, with preservation thoughts in mind, we shouldn't be designing shelves with ventilation. Perhaps a metal mesh similar to that used in walls (but needs to be stronger/less flexible) or a more decorative filigree metal (this may be too soft also). Well, back to the design board on that one.

The last part of the book deals with "order." Being declared throughout my life as anal retentive, a common cataloger tag, this section was particularly exciting to me. He lists 25 ways to order books and journals on shelves. The traditional author, title and subject methods are standard. I am not exactly aware of people ordering by size, except perhaps when we consider "oversized" materials. Are you familiar with horizontal arrangement or those by color? (We used to have students come to the Reserve Room and ask for the "blue" or "red" books. If I knew what course they were taking, I knew the book in question.) Some folks, in their own homes, organize by hardback versus paperback, but I am unaccustomed to those who order by publisher. I think this gets into more hard-core collectors and their needs. I have known souls who have arranged by "read versus unread" or by purchase dates or even publication dates, but I have never seen anyone order by number of pages. Have you seen anyone arrange by ISBN numbers? We will always have those who do so by Dewey or LC numbers. New and used are friendly classes, but price eludes me (except for collectors again). There are times when I could side with those who arrange by enjoyment or sentimental value. I guess I do tend to place Pooh Bear nearer me every time I move. Is that for comfort? *The House at Pooh Corner* is my salvation when I get agitated, "tiddly pum."



Have you ever had to merge collections when you got married or shared quarters with another person? Each person has such unique ideas of how they view their books or magazines. If you ever agree on a merging, each person can be seen eventually wandering back to their original habits of order, no matter how hard they try to stay within the guidelines. It's sad, in a way. Some folks require dust jackets and others despise them. Some like color and excitement which tends to create periods of disorder, while others want to maintain strict order. I generally start out well ordered in subjects, then by author for fiction and use for other topics. I like to keep my books separate from my magazines because of the messiness of the latter and their upkeep necessities. When I have had the luxury of multiple rooms, I organize specific books in specific rooms. For example, I keep The Great Books in the living room, while the music room houses the arts, religion and philosophy. The guest bedroom houses my collections of fiction, mystery and sci-fi. My own bedroom protects the newest investigations and my very oldest favorites. This room has a lot of ebb and flow. I am in total distress right now, because I am in a small apartment with no room for books. I love books and am in

total agony over the present situation, not to mention the fact that the train runs about twenty-five or thirty feet in front of my abode. The shimmies keep books falling over and the dog pounces on the magazines and stacks of books no matter where they are. I am contemplating covering up windows with bookshelves and even have the wood cut for my first try. I think I will follow Petroski's idea of dark real wood to give me at least a feel of comfort in my turmoil. I can't expose the over 2000 volumes I have in storage, but perhaps I can arrange my small bunch onsite. Now I can fill hours trying to decide what "order" I will use and how I view my shelves. They are nearly as important as the books that fill them. When you see me in November in Charleston, ask me what I did. It should make for a fine conversation. 🐻

Adventures in Librarianship — Position Description

by Ned Kraft (Ralph J. Bunche Library, U.S. Department of State)
<kraftno@state.gov>

Darkmound University seeks a professional Librarian. MLS from an ALA accredited program required. Additional PhD in a social science field is preferable.

- Must have some experience clearing paper jams. That experience may be practical or through formal training. Please describe the brands of copiers used and the general location of each jam.
- Applicant will demonstrate technical

savvy by assisting the director set her typeface for fund-raising letters. Include with your application your theory (max. 500 words) on how to find and remove unwanted format coding in MS Word.

- Candidate will take full responsibility for signing electronic resource licenses. Must have sufficient liability insurance and some experience posting bail. Additionally, the candidate

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