

(LAN) account policy, a sample acceptable-use policy, and a library technology plan, the handbook will serve its readers well as a way to get their arms around a wide-ranging subject. Other resource material provided includes ILS vendor information, a job evaluation form, a sample of an online help page, a professional reading list, and a good bit more. These resource materials will no doubt be helpful to systems librarians at many levels and in many situations.

Although library and information science education schools should now be supplying future librarians with systems librarianship specializations, most practicing systems librarians today got into their roles mostly because they are the type of people who feel comfortable with and are undaunted by computers, hardware, and software. Especially for this virtually self-taught type of systems librarian, the Ingersoll and Culshaw text should be a most welcome addition to their collection.—Vicki L. Gregory (*Gregory@shell.cas.usf.edu*), University of South Florida, Tampa

Reference

1. Rachel Singer Gordon, *Accidental Systems Librarian* (Medford, N.J.: Information Today, 2003); Thomas C. Wilson, *The Systems Librarian: Defining Roles, Defining Skills* (Chicago: ALA, 1998).

Binding and Care of Printed Music. Music Library Association Basic Manual Series, no. 2. By Alice Carli. Lanham, Md.: Scarecrow, 2003. 179p. \$52.95 cloth (ISBN 0-8108-4651-9); \$29.95 paper (ISBN 0-8108-4652-7).

This straightforward manual on binding music scores and maintaining music collections is the second volume in the Music Library Association's Basic Manual series. It is aimed principally at "music librarians with little conservation background and to library conservators with little music background" (vii). The author notes that there are many other resources that cover the binding and conservation of printed books, and that this manual pertains specifically to the use of those techniques for binding, conserving, and preserving printed music. What sets it apart is the author's knowledge of how printed music is used, because such knowledge is essential to ensuring that the music will be useable after it is bound. Music librarians and music collection managers are well-aware that printed music bindings must meet study and performance requirements—scores should lie flat on a music stand, and parts should not be jammed into pockets that are too tight or improperly constructed. Thus, the author addresses the particular stresses to which printed music is liable that necessitate bindings that allow for openness, secure page attachment, and storage of loose parts.

There are several options for music binding, as there are for binding books and journals. Carli describes each type of binding and comments upon its suitability for reading

or performance. She then gives clear, detailed, and precise instructions for making each kind of binding. There is sound advice throughout for those who make overarching decisions about repairing and replacing music materials. The instructions for all aspects of the binding process are succinct, free of jargon, and easy to follow. There is an extensive glossary covering terms that are specific to binding, conservation, and preservation.

The verbal instructions are helped immensely by the accompanying simple line drawings, making it fairly easy to carry out the step-by-step instructions for the binding and conservation tasks described. Additionally, even if one does not carry out the instructions oneself, their usefulness lies in the detailed explanations of how bindings are constructed, when one type of binding is to be preferred over another, and what is to be avoided all together. It is a valuable manual for training bindery workers, and would also be a worthwhile textbook in a music librarianship class. People who are working with commercial binders will also find these explanations helpful as they write their binding instructions.

The chapter devoted to working with commercial binders is a compendium of advice on workflow, shipping preparation, and record keeping. The explicit instructions, such as those for preparing a shipment for the bindery and receiving a shipment back into the collection, are invaluable to anyone who is new to the job and does not even know what questions to ask. They are also of value for reevaluating existing procedures. The author suggests that most of the work should be done by students under the supervision of a staff member who is well-versed in bindery procedures. Of course, the amount of preparation done at any library depends upon the level of staffing. One suggestion that the author does not mention, but that does make a real difference in one's approach to working with a binder, is to tour the bindery and talk to the people there about their procedures.

Carli's view that there is a decline in the quality found among commercial binders, due to low pay and repetitive work, seemed a tad harsh, considering the pride that most binders take in the quality of their work and their compliance with the *Library Binding Institute Standard for Library Binding*.¹ However, her point that it is the responsibility of the library to correctly prepare the material and provide clear and complete instructions is well-taken.

Most library managers find it difficult to carry out conservation and preservation plans for their existing collections in the face of the need to acquire and process new materials. Scores published before 1990, other than monumental pieces, tended to be printed on low-quality paper that has become brittle or disintegrated over time. Finding and repairing or replacing brittle or damaged scores is an undertaking that is beyond most libraries. Typically, libraries identify the damaged scores when they are returned to

circulation, which means that only those that are part of the standard repertory or are popular are treated. Carli suggests that a more proactive method of defining a group of materials to be tested for repair or replacement can be the basis for a grant proposal. Her discussion of the deacidification process is enlightening. It is clear that this is a process that is unlikely to be undertaken in any but the largest facilities, but any librarian could use what Carli has written as the basis for an informed grant proposal or a request for proposals from a conservation firm.

Part of the process of determining how a piece will be treated is the development of a preservation policy based on the library's mission, with acknowledgment of local budget restrictions. The policy should be based on the collection manager's knowledge of the needs of the collection and the possibilities of finding replacement materials; the collection manager then brings the specialized knowledge of the various options for treatment. As in the sections on binding new materials, the chapter on repair and replacement is full of definitions and explanations of standard practices. For example, one might not think of microfilming printed music, but this is the most reliable preservation method, and it is a format that can be printed or digitally scanned with equal success.

The appendixes are welcome additions to the main text. The list of supplies and the drawing of tools and a properly laid out workstation are helpful for those not familiar with bookbinding. The sample conservation and preservation policies are useful for people who have little background in this area and are based on the author's expertise in the various techniques and options for preservation and conservation.

This book gives useful advice on the practices and procedures of the care and handling of printed music to managers of printed music collections, whether or not they do their own binding and conservation. Most of it is aimed at institutions that do their own conservation and preservation work, but it also offers sound advice for those that do not. The author's comments on the hazards of book repair include the danger of repetitive stress injuries and the need to have a work area that is designed with adequate ventilation to expel dangerous fumes. She even makes suggestions for varying the work to prevent workers from getting bored with the work and becoming sloppy. The detailed instructions and illustrations in each chapter are instructive for music librarians and collection managers who make binding decisions and have to communicate with commercial binders. The author's commonsense approach and thorough treatment of the topic make this a fine and unique reference. However, the book would be greatly enriched by an index, its lack being the book's only real fault.—*Christina Bellinger* (*christina.bellinger@unh.edu*), *University of New Hampshire Library, Durham*

Reference

1. Paul A. Parisi and Jan Merrill-Oldham, eds., *Library Binding Institute Standard for Library Binding*, 8th ed. (Rochester, N.Y.: Library Binding Institute, 1986).

Cataloger's Judgment: Music Cataloging Questions and Answers from the Music OCLC Users Group Newsletter. By Jay Weitz; arranged and ed. by Matthew Sheehy; foreword by H. Stephen Wright. Westport, Conn.: Libraries Unlimited, 2004. 265p. \$46.95 cloth (ISBN 1-59158-052-8).

Since May 1989, Jay Weitz, a consulting database specialist at the OCLC Online Computer Library Center (OCLC) who serves as the OCLC liaison to the Music OCLC Users Group (MOUG), and is a former music cataloger himself, has been responsible for the question-and-answer (Q&A) column in the *MOUG Newsletter*. At the instigation of H. Stephen Wright, former MOUG chair, and Martin Dillon, Libraries Unlimited's acquisitions director, the complete text of all questions and all answers, from the first appearance of the Q&A column in May 1989 to the issue number 81, dated September 2002, of the *MOUG Newsletter*, was collected, indexed, and edited by Matthew Sheehy, and published in this monograph.

In the preface to her *Bibliographic Relationships in Music Catalogs*, Sherry Vellucci reports that music catalogers often hear the phrase "If you can catalog music, you can catalog anything!" "uttered with great respect by librarians whose primary responsibility is monographic print cataloging," and it is true that music cataloging is a tricky activity, requiring a vast array of skills.¹ Despite "Weitz's First Law: Don't agonize" (45) it sometimes proves to be of utmost difficulty not to agonize. In that regard, the Q&A column in the *MOUG Newsletter* is certainly an extremely helpful tool. The information provided there is always clear, accurate, and written in a pleasant way—as H. Stephen Wright says in his foreword, Jay Weitz's answers are "not in the stilted, officious voice of AACR2 or Library of Congress rule interpretations, but in a friendly, casual tone that suggested that he was *one of us*" (xii). Some of the catalogers who sent him their questions took that opportunity to confess to him that they cut all Q&A columns out of the *MOUG Newsletter* and keep them on their desk as a collection of particularly precious clippings. Such a testimony tends to show that this publication is more than welcome and meets an actual need.

Having said that, I do have a few reservations. To be fair, I have to admit that both the author and the editor are, themselves, aware of most of them and responded to them in advance in their introduction. The choice of comprehensiveness—almost none of the Q&As, even among the oldest ones, was discarded, "except for a few stray ones that were hopelessly misinformed" (xviii)—results in