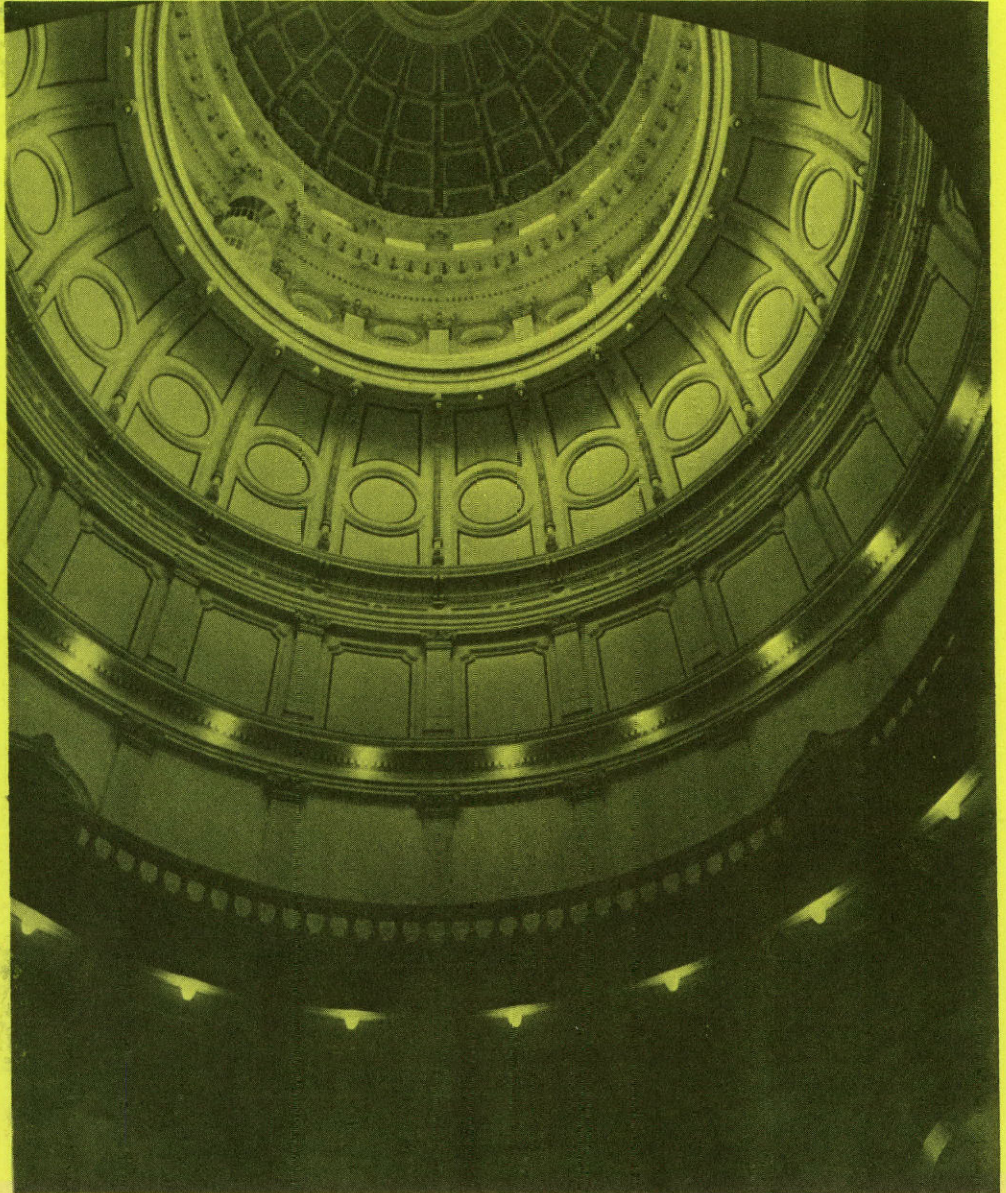


**Volume 41**  
**Number 2**  
**Summer 1979**



# TEXAS LIBRARIES



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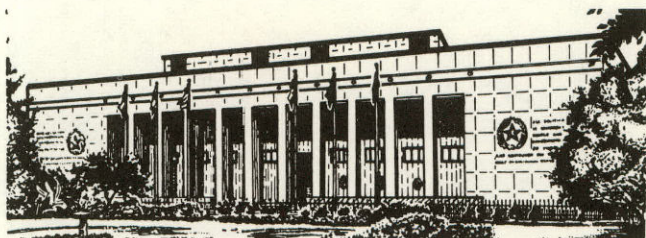
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# TEXAS LIBRARIES

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Editor: Millicent Huff

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## **The Need to Know**

One of the major problems that has arisen in conducting the White House Conference on Library and Information Services and the state and territorial conferences that led up to it has been the small number of non-librarians who have a firm understanding of what goes on in libraries. This is ironic since no profession has any better opportunity than librarianship to tell the public what it does. While a surfeit of novels on how a sensitive young man wrote a novel and of movies on the glamour of making a musical has appeared, we can think of no comparable treatment of what librarians do. Librarians, in fact, frequently dismiss what they do as too technical for the general public to understand or too dull for anyone to care about. We dispute both statements.

While a number of libraries publish excellent newsletters and periodicals about their own services for friends and users, there are few or no such publications on libraries for the general public. We believe that a well designed and widely available publication could make a real difference. And we believe that the material for such a publication is available. Because there are differences of opinion within the profession, it is unlikely that all librarians will agree with all points of view expressed. But the wonderful aspect of a periodical is that there is always another issue.

Such a publication should not become too precious or take itself too seriously, but it must have dignity and reflect a confidence that librarians and others who work in libraries think their institutions are interesting. This has become the era of the specialized publication, and there are dozens in the library field. None, however, is for library users. The White House Conference dramatized the fact that librarians spend more time writing for each other than for the people who use the institutions.

Until there is a national publication about libraries, we hope you will consider *Texas Libraries* a publication for Texas library users. And we hope to hear from library users—as we often do.

## Legislation Affects Programs of Texas State Library

Several actions of the Sixty-sixth Legislature affected the Texas State Library and its programs. In addition, both the Austin-based and the statewide programs during the coming biennium depend upon appropriations made by this legislature.

House Bill 1429 changed the name of the agency's governing board from the Texas Library and Historical Commission to the Texas State Library and Archives Commission. This change in name did not in any way affect the responsibilities of either the Commission or the State Library.

A House Concurrent Resolution gave the State Library authority to erect a historical marker on the Capitol grounds to commemorate the Archive War of Texas.

House Bill 480 includes three provisions, one related to the regional library systems and two related to the distribution of agency publications.

This legislation adds the wording "most recent official population estimate of the U. S. Department, Bureau of Census" to provisions of the Texas Library Systems Act concerning the apportionment of funds.

The first of the two provisions dealing with government publications reduces the number of copies that agencies are required to furnish for distribution to depositories, and the second makes possible a revamping of the depository program. The purpose of these changes is to reduce the cost that agencies incur in making publications available while at the same time improving access to them.

Senate Bill 13 and Senate Bill 746 both concern local records.

Senate Bill 13 permits county auditors to utilize the Texas County Records Manual in managing records of their office and requires the State Library to prepare retention periods for county auditors' records.

Senate Bill 746 deletes the requirement that Regional Historical Resources Depositories be located in state-supported institutions of higher learning and permits their location in any institution that meets standards established by the Commission and is designated by the Commission.

## Recycling Project Converts Little Used Sound Tape

by Tina Klinkhamer

Recycling is becoming an increasingly important word in all phases of our lives. The Texas State Library, Division for the Blind and Physically Handicapped, is doing its part through a *Tape Conversion Project* now under way. The basic aim is to convert open-reel books, an out-moded medium, to cassette tapes.

When the Library of Congress decided to phase out the open-reel tape medium for the blind and physically handicapped and estimated that by 1980 all new titles produced for the national program would be on cassette tape, the question arose, "What do we do with the open-reel collection?"

Although 5,000 titles were available on open-reel magnetic tape (MT), the circulation was very low. There were several reasons for this. First, open-reel tape machines are not furnished free to patrons; the cost of open-reel equipment is prohibitive to most. Second, open-reel tape is difficult for many handicapped people to handle because of threading problems, running the controls, etc.

Essentially, it appeared that these valuable titles with all the years it took to read and produce them were being wasted. The open-reel tape format was not meeting the needs of the majority of Division for the Blind and Physically Handicapped patrons. Converting the tapes into a useable medium seemed an efficient and reasonable way to make many attractive titles available. Since cassette players



### *The Re-Taping Work Area*

are furnished free to patrons, more people would have access to the equipment necessary for reading. And cassette tapes take only one-fourth as much space as an open-reel book.

So, in 1973, the idea was born to salvage those recorded books and try to convert these titles to the cassette format. We checked with the Division for the Blind and Physically Handicapped to see if the idea was feasible and consulted several regional libraries to find out if they had considered doing a project like this or, if not, whether they would be interested in borrowing the converted titles that we would produce. We knew that there was a demand in Texas and we soon learned that the demand was as great in other states, but no one else was planning a similar project. The many favorable responses prompted an attempt to raise the needed funds from private sources.

A conversion project like this is costly and time consuming. The length of the existing master tapes on open-reel varies, from about 92 minutes to as much as 106 minutes. These are too long for 90-minute cassettes. In order to make the recorded text fit onto an 88-minute timed open-reel master from which cassettes are made, a lot of tedious editing is necessary and the existing opening and closing announcements have to be replaced with the appropriate announcements to conform with the cassette format (for instance: "Reel one,

track one" now becomes "Side one," and "End of reel one, track one" becomes "End of side one, to continue, turn cassette over," etc.). In addition, the text of two 2-side reels would be placed on one reel containing four sides. Based on this information, it was estimated that the entire project could be completed in three years by four technicians.

Donald K. Bailey, director of the Division for the Blind and Physically Handicapped, wrote a proposal and actual fund raising began. He was successful in raising the needed funds from three foundations and the federal Library Services and Construction Act. The Moody Foundation, the Sid Richardson Foundation and Houston Endowment, Incorporated, funded this effort enthusiastically. State funds were pledged for support services and the LSCA funds underwrote the first year of operation.

When I was hired as project director in December, 1976, the actual work on the project started. I found that there were 1,517 titles out of the entire collection of approximately 5,000 open-reel books at the Texas State Library and also that nobody seemed to have a complete listing of all the titles. Assembling a master list and acquiring the tapes was started immediately and, to this date, is an ongoing effort. We are fortunate, indeed, to have the support of many libraries and the National Library Service for the Blind and Physically Handicapped.



*The Duplication Process*



A screening program was begun by spot checking many tapes and it soon became clear that all the tapes would have to be listened to very carefully for technical quality, content, and completeness before they could be considered for remastering. We now know that no more than 4,372 titles were ever produced, which constitutes an estimated total of 18,362 reels, based on an average length of 4.2 reels per book. Experience has shown that by processing 117 titles per month, the schedule can be maintained to complete the project in the allotted three years.

Research for the most appropriate equipment led us to several possibilities. The first one was to electronically "clean" those tapes that needed it with noise reduction system filters for high and low frequencies to rid them of "hum, whine, and buzz." This was felt to be too time consuming because it would mean adding several passes per tape and would not be a great enough improvement, particularly on those tapes with very low volume. We also experimented with a speech compressor in order to try to make the existing masters sit onto the timed cassette master, but the result was not satisfactory. The idea was a good one because it would have saved 2,000 hours of tape and tape handling in the course of the project.

After a visit to the Library of Congress to discuss the project and its aspects, and telephone consultation with the Recording for the Blind, Inc., technical staff and many others, it was decided to buy tape recorders that were compatible with the existing Texas State Library duplicating machines and to have the master units modified to run 5 percent faster. We still retained the savings of 2,000 hours and, upon trying it out, we found that the slightly higher frequencies produced in this way "clarified" enough of the tapes to warrant the go-ahead. Quite a number of tapes lost some of their dullness, and most were easier to understand.

After the machines were installed and trial runs were finished, two technicians were hired, one female and one male, to match the narrators of the books as often as possible (there are more female narrators so it can't work out all the time). We have established a daily quota; the books to be processed are selected by length.

First they are screened and, if they are accepted for remastering, a work sheet is compiled with all essential information because a book might wait its turn to be remastered for as long as a month. One of the copies of the work sheet serves to convey information to apply for copyright clearance. Books are rejected during screening for out-of-date contents or poor technical quality. Because of the thorough screening, it is possible to remaster the body of the tape text at double the ordinary speed and still monitor on headphones for unexpected difficulties. The new announcements are

### *Open Reel Tape and its Cassette Counterpart*

made at regular speed with noise-limiting microphones. The technicians are able to work with two books simultaneously.

The remaster is then shelved and the title is entered in our "in process" file. When copyright clearance is obtained, the remaster is sent to our tape duplication department where cassettes are made. The final step is the completion of cataloging. As of August, 1978, 820 titles were remastered and 846 titles were rejected. So far, copyright clearance has been granted for 425 titles.

By looking at some of the more recent figures, we feel even more justified in undertaking this project. There are now in Texas 12,347 active users of books on cassette tape and, whereas the annual circulation for books on open-reel tape is 766, for cassette books it is 164,882. The need to add titles to the cassette collection is as great as ever; and we expect to do just that, not only for Texas patrons but also nationwide. We have every intention of sharing these titles as soon as the method of distributing them has been worked out with the National Library Service.

Years of hard work by both volunteers and professionals who put the open-reel tape collection together will not be lost. The recordings of years ago—all those taped voices, all those spoken words—are now, in a way, revitalized and given an extension to live another day.

## Elissa Returns to Galveston

*Elissa*, one of the few surviving square-rigged merchant ships in the world, has at long last arrived in her new Texas home in Galveston Bay. The 102-year-old triple-masted schooner left Gibraltar on June 25, reported the ship's restoration director Walter Rybka.

The Atlantic crossing took 30 days. *Elissa* was docked at the Royal Navy Dockyard in Gibraltar for six months while final tow agreements were negotiated for the last leg of her journey.

A red carpet welcome by the Galveston Historical Foundation greeted the old sailing vessel which carried cargo to Galveston during the city's nineteenth century heyday.

The *Elissa* is being restored by the Galveston Historical Foundation as a living, working tribute to the Age of Sail. To date, only the ship's hull has been restored although final restoration plans are scheduled to begin again shortly after the ship's arrival in Galveston.

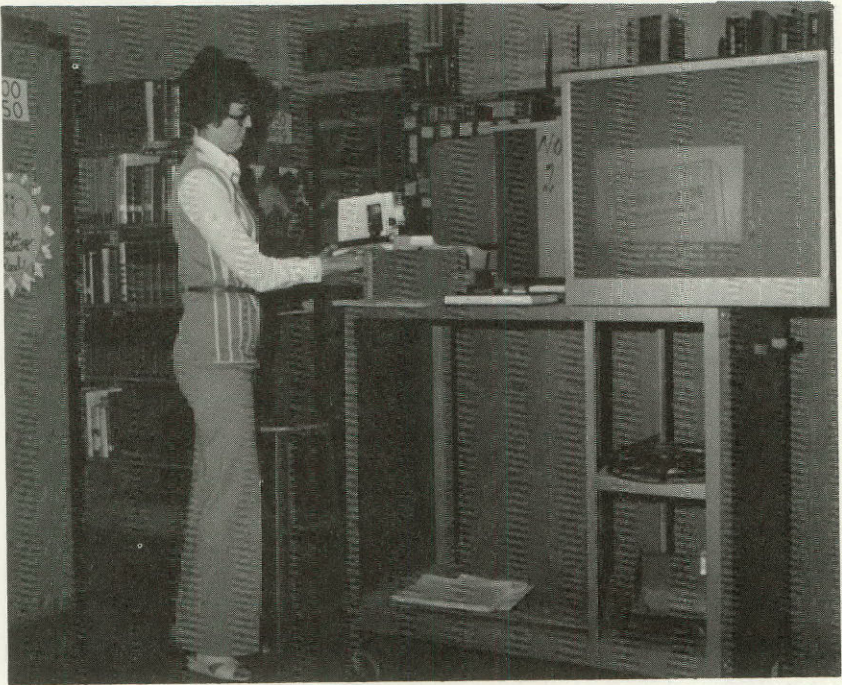
*Elissa* is the oldest ship listed in Lloyd's of London Shipping Registry. When her restoration is complete, she will be one of the oldest square-rigged merchant ships afloat. In May, 1978, *Elissa* was placed on the National Register of Historic Places, the first ship to be so listed while still outside the territorial limits of the United States.

The ship was found in the Greek port of Piraeus about seven years ago. In 1974 it was purchased by the Galveston Historical Foundation for \$40,000.

"Our original idea was to totally restore the *Elissa* in Greece and then to bring her across the Atlantic under sail. However the condition of the ship coupled with inflation and the expense of carrying on a project so far from its home base, made it more logical to tow the ship home and finish the restoration here," Rybka said.

*Elissa* is of Scottish ancestry, built in 1877 by Alexander Hall & Sons of Aberdeen, Scotland. A merchant ship less than half the size of her clipper ship sisters, she today retains the fine hull lines although her graceful bow had been chopped off and had to be replaced by GHF workers.

During her 93 years of service, the ship changed hands many times—sailing under different flags and with five different names. She was sailing under the British flag with a cargo of bananas, coal, and sugar when she docked in Galveston in 1883 and 1886.



*Carol Bell, head librarian, shows a film to an English class in the library.*



*Barbara Schwertner and Wanda Minnitt, library aides, check shelves.*

# School Library at Floydada Enhances Learning Experience

by Bill Neeley and Carol Bell

Community education in the West Texas farming town of Floydada revolves around the holdings of the Floydada High School Library-Media Center. A cooperative relationship between the Floyd County Library and the high school library-media center provides several thousand volumes for a county population of some 10,000.

The 400 students in grades nine through twelve at Floydada High School, along with faculty and Floyd County residents, are encouraged to use and enjoy the library-media center's 9,000 volumes, 560 filmstrips, 162 cassette tapes, 293 records, numerous slide sets, transparencies, picture sets, and, beginning this year, a growing collection of video tapes. The library also houses the visual aids equipment used daily by the faculty and students. A special feature of the library is a pair of study carrels equipped with earphones for individual study during the day.

Three daily newspapers and about 35 magazines are available for use in the library. Magazines are kept on file in the storage room for five years, and many students use the *Abridged Readers' Guide* for research papers and debate material from the back copies of magazines. Because of the loss of many magazines during the year, local citizens contribute back copies to keep magazine files complete.

Of the 9,000 books on the shelves, over 2,000 volumes are fiction, which is one of the most popular sections in the library. During the month of November, 1978, of the 546 books checked out, 333 were fiction. Another popular area of the library is the sports section, which has over 200 books dealing with all kinds of sports from football to gun handling.

The primary instructional objective for the entire Floydada school system beginning in 1978-79 was to help students improve their reading skills, in part, by reading for pleasure and recreation. The high school English teachers set aside class periods in the library just for pleasure reading, with each student free to choose his own reading material.

In connection with this emphasis a Reading Enrichment program

was started in high school. Sets of paperback books were placed in each English classroom, in the Special Resources classroom, and in the library. Teachers reported high circulation of books placed in their classrooms.

During the first quarter of the school year, Mrs. Carol Bell, librarian, conducted orientation classes for all freshmen to acquaint them with the library. This was followed up with the Phase I English classes spending several class periods in the library doing work sheets entitled "Know Your Library," from which they learned how to use the card catalog and to find books on the shelves according to their classification numbers. Throughout the school year various classes met in the library to do research for term papers, debates, speeches, and various class projects and assignments.

During class period two junior or senior assistants work in the library. These student assistants work at the check-out desk, shelve books, read shelves, file magazines and catalog cards, and are trained to process books. They receive one credit for their efforts.

Because student test scores indicated most of the student body had poor research skills, Principal Charles Tyer asked the librarian to bring all English classes to the library for more instruction on using the library for research. Each class viewed a series of filmstrips entitled "Library Tools" and then spent two to three days working individually or in small groups looking up information in varied reference materials in the library. That activity was followed up by a test, administered by the English teachers, on the use of library tools in their individual classrooms.

Floydada High School has not always had such fine library facilities. Longtime Floydada resident, Miss Vera Meredith, does not remember any library at all when she finished high school in 1923. J. C. Wester, former school superintendent and football coach, remembers that when the first class graduated from what was then a new high school building in 1924, the library consisted of only a "few books in the English classroom." Miss Daltis Rea was one of the first librarians, but she kept the library only when she was not teaching her classes in American History. Mrs. Hal Thomas, another former Floydada High School teacher, recalled that after Miss Rea left in 1944, Mrs. Thomas was given charge of the library, in addition to her teaching duties. Mrs. Thomas told the superintendent that she knew nothing about a library, to which he admonished her to "do the best that she could." At that time the library had a vague numbering system for the books. "Mostly made up," Mrs. Thomas recalls. Mrs. Thomas was librarian from 1944 until 1951. Vi Jones served in that capacity in 1951-52, followed by Jane Hales, who headed the library from 1952-54.



*Library aides Lisa Anderson and Bill Moore file catalog cards. Photos by Janet Milam.*

It was not until Mrs. Helen Patterson took over the library in 1954 that the entire collection was reorganized, enlarged, and completely classified according to the Dewey Decimal System. From 1954 until Mrs. Patterson retired in the spring of 1978, she saw the library grow from only a few volumes to over 9,000 books and expand to include many other media and visual aids equipment.

Caro Bell, former teacher at Floydada Junior High School and a graduate of Floydada High School, became librarian in the fall of 1978. "I feel that I have stepped into a very well equipped high school library," says Mrs. Bell.

But as large and well rounded as the collection has grown to be, the knowledge explosion makes it necessary to continue adding to the base already established. "The most pressing need for the Floydada High School Library-Media Center is for more up-to-date and better visual aids equipment," says Mrs. Bell. If past performances are any indication, the need will be met by the people of Floydada who have always supported the library, the longtime center of community learning.

## **AMIGOS Bibliographic Council Assumes New Legal Status**

The AMIGOS Bibliographic Council, Inc., became a legal entity on July 1, 1979. Following its separation from the Interuniversity Council of North Texas, AMIGOS will be governed by a Board of Trustees that consists of nine librarians and three non-librarian members.

At their meeting on May 4, 1979, AMIGOS members elected three librarians and three non-librarians to the twelve member Board of Trustees that will serve as the governing board. The three librarian members are Ann Bowden, Austin Public Library; Lee Brawner, Metropolitan Library System, Oklahoma City, and Paul Vassallo, University of New Mexico. The non-librarian members are F. H. McDowell, East Texas State University; John H. Patten, Security National Bank and Trust, Norman, Oklahoma; and Richard Cronican, Department of Computer Services, Tucson, Arizona.

Continuing on the Board are John Anderson, Tucson Public Library; Fred Hanes, University of Texas at El Paso; Ray Janeway, Texas Tech University; Robert Clark, Oklahoma Department of Libraries; Imogene Gibson, Austin College; and James Dodson, University of Texas at Dallas.

AMIGOS members voted to establish an AMIGOS Bibliographic Resource Center that will ultimately provide a fully integrated on-line catalog for member libraries. First-year funding for the project is \$227,000. Planned for the first year of operation are 1) provision of an expanded tape management program and production of COM catalogs for member libraries from the AMIGOS/OCLC multi-institutional tapes; 2) a study to determine the best method for establishing and enforcing authority control over cataloging entries comprising the AMIGOS data base; and 3) a study to assess the hardware and technical needs of AMIGOS.

The operating budget for the coming year exceeds \$4 million. New staff members to be added include an associate executive director, a network systems analyst, another library liaison officer, and support staff.



AMIGOS now has 123 members. Texas institutions include Abilene Christian University, Abilene Public Library, Amarillo Public Library, Austin College, Austin Community College, Austin Public Library, Baylor University, Strughold Aeromedical Library (Brooks Air Force Base), Corpus Christi Public Library, Corpus Christi State University, Dallas Baptist College, Dallas Christian College, Dallas County Community College District, Dallas Public Library, East Texas State University, El Paso Community College, El Paso Public Library, Fort Worth Public Library, Hardin-Simmons University, Houston Baptist University, Irving Independent School District, Irving Public Library, Lamar University, Laredo Junior College, Laredo State University, LeTourneau College, Mary Hardin-Baylor, Lubbock City-County Library, McMurry College, Northeast Texas Library System, North Texas State University Libraries, Rice University, St. Mary's University, San Antonio College, Southern Methodist University Bridwell Library, Southern Methodist University Fondren Library, Southwest Texas State University, Southwestern University, Sul Ross State University, Tarrant County Junior College, Texas A & M University, Texas Christian University, Texas College of Osteopathic Medicine, Texas Eastern University, Texas Southern University, Texas State Library, Texas Tech University, Texas Tech University School of Law, Texas Tech University School of Medicine, Texas Wesleyan College, Texas Woman's University, University of Dallas, University of Houston, University of Houston Down Town College, University of Houston Victoria College, University of St. Thomas, University of Texas at Arlington, University of Texas at Austin, University of Texas at Austin Law Library, University of Texas at Dallas, University of Texas at El Paso, University of Texas of the Permian Basin, University of Texas at San Antonio, University of Texas Health Science Center at Dallas, University of Texas Health Science Center School of Public Health at Houston, University of Texas Health Science Center at San Antonio, Victoria College, Waco-McLennan County Library, and Wayland Baptist College.

## Microfilming More Than Just Making Pictures

by Barbara Broberg

Too many records of value to management, government officials, historians, genealogists, and the general public are packed away in storage areas where they are uncataloged, inaccessible, and deteriorating. While records that have no long-lasting essential or historical value are costing taxpayers and private industry many dollars for storage, records that have value may be in danger of irreversible damage.

Improved filming techniques and a necessity to economize are making microfilm more and more accepted as a means to reduce paper costs, to better utilize space, to provide security for vital records and to make information retrieval more efficient.

Too often microfilm is not considered until an emergency state has been declared regarding the storage of files. When this occurs, everyone wants the problem solved. The following scenario is a common one. The problem is solved by calling a microfilm salesperson, buying or leasing expensive equipment and undertaking a crash program to microfilm everything in sight. No one else is consulted. Although the salesperson is a great help, his primary interest lies in selling the company product.

The salesperson having assured the buyer that anyone can put the paper through the camera without prior experience, all available personnel (who may have no prior microfilm experience) are put to



*For records to be retained for a relatively short period, preparation and filming may be more expensive than retention of the originals.*

work to implement and supervise the program and to operate the equipment. Invariably, the end result of such a program is many reels of microfilm with unreadable information due to camera or operator error, improper processing, no forethought to proper indexing, etc. All of this leads to confusion for the user. The microfilm program has failed with little hope of being reinstated and done correctly, as the user does not want to hear about microfilm again and management is not about to finance another program. Meanwhile the paper continues to mount.

To avoid this type of microfilm program, planning by office and records managers is essential prior to launching a microfilm program.

Before you can justifiably answer the question "Do I need microfilm?" there are several necessary assessments. Microfilm is not the answer to all of your paper, space and security problems, but it is a viable working tool and should be considered along with a total records program. An overall analysis of the assessments will help you determine where microfilm will save money, increase office efficiency and solve security problems.

The first step is to define your current record situation. This will give an accurate accounting of current and future storage cost and space requirements; the manner in which copies of information are disseminated and the cost for copies, including retrieval, refiling,

supplies, delivery and/or postage; the security of storage areas for both current and non-current records and the consequences of disaster to records.

The first part of this assessment deals with space.

1. How many square feet are presently in use for current (active) record space and how much is this costing per year?
2. How many square feet are presently in use for non-current (inactive) record storage and how much is this costing per year?
3. Are records prematurely moved from current to non-current status because of space storage?
4. What percentage of space for non-current records could be better utilized for other purposes?
5. What is the annual net accumulation of records? (The annual accumulation minus the annual deletions = the net accumulation.) When computing future record accumulation, take into consideration the paper explosion created by a steady increase of information and supportive data required by all levels of government.
6. What is the cost per year for record housing? Include file cabinets, folders, binders, etc.
7. Will it be necessary to acquire or build more space for records in the next 5 to 10 years?
8. Estimate the yearly employee cost to maintain record storage. By computing record storage in the following manner you will be able to estimate storage requirements for hard-copy material as well as records on microfilm.

\* One file cabinet, 52" high x 25" wide x 28.5" deep, stores 8 cubic feet or 24,000 letter-size pieces of hard-copy records. The file cabinet occupies 8 square feet of office or storage space (allowing for opening of drawers).

\* The same size microfilm file cabinet stores 1,349 reels of 16mm microfilm (a minimum of 3,000,000 letter size pieces of hard-copy records) or 750 reels of 35mm microfilm (approximately 260,000 double pages of newspaper or equivalent sized documents).

\* High density storage areas, such as a warehouse, hold 1 cubic foot, or 3,000 letter size pieces of hard-copy for every cubic foot of usable storage space.

The next part of this assessment is a breakdown of current costs for making copies of original documents and is used later as a criterion for determining if less expensive microfilm copies, readers and/or reader-printers would be more economical.

The figures for cost of hard-copy supplies due to wasted materials, unnecessary copies, and employee time waiting for use of copy equipment are often astonishing.

1. How many man hours are spent each year copying records, in-

cluding retrieval, refiling, delivery and/or mailing, and how much is this costing per year?

2. Estimate the hours and cost of time lost due to back-up waiting for copy equipment.

3. Are hard-copy machines leased or owned? (It may be harder to sell used equipment than to return equipment at the end of a lease period.)

4. What is the cost per year for: Maintenance (including service agreement); Lease; Amortization if equipment is owned?

5. What is the percentage of copies being made that are really necessary?

6. How often could a microfilm image on a screen serve the same purpose as a paper copy?

Many times information can be copied from the image rather than the expense of making a paper copy.

The last part of this assessment deals with security and will show if your records are in need of greater protection and perhaps point out areas of security not previously considered.

1. Are all records located in one building?

2. Do you know *exactly* where all records are located?

3. Are vital records protected from fire, water, insects, animals, weather, vandalism?

4. Is access to records controlled?

5. Are records in good order?

6. Are records fading, torn, yellowed or brittle?

7. Are requests for information refused because records are inaccessible or lost?

8. Do you have a vital records protection program?

If analysis of space and copy cost is great and space could be better utilized, microfilming records would probably save you money. If any answers from #2 through #7 regarding security are negative, microfilm should strongly be considered for preservation of records.

The second step is to "Define Your Objectives." If objectives and priorities are firmly set and adhered to, your microfilming operation will run with a minimum of confusion and time loss. Knowing your objectives will also allow you to submit your proposal for financial commitments clearly and concisely with a better chance of acceptance and will allow you to determine the best microfilm systems for maximum efficiency and minimum cost. When defining objectives, number in order of priority. If you cannot afford a total microfilm program, lesser priorities can easily be set aside until a later date. The major factors involved in determining objectives should include:

1. Do you want microfilm to preserve information, save space, or

disseminate information?

2. What records do you want on microfilm? Current records, non-current records, vital records, permanent records, or all records?

3. Where would you most need microfilmed information available? In a central location; in several locations within the building; locations outside of the building or for public use?

Vital and historical records can be more accessible to the public on microfilm whereas they must be security guarded in hard-copy form. It is easier to safeguard 3,000 documents on one roll of film than 3,000 separate pieces of paper.

The last step is a complete record analysis of individual record series and requires 17 very detailed steps for accurate appraisal. Many of these questions were answered in the first step, but as an overall view of records as a whole, not on an individual record series basis. These answers provide relevant data necessary for decisions on microfilming records and will also be invaluable to a continuing records management program. This procedure will also save a great deal of money if a microfilm or records consultant is called in as it would be the most time consuming measure the consultant would take.

Step 1. Record location.

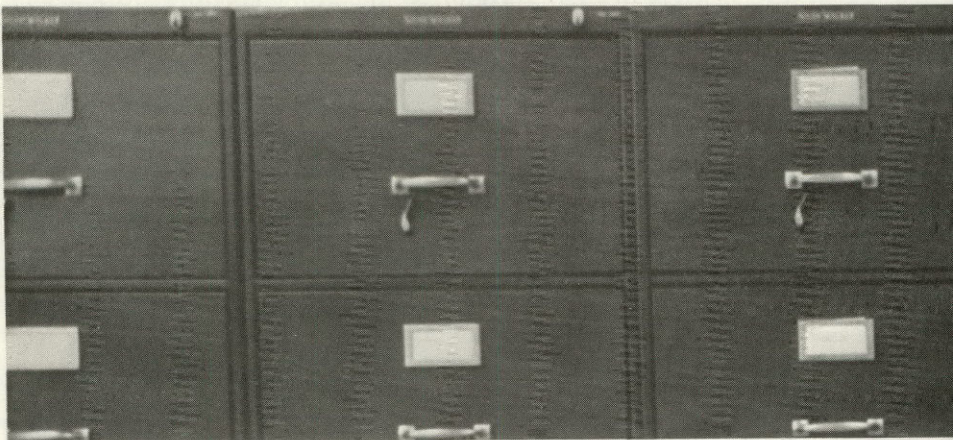
\*Where are records located respective to their current and non-current status?

\*What are the criteria for moving files from current to non-current status?

\*Are records prematurely changed from current to non-current status due to space shortage?

\*Are non-current records maintained in active working areas?

These answers will aid in determining if you should film current or non-current records first.



Step 2. What is the retention schedule of each record series?

Setting retention schedules must have high priority to avoid interruption of your microfilm program by waiting for disposition of records. By eliminating obsolete or extraneous material you have an immediate savings in your microfilm budget and in your overall records management program.

If material is to be retained five years or less, it is usually difficult to justify putting it on microfilm unless copies are required in several places or material is considered vital records for their short life and security is in question.

Step 3. What are the security requirements?

\*Identify records as to "Confidential," "Vital and Confidential," "Vital and Open," or "Open."

\*Do records currently have enough security for their classification?

This could determine what records are not sufficiently protected; what records could be microfilmed off premise; and the security that would be required for delivery of records to and from an outside microfilm source.

Step 4. What is the condition of the documents?

\*Torn pages; staples/paper clips; discolored or brittle.

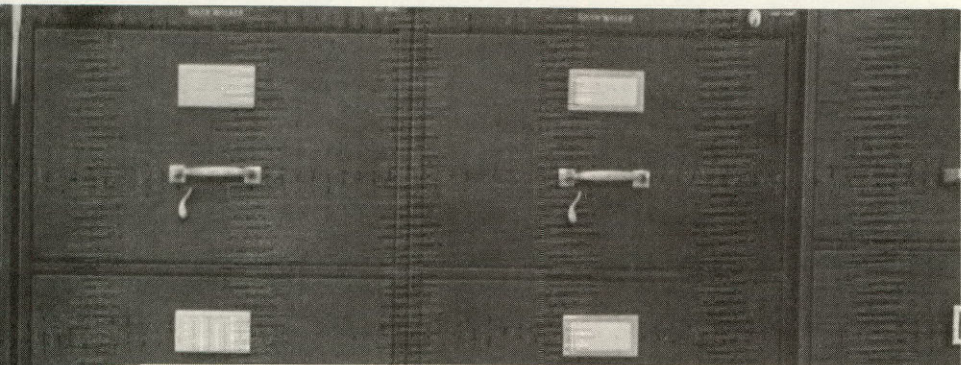
This will indicate the type of microfilm equipment to use, preparation time prior to microfilming and actual microfilming time. (One point to be aware of is that preparation of documents may take longer than actual microfilming.)

Step 5. What is the format of the data?

\*Correspondence, cards, checks, ledgers, bound volumes, maps, engineering drawings, newspapers, mixed format.

These answers will determine type system, equipment, necessary preparation and filming time.

Step 6. What are the document specifications?



*The volume of records now being created offers the most cogent argument in favor of microfilming.*

\*Size, color of paper and ink, one or both sides printed, weight of paper, carbon or electrostatic prints, photographs or material impossible to film. This will determine the type of equipment required, the number of filmable documents, filming time and indexing of the microfilm.

Step 7. What is the organization of records?

\*Chronological, alphabetical, numerical, ascending order, descending order.

\*Has the organization changed from one system to another through the years?

\*Is reorganization necessary or desirable at this time?

This information will be useful in determining the indexing, referencing and cross-referencing of microfilm.

Step 8. What is the record volume.

\*Can you eliminate documents by chronological or content purging?

\*Estimate the number of filmable documents within the series. These answers will determine supplies, equipment and filming time.

Step 9. What is the growth of the file?

\*Is file open or closed?

\*How often are updates made, estimate the number of updates or additions each time.

Can content purging be done as the file is updated?

This is an aid in determining the best microfilming system to use, the sequence and number of additional documents to film each year.

Step 10. What is the file integrity?

\*Are documents misfiled or files out of order?

\*What are the consequences of misfiling?

When dealing with roll microfilm, file integrity needs to be established prior to filming. This eliminates splices and additions which may take away from the validity of the records on film and also avoids burdensome cross-indexing.

Step 11. What is the file distribution?

\*Determine the number and location of users.

\*What is the distribution procedure?

\*How many copies of records are now made and what is your total cost?

The purpose of this step is to determine if it would be more efficient and/or economical to distribute microfilm copies rather than paper copies.

Step 12. What is the activity of the file?

\*How often are records retrieved?



\*How many people are involved in accessing the file? (The more people involved, the greater chances of lost information.)

\*Does more than one person want a file at the same time? (Multiple microfilm copies may save time, giving access to the same information by different persons at the same time.)

\*Are records more active at one time of the month or year than another?

All of these answers will help in developing a schedule for microfilming and an indication of the number of microfilm copies needed and the retrieval equipment required.

Step 13. What is the retrieval/refile time and procedure?

\*Is retrieval/refile system controlled by limited access?

\*Does the same person retrieve, reference, and refile the record?

\*How long is the record normally in use and how long is record normally out of the file after referencing?

\*When a record is pulled, is information regarding the whereabouts of the record, and who is responsible for it, left in its place?

This is an aid in determining if microfilm copies would be more efficient than paper; the number of microfilm copies needed; retrieval equipment needed and if the record would be more secure on microfilm.

Step 14. Determine the length of time records could feasibly be out of circulation for microfilming.

This will enable you to set a time table for microfilming and to determine what records could possibly be microfilmed off premise.

Step 15. Determine if microfilm copies of your records are available elsewhere.

This will eliminate duplicate filming procedures, creating a cost savings in your microfilm program. Local governments may be able to obtain microfilm copies of some vital records, e.g. birth records or tax rolls from their state government.

Step 16. Determine the legal factors in your county, state and federal government in regard to retention periods of records and the legalities of microfilm as court evidence.

These answers will determine what records should be put on microfilm and the manner in which rolls of microfilm are authenticated. Some records may be required to be kept for a period of time in hard-copy form, making microfilm an unnecessary expense unless added security is needed or microfilm copies are desirable. Most courts accept microfilm copies as legal evidence provided the microfilming was done in the regular course of business and not just as evidence.

Step 17. Determine the disposition of records after they have been microfilmed.

\*Confidential records should be shredded or pulped to maintain confidentiality.

\*Open records can be sold for recycling, creating a savings in your microfilm program.

\*Some records may be microfilmed for security or less expensive multiple copies and the hard copy required to be kept for a period of time.

Making this decision prior to microfilming will avoid an unnecessary accumulation of paper when the project is complete. However, the microfilm images MUST be inspected and approved before destroying any records.

At this point you may want to compile a combined worksheet of your record series. The more information you have on this composite the more quickly you can evaluate your needs.

After you have completed the three assessments, become acquainted with microfilm equipment, systems, standards and environmental laws regarding microfilm production. The more knowledgeable you become regarding microfilm the easier it will be to make a decision about microfilming your records.

As you begin looking into equipment for your microfilm operation, you will find that each type of equipment will be manufactured by several companies, each professing the best, most unique machinery and systems. You should make your decisions about the equipment based on your needs and the capability of the machine, not on the cosmetic appearance of the equipment. The cost of equipment will certainly enter into your decision, but should not be the only criterion for buying.

The easiest way to become familiar with equipment is to ask for literature and demonstrations from several companies. Contact other users who have similar type records and problems. They will usually be very honest in regard to equipment performance and the manufacturer's service.

Join a local chapter of the National Micrographics Association, if possible, or become an independent member of NMA. The association has invaluable publications and advice available to members; it also sponsors excellent seminars on all phases of microfilm.

Becoming familiar with equipment will enable you to evaluate advertising, salesperson and consultants advice; you are not so apt to be oversold or sold equipment not suited to your needs. You will also become aware of necessary accessories that should be figured into your budget from the beginning.

The decision as to which system or systems you will use will be based on your users' needs. If you have a vast and varied amount of records to microfilm, it may be advantageous to hire a consultant,

as several systems may be necessary for maximum retrieval efficiency and a consultant would save research time.

If you are going to put your records on microfilm, you will want the information to be neat, readable, long lasting, and capable of being copied. Microfilm quality standards have been established for this purpose and are designed as a guide to good practices which allow you to get the best possible use and life from your product. By adhering to these standards, you and future users will have information at hand many years longer than the life of an active paper copy. It is important that you are aware of these standards before you begin buying equipment and microfilming. This is especially true for those who have vital or historical records for archival preservation.

Consult with available service bureaus in regard to cost, service offered and filming time. They can be especially useful for converting backlog work to microfilm, freeing you to carry on a current microfilming program. Using a service bureau for backlog may be less expensive than buying equipment that would be sitting idle after the majority of work is done. If you decide to use a service bureau, insist on references, samples of work, and quality guarantees before signing contracts.

If you begin a microfilm program, you may find the biggest problem is user acceptance, it is difficult for many people to change from a hand held paper copy to looking at a viewing screen. It will be your responsibility to educate the personnel and the public, if applicable, in using microfilm if your program is to be workable. The more you know, the easier this job will be.

## Two New Books Published on Archives and Depositories

Donald R. McCoy, *The National Archives: America's Ministry of Documents, 1934-1968* (\$19; The University of North Carolina Press, Chapel Hill, North Carolina 27514), 437 pps.

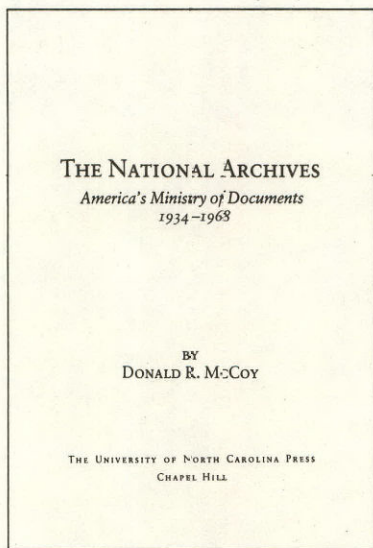
*Directory of Archives and Manuscript Repositories in the United States* (\$25; National Historical Publications and Records Commission, National Archives and Records Service, General Services Administration, Washington, D. C. 20408), 905 pps.

In recent years the National Archives in Washington, D. C. and archival and manuscript repositories in the United States have come in for considerable attention and use. The activities of the Bicentennial, the of the television production of "Roots," and the continued growth of interest in genealogy explain in part some of the increased use of the facilities in Washington and throughout the country.

In the very recent past, however, not all the attention, especially that from columnist Jack Anderson, has been favorable for the National Archives, and most repositories are faced with limited space and inadequate staff and budgets while the number of users is on the increase.

*The National Archives* by Donald R. McCoy is the definitive work on the nation's largest (more than 20 separate archival repositories) archives but not the oldest, since it came into existence as late as 1934. The agency was born in the Depression, faced the problems of World War II and functioned admirably in the post war years. McCoy's study ends in 1968 with the retirement of Robert Bahmer, the fourth archivist of the United States. The study examines some of the political infighting, the absorption by the General Services Administration, development of archival standards, and the administrations of the first three archivists.

Although statistical in a good many ways, McCoy's history is readable and valuable. The reader can take pride in what has been accomplished at and from the main establishment on Constitution Avenue. A visit there to view the Declaration of Independence and other documents makes one proud and appreciative of our great



democracy. Thanks, Don McCoy, for this history of one of our greatest treasures.

Publications, guides, microfilm and other means of dissemination have been tools by which the National Archives makes known the resources in repositories not just in Washington but throughout the land. The *Directory of Archives and Manuscript Repositories*, published by the National Historical Publications and Records Commission of the National Archives and Records Service, is a splendid example of one such valuable publication. The *Directory* has information on 3,250 institutions in the United States housing historical records.

Each entry is arranged alphabetically by state, town and repository name. Also provided is information such as hours of service, mailing address, telephone number, along with a brief description of the types of materials to be found. The valuable and comprehensive index provides information on subjects and proper names and special lists of institutions by type.

Texas is well represented in the publication (pp. 612-633), but it is a disappointment that several of the state's largest public libraries and major universities failed to respond to this worthwhile project. When "Questionnaire not returned" is noted in a listing, knowledge has not been furthered and the tax-paying public has not been served as it should have been.

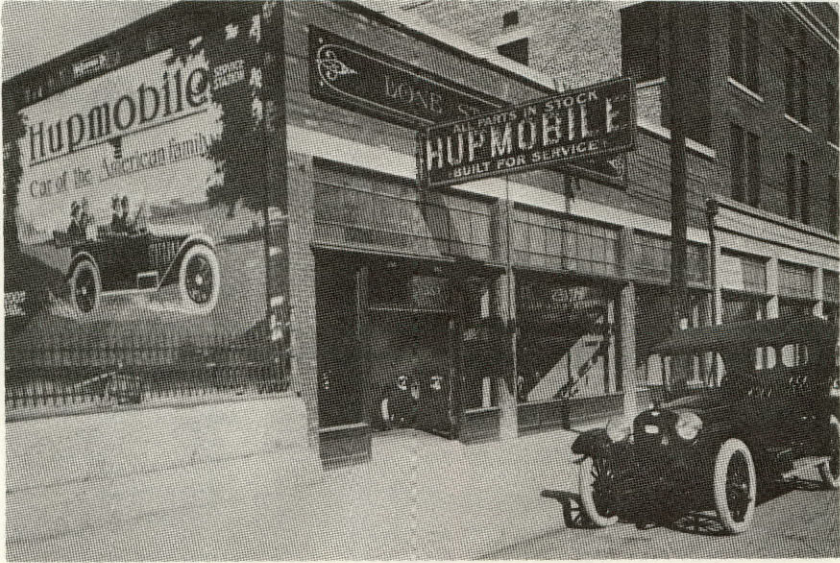
**Dorman H. Winfrey**  
Texas State Library

## **El Paso Public Library Publishes Book of Photographs**

Located where Texas, New Mexico and Mexico meet, El Paso has long had a culture that shares elements of the three places. *Photographs from the Border*, a collection of photographs of the area by Otis A. Aultman published in 1977 by the El Paso Library Association, is an outstanding example of library's making materials in its collection available.

Although the photographer Aultman remains the star of the book, the text by Mary A. Sarber, the prints from Aultman negatives by Charles H. Binion, and the printing by Guynes Printing Company under the supervision of Lyman E. Dutton and Carl Hertzog make the book a distinguished publication.

From the time of his arrival in El Paso in 1909 to work for the Scott Photo Company until his death in 1943, Aultman photographed the city and the surrounding area. Calling himself a commercial photographer, he did not make portraits. He did, however, photograph people. And a number of these are included in the book. They range from President Theodore Roosevelt to the stablehands at Juarez. When Santa Claus visited Fort Bliss, he photographed both Santa Claus and another photographer who was also on hand. Two young Mescalero-Apache girls dressed in the Anglo fashion of the day make an appealing pair.



The 44 photographs of the Mexican Revolution include many "action" photographs. One can only admire a photographer who could make such pictures working with a large camera and the slow film of the day. Another photograph of photographer appears in this section. American photographer L. M. Burrad aims his camera under watchful eye of a gun-bearing guard. Whether Aultman was similarly protected or the picture was posed, one cannot tell.

Rescued from destruction and now housed at the El Paso Public Library, the surviving Aultman negatives provide a fascinating graphic record of the city and the area when the photographer was working. A great many individuals played important roles in making these photographs available. In the days after Aultman's death, Willis B. Shontz rescued them from pilferage and later George C. Matkin assisted in their purchase. In the 1960's George Shalkhauser made prints from the negatives. Walter Kohlberg began the task of identifying people and places, a job that was continued by C. L. Sonnichsen and Millard G. McKinney.

The publication is one to which both historians and photographers can respond. And as the reader examines the photographs and peruses the interesting text, he can also enjoy the beautifully printed book.





# Photographic Images Provide Unique Sources of Information

by Michael A. Sievers

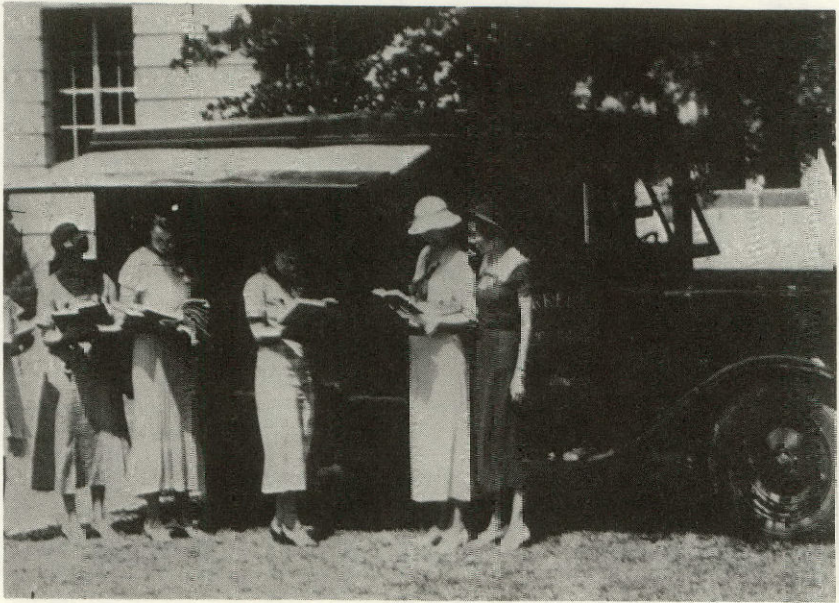
The photographic image has had a tremendous impact on American life, a life in part defined, enriched, and altered by photographs. No sane American today would, for example, move half way across the country without at least seeing pictures of his new environment. Yet, countless persons came to Texas in the early nineteenth century without any visual representation of the region's topography, character, or people. No astute politician today would run for office without numerous and varied photographic presentations of himself. Yet, George Washington, Thomas Jefferson, and every other leader selected before the late 1830's were elected without ever being photographed. In less than 150 years, photography has altered peoples' thought processes and actions, modified their concepts of themselves and other people, and expanded their knowledge of the world.

The impact of photography is, for example, suggested by Oliver Wendall Holmes' reaction to Matthew Brady's Civil War photos, a reaction not unlike that of Americans who a century later watched the Vietnam War on television. As Holmes wrote,

Let him who wishes to know what war is[,] look at this series of illustrations. These wrecks of manhood thrown together in careless heaps or ranged in ghastly rows for burial were alive but yesterday. . . . It is not nearly like visiting the battlefield to look over these views [photos], that all the emotions excited by the actual sight of the stained and sordid scene, strewn with rags and wrecks, came back to us, and we buried them [photos] in the recesses of our cabinet as we would have buried the mutilated remains of the dead they too vividly represented. . . .

By the same token, imagine trying to comprehend manned space flight without photographs, Great Depression poverty without Farm Security Administration photos, or John Kennedy's assassination without the Zapruder film.

While many photographers and art museums regard photography as an art form, it also functions in society as a communicator of in-



formation. This issue was discussed, for example, by photographer Edward Steichen on his ninetieth birthday.

When I first became interested in photography . . . my idea was to have it recognized as one of the fine arts. Today I don't give a hoot in hell about that. The mission of photography is to explain man to man and each to himself.

In explaining man to himself, photography is communication and communication is a basic element of all human societies. Without communication, there can be no institutional development, no teaching of skills, no accumulation of knowledge, no development of human relationships, no cooperative fulfillment of needs. "Communication," observed physicist Robert Oppenheimer, "is what makes us men."

Regardless of time or place, communication fulfills three functions. It, first of all, acts as a coordinator of human activity. By transmitting ideas and information, men can plan, designate, and coordinate responsibilities; thereby enabling the organization and operation of economic, political, and social systems. Communication also functions as a controller. Control can be as simple as a bugle call or as complex as a modern general's orders half way around the world. Control can be as direct as a verbal command or as subtle as an attempt to influence public opinion. Finally, communication serves as a transmitter of knowledge, as the means by which every aspect of a particular culture is passed on, from the current news to the accumulated wisdom of the ages.



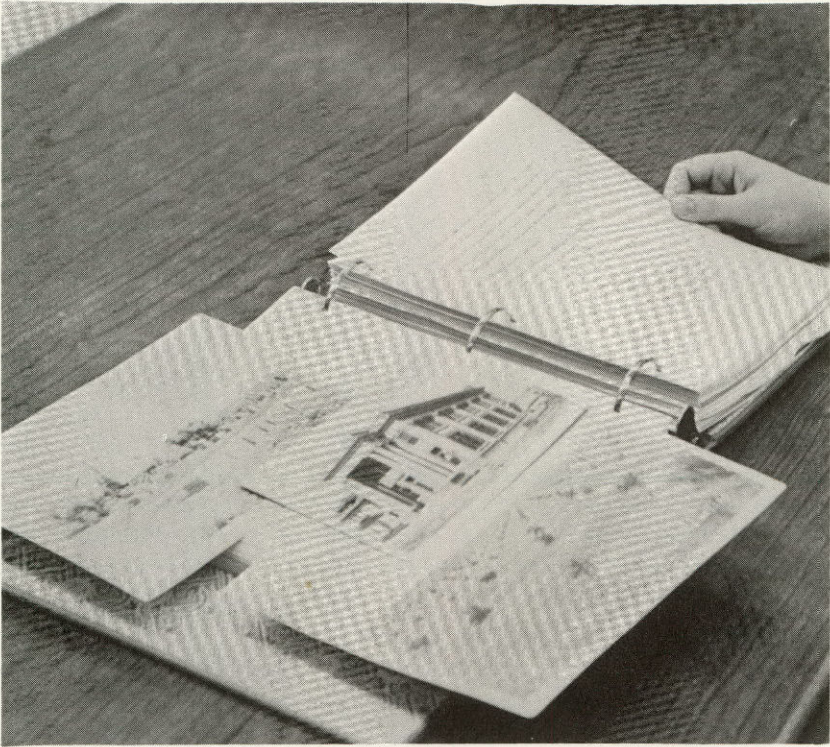
Because photography is a method of communication, it operates on society as a coordinator, controller, and transmitter. Illustrations of the point abound in such commonplace things as passports and drivers licenses, weather satellites, and news magazines. The fact that elementary students now spend more time before the television than in school is yet further demonstration of the impact of visual communication. Indeed, most Americans' understanding of the past is probably garnered more from television programs, motion pictures, museum exhibitions, and coffee-table picture books than from formal education and the printed page. In today's world, visual communication is the prime vehicle by which most Americans receive their information. The increasing utilization of and reliance on photographic communication places a new set of demands on historians and librarians as interpreters and preservers of the past. In view of the ascendancy of photographic communication and the need to remain effective communicators of the past, historians and librarians must develop greater visual literacy, as well as a greater willingness to employ photographs as documentary evidence.

In the quest for visual literacy, two major obstructions have to be overcome. First of all, the communicative capacity of photographic images must be more fully recognized and accepted. Historians and librarians alike need to acknowledge that visual images are the prime informational vehicle of most Americans. Such a recognition does not carry with it an abrogation or lowering of professional standards, but instead an acknowledgement of current conditions and a realization of the need to communicate the past to the largest pos-

sible audience. While pictures will never replace the printed page, it is clear that visual communication will continue to play a larger and larger role in how people learn about their world. If historians and librarians in the future hope to serve an audience beyond that of their peers and at the same time justify their existence to funding sources, they must endeavor to preserve and use photographs in an intelligent, thoughtful, and sensitive manner. We need to change our attitudes and recognize that if most people are going to learn about the past, they will acquire their knowledge through visual communication devices. With this change in attitude, more and more historians and librarians will discover that photographic images do more than dress up scholarly books and serve as fodder for public relations campaigns. They instead tell the story of man and his world.

The second obstacle standing in the way of visual literacy is a reluctance to recognize photographs as historic documents. Pictures do more than just illustrate the past. They, along with books and manuscripts, are a basic source which should be used by all historians. From "old" pictures, historians can learn about such things as the technological development of an industrial nation; the hardships and pleasures of life; the methods by which people feed, clothe, and house themselves; the power of love and hate; and countless other facets of the human condition. There can be little doubt that such images record, document, and communicate the past. They are a primary source which enriches, defines, and alters our perception of the past. The effectiveness of historic photographs as communicators or documenters of the past is, however, governed and effected by two things.

The value of historic photographs as documentation of the past hinges, first of all, on adequate and accurate identification. Without such information, photos are quaint and picturesque images of limited value to the serious student of the past. How can one trace industrial development without basic photo identification? How can a community photographically demonstrate its progress without ascertaining dates, places, and individuals in photos. Adequate and accurate identification is a crying need in many photographic collections. Depositories with poorly identified collections must find the time, money, inclination, and professional staff to identify photos. All institutions, moreover, should plan to devote more time and money to identification projects in order to realize their investment in storage space and staff time, as well as to service and cope with a rising volume of requests and acquisitions. To delay identification is to risk losing valuable clues and resource persons who remember people and places long ago forgotten. To delay is to withhold either



temporarily or permanently a document which can reveal and communicate some aspect of the past.

The process of identification requires patient detective work, a certain amount of ferreting ability, and the utilization of several different types of evidence. The piecing together of a photo's history begins, of course, with the information supplied by the donor or seller, with little pieces of paper found with the photos, and with the relationship of a particular photo to others in the collection. But such evidence should not be casually accepted without critical examination; for memories do fade and distortions of truth do occur. As a second step, the internal evidence contained in photographs should be studied. Such items as signs, posters, people, buildings, and landmarks are important clues. The process should also make use of previously identified photos, newspapers, city directories, and business records of the photographer. Moreover, an understanding of the history of photography and the characteristics of various images can be quite helpful. But, if after all of these steps, a photo is still unidentified, it should remain in the collection; for identification is an ongoing process.

The effectiveness of a historic photograph as a communicator of the past is also dependent upon content interpretation. There can



be little doubt that photos record and document the past. The issue is instead the question of what past is recorded and documented. A photograph, in other words, is not a neutral image. The past that it depicts is, first of all, determined by the photographer, a person laden with all kinds of cultural and emotional baggage, with a certain view of life, and the subject being photographed. Content is also affected by the conventions and experiences of the viewer. We see things in images that the photographer did not see and we fail to see things that they did see. Two modern day viewers, moreover, will probably interpret the same photo quite differently.

The subjective nature of a photograph is perhaps best illustrated by the following images. In your opinion, what is the dominant theme? In the case of the indoor picture, a viewer might see any number of things: the dominance of men over women, the fear and hardship endured by pioneer women, the hard labor performed by frontier men, the style of clothing worn by farmers, the pride of a mother and father in their family, a family at its Sunday best, or a poor quality photograph perhaps taken by an inept photographer. In the outdoor scene, do you see a depiction of life on the plains,



the family's prized possessions, the isolation of pioneer life, or the pride of a new immigrant family in America?

Clearly, the content or theme of any photograph is open to various interpretations. As a consequence, historians and librarians should be careful in their selection of images for preservation, documentation, and presentation. The same critical eye applied to books and manuscripts must also be applied to photos, if "old" pictures are going to document rather than illustrate the past. But before photographs can document the past, they must be recognized as effective communication devices. They must be identified and they must be carefully and thoughtfully preserved and used. Both the value and the danger of historic photos lies in their ability to communicate the past in all of its romanticism and dynamism, glory and tragedy, beauty and ugliness, democracy and oppression. It should always be borne in mind that historic photos possess an incredible power to control and coordinate people and that they have a tremendous potential to transmit information and culture. The responsibility and obligation for wise use of that power and potential rests in the hands of historians, librarians, and archivists.

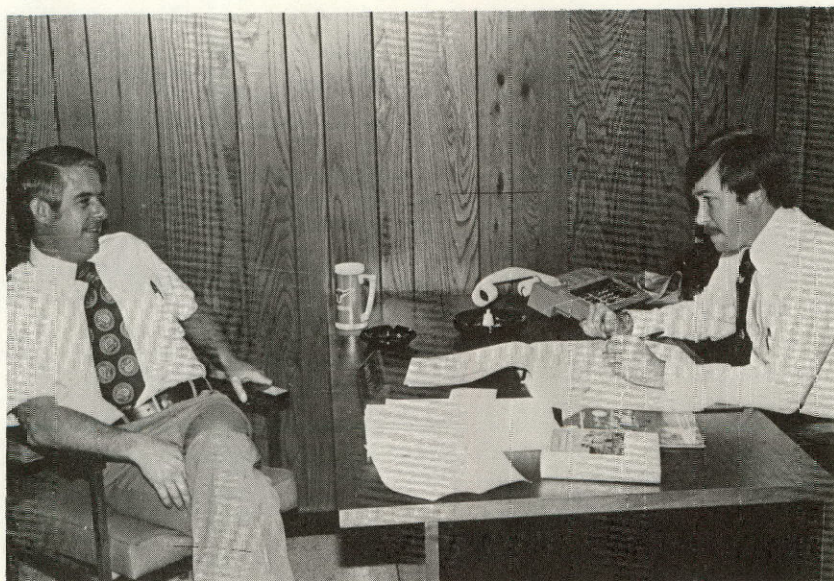
# Texas State Library

In the Spring, 1979, issue of *Texas Libraries*, we began a series of articles on the Texas State Library. In this issue we take a look at some of the people at the agency. Many of the Texas readers of this publication have heard some of these voices on the telephone, have received materials prepared for distribution by them, or have received letters from them.



*Dorothy Mikeska, data entry supervisor in the data processing unit of the Administrative Services Division, checks data for the annual Statistical Directory published by the Library Development Division.*





*Robert Fitzgerald, director of the Records Management Division, and William Dyess, who heads the records services department of the division, confer.*



*Linda Gardner, reference librarian in the Information Services Division, has a voice familiar to many who call the division with questions.*

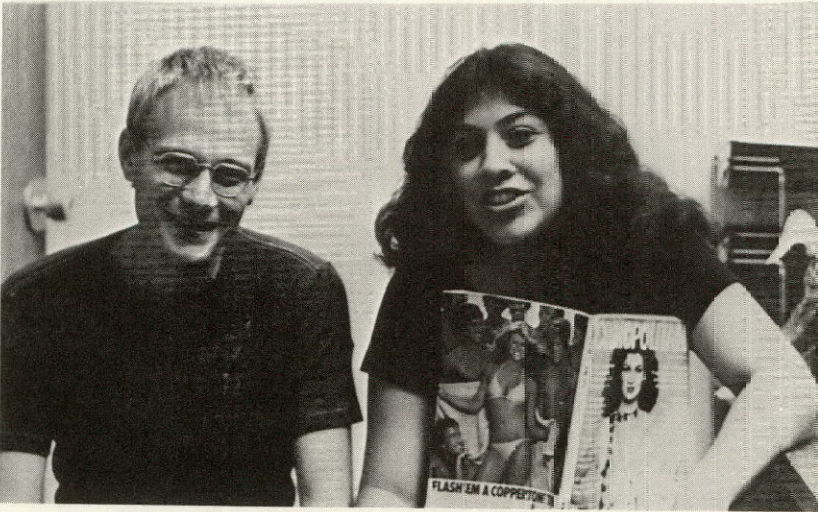
*John Anderson is a stack assistant in the Division for the Blind and Physically Handicapped who has turned his camera on his colleagues. With so many people now interested in photography, it is possible to have interesting informal photographs not only of people at their work stations but also in informal poses. Photos on this page are by John Anderson.*



*Stack assistants David Escobedo, Wanda Limua, Ernest Navarro, La-Faye Black and George Loera.*



*John Barrera is an assistant in the Print Shop.*



*John Anderson and Liz Lopez spend much of their time pushing trucks of recorded and braille material between stack areas and the loading docks.*

# On Metaphor

by John Igo

This approach to metaphor is naturally, but not necessarily limited to, linguistic/poetic. Poets and all other word-merchants who are not dealing with information only, because of their natures, their gifts, their aims, their tools, must come to terms with an alternate language. The limitations of language are well-discussed elsewhere: linear language cannot present simultaneity; the nature of words prevents multiply complex brief statement; the multiple origins of English prevent the assumption of reflex association, etc. But the nature of writing art also requires alternate language. Except for a set of conventions dealing specifically with a *kind* of verse in the 18th century, writers have never aimed to say what others have said in the same way. The aim throughout the recorded history of literature has been to perceive new things, new relationships, and to state them in new (or fresh) ways. If there be no words already available for a new thing or a new relationship, the poet can either coin a term or use alternate methods — what are usually called Figures of Speech in textbooks. Far from being the fancy or decorative devices they are frequently mistaken to be, they are necessary means of getting at something that cannot be said directly. There is no word that describes/explains the flavor of a tree-ripened mango. There is no way to describe eternity. There is no word to handle remorse. One way divides into several patterns. One is purely descriptive. Another is the narrative, or anecdotal, approach. But the “lyric” method arrives at the device called metaphor.

Metaphor comes from two Greek particles meaning *beyond* + *to bear* or *to bring*. Plato related the metaphorical power to genius, in direct proportion.

Metaphor is an innate power of the mind (or a ‘mindset’) — those with it can do it easily, naturally; those without it either dismiss it as pointless and therefore silly, or become angry and baffled and dismiss it as decorative.

Some people, evidently, innately see likenesses. Those who see distinctions are, roughly, the scientists, the trained discriminators. But the likeness-seers are themselves divided roughly into two groups — the practical, tidy ones who see a thing is LIKE something else; and the metaphoricians, who deal directly and identify the two.

Textbook language about *simile* and *metaphor* contributes to the failure to perceive the difference which is irreconcilable and, probably, unbridgable. A simile, we are told, is a stated comparison. Good. But not-so-good is the textbookish definition (clung to by non-metaphoricians) of metaphor: an implied comparison with the comparative equation suppressed. That is twaddle. I have a good friend, a brilliant though totally academic Ph.D. in English, who argues hotly in favor of implied, saying that since A is obviously not X, if it be said they are the same, the implication is that they must be similar enough not to be an absurdity. That is quibbling to cover the failure to see that metaphor is no more like simile than allegory is like analogy. Allegory is also a mode of thought; analogy is also a studied, stated comparison.

Most treatments of metaphor "define" it and then move quickly into an historical survey of its use, citing examples.

In simile, the likeness is the point of the statement. The hill looks like a brick. That is the point of the statement. In metaphor, the identification of the two entities is the starting point: The shadowed brick waited between him and home.

To go back to its origins: metaphor is based upon image (visual or otherwise). It is closely akin to what too many modern critics in their sublime untidiness call symbolism. Blake's rose and Eliot's coffeespoons are called symbols and objective correlatives, but they are synecdoche or metonymy. Or metaphor. Synecdoche is the use of the part to suggest the whole or of the whole to suggest the part, as in, "The nation was up in arms" (really? everybody, including children and nuns?), or, "Lend me your ears" (without a head or a brain attached?). Metonymy is the use of a word to replace what it unavoidably suggests, as in, "Respect for gray hair," or, "Respect for a badge." There is a basis for asserting that metonymy is a form of metaphor. It would be associational (or associative) metaphor, rather than direct.

For the inefficient and misleading *implied* of the textbooks, I would substitute another approach. *Implied*, to me, indicates a lack of reality (it really isn't, but one could say it is) — a dead giveaway of the simile-minded critic at work. I would substitute: metaphor

is the fusion of images of apparently unlike entities. The sun is like a fried egg. That is simile, cautious. The sun, a fried egg, sliding down the greyblue bowl, looked ominous. That is metaphor: the image of the sun is laminated with fried egg, or superimposed. The images are fused. And the new entity is both, simultaneously, acting like both, looking like both, having the characteristics of both, being true to the natures of both. The fried egg slid down the greyblue bowl and broke its yolk into the ryebread gullies of the desert. Metaphor.

But apart from the purely perceptual aspect of metaphor, there is a rational system that underlies the process, a standard method of logic that is, so far as I know, never commented on. Metaphor is the intuitive use of inductive reasoning, a working from particulars.

One of the standard warnings in logic is that of being on guard against "leaping to a conclusion," which is in-house jargon for hypothesizing from insufficient particulars. The equivalent flaw in deductive reasoning is the "exception." And it is the deductive mindset that is simile-minded or is the scientific distinction-seer. The scientific-practical are impatient with the leapers-to-conclusions. Even when the leap is accurate, it looks uncontrolled and unpredictable — capricious, and the scientific/practical mindset can provide no tolerance for that.

"Intuitive use of inductive reasoning" ranges into artistic power, taste, experience, — all non-empirical and, therefore, inimical to the scientific/practical who need to predict, quantify, organize, and justify. But it remains intuitive, good or bad, successful or unsuccessful, but intuitive. There is no way of explaining to a deductive mind how one can (accurately) hypothesize from only two apparently unrelated entities. The metaphorician perceives (by nature, by habit, or by self-training) each image with a whole cluster of associations. Where the deductive reason sees egg and sees sun, the metaphorician is seeing not only egg and sun, but also their shapes, their color, perceives the heat in both images, the pleasure, the solitariness, and a great deal more that even he may not be fully consciously aware of. From the complex of associations surrounding each, he can choose enough similarities to choose fried egg instead of, say, sliced orange. The deductive mind, rigorously holding to the verifiable, at a loss when confronted with such "magical" operations, may even conclude that any two entities may be found more-or-less successfully to be similar, as though saying makes it so. The metaphorician would be likely able to get away with such capriciousness on a purely mechanical basis, but metaphor is not an idle pairing of words any more than it is a striving for similarities. Such striving gets over into the area of the conceit, a dilettante application of the methods of

simile and metaphor without ever mastering the substructures. Far-fetched and circumlocutory, the conceit is a purely literary decoration.

But metaphor is not necessarily literary. Its most-discussed occurrences are, of course, literary, because it is in written form that the discussions are usually presented. We generally think of metaphor as linguistic. But it exists in other forms. The paintings of Arcimboldi, some Dali, the 1890's eye-deceivers (a woman before a mirror is a skull; two women gossiping are the Devil) are metaphorical.

"Dirty jokes" are frequently metaphorical. Since metaphor is saying something (actually two things) in terms of something else, innuendo operates metaphorically, although one of the entities (the blatantly sexual one) is usually suppressed though fully understood. I tell my writing students that those with the dirtiest minds (that is, most easily perceiving other levels of intention and meaning) are those most likely to succeed in lyric poetry and drama, where metaphor has its purest, most efficient use, since they deal in multi-resonant imagery.

The problem of *image* arises, too. Books, usually polemic, have been written to define or explain or to describe what an image is. Journalistic battles have been waged over "dynamic" and "static" imagery. Psychological theory, psychoanalytical theory, physiosociological theory have been introduced as support of partisan claims. But there is a non-controversial area that remains approximately constant: an image is a verbal evocation of a sense-response, a verbal equivalent designed to evoke an as-if response. In its most primitive form, it is unmistakable: glittering, squeaking, rough, bitter, and pungent are examples of the raw materials of sense imagery. But no image of itself is metaphorical. It is, itself, the raw materials of metaphor.

When an image or entity conveys its own cluster of associations and the entity remains constant throughout a work, the term, *symbol*, comes into use. Symbol must be distinguished, here, from allegory. A symbol is a concrete image that means itself and something more, something beyond; it must act as itself without violating its primary nature simultaneously with fulfilling its fused nature. Allegory deals with an entity (not necessarily an image, not necessarily concrete — in fact, most tedious allegory is made of personified abstractions) that means only something else, beyond itself, and abandons its primary nature as a necessary part of its function. A rose that goes through the world seeking a friend is allegorical. Roses do not go anywhere. A wilting cut rose representing a dying love affair is a symbol. It does what cut roses by their nature do and

its identification with a failing love affair is also viable, simultaneously.

So metaphor uses what is loosely called symbolism, in that the fused images must fulfill their primary natures. But metaphor is more complex than symbol. The symbol is the image which metaphor fuses. A metaphor may fuse two symbols. But symbolism is not metaphor. It is half a metaphor. That explains why the scientific/practical can deal happily with symbols in literature, in film, in dreams, and elsewhere. Symbols are particulars, like place names. The metaphorician has not yet "ruined" them by "illogical" pairing. Scientists thrive on raw materials; symbols are raw materials. They can be predicted, measured, counted, organized, and justified. Metaphors cannot.

The scientist looks at a gathering of symbols and says: therefore. The metaphorician is most likely to look at the same symbols and say: also. The scientist collects and works with the surface report of the symbols; the metaphorician reads their accumulated association clusters and may be amazed at the obtuseness of the surface report.

The metaphorical import of etymology adds to the richness of metaphor (as part of its association cluster), but there is no need to treat it separately, here. The metaphorical impact of *swab* rather than *brush* is, of course, used by the metaphorician but only as an additional value in his image-fusions rather than as a device in itself.

There are several *kinds* of metaphor. I have already touched on one, the associative, but that is not a primary type of the kind that can be placed into one of the three major categories. The classic assumption is that metaphor is a kind of naming and, therefore, must be substantive. The best-known and most easily recognizable are, certainly, nouns, as in "A mighty fortress is our Lord." Poets consider this form basic but also primitive.

But metaphor operates also in adjectival ways, as in "His kittenish guilt played all night with his sleep." The noun/noun (kitten/guilt) fusion has been replaced by an adjective/noun pairing, but the full metaphorical effect remains. The primary nature has been replaced by one of its cluster of associations.

An even stronger form of metaphor is the verb metaphor. In the sentence above, change *played* to *toyed* and the sentence gains additional metaphoric power: "His kittenish guilt toyed all night with his sleep." But most usages of verb metaphor are not so crude. Verb metaphor is distinct from personification and the "pathetic fallacy," although there are superficial similarities. "The wind bucked and neighed" is verb metaphor. The wind is not an abstraction, as it would be in personification. And it behaves like a wild horse, not like a human being. The noun metaphor is suppressed in favor of its



effects or actions. The pathetic fallacy attributes human emotion or response to inanimate or to lesser animate forms, as in "Nature wept." But bucking and neighing are not human emotion.

There are non-metaphors that have metaphorical values. There is even a metaphorical value, for example, in true puns. A pun is distinguished from mere word-play and quibbles in that it consists of the use of a word with two disparate meanings in the same context. That, of course, rules out the sound-alikes (the purely phonic puns) and distortions (the 'groaners') frequently but carelessly called puns. In "the light that *lies* in woman's eyes," *lies*, the pun, is also a verb metaphor. In "when the ingenious sailor was set adrift, his *quick craft* got him safely ashore," *quick craft* is also a noun metaphor. A pun may be described as a special, limited use of metaphor.

At a different level, and apart from the kinds of metaphor, there is still the use of metaphor to be considered. There is an overlooked practicality in metaphor. Metaphor is also a shorthand method of communicating complex areas of shared experience, provided that they *are* shared. "She is a doll" conveys that she is small, attractive, personable, and the recipient of affection (and, cynics might add, an empty-headed plaything). The brief metaphor, "She is a doll," is far more practical, simpler, and easier than writing, "She is small, attractive, personable, and the recipient of affection." Everything felt, known, or remembered about dolls comes into play. The metaphoric fusion of images can present complexities of perception, memory, attitude, acculturation, and the like, that almost defy full-report verbal transcription.

Although it is all-too-often dismissed as "kid stuff" or as quaint but useless classical knowledge, myth, as we know it, is either metaphorical in itself or provides a rich supply of entities for metaphorical use. "The thirteenth labor" refers to a challenge beyond the twelve labors of Hercules; "an Antaeon vacation" refers to the elemental who gained strength each time he touched earth; calling a marijuana dealer "Circe" says a great deal more than a classic name — the full story of the Circe episode in the *Odyssey* freights the statement metaphorically. Mythology, as it is used, then, is metaphorical shorthand. It is also a kind of desensitized commonground for the communication of painful issues. It provides an easy distance. It is easier, for instance, to talk about the plight of Vulcan than it is to explain in personal terms all of the complications concerning the undeceived "deceived husband."

Metaphor, then, is an innate perceptual ability expressed in one of several standard, basic ways. Its basis is a combination of ungovernable intuition and the rigorously conventional logic. It works by fusing two entities, which, by interaction, produce a complex of

associations and ideas that lead to a new perception. Its use is practical, a method of shorthand allusion to complex but unrestated systems of understood associations. It is both a basic tool of poets and anathema to scientists.

In a computerized society where there is an increasing emphasis placed upon the 'need' for a 1=1 communication system (which would make it available for numerical equivalency in computers) — for machine translations, for example — any process whereby words are automatically assumed to have multiple-variable meanings will make the scientific/practical uneasy. "Why don't you just say what you mean?" is a stereotypical challenge. They are also uneasy about a simple, constant linguistic process, the discrimination of synonyms. It seems to me that a scientist who insists on the 'vast' difference between ferrous oxide and ferric oxide would welcome the difference between simile and metaphor. But then he can weigh the difference between his two compounds and he has only the word of poets about shades of difference between two terms, which are, evidently, decorative and subjective. The scientist/practical is *tantalized* by algebraic language on one side and metaphoric on the other. He cannot have what he wants and he cannot reach what he needs. Perhaps he should redefine *science* to include modes of truth beyond his instrumentation.

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