



Materials Library Research Report
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1 INTRODUCTION

In summer 2015, I explored the possibility of a Materials Library being built at the University of Notre Dame (ND). The interest for this came from faculty in the Art, Art History, and Design department. In this document many aspects of building such a collection and possible partners and departments on campus that might be interested are identified including ways to acquire materials, possible vendors, recommended readings, ways to organize such a collection, funding, and possible outreach opportunities. In addition, a survey was conducted on materials collections in the U.S. and England. The findings from the data were used to benchmark suggestions and recommendations.

2 WHAT IS A MATERIALS COLLECTION?

According to Rhode Island School of Design (RISD)'s Visual Resources Librarian Mark Pompelia in the white paper *Materials Collection Creation and Administration: A New Role for Libraries*, "A materials collection is a body of physical items and samples acquired across various industries to be utilized as objects for inspiration and in project specification by architects, designers, artists, and researchers in the practice of those and allied fields." A materials collection can benefit an institution with visual and design oriented programs.

An example of a interdisciplinary course supported by the materials library at the University of Michigan can be seen in a video here:

<https://www.autismspeaks.org/news/news-item/watch-touch-sensitive-coloring-book-autism-therapy>. Also, here is a video on the impact a materials library had on the University of Cincinnati provided by the vendor Materials ConneXion: <https://youtu.be/924113Y6Mqo>

3 WHY SHOULD HESBURGH LIBRARY BE INTERESTED IN THIS?

A materials library would benefit the faculty and students as well as Hesburgh Libraries and the University of Notre Dame in many ways. According to research (**See [Peer Institutions and Survey](#)**), while very few materials libraries start in a department the majority of materials libraries are created and managed by the library on campus or in an architecture or design firm. The library is equipped to create and manage a collection that can support faculty and students' teaching and research needs. In addition,

creating or purchasing a materials collection aligns with [Hesburgh Libraries strategic plan along with the University Strategic Plan](#). See below:

Goal 1. Advance Research & Scholarship

1. University Goal Supported
 - Goal III: Advance human understanding through scholarship, research, and post-baccalaureate programs that seek to heal, unify, and enlighten

Strategy

1. Strengthen collections and services aligned with Notre Dame's established research programs and emerging academic areas

Goal 2. Enrich the educational experience and intellectual growth

University Goals Supported

- Goal II: Offer an unsurpassed undergraduate education that nurtures the formation of mind, body, and spirit
- Goal III: Advance human understanding through scholarship, research, and post-baccalaureate programs that seek to heal, unify, and enlighten

Strategies

1. Build partnerships with units and programs throughout the campus to promote teaching and learning
2. Collaborate with user groups to develop and improve services that support the full cycle of research and scholarly exchange

A materials library would contribute to improving ND faculty satisfaction with both the expertise of the subject librarians and the library's collections and information resources. Creating access to a materials collection includes creating records in the Library catalog and circulating them. This would contribute to accomplishing the access goal especially among many interested constituents.

4 POTENTIAL PARTIES OF INTEREST

"I believe that materials library needs are specific to the program/institution. At Art Center our vision was to raise student awareness of emerging color and material technologies for industrial design. Our needs were for a flexible learning space for students to interact with samples, publications, installations, faculty and guest speakers." [REDACTED]

Since a materials library is interdisciplinary, a number of faculty and departments have been identified that may find such a collection of interest to support their curricula.

Art and Design Department

[Ann-Marie Conrado](#), Assistant Professor, Industrial Design

[Anne H. Berry](#), Assistant Professional Specialist, Visual Communication Design

[Michael Elwell](#), Assistant Professional Specialist, Industrial Design

**Currently Michael Elwell teaches DESN 31207-Sec. 01-ID: Materials & Processes Lab.*

School of Architecture

[REDACTED]
[REDACTED]
[REDACTED] teaches ARCH 41811- Sec 1/2- Beginning Furniture

College of Engineering

[REDACTED]
[REDACTED]
[REDACTED]

This collection could also support the following courses in Liberal Studies taught by

[REDACTED]

AMST 30143 Fashioning American Identities

CSEM 23102 Clothes Make the Man

5 APPROACHES AND CONSIDERATIONS

There is no one correct way to build a materials collection. This report will include several approaches to acquiring or building a materials collection for one department (ex. Art and Design) or for multiple departments.

The following should be considered before any purchases are made to building a materials library:

Potential faculty/schools interested

Content of materials library

Required space and location

Storage and display

Materials organization
Staffing
Collection curation
Collection circulation
Database
Student use
Assessment

Taking into account the survey results, which will be expanded upon later in this document ([See Peer Institutions and Survey](#)) and the literature reviewed on materials libraries, three approaches were developed as recommendations to build a materials library. See below:

Approach 1:

Build a permanent materials collection for the Art, Art History and Design department in West Lake Hall Design Studio for only the department's use.

Approach 2:

Build a materials collection for the Art, Art History, and Design department and/or Engineering and Architecture.

Approach 3: Most Recommended

Build a pilot materials collection project in the Art and Design West Lake Hall Design Studio building. After a few years of success and if any other department (Ex. Engineering and/or Architecture) shows interest, plan to move the collection to a more centrally located area or move it into Hesburgh Library. To view an example of a successful pilot project proposal, see [Appendix A](#) for the proposal by Art and

6 LITERATURE REVIEW

While the literature published on this type of collection is not abundant, there are a few choice authors and articles on the topic that prove useful and authoritative. Outside of apprenticeship, the first formal training of architects occurred in the early 1800s with the Ecole des Beaux Arts. This type of training was based on sketches and two-dimensional drawings. No three dimensional models were made. According to Ana Levan, *Teaching Building: Materials Library and Design-Build Shop Addition to Gould Hall*, the hands-on approach to working with materials came with Walter Gropius the founder of the

Bauhaus School in Germany. Students learned how to work with stone, metal, wood, clay, glass, pigments, and textiles in formal instruction on materials and design. This new method of teaching architecture with hands on use of materials came to the U.S. when Gropius taught at Harvard University and changed the way design was taught. “Only after students ‘fully grasped’ the basic concepts of materials were they advanced to using the principles they learned in building design.”¹ At the time there was a rising interest in Modernism and just about every architectural program in the U.S. would adopt similar approaches to programs, converting from Beaux-Arts to pedagogy from the Bauhaus.

Students engage the five senses when they work with materials. In the article *A Comparison of Learning with Haptic and Visual Modalities* the authors describe that the “haptic experience is active manipulation (as opposed to passive touch) that adds the elements of choice, control, and conscious movement that makes learning tasks more engaging and motivating to students.” Working hands-on with materials elevates learning.

Materials libraries have been increasing across the country thanks to vendors such as Materials Connexions and Materia. Often times these collections end up in former visual resources rooms or cohabitating with the visual resources collections. These are spaces that not only house a collection, but also are transformed into a collaborative environment meant to engage students across disciplines. In the article *The Academic Library and Collaborative Architectural Education: Creating a Materials Collection at Cal Poly* a team from the College of Architecture created a materials library to not only increase awareness of materials in relation to sustainability but also to “Provide a setting for collaboration between students of architecture and related disciplines, where a spirit of integrated practice can develop.”²

The article goes on to discuss how the team had the goal to refine the concept of the materials library in order to meet the “needs of the educators and students in a changing world.” The collection is a supplement to the studio environment in hopes that it will stimulate interdisciplinary communication between disciplines and help to develop different ways of thinking.

¹ Levan, Ana J. “Teaching Building: Materials Library and Design-Build Shop Addition to Gould Hall.” University of Washington, 2008, 6-9 and “Mies van Der Rohe Society | Legacy | Mies: The Man, The Legacy.” *Mies van Der Rohe Society Illinois Institute of Technology*. Accessed September 21, 2015. <http://www.miessociety.org/legacy/>.

² Hindmarch, Leanne, and Robert M. Arens. “The Academic Library and Collaborative Architectural Education: Creating a Materials Collection at Cal Poly.” *Art Documentation: Journal of the Art Libraries Society of North America* 28, no. 2 (October 1, 2009): 4

Pompelia's white paper *Materials Collection Creation and Administration: A New Role for Libraries* builds upon this pedagogy through an IMLS funded symposium to educate librarians on how to manage and curate these collections. Kasia Leousis' article *Creating an Interdisciplinary Materials Lab in the Design Library* describes the creation of a materials collection at Auburn University and details its growth.

7 CAMPUS HISTORY

A curated interdisciplinary materials collection has not existed on the ND campus yet. However, a materials collection once existed on the ND campus in the Architecture Library until roughly seven years ago. While built by donations, the materials collection was not curated or well maintained. It was not utilized or promoted for teaching and did not have associated information about the materials for research purposes. Ultimately, the collection was dissolved and given away due to lack of use.

Also, a former faculty member from the Art, Art History, and Design department had a materials collection. He built this collection on his own and shared it with faculty members. The collection was successfully used in the department for teaching for a number of years. However, the faculty member left ND for employment elsewhere. Unfortunately, the collection went with him, thus leaving the Art, Art History, and Design department without a collection to teach with.

Currently, a materials class is being taught by [REDACTED] in the Art, Art History, and Design department. To support his class there are a number of databases available on the Visual Resources website:

<http://library.nd.edu/vrc/about/Design.shtml#simple2>

There is a history on campus of materials collections being used successfully. With the right support, donations, funding, outreach, and programming a curated materials collection at ND could thrive and continue to enhance research and teaching on campus and enrich students' experiences.

8 PEER INSTITUTIONS AND SURVEY

After reviewing the University of Notre Dame's peer private institutions in the Association of American Universities, Privates (AAU, Privates), Harvard University

seems to be the only one with a materials collection. Pompelia describes the collection best in *Materials Collection Creation and Administration: A New Role for Libraries*,

“The Harvard collection was created in 2004 by faculty member, along with a student-created database and object photography and other operations. The collection of 500 materials merged with Loeb Library Visual Resources in 2011 with all the infrastructure support provided by the central library location and staff, along with a faculty advisor playing an important role.

A seminar-sized teaching space was created from a former VR slide collection. There were many challenges involved with the merger: acquisition, assessment, and deaccession all had to be reconsidered. An aging database needs to be replaced and is now the focus of a collaborative project with RISD. The Material Classification Protocol was authored by faculty advisor with database schema derived by project staff.”

The [REDACTED] Librarian of the Harvard University [REDACTED] participated in the survey in which they indicated that the space they started with was small, only “20' x 10' lined with shelves on all walls.” When the collection moved into the main library, the space grew slightly larger with dimensions of 20' x 25'. However, they already know that they “will need more space for growth.”

Twenty one institutions participated in the survey between June 11 and August 10, 2015. The initial survey push was to the Art Library Society of North America (ARLIS/NA) Materials Library Special Interest Group and other participants were asked to participate individually. Twenty four participants from the following institutions

[REDACTED]

This survey shed light on the various ways librarians are building materials collections. The recommendations in this document rely heavily on research on the subject and the survey results which align with one another.

There are a number of other institutions with materials collections that did not participate in the survey that should be noted including Arizona State University, Rhode Island

School of Design, Harrington College of Design, North Carolina State University, Parson's New School, University of Manitoba, Pratt Institute, University of Texas at Arlington, and University of Oregon. This report will include summaries of the participants' responses. Review the raw data and a summary of the survey in [Appendix B](#) and [Appendix C](#).

Since the number of materials in each institution's collection was not documented, each institution's enrollment from 2014 was used to categorize them in size when organizing the data. The exception was firms. The total of employees was not disclosed by the firms. While the [Carnegie Classification](#) was considered, it doesn't take into account institutions with smaller specialized institutions or architecture and design firms. Architecture and Design firms were included in the survey because typically art and design major students graduate and go on to become employed at these types of firms. It was important to establish the presence of these collections in the professional world. It is the academic institution's responsibility to prepare students for the employment in these environments.

Student and Major usage:

According to 59% of participants, undergraduates use the collection the most and 32% say graduate students use the collection as well. Only 14% of faculty use the collection for independent research. Eight participants responded Other with some responses including "would say equally BFA and MFA," "designers and architects," and "Footwear designers and developers." However, usage of the collection relies heavily on the departments it is built to serve and how outreach and programs are created. It also depends on the semester and the project assignments, among other factors.

The top majors that use a materials library are:

#	Answer	Bar	Response	%
1	Visual Arts		8	36%
2	Architecture		12	55%
3	Interior Design		11	50%
4	Engineering		2	9%
5	Other, please indicate whom else.		12	55%

Those participants that selected Other (#5) indicated the following majors also benefit from using a materials collection:

Industrial Design

Building Science

Landscape Architecture

Urban Planning

Graphic Design
Footwear Design
Fashion Design
Liberal Studies Majors
Packaging/Product Design
Advertising Design
Interactive Design
Transportation Design

The variety of majors that use this kind of collection further exemplifies the interdisciplinary nature of a materials collection, how it can benefit faculty and students across majors, and how it can be used. If a collection is started, it would be important to assess how the collection is being used in the first year of availability to the student body (See [Assessment](#)).

9 LOCATION AND SPACE

“Make the space a visually appealing, cool place to come.” [REDACTED]

“Spend [a] great amount of time with the layout [of the library].” [REDACTED]

Currently, there are a number of construction and renovation projects on campus. Several locations for a materials collection were explored. If [Approach 1](#) or [Approach 3](#) (See [Approaches and Considerations for descriptions](#)) is implemented, then a smaller collection can start or live permanently or as a pilot project in the West Lake Hall Design Studio building. Currently, there is no growth plan for the collection at that location as there currently is no more space that is available. If [Approach 2](#) is explored, each department would have to discuss a mutually beneficial space in one of their buildings or work with [Facilities and Design Operation in the Office of the Vice President](#) on campus to find another space. Currently, the Architecture Library is moving, and in Engineering a number of faculty will move from Fitzpatrick Hall to the new building once complete, so there are a few possible opportunities for discussion about potential space.

An alternative option, is to explore a location in Hesburgh Library. Hesburgh Library is currently renovating each of its floors. Regardless of any approach, a discussion should

be had with Diane Walker the University Librarian about the materials collection and a possible permanent home maybe even one in the main library. Since renovations may take years to complete, a discussion early on is important. This doesn't mean that a collection should wait to be built. [Approach 3](#) describes this in more detail ([See Approaches and Considerations](#)). The first year of this approach would also help to understand what faculty needs are in the collection and usage of the collection can be assessed. ([See Assessment](#)). The drawback is that the main library is not very close to the Art, Art History, and Design West Lake Hall Design Studio, which currently demonstrates the most urgent need for the collection.

According to the survey, the majority of the materials libraries were started by the library and not by the departments. However, when it comes to where the collection lives most respondents agreed that the collection resides in the main library. Results were tied with the participants that the collection is housed in a department or branch library, usually an Art and Architecture or Architecture Library.

Recommendation: Follow Approach 3 and start in a department or branch library and discuss with the University Librarian alternatives after assessing data and experience from the first year.

The range in size of the space needed for such a collection varies. The smallest was 150 square feet and the largest was 1,500 square feet. A number of libraries are housed in spaces between 300 square feet and 750 square feet.

Recommendation: Start with a space within that range or at least aspire to it.

After the creation of a materials collection, 68% of the participants responded that the space did not change. For the seven participants that responded "Yes", the space always expanded and in one case, Library Director [REDACTED] describes, "the space tripled."

The design of the space matters just as much as the size. Many participants purchased displays, shelving and bins. A example of a layout can be viewed in [Appendix D](#) by Art and Architecture Librarian at [REDACTED].

10 STRATEGIES FOR ACQUISITION

10.1 Before building the collection

There are a number of things to take into account before any approach is pursued.

- What department will be served?
- What is the space allocation and where will it be located?
- What will the space look like? Will there be a display area, computers, or work tables?
- Is there funding to start and manage any ongoing costs of the collection?
- How will the collection be built?
- Will a staff or student worker need to be hired?
- How will the collection be organized?
- Will the collection circulate?
- Will the collection be cataloged and integrated into the Library system?
- How will assessment be conducted?
- Will there be an in house database built or a purchase from a vendor?
- Will there be supplemental materials such as magazines and books to support the collection?
- What are the relationships that manufactures/vendors have with the faculty in the department/college this will serve? Compile a list.

10.2 Build support

“[You] need to have very good communication with [the] department and users you are serving. What needs does it meet? Does the [department] already have an existing solution? Don't build one for the sake of building one and then wait for people to come. Find out what people need, and build to meet that need. Look at the [National Architecture Accrediting Board] NAAB and [Council for Interior Design Accreditation] CIDA accreditation standards and needs outline[s] there. Work closely with your faculty. Don't get too caught up with a vendor like Materials ConneXion unless that kind of service is the explicitly stated need of the departments (it's pricey!)”

Literature and the survey support that this collection can not exist without the support of faculty and the library. A crucial first step to building such a collection is a strategic campus campaign to build support. If [Approach 1](#) or [Approach 3](#) is pursued, build faculty support in Art, Art History, and Design and understand what they can do to

support the collection (**See [Funding](#)**). Naturally with [Approach 2](#), one would need to build faculty support within the partnering colleges and departments and evaluate what they can contribute to the building and management of the collection. A clear understanding of who the collection will serve and their needs is important to understand before purchasing any item for the collection.

10.3 Funding

Several levels of funding the creation of a materials collection were explored. Outside the University, funding opportunities were explored; however, there were no grants that would fund such a collection. Inside ND, a grant that could possibly be pursued is the Library Acquisitions Grant. This is a very competitive grant. However, pursuing such a grant would be most successful if the collections serves several schools and/or departments and is an interdisciplinary collection. Faculty champions from each department would need to be a part of the application process. Another consideration for a successful application would be that the materials collection usage results in scholarly research activities. Finally, there must be support of library administration and this must be noted in the application. (**See [Appendix E](#) for the Library Acquisition form and [Appendix A](#) for an example of a budget**).

If funding can not be secured from the grant or donations, another avenue to pursue is splitting cost of the creation of the collection and construction of the space needs between the interested parties. (**See [Appendix F](#) for example costs from Materials ConneXion vendor and [Appendix A](#) for an example of estimated cost for a pilot project**).

10.4 Build the collection

“Take your time laying it out and organizing it. Leave yourself space or budget to work with later on because expectations and assumptions on the usage changes over a couple months to a year.” [REDACTED]

Use that time before starting to build a collection to visit a library or libraries that have materials collections and talk to the librarians that manage them. Coordinator of the Sample and Resource Room at [REDACTED]

[REDACTED] wrote, “Visit other libraries both in person and online. I visited two academic and two architectural office sample collections in the first couple of months. [I took] photos and [interviewed] those responsible for managing the collection. [Also] University of

Texas online materials library was a huge help. [Think] about what I'm organizing for students and what is useful [information] for the students to know.”

On average, it took the majority of participants (14 out of 22) between six months and one year or more to start the collection. Of those 14, five participants were able to get the collection started between six months and one year. Very few participants (eight total) were able to accomplish this between one and six months.

#	Answer	Bar	Response	%
1	Less than 1 week		0	0%
2	2 weeks - 1 month		0	0%
3	1 month - 2 months		1	5%
4	2 - 3 months		2	9%
5	3 - 4 months		2	9%
6	4 - 5 months		1	5%
7	5 - 6 months		2	9%
8	6 months - 1 year		5	23%
9	1 year or more. Please indicate how long.		9	41%
	Total		22	

There are three ways to build a materials collection. The easiest but expensive way is to purchase a collection from a vendor such as Materials ConneXion and maintain a subscription with them. Only one participant, the University of Utah, has built their collection this way. Another method that 23% of the participants are using is by reaching out to manufacturers to collect free samples. A third and the most popular way to build the collection is a combination of the two mentioned methods with much welcomed donations. [REDACTED] started their collection with donations and only recently have they started purchasing materials on occasion.

Purchasing individual materials is not difficult. You can search recommended websites and given a budget select materials as seen here in the screenshot from www.inventables.com.

INVENTABLES X-CARVE CARVE EASEL PROJECTS FORUM SUPPORT

Materials Machines Machine Components Bits & Tools Fastening Electrical

Materials > Wood & MDF > Bamboo Plywood

Bamboo Plywood

Beautiful Sustainable Material



Price	Part Number	Dimensions	Thickness	Piles
\$7.48	25371-01	8 in x 12 in	1/8 in	5
\$11.29	25371-02	8 in x 12 in	1/4 in	5
\$12.98	25371-03	8 in x 12 in	3/8 in	7
\$15.16	25371-04	8 in x 12 in	3/4 in	3
\$9.23	25371-05	12 in x 12 in	1/8 in	5
\$15.77	25371-06	12 in x 12 in	1/4 in	7
\$18.31	25371-07	12 in x 12 in	3/8 in	7
\$21.58	25371-08	12 in x 12 in	3/4 in	3
\$22.44	25371-09	12 in x 24 in	1/8 in	5
\$33.87	25371-10	12 in x 24 in	1/4 in	5
\$10.09	25371-11	8 in x 12 in	1/16 in	3
\$12.28	25371-12	12 in x 12 in	1/16 in	3

Quantity:

Product Details

The pictures do not do this material justice! It's the most beautiful item we have in the warehouse with its natural rich color variations. The material is very hard, similar to hardwoods such as Walnut or Oak. Due to the nature of the wood, minor surface imperfections and glue marks may be present, and additional sanding/finishing may be required.

The plywood bamboo can be cut with regular tools. If you are cutting with a table saw, you can tape the edges to prevent flaking or tearing. If you are fastening the bamboo, be sure to pre-drill any holes. Because it's a plywood, it may split easily if you don't pre-drill. Regular wood adhesives can be used as well. For a better adhesion, sand before applying glue.

The 1/16" thickness is nominal - the true measurement is around 1.5 mm. The 1/32" thickness is also nominal - the true measurement is around 0.9 mm.

Technical Data

Thickness Tolerance	±.125 in
Dimensional Tolerance	±.25 in
Species	Bamboo
Type	Plywood

Ongoing management of the materials collection includes a staff person or student worker(s) and a librarian to curate the collection which includes weeding and acquiring new materials to keep the collection relevant for the faculty. If a subscription with Material Connexion is purchased, a annual or biannual fee is paid. For example, the Visual Resources Librarian at the [REDACTED] pays “\$8,080 for Materials ConneXion database and Active Matter boxes.”

Recommendation: Visual Resources Curator Denise Massa and Art, Art History, and Design Librarian Marsha Stevenson and possibly Architecture Librarian Jennifer Parker will need to work together to figure out curatorial responsibility. Eventually, a part time or permanent position may be considered to manage the collection depending on the growth and its usage. The recommended method of collection is a combination of donations, free samples, and purchasing samples to support faculty teaching needs.

Consultancy/Potential Vendors to purchase samples or collection from:

Inventable, Inc.: <https://www.inventables.com/categories/materials/vinyl>

Materials ConneXion: <http://www.materialconnexion.com/Default.aspx>

Material Sample Shop www.materialsampleshop.com

Uliiko: <http://www.ulikostudio.com>

Use these databases to find online samples and information:

GreegSpec Directory/Building Green: <https://greenspec.buildinggreen.com/>

Core 77: http://www.core77.com/Materials/?utm_source=dont_miss

Materia: <http://materia.nl/>

Style Park: <http://www.stylepark.com/en/material>

Core-Materials - Collaborative Open Resource Environment:

<http://core.materials.ac.uk/index.php>

Transmaterial: <http://transmaterial.net/>

Archello: <http://www.archello.com/en/materials>

Crib Candy: <http://cribcandy.com/materials>

Hello Materials: <http://hellomaterialsblog.com/>

Inhabitat: <http://inhabitat.com/>

Kobakant DIY: <http://www.kobakant.at/DIY/>

Materialsnooze: <http://materialsnooze.blogspot.com/>

SCIN: <http://scin.co.uk/>

11 COLLECTION ORGANIZATION

“Be sure to start with a clear organization system and strict guidelines for metadata; determine what type of material[s] collection you will have (comprehensive, specialized, static/temporary) based on space and resources available.”

“Don't overestimate the operations side. It's one thing to have an outstanding collection of materials, it's another to make sure it's being used effectively and serving the needs of students.”

Sixty four percent of participants organize their materials collections by type of material. Thirty six percent use an internal system or the library catalog. A few participants mentioned that they follow the standards that literature also suggests, which is Construction Specification Institute (CSI) Master Format. A small few create custom databases.

#	Answer	Bar	Response	%
1	Yes, there is a check out system.		14	64%
2	No, the collection is non circulating.		8	36%
	Total		22	

More than half of participants use a check out system so that the materials can circulate. However, 36% do not let their collection circulate. When it comes to what system is used to catalog the materials there seems to be a variety of ways. Some

create records in the Library ILS. Others have used the following Visionary Technology in Library Solutions (VTLIS) software, Virtua, Designer Pages, FileMaker Pro. Manual check out was also mentioned. [REDACTED] started with WebCheckout but transitioned to a web-based spreadsheet.

#	Answer	Bar	Response	%
1	Yes they are marked. Please indicate how? (Ex. stickers, tags, etc.)		20	91%
2	No, materials are not physically marked.		2	9%
Total			22	

Whether the collection is circulating or not, 91% of participants physically mark the materials with stickers that contain information and resources about the materials and/or an accession number (based on the manufacturer and the number of samples from the manufacturer) or classification number and/or a barcode for circulation. Associate Professor and Director of [REDACTED] got creative and uses a QR code sticker attached to the physical materials that leads to the database entry. When the QR code is scanned it takes the interested party to more information on the specific material.

12 OUTREACH AND PROGRAMMING

#	Answer	Bar	Response	%
1	Yes.		19	86%
2	No.		3	14%
Total			22	

This kind of collection is best used when faculty teach and engage with the collection as well as the Librarian actively promotes the collection to faculty for teaching opportunities. More than a third of participants or faculty teach with the materials collection. Participants responded that faculty teach with the collection in the library if the space is available, librarians do workshops, many assignments require a visit to engage with the materials collection, including one-on-one critiques. At [REDACTED], the Liberal Studies faculty designed a course called the history of materials. At ND, there are two similar class taught in Liberal Studies, which include “Fashioning American Identities” and “Clothes Make the Man.”

The survey demonstrates the best way to promote the collection is through:

- Newsletters
- Vendor focused lecture series

- Open house
- Participate in orientation with display of materials
- Directly contact chairs and the faculty to demonstrate relevance to courses
- Participate in main library events to get the word out
- Use social media and the library website
- Classroom visits
- A new or popular materials wall display
- Attend department meetings
- Word of mouth
- Coordinate with administration of tours for new students to visit the collection
- Provide workshops
- Host design competition
- Hold meetings and conferences within the space to encourage collaboration and reference of materials

██████████ contacts faculty with “sample room hours [at] the beginning of each month and ask all faculty to schedule orientation and class visits at the beginning of each term.” There are a variety of ways to engage the faculty and students with the collection that have proven to be successful. However, a collection like this needs curation and an advocate and support from the faculty or students and faculty will lose interest and the relevancy of the collection to the department(s) will wane.

13 ASSESSMENT

#	Answer	Bar	Response	%
1	Yes.		14	64%
2	No.		8	36%
	Total		22	

Usage assessment is strongly recommended. More than half of participants measure usage and have marked the materials with stickers and/or barcodes. Eight out of twenty two participants indicated that they do not measure usage and the majority that responded this way have collections that are non circulating. However, even if the collection does not circulate, many of the participants still measured usage mostly by visual verification or counting of people in the space working with the collection. Usage statistics is not the only way to measure the usage of a collection. Participants mentioned keeping track of reference questions, metrics from how much the online materials collection database is also collected. Another benefit of working with Materials ConnecXion is that they can provide usage metrics from the [ActiveMATTER](#) database.

If the swipe access entry is pursued, one participant uses the number of swipes to measure usage.

14 PRESERVATION AND WEEDING

There is not a ton of information about preservation from participants. This makes sense as there are various preservation needs for the different materials in a collection. All needs can not be properly managed or addressed. A few participants mentioned that they weed out materials that no longer look appropriate and just purchase replacements if the materials are still relevant to the faculty needs for teaching. There is no mention of keeping the materials in a specific temperature. The standard temperature in a library is appropriate.

Recommendation: Weeding the collection is important. Weed as necessary to maintain the collection within the space and based on usage and relevancy for supporting faculty curriculum.

15 RECOMMENDATIONS

Survey participants were asked what recommendations they had for a Librarian starting a materials library. Top recommendations include visiting a library before starting to collect, understand the needs of the community the Librarian will build the materials collection for, and work closely with faculty.

Here are a few more responses:

- “Spend time carefully to clarify the purpose of the materials library, as well as include stakeholders in education (departments, students, faculty) in that process.”
- “It’s better to develop a small focused collection of innovative/seminal pieces than to create a large collection of outdated free samples.”
- Have the full support of your departmental faculty and library administration. I highly recommend having the soliciting, processing, and cataloging of the samples written into a staff member's job. Unless you receive a new staff member (unlikely), I advise considering what services you'll be giving up to facilitate the lab's creation and sustained development. Get adequate student assistance as well.”
- “... it is better if there is at least two people who want to start it, rather than just one person in charge.”

16 CONCLUSION

Bringing a materials library to campus is necessary to support the teaching and learning of the Art, Art History, and Design students, but also supports a variety of other interdisciplinary majors and aligns with two goals of the University and Hesburgh Libraries Strategic plans. Major academic research libraries including a AAU Private peer institution Harvard University already are leading the way with this type of collection to support faculty curriculum. Providing students the environment to research and learn with these materials makes them better designers and prepares them for firms where they will have materials libraries to work with. Sneaker designers at Nike, clothing designers at [REDACTED] and even architects at [REDACTED] [REDACTED] use materials libraries to inform the creation of their work. Materials collections once existed on campus and in their absence there has been a gap in support for faculty and students. Hesburgh Libraries can help. Why not have Hesburgh Libraries play a small part in supporting the Notre Dame designers build the future designs of tomorrow.

17 RECOMMENDED READING AND RESOURCES

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