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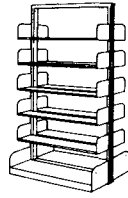
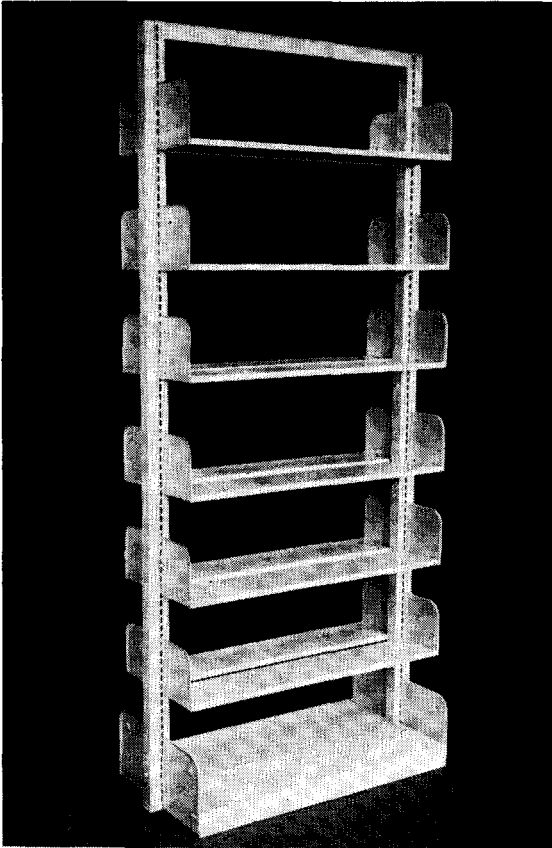
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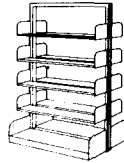
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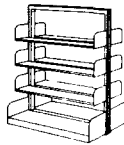
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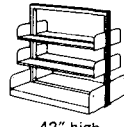
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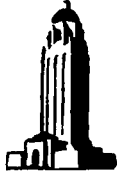
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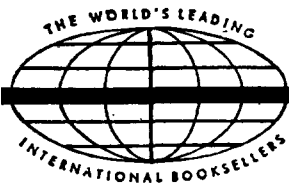
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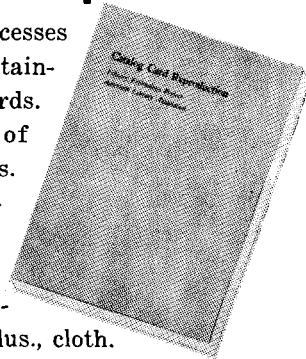
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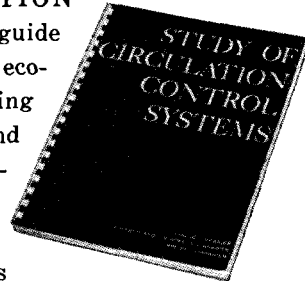
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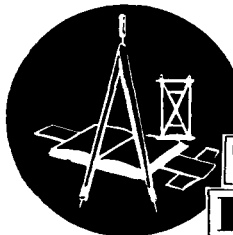
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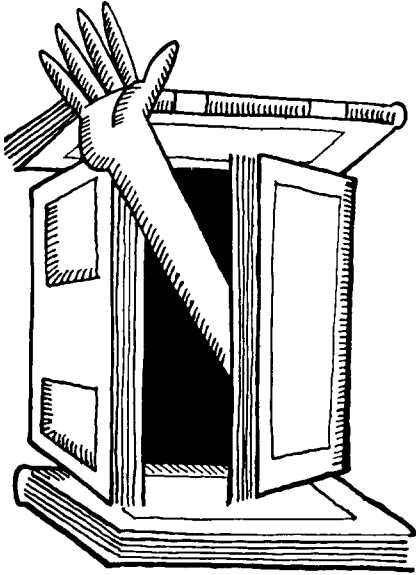


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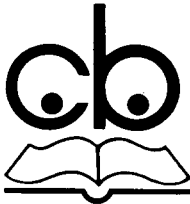


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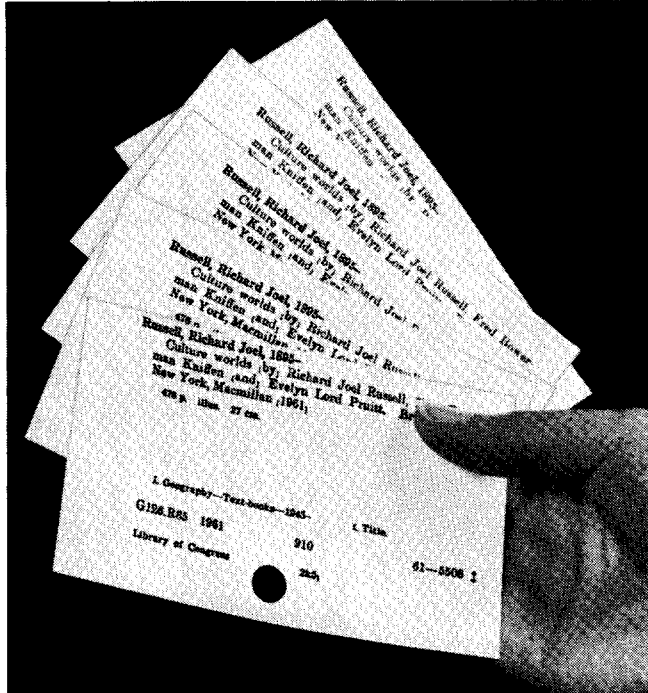
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About The Picture Division

SEVERAL OF THE ARTICLES in this issue stem from workshops held at the 55th Annual Special Libraries Association Convention in St. Louis, June 1964. They represent a sampling of the continuing problems of picture librarians.

As members of a new profession, picture librarians have found themselves forced into self-training, problem-solving, and invention. This is stimulating and challenging but frustrating as well. As a means of coping with this problem and providing a channel for the exchange of information on pictures, the Picture Division of SLA was formed 12 years ago. The Division now has 156 members whose work ranges from picture research and filing, classifying, and storing pictures, to managing collections whose pictorial assets total several million pieces. The problems of the person with a few hundred photos in a company archive are similar in many ways to those of the person who is responsible for a million or more. To both, the Picture Division has something to offer. Through its quarterly newsletter, *Picturescope* (free to Division members; \$2 per year to non-members), members keep in touch with each other and with developments in the field. Reviews of new books, descriptions of picture collections and resources, summaries of local picture meetings, and listings of wanted material are included in this highly useful publication.

1964 saw the publication of the second edition of *Picture Sources* (Celestine Frankenberg, ed. New York: Special Libraries Association, 1964. \$6.75), a guide to over 700 picture collections in the United States and abroad; this is a project of great importance to the Division and to the several thousand persons who are currently using the volume.

This issue of *Special Libraries* is the third to be devoted entirely to the problems of picture libraries. The other two issues were the Picture Division issue, vol. 45, no. 7, September 1954 and the Graphic Arts issue, vol. 47, no. 10, December 1956. These issues included the first bibliography of picture reference tools and a checklist for supplies and equipment for picture files.

The New York Group of the Picture Division holds four meetings during the fall and winter with guest speakers, films, visits to collections, and other useful programs. The Annual Association Conventions have been the source of many exciting and valuable meetings and are the stimulus for much of the activity that goes on during the rest of the year. The Division has presented speakers such as Edward Steichen, Romana Javitz, and others who are eminent people in the world of pictures.

Currently the Division is working on projects concerned with the need for professional training of picture librarians in library schools, development of a classification scheme for pictures, and possibly future publication of a manual for picture librarians.

HELEN FAYE, Chairman
SLA Picture Division, 1964-65

Specialization: Pictures

A Dialogue about the Training of Picture Librarians

MRS. CELESTINE FRANKENBERG interviewing ROMANA JAVITZ

CF: You have trained so many librarians for picture work—what qualities should one look for in an applicant?

RJ: There is such a variety of types of picture collections that requirements in background, training, and temperament vary.

CF: Are the differences really great?

RJ: I find them so. In picture files made up of historical material comprehensive in subject scope and serving the public, two factors govern the calibre of the staff, and these are not governing elements in other types of work with pictures. The first is that the pictures that make up this type of collection are chosen by the staff—the very shape and content of the collection is entirely formed by the staff. The greatest influence is the need of the users who depend on the collection. The second factor is that the purpose of this type of collection is to serve as a direct source of pictorial information and ideas for a professional, creatively active, and highly sophisticated public as well as students in the fields of the performing and graphic arts and industrial design.

In a museum or news agency pictures accumulate almost automatically: in the museum, as a record of its holdings, its exhibitions, and a restricted area of subject emphasis; in a news agency as a live archive of the staff photographers' output. In both of these collections, the main function of the picture librarian is identification, organization, and control of use. The use is usually limited to the staff of the organization and to publication purposes. In historical societies the emphasis is on preservation of the pictorial record with selection kept at a minimum.

CF: How do these differences affect the training of a picture librarian? If it is a specialization, wouldn't training in work with pictures serve as a background for all types of picture files?

RJ: To a limited extent, and that would be in the techniques of picture handling—the physical aspects of processing, filing, and housing. Taste and knowledge would be needed for a collection a librarian is asked to form. Ideally, for any type of picture work, the first requisite is a keen eye, a seasoned visual sense, a working knowledge of history generally, and of the history of documentary pictures specifically.

CF: How do you detect "visual sense" in an applicant? Isn't imagination a more important asset?

RJ: No, ability to visualize is the most important asset. Why limit imagination to work with pictures? Imagination and creativity are inseparable. A good librarian is creative. With pictures there is a wider scope for the application of one's own visual knowledge. Selection of pictures and the organization of pictures test knowledge and draw deeply on powers of observation and past visual experiences.

CF: I still would like to know how you detect these abilities?

RJ: I look for intellectual curiosity and training in one of the arts or a science. I look for a working familiarity with history and a thorough discipline in a field where observation and attention to detail are essential. The best picture librarian is one who *sees* the

Mrs. Frankenberg, who is Art Librarian at Young & Rubicam, Inc., New York City, received her training in handling pictorial materials at the New York Public Library. Here she interviews her former boss, Romana Javitz, Curator of NYPL's Picture Collection, one of the first, largest, and most heavily used picture collections in the world.

world, who not only watches it but experiences it visually, who learns to remember the color, shape, and proportions of what he looks at.

CF: Do you find that this comes naturally to some and not to others?

RJ: Yes, but with guidance one can learn to observe as well as to see. Work with pictures opens the dullest eyes to see the world, just as paintings and photographs, in addition to their power to give aesthetic satisfaction, enlarge visual experience and enhance one's view of the world beyond the art gallery.

Television and the picture in print in our own time have immeasurably increased visual knowledge.

CF: Do you expect the applicant to have majored in art history?

RJ: No, some of the best picture librarians majored in languages, music, science, or English literature. But they have more than a casual knowledge of art history; they are keen observers, know how to dig for information, to identify what they observe, and have more than an average ability to pursue detail without losing sight of the whole.

CF: What specialized training should a picture librarian bring to his work, starting with the premise that he is a graduate of a library school? There are no courses specifically devoted to training for work with pictures, although some schools touch lightly on pictures as part of art reference libraries and audio-visual collections.

RJ: Because of this lack, librarians hired for work with pictures are unprepared for the special problems this work poses. This is serious, because methods applicable to bibliographic work are unsuited to the organization of pictures.

CF: As there are a large number of trained picture librarians on the staff of The New York Public Library, how have you overcome this?

RJ: Our first step is constantly exposing new assistants to pictures, with instruction in looking at pictures and seeing the subject content. They receive orientation in subject identification and become familiar with types of printed pictures. This can properly be paralleled with learning a new language, and that is what it is—to learn to think in the terminology of visual images.

CF: Is this done along with the day's scheduled hours of work with the public?

RJ: Only partially. Whenever feasible we have an in-service, 60-hour seminar of two-hour weekly sessions. It begins with a review of art history from the point of view of its use as a pictorial record. Stress is placed on graphic representation as the visual documentation of man—his knowledge, his habits, fears, ideas—his pictorially recorded history. This encompasses more than art—it explores the body of documentary illustrations, including botanical, medical, technological, and commercial drawings.

CF: Is this for the most part a series of lectures?

RJ: Not at all—it is planned as a stimulus for self-education by extensive reading and study between sessions. When we review the history of pictures in print, each student searches out examples of printmaking techniques, types of photographs, and examples of photo-mechanical reproductions.

The artist's eye and camera's eye make up a picture library. Watching grown-ups are a 16th century Venetian girl and a 1939 migrant girl in Texas. Painting by Carlo Crivelli, National Gallery, London (detail) and Farm Security Administration photograph by Russell Lee. Courtesy New York Public Library Picture Collection.



This provides practical exercise in recognition, comparison, and judgment of reproducibility. The art of the juxtaposition of images is taught to help give depth to subject coverage when organizing a picture file.

CF: How extensive is the literature on documentary still pictures?

RJ: There are only a few books on the subject. The seminar's required reading is on the history of the pictorial press, photography, and printmaking. Words related to this field must be learned: for example, half-tone, Woodburytype. Of prime importance is the study of picture books—not the "illustrated" books, but those that are documentary in purpose. These are looked at for appraisal of styles in editing, arrangement, and indication of sources. The history of the use of pictures in the illustration of dictionaries and encyclopedias further familiarizes the picture librarian with how pictures clarify meanings.

CF: This is all groundwork. Do you add practical instruction in the organization of picture files?

RJ: Instruction in how to arrange pictures by their subject content is the main part of the seminar. It is introduced by a presentation of the theory on which the organization of the Picture Collection of The New York Public Library is based. Selection and establishment of graphic subject headings and consistent sub-divisions are taught. The classification of fauna and flora and other major subject areas are fully explored. The organization of pictures for the purposes of different types of collections is studied through field trips nearby with subsequent group discussions.

CF: Is training given in picture research?

RJ: Several sessions are devoted to a survey of reference tools for locating pictures and sources of pictorial information. The cataloging of sources, systems for indicating sources, and the copyright aspects of pictorial reproduction are included.

CF: Do you consider reference work with pictures specialized?

RJ: No, because I do not believe it differs essentially from other reference work, except at the point when a picture is located. Then it is necessary to call on the specialist for judgment of the picture. The requisites for reference work with pictures is the same as for work with books—knowledge of reference tools, reading ability in several languages, broad general information, awareness of trends, dedication to fact-finding, and imagination. To this add a picture sense.

CF: At this point I feel you do not consider this work a specialization—does it demand special training?

RJ: Yes, but this is a specialization growing out of the soil of a general basic liberal arts and library training. For those who wish to specialize in picture work, practical familiarity with the making of a photograph, with the camera, with paint, brush, and pen is almost a necessity. This is particularly an advantage in collections where the selection is made by the staff and the public is active in the graphic, plastic, fashion, and performing arts.

CF: Why are there no courses as yet on working with pictures?

RJ: It is because the development of picture libraries outside the museum-type of print collection and art history collection is only three decades old. Before the 1930's most picture files other than those in museums were school-service clipping files or ones like that of the Newark Public Library where John Cotton Dana established the first library picture service for artists.

Since then the development of television, cheaper methods of picture reproduction, and the proliferation of picture books have led to a rediscovery of the many collections of pictures long accumulating not only in local historical societies, but on an enormous scale in the copyright deposits at the Library of Congress.

Most picture collections have grown haphazardly, and few even today are organized. Outstanding are the Armed Forces files at the National Archives, where the needs of war carried the expense of their organization. Because of commercial necessity, the Hollywood

studios have maintained fine pictorial reference libraries staffed by skilled researchers. The service is for the creative staff—designers and directors—and meets their demanding needs.

The field is waiting for development, for recognition that pictures are an inseparable part of a library's concern with our inherited knowledge. Establishment of criteria for organization, management, and professional training is overdue.



The real and the make-believe in a picture file: a clown in the fantasy of the film "Limelight" (United Artists, 1952) and in the realism of a painting by Honoré Daumier (Paris: Hyperion, 1938). Courtesy New York Public Library Picture Collection.

Who Are We?*

The 53 responses to the Picture Division's recent questionnaire requesting information on members' educational and professional backgrounds, revealed some interesting statistics. Three members have Doctorates in sociology, fine arts, and art history; all three are also graduates of library schools. Of the 19 with Masters degrees, 12 earned theirs in library science, two in history, two in art or art history, two in English, and one in archival administration. All but two have attended library school. Of the 24 who have college degrees lower than a Masters, only 11 had no library courses. Interestingly, only four majored in art or art history; nine majored in library science, two each in English, home economics, language, and education.

Although few seem to have known that they were going to become art or picture li-

brarians, almost half of them have studied art, photography, graphics, or art history, often after graduation from library school.

The work respondents are now doing ranges from cataloging, filing, and serving the public in large picture collections, to picture editing, curatorial work, or managing large collections. Someone commented that the work members do breaks into two levels: "files and picture searching on the one hand, for which library training is probably adequate; and iconography, which can be had only through groundwork in school plus in-service experience." If the word iconography in this case is understood to mean the study of pictorial material, it would seem that the person doing picture filing and picture searching is laying the groundwork for future development into the study and use of pictures. Instead of there being two kinds of work involved, there is an evolution from the first to the second.

* Extracted from *Picturescope*, vol. XII, no. 4, 1964.

Copyright of Pictorial Material

WALDO H. MOORE



THE CONSTITUTION states that Congress has the power to promote the progress of science and the useful arts by giving to authors the exclusive right, for limited times, to their writings.¹

This is the foundation on which United States copyright statute is based: the writings of authors. In fact since 1790 there has been a federal copyright statute of one kind or another.

Some doubt may be expressed as to whether pictorial materials are "writings," but we know that the earliest forms of writing were pictures, that in some languages used even today (such as Chinese) the symbols are pictorial representations of things or ideas, and that our alphabet evolved from pictographs. Moreover the statute of 1790, enacted by the First Congress, which included a large number of the men who were members of the Constitutional Convention, provided protection for maps, charts, and books; thus it can be assumed that those who wrote the Constitution must have had a broader notion of "writings" than just literary works.

As the years went by, the law was changed to include other kinds of pictorial works, and in 1865 photographs were added. In 1884 the Supreme Court clearly held that a photograph may be the "writing of an author."²

Present Situation

First, it is important to know that the present copyright statute was enacted in 1909³ and that it enumerates the following broad span of pictorial categories:

Maps

Works of art and models or designs for works of art

The author is Chief of the Reference Division of the U. S. Copyright Office, Washington, D. C. This article, based on a talk given before the Picture Division at the Special Libraries Association Annual Convention in St. Louis, June 8, 1964, does not necessarily represent the views of the Copyright Office.

Reproductions of works of art
Drawings or sculptural works of a scientific or technical character
Photographs
Prints or pictorial illustrations
Prints or labels used for articles of merchandise
Motion pictures⁴

Second, one must realize that unpublished works that have not been copyrighted under the statute are protected by the common law of the various states. Hence there is a dual system of protection in this country, and it works something like this. As soon as a work is created, it is protected by the common law, and this protection continues until the work is either copyrighted under the statute as an unpublished work or published. When it is published, either it secures statutory copyright or it goes into the public domain in the United States, depending upon whether it bears the required statutory copyright notice.

Procedures and Definitions

How does one obtain copyright for an unpublished work? This may be done by sending to the Copyright Office, The Library of Congress, Washington, D. C. 20540, a completed application form, one copy of the work (or an identifying reproduction), and the required fee of \$4.

1. United States Constitution, Article I, Section 8.
2. *Burrow-Giles Lithographic Co. v. Sarony*, 111 U. S. 53.
3. Title 17, *United States Code*.
4. While motion pictures are obviously pictorial works, some of the legal provisions relating to them are different because of their separate nature and thus not everything said should be considered to apply to them.

What is publication? Although the statute does not define the term, it is ordinarily the earliest date when copies of the work were publicly distributed under the authority of the copyright owner. Also, it is generally considered that a work may be published by public exhibition, if there is no restriction on its being copied by the public.

How is copyright obtained for a published work? One may secure copyright by publishing a work with the required notice of copyright. Promptly after publication with notice, the claim to copyright should be registered by sending to the Copyright Office an application, two copies of the work, and the required fee.

What is the effect of publishing a work without the copyright notice? The general publication of a work without the notice by the person having the right to secure copyright results in the ir retrievable loss of copyright. Note, however, that one cannot always rely on the lack of notice as indicating that a work is not under protection. For example, assume that a work was published without notice by a person having no rights in it and assume further that the copyright owner was not even aware that this had taken place; clearly this should not and would not cause the loss of copyright.

What is the copyright notice? Essentially it consists of the word "Copyright," the abbreviation "Copr.," or the symbol ©, accompanied by the name of the copyright owner and the year date when statutory copyright was secured. For example: © John Doe 1964. Although the year date is usually not required for pictorial items (except motion pictures) to obtain copyright in the United States, its use as well as the symbol © and the name of the copyright owner are needed to meet the notice provisions of the Universal Copyright Convention and may thus be important in obtaining copyright in other countries.

Where should the copyright notice be placed? On individual pictorial works, the notice should be placed on an accessible part of the work and should be permanently affixed.

Who may secure a copyright? Only the author or someone who derives his rights from

the author may copyright a work; where a work is made for hire, the employer is the author under United States law. The mere ownership of the physical object, such as a drawing for example, does not give one the right to claim copyright. Very often one person owns the original physical object, and another person owns the copyright.

How long does copyright protection last? For unpublished works enjoying common law protection, the period is unlimited. Under statutory copyright the duration of protection is limited. The law provides a first term of 28 years, running from the date of deposit for works registered in unpublished form or from the date of publication in the case of works securing copyright by publication with notice. The statute also provides for a renewal period of 28 years, on condition that a renewal registration is made in the last (the 28th) year of the first term. If there is no renewal, in the United States the work falls into the public domain at the expiration of the first term.

There is also one additional factor. On September 19, 1962, a bill was enacted extending until December 31, 1965, renewal copyrights still in effect. What all this means is that all works published before September 19, 1906, are no longer under copyright in the United States in so far as the original version is concerned. Works copyrighted by publication or copyrighted in unpublished form since that date may or may not still be under protection, depending on when the term began to run and whether renewal was made. In this connection it should be mentioned that one may have a search made of the Copyright Office records by sending the Office an inquiry and paying the required search fee; or a person may make his own search in the records of the Office or the printed *Catalogs of Copyright Entries* to be found in many of the large libraries.

What is the scope of copyright protection? As the word "copyright" implies, it is essentially the right of the copyright owner to prevent others from copying his work. It also includes the right to print, reprint, publish, and vend the copyrighted work and to make new versions of it. Although there is a principle called "fair use," which allows,

under certain circumstances, a portion of a copyrighted work to be used without infringement resulting, there are no exact guides as to the limits of this rule, particularly in the area of pictorial materials.

No current discussion of copyright should conclude without mentioning the movement to revise and modernize our law. Many new means and patterns of communication have emerged since 1909. The present revision program began in 1955 and has moved through progressive stages towards the writing of a bill. During the past year draft sections of the new law have been submitted by the Copyright Office to successive meetings

of the Panel of Consultants on General Revision, who represent the various interested groups. The last of the current series of meetings was held in January of this year, and it is hoped that there will be a draft bill for consideration sometime this year.

EDITOR'S NOTE: Since this talk was delivered, a bill has been introduced in Congress providing for the general revision of the copyright law. On July 20, 1964, S. 3008 was introduced by Senator McClellan and H.R. 11947 was introduced by Representative Celler. The introduction of the bill gives interested parties an opportunity to study the measure as a whole before the next session of Congress, when it will again be introduced with slight modifications.

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Some Questions and Answers

The following material is based in part on questions asked of Mr. Moore at the end of his talk. These questions and answers have been paraphrased by Helen Faye and are not a transcript of Mr. Moore's remarks nor of the exact questions asked.

Q: What date is safe for determining what works are in the public domain?

A: All works published by authority of the copyright owner before September 19, 1906 are in the public domain in the United States as far as the original version is concerned.

Q: Are pictures that are given out as publicity handouts in the public domain?

A: In general, any work published by the public distribution of copies is in the public domain if the publication was made by the copyright owner or by someone acting under his authority and if there was no copyright notice on the copies.

Q: Would a private non-profit organization be liable for publishing a copyrighted photograph in its own publication without permission?

A: I do not know whether this answers the question, but the copyright law provides no exception for non-profit organizations, as such, if the act in question is an infringement.

Q: About how many photographs are copyrighted in the United States each year?

A: About 1,000 registrations a year are made for photographs.

Q: If a picture is published in a copyrighted book or magazine without the copyright notice appearing on the same page is it legally protected?

A: The law states that the copyright in a work extends to all the copyrightable component parts of the work copyrighted. Hence, the fact that the copyright notice does not appear on the same page as the picture does not necessarily mean that the picture is not covered by the copyright in the work as a whole.

Q: Does photocopying infringe a copyright?

A: This is a very difficult and complex matter. It has numerous ramifications, and the fact situations are many and varied. The best I can do is to remind you that there is the doctrine of "fair use," which may cover some of the situations involved in photocopying but not cover others.

Q: Who owns the rights in a photographic portrait of a living person?

A: I think the answer to this is that if a person commissions a photographer to take his picture, the sitter and not the photographer owns the copyright, in the absence of an agreement to the contrary. On the other hand, if a photographer pays a person to sit as a model, the rights in the work, as far as copyright is concerned, reside in the photographer and not in the sitter, in the absence of a specific agreement to the contrary.

May We Use This Picture?— Rights and Permissions

HELEN FAYE

IN ADDITION to understanding the problems of copyright and public domain, the picture librarian and researcher must understand the various kinds of ownership rights pertaining to pictures as well as the problems of libel and invasion of privacy in the use of pictures.

Who can give permission to reproduce a picture? The holder of the copyright, of course. This means the library, the museum, the picture agency, or the individual who has pictures of which he holds the rights.

Kinds of Rights

What kinds of rights or permissions exist for giving, licensing, or selling? The most common are *one-time rights*, which means the seller of the rights allows the purchaser to reproduce a picture in multiple printings of one edition of the publication for which it was purchased. The publisher must not reproduce the illustration in a new edition without paying again, and he cannot allow anyone else to use the picture. The term "one-time rights" is sometimes phrased as "one-time reproduction," "one-time use," or "one use only." All restrict the user in the same way.

First rights is a term generally used only by photographers or photo agencies giving a purchaser the right to be the first one to reproduce photographs or artwork. First rights may be limited in time or in the nature of the publication in which they may be used. For example, a photographer may be commissioned by a magazine to do a picture story. The agreement between the photog-

rapher and the magazine may state that the magazine will be the first one allowed to publish the pictures and may also specify a time limit, so that if the pictures are not published by the magazine within, say, six months, the photographer may sell the pictures elsewhere. In addition, the agreement may state that the first rights are for magazine sale only and that the photographer may retain the right to sell first rights for book or other use.

Second rights is the term used to cover sales after the first rights have been exercised by the original party to the agreement. Usually when a publisher buys first rights, the photographer holds the second rights, giving him the right to sell the pictures elsewhere after the first rights have been used.

Exclusive rights gives the purchaser the right to reproduce the picture in any publication at any time for any purpose. For example, a magazine commissions a photographer to spend a week photographing the Grand Canyon. It pays all his expenses and gives him a very adequate daily rate of payment; in return the photographer signs over to the magazine all rights in his pictures. The magazine can then use the pictures editorially, on the cover, for advertising, and may even sell or syndicate the pictures to others. In buying exclusive rights the purchaser usually pays at least twice the cost of one-time rights, often more since the agreement prohibits further sale of the material.

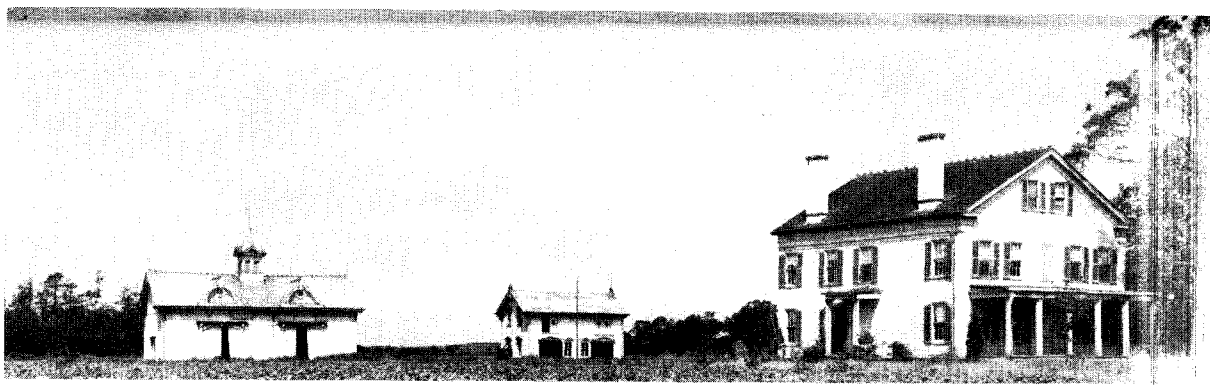
A picture may be sold with several other restrictions or privileges as to its use. *Ad-*

Mrs. Faye, who is Chief Art Editor at Harcourt, Brace & World, Inc. in New York City, presented this paper before the Picture Division at the Special Libraries Association Convention in St. Louis, June 8, 1964. The Editor of the first edition of Picture Sources, she is currently Chairman of the Picture Division and served as guest editor for this issue.

Harbrace Photo by Jim Theologos

JANUARY 1965





Standard Oil Co., N. J. Photo by Badger

A photographer may be sued for trespassing on private property but not for invading the privacy of a house if he publishes a picture such as this.

vertising rights give the purchaser the right to reproduce a work in an advertisement. Since advertisements are usually repeated in several magazines or other media, and since the expected profit from the use of the picture is presumably great, the cost of advertising rights is much greater than for other rights.

An additional form of rights involves the country where the picture is to be published. *U. S. rights* means the picture may be published in a work in the United States and its possessions; it also means that the picture may not be published in a foreign edition of the original publication unless additional *world rights* or *foreign rights* are bought.

To summarize, a picture bought from an agency, a museum, or from a photographer may be bought with any of the rights described above or combinations of any of them. The fees for the various rights vary, and the cost increases with the expected number of uses of the pictures and with the presumed profit to be gained by the purchaser.

All this may sound rather formal and perhaps gives the impression that those who sell pictures or rights to reproduce pictures have a good grasp of the legal and business aspects of these transactions. This, however, is not usually the case; the average photographer often has a confused idea of what rights he is selling. However, the American Society of Magazine Photographers has formulated clear definitions and recommends certain ethical and legal practices to the profession. Picture agencies, through their trade group, the Picture Agency Council of America, have recently begun to systemize their understanding of the rights they sell. But since there is no standard code, it is really the responsibility of the purchaser to make clear what rights

he wishes to buy when he makes his request to the supplier of a picture. He should state what use is to be made of the picture, whether it is for a textbook, tradebook, magazine, or advertisement, and whether it is to be used as a cover illustration, inside the book, or whatever. It is then the supplier's responsibility to charge accordingly and to restrict the use, if necessary.

Invasion of Privacy

I will now turn to some of the pitfalls in the legal use of pictures, particularly in regard to invasion of privacy and libel. My remarks are based on ten years of working with these problems in the publishing of textbooks, of reading on the subject, and discussing these matters with lawyers. I am not a lawyer nor an expert in law, and any of my conclusions and recommendations are open to a different interpretation by the next judge or jury who tries such a case.

Let us assume that a magazine publisher is about to reproduce a photo of a crowd scene on Fifth Avenue in New York City. He has the photographer's permission and there is no violation of copyright, but how about the people in the picture? The photograph clearly shows many faces in the crowd. If this picture is used in an informational, educational way, in a magazine article, for example, and *not* for advertising, it may be published without regard for these people. Since they are appearing in a public place, going about the ordinary act of walking down the street, the publisher is not invading their privacy by publishing the picture. However, if this picture is used for advertising, the purchaser may have some law suits on his hands, for in many states the right of privacy is interpreted to protect the exploitation of a

person's name, likeness, or personality without his consent.

A second example is a photo of a man at work in a control tower at La Guardia Airport. Here again, there is no invasion of privacy in the publishing of this photo for editorial use since the person is at his normal occupation.

Since the term "invasion of privacy" is often defined as injury to a person's own feelings, a good test is to put oneself in the place of the person in the picture. How would you feel if your picture were used in this way? In particular, try to judge the picture in terms of the caption to be used with it, the text adjacent to it, and the entire context in which it will be viewed. Picture researchers and editors sometimes fail to consider the entire effect of pictures and words as they finally appear in print. The use of a picture in conjunction with text that may put an unfavorable or conspicuous light on the persons involved is always questionable. Even though a publisher may have a model release, which has been carefully worded to cover many uses of a picture, it may not be specific enough to allow use in an offensive context. It is necessary to state the exact use to which the photo is to be put if there is any chance that the use may be objectionable.

It is an invasion of privacy to use a caption or adjacent text to impute words or ideas, which may appear to be matters of a private or personal nature, to the individuals pictured. An example of this is the fictional picture story where words and a whole story line are made up to go with a set of pictures. It may be literature, but it isn't legal unless one has model releases from the subjects.

An extensive picture story covering many aspects of a person's life, even though com-

pletely true and flattering, may be considered an invasion of this person's privacy unless one has permission to do exactly this; for example, the detailed coverage given to many families by women's magazines. An exception to this is the famous person who has lost his right to privacy by his conspicuous position in public life. Political figures, actors, or other famous persons can sue for libel in some cases but seldom for invasion of privacy.

Do animals have rights of privacy? No, as every pet owner knows, dogs, cats, and other animals have little privacy in their lives; they have no legal protection against invasion of privacy. How about one's home? If a photographer takes a picture of a house while standing in the owner's potato field, he can be arrested for trespassing but cannot be prevented from publishing his picture, for buildings have no rights of privacy. Lastly, persons who are no longer living are not protected by invasion of privacy regulations.

In all the above examples the pictures are used in editorial publishing, not in advertising. For use in advertising it would be necessary to obtain releases for the pictures of the dog, cat, and house, since the owners have a right to profit from the use of their property.

Libel

Invasion of privacy can be best understood as injury to a person's own feelings; while libel, that spooky word, is injury to a person's reputation or the holding him up to public ridicule. Note that the taking of a picture is not libelous; it is the publishing of a picture that makes it so. And what is meant by publishing? By law, in the case of libel, publication means not only printing a picture

People appearing in a public place cannot sue for invasion of privacy if their picture is used in an educational publication.

Harbrace Photo by Jim Theologos



or a statement in a book or magazine, it means even communicating the defamation to a third person. In matters of libel, therefore, displays, exhibitions, or showing a picture to a group or even to your best friend could be considered publication.

Note also that it is the publisher of the picture who is sued, not the photographer, or the researcher, or the librarian who gave out the picture (except possibly in cases of pictures where the actual picture content itself is libelous). There are two reasons why it is generally the publisher who is sued. First, the publication or showing of a picture is what makes it a public matter, and a picture can only damage the person's reputation if it is made public. Second, there is a strong tendency among plaintiffs to sue where the money is, and a corporation would be considered better game than an individual.

Also, note that most cases of libel occur because of the way in which a picture is used, the context in which it is published, or what is said about it; less often is the intrinsic content of the picture libelous. Examples of pictures with intrinsically libelous content are the candid shots that make the subjects look ridiculous, cases of unfortunate juxtapositions within the picture, and cases where optical distortions result in an illusion of ugliness or grotesquery. Also, of course, photos that have been retouched or faked in other ways can make an innocent photo into a libelous one, as every editor of the sensational press knows.

Here are some examples of libelous pictures. A photo of a married couple was purchased from a photo agency and used conspicuously to illustrate a magazine article entitled "Is Your Marriage Going on the Rocks?" The couple sued for libel and won, even though they had previously signed a model release. As mentioned before, a signed model release does not protect a publisher who uses a picture in an offensive way unless the model release is carefully worded to cover exactly such a use. In illustrating a textbook on elementary school educational practices, Harcourt, Brace & World obtained the cooperation of several teachers to pose for pictures showing good and bad teaching practices. The model releases were carefully

worded to cover the exact use to which the pictures were to be put, and in the captions it was pointed out that the teachers had posed for the pictures.

Another publisher used a picture of three teen-agers to illustrate an article entitled "Gang Boys." The jury found the use of the picture libelous, even though the boys had posed willingly for the picture. They had not been aware of the exact use to which the picture was to be put.

News Photos

News photos, when current, are not considered libelous or invasions of privacy, unless the caption is worded in such a way as to make it appear that, for example, a suspected criminal has in fact committed a crime. Interestingly, a news photo can contain a time bomb; if a photo of a person accused of a traffic violation, or example, is published several years after the case was current, that person may be able to sue for invasion of privacy because the case is no longer newsworthy and he again has a right to his privacy. Well known persons have no such rights, however. Once a person has become a public figure, it is very difficult for him to object to the publishing of even unflattering material about him, provided it passes the test of being truthful or at least only fairly critical.

Conclusions

I hope I have not given the impression that a firm body of legislation exists in which these matters are neatly spelled out. Such is not the case; some laws do exist, but they vary from state to state and do not cover all possible cases. The existing body of tradition and common law, which changes according to the times, governs these problems more than actual legislation does.

Perhaps by now it seems that the best course is to give out no pictures for publication, display nothing but old master drawings, and hide all photos with people in them. However, intelligent observation of what other people are publishing and displaying, plus your own sensibilities and good taste, should be a fair guide to the proper and legal use of pictures.



Jim Theologos

Pictorial Books: A Selected List

CAROLINE BACKLUND

THE ENORMOUS INCREASE in pictorial books of all kinds that has deluged the market in recent years complicates the problem of selection for librarians. Subject matter overlaps, quality varies enormously, many books are expensive and go out of print quickly. Others frequently do not circulate in public libraries. But the fact remains that there are more good pictorial books available today than ever before.

The following list is highly selective. It represents some of the illustrated books I have found particularly useful as librarian at American Heritage. I have emphasized pictorial histories, especially those with illustrations contemporary with the period depicted. The books were chosen because of their pictorial excellence, their historical interest, or because they represent the kind of material available in a given field. They are not all in print, nor, unfortunately, are they all equally well-documented. In some instances only a general acknowledgement of sources is provided. To be of greatest value to the researcher or historian, each picture should be carefully identified with its subject, artist or photographer, and source. It is hoped that, in time, there will be higher standards on the documentation of pictures appearing in print.

I have not included books in the fields of art, description and travel, natural history, or many areas portraying modern life. There is such a wealth of excellent and current material on these subjects, it seemed unnecessary to add them. I have also omitted the books that appeared in Romana Javitz's list, "Books in a Picture Collection" (*Special Libraries*, vol. 45, September 1954), and those found in "Picture-Finding Tools," located at the end of each chapter of *Picture Sources* (Celestine G. Frankenberg, ed. New York: Special Libraries Association, 1964, 2nd ed.). These bibliographies are invaluable basic sources and should be examined carefully by anyone working with pictures or establishing a picture library.

Mrs. Backlund is Librarian of the American Heritage Publishing Co., Inc. in New York City. She was assisted in the preparation of this list by Janet Filling, Picture Library, Harcourt, Brace & World, and Susan Griggs, Picture Library, American Heritage.



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- HORNUNG, Clarence P. *Handbook of Early American Advertising Art*, 2 vols. New York: Dover, 1956.
- JONES, Edgar R. *Those Were the Good Old Days*. New York: Simon and Schuster, 1959. American advertising, 1880-1930.
- ROWSOME, Frank, Jr. *They Laughed When I Sat Down, an Informal History of Advertising in Words and Pictures*. New York: McGraw-Hill, 1959.
- ZUCKER, Irving. *A Source Book of French Advertising Art*. New York: Braziller, 1964.

Aeronautics

- AMERICAN HERITAGE, eds. *The American Heritage History of Flight*. New York: 1962.
- CAIDIN, Martin. *Golden Wings*. New York: Random, 1960. Pictorial history of U.S. Naval and Marine airpower.
- CANBY, Courtlandt. *A History of Flight*. (The New Illustrated Library of Science and Invention.) New York: Hawthorn, 1963.
- DAYTON CHAMBER OF COMMERCE AND DAYTON ART INSTITUTE. *Flight, Fantasy, Faith, Fact*. Dayton: 1953. A loan exhibition commemorating the 50th anniversary of powered flight, 1903-1953.
- DOLLFUS, Charles. *The Orion Book of Balloons*. (Orion Book Series.) New York, Orion, 1960.
- GURNEY, Gene. *The War in the Air, Picture History of World War II Air Forces in Combat*. New York: Crown, 1962.
- TAYLOR, John W. R. *Flight: a Picture History*. New York: Pitman, 1959.

Business and Industry

- GENERAL DYNAMICS CORPORATION. *Dynamic America, a History of General Dynamics Corporation and Its Predecessor Companies*. New York: Doubleday, 1960. Well-documented social and economic history of the U.S., 1870's to present.
- LEVINSON, Leonard L. *Wall Street: A Pictorial History*. New York: Ziff-Davis, 1961.
- MARTIN, Ralph G. and STONE, Morton D. *Money, Money, Money; Wall Street in Words and Pictures*. New York: Rand McNally, 1960.
- WENDT, Lloyd and KOGAN, Herman. *Give the Lady What She Wants! The Story of Marshall Field & Company*. New York: Rand McNally, 1952.
- YEAR AND NEWSFRONT, eds. *The 50 Great Pioneers of American Industry*. New York: Year, 1964.

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- BRUHN, Wolfgang. *A Pictorial History of Costume*. Illustrations by Max Tilke. New York: Praeger, 1955.

- GORSLINE, Douglas. *What People Wore*. Illustrations by the author. New York: Viking, 1952.
- LACHOUQUE, Henri. *10 Siècles de Costume Militaire*. (Tout par l'Image series). Paris: Hachette, 1963.
- LAVER, James. *Costume, a History of Dress from Primitive Times to the Present*. New York: Hawthorn, 1963.
- WILCOX, R. Turner. *Five Centuries of American Costume*. Illustrations by the author. New York: Scribner, 1961.
- WILHELM, Jacques. *Histoire de la Mode*. (Tout par l'Image series). Paris: Hachette, 1955.
- WILLETT, C. and CUNNINGTON, Phillis. *A Picture History of English Costume*. New York: Macmillan, 1960.

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- BERLOT, Agnes. *Grands Voiliers Autour du Monde, les Voyages Scientifiques, 1760-1850*. Paris: Pont Royal, 1962.
- BETTEX, Albert. *Discovery of the World*. New York: Simon and Schuster, 1960.
- DEBENHAM, Frank. *Discovery and Exploration, an Atlas History of Man's Wanderings*. New York: Doubleday, 1960.
- LANDSTRÖM, Bjorn. *The Quest for India, 3,000 Years of Exploration*. New York: Doubleday, 1964.
- RUGOFF, Milton and the editors of HORIZON MAGAZINE. *Marco Polo's Adventures in China*. (Horizon Caravel Book). New York: America Heritage, 1964.
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- BLUM, Daniel. *Pictorial History of the Talkies*. New York: Putnam, 1958.
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- CAHN, William. *The Laugh Makers, a Pictorial History of American Comedians*. New York: Putnam, 1957.
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- DURANT, John and Alice. *Pictorial History of the American Circus*. New York: Barnes, 1957.
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- FRANKLIN, Joe. *Classics of the Silent Screen*. New York: Citadel, 1959.
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History—Ancient

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MCKENDRY, John J. *Aesop, Five Centuries of Illustrated Fables*. New York: Metropolitan Museum of Art, 1964.

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BROSSE, Jacques. *100,000 Years of Daily Life*. New York: Golden, 1961.
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SLOANE, Eric. Americana Series. New York: Funk, 1954-. Includes such titles as *American Barns and Covered Bridges*, *American Yesterday*, *The Seasons of America Past*.

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VOGUE, eds. *The World in Vogue*. New York: Viking, 1963. Illustrations selected from 70 years of Vogue magazine.

WRIGHT, Lawrence. *Home Fires Burning*. London: Routledge and Kegan Paul, 1964. Illustrated history of ways to keep warm.

Sports

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CANBY, Courtlandt. *History of Ships and Seafaring*. (New Illustrated Library of Science and Invention.) New York: Hawthorn, 1963.

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EGGENHOFER, Nick. *Wagons, Mules and Men*. New York: Hastings, 1961. Transportation West.

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LYON, Jane D. and the editors of AMERICAN HERITAGE. *Clipper Ships and Captains*. (American Heritage Junior Library.) New York: 1962.

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PERRY, John. *American Ferryboats*. New York: Funk, 1957.

ROUSSEAU, Jacques. *Historie Mondiale de l'Automobile*. Paris: Hachette, 1958.

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Experimentation with an Image Library

DR. STANLEY T. LEWIS

THIS ARTICLE is not intended to present theoretical or final solutions but merely to discuss new experimentation with visual data initiated during 1964 at the Art Library of Queens College. A change of emphasis was sparked by two factors: first, the needs of instructors and students were becoming more pressing and articulate; and second, the stimulus received at the SLA New York Chapter Picture Group meetings last spring at which Bernard Karpel, Librarian of The Museum of Modern Art, gave two lectures on the themes of "Word & Image" and "The Organization of Image." A background factor was my teaching of "The Literature of the Fine Arts" course at the School of Library Service of Columbia University for a number of years.

The needs of the studio art teacher are usually not realized by a librarian because they are not often expressed directly. In part, this is the result of the artist-teacher looking upon the art library as primarily organized for the use of art historians. Usually academic libraries are top-heavy in art history, and although much of their contents are of vital interest to the studio teacher, their historical bias limits their practical value. While courses in art history depend on readings from carefully-evolved bibliographies, the studio teacher has no similar bibliography. His courses are based chiefly on workshop methods and studio projects. Besides sending his students to the library occasionally to obtain specific technical data, an instructor may suggest looking at reproductions of work by a particular artist. Obviously, this is far from the central role the library could and should assume as a generator of visual ideas in studio courses. During a library-wide "self-survey" last year, we began to consider this responsi-

bility. With a heavy enrollment in studio courses and a well-known faculty of artists at home in all media, it seemed unlikely that the library was doing all it could to serve their educational requirements.

When considering the teacher-artist's attitude towards the library, one fact was immediately apparent—the book catalog was infrequently used. An artist who entered the library rarely approached it. Normally, he would go to one of the art librarians and talk about the problem his students were working on, such as the idea of placing one transparent object over another, then asking, "did we have anything on it?" What we were then obliged to do was the old needle-in-the-haystack searching that Mr. Karpel had indicated as the usual approach to any formal problem, i.e., indiscriminate browsing through the picture and pamphlet collections and, of course, picture books. In such areas the catalog is a blind device. Only if an *entire* book is written on a subject will such a traditional technique as "collage" appear.

Instructors who made the most use of library materials in the studio had to go directly to the pamphlet files and waded through them, usually examining the pamphlets without bothering to look at the subject headings on the folders. In the past, they had found that the standard subject headings (based on *The Art Index*) had little bearing on their needs. For example, if they were looking for a particular geometric pattern, it might be found in a pamphlet on Peruvian textiles. The fact that the pamphlet was filed under "Textiles—Peruvian" didn't help them, because they couldn't know when they entered the library that an exhibition catalog in this field had exactly what they needed.

Needs and Solutions

What the artist-teacher needs is a critical collection of visual materials. He is not looking for "a picture in a book" but rather for an easily-handled package of pictures in

For the past nine years the author has been Art Librarian of the Paul Klapper Library, Queens College of The City University of New York.

sequences. Moreover, locating the visual data itself is not the main consideration. The data have to be made accessible for actual studio use. Books are not the ideal medium—finding ten pictures in ten large-sized books does not solve the problem for they cannot be carried to the studio conveniently, they cannot be easily passed around or displayed, and very often they cannot be taken from the library because they are needed for art history courses.

Invariably, the teacher does not care about the actual source of the pictorial data. What he wants is the visual statement removed from its original package and transformed into groups and sequences, without the interference of the author's chain of thoughts. Pictures in books do not lend themselves to such uninhibited manipulation. Consequently, books in multiple copies must be acquired to be clipped for their pictorial content.

Besides physical rigidity, part of the inadequacy of a book is the inability of the catalog itself to cope with the multitudinous approaches to visual form evidenced within the art book. The catalog—as it now stands—functions best with problems of text. Yet it is frequently true that the studio teacher is either unconcerned with textual content or finds the professional cataloger's treatment of text irrelevant to his formal problem or educational bias.

A more diverse collection of images than those traditionally collected in fine arts libraries is needed. For example, the sculptor Kenneth Campbell currently has his students begin one problem by preparing large plaster models of polyhedrons. Instead of starting with a crude piece of material, they start by having a perfectly-realized geometric structure to carve from. What his students need are pictures and slides of mineralogical crystals and mathematical forms and models. What have to be collected, then, are not just examples of art but *all types of visual phenomena*. Many of these subjects are included in the large picture collections of public libraries, where they have always been of great interest to artists. What the college teacher needs is highly selective groupings of such pictures organized in terms of visual form. For this purpose scientific books, commercial

and advertising publications, children's literature, and periodicals all provide valuable materials.

The exhibition catalog is a visual collection's major art source. Containing readily available and flexible image data, the advantages of the exhibition catalog are many. They are usually compact, so that the borrower is able to take out a dozen or two in an ordinary circulation envelope. Their comparatively low price makes them easy to acquire in multiple copies, either for clipping or circulation. Most significantly, in subject matter they present the most intense concentration of principles and trends with which instructors deal. There is hardly a demand for material on forms or trends that we have not been able to meet by assembling a group of catalogs.

Moreover, they are the most important art publishing development of recent years. The gallery and museum catalog, together with periodicals, are the prime means of art communication today. In them new theories, as well as new art, are first introduced. This is important, for the studio teacher who is an artist himself is usually dealing with current trends. Often utilizing the finest graphic techniques, they are major tools, not only through their subject coverage but in their frequently experimental design approach. Fortunately art catalogs, once difficult to locate, are now readily accessible to a library. Wittenborn and Company (1018 Madison Avenue, New York), long specializing in all types of visual literature, publishes occasional long listings of catalogs as well as monthly listings of new publications. The recently established Worldwide Art Catalogue Centre (250 West 57th Street, New York), which distributes *only* exhibition catalogs, publishes quarterly an annotated bibliography of major international catalogs, prepared by scholars.

A freely-developed flexible linguistic is necessary to locate a visual document without the impediments of text-oriented subject approaches. At Queens College we are concentrating on adapting to the terminology that fits our curriculum and makes sense to our instructors, rather than creating a universally applicable system. As much as pos-



News and Notes

January 1965, No. 1

SPECIAL LIBRARIES
ASSOCIATION

Published quarterly by Special Libraries Association, 31 East 10th Street, New York 10003

The National Science Foundation has again recognized the contributions and importance of the SLA Translations Center to the scientific community by granting \$48,930 to Special Libraries Association for partial support of the Center's operation. The Clearinghouse for Federal Scientific and Technical Information (formerly Office of Technical Services), National Bureau of Standards, U. S. Department of Commerce, and the Association have also concluded a contract by which the SLA Translations Center will provide bibliographical information about unpublished translations to CFSTI for a one-year period in return for an amount not to exceed \$27,600. These two sources of financial support will enable the Center to continue its program of collecting unpublished translations from universities, industry, research institutions, and other non-government agencies in the United States and abroad and making them available to scientific and technical personnel.

Mrs. Elizabeth J. Fabry, Head, Circulation Department Library, University of Wisconsin, Milwaukee, and Nominee for Director of the Association for a three-year term 1965-68, passed away on November 18, 1964. The Nominating Committee, Alvina Wasenberg, Chairman, presented to the Board of Directors the following candidate for the Office of Director as a replacement for Mrs. Fabry: MARGARET E. HUGHES, Circulation Librarian, Medical School Library, University of Oregon, Portland 1, Oregon. The full report of the Nominating Committee appears on page S-21 of *News and Notes* of the November 1964 *Special Libraries*.

The Advertising Division, by action of its Executive Committee on June 7, 1964 and at its Annual Business Meeting, June 9, 1964, voted to request that its name be changed to Advertising and Marketing Division. This request was sent before the Board this fall, and approval has been granted for the name change that will more accurately reflect the interests and membership of the Division.

The Membership Committee, under the chairmanship of Mrs. Sonia Gruen, has prepared an easy-to-read, one-page flyer explaining the privileges and requirements of membership in the Association. Copies have been sent to Chapter and Division Membership Committee Chairmen for distribution to potential members, and anyone may request copies.

Members are reminded that nominations for the 1965 SLA Hall of Fame must reach the Chairman of the SLA Professional Award and Hall of Fame Committee, Ethel S. Klahre, Librarian, Federal Reserve Bank of Cleveland, P. O. Box 6387, Cleveland 44101, by January 31, 1965.

The Objectives and Standards for Special Libraries, which were published in the December 1964 *Special Libraries*, have been reprinted; copies are available without charge upon request to Association Headquarters.

The Mid-Winter Meetings of the Advisory Council and Board of Directors will be held at the Marrot Hotel in Indianapolis, February 11-13, 1965.

Report of the Treasurer

I respectfully submit the financial statements of the Special Libraries Association for the year ended September 30, 1964, including the statement of assets and fund balance and the summary of changes in special fund balances. The report of Price Waterhouse & Co., who examined the financial statements, is included herewith.

JEAN E. FLEGAL, *Treasurer*

BOARD OF DIRECTORS OF
SPECIAL LIBRARIES ASSOCIATION

In our opinion, the accompanying statements (Exhibits I through V) present fairly the assets of Special Libraries Association at September 30, 1964, resulting from the cash transactions, and the income collected, expenses disbursed and changes in fund balances for the year, and are presented on a basis consistent with that of the preceding year. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

The accounts of the Association are maintained on the basis of cash receipts and disbursements, and accordingly include approximately \$46,800 collected at September 30, 1964, for dues and periodical subscriptions applicable to subsequent periods; the corresponding amount at September 30, 1963, was approximately \$39,400. The accounts at September 30, 1964, do not reflect expenses incurred but not paid of approximately \$15,500; the corresponding amount at September 30, 1963 was approximately \$7,200.

PRICE WATERHOUSE & CO.

60 Broad Street, New York, N. Y. 10004
November 19, 1964

EXHIBIT I

SPECIAL LIBRARIES ASSOCIATION

STATEMENT OF ASSETS RESULTING FROM CASH TRANSACTIONS
SEPTEMBER 30, 1964

Assets	
General fund:	
Cash, including savings accounts of \$34,363.17	\$106,866.57
General Reserve fund:	
Cash in savings accounts	18,983.68
Marketable securities, at cost (approximate market value \$36,180)	34,066.88
	53,050.56
Life Membership fund:	
Cash in savings account	4,694.84
Publications fund:	
Cash, including savings accounts of \$17,061.72	26,495.68
Scholarship and Student Loan fund:	
Cash in savings accounts	15,217.27
Loans receivable	3,639.82
	18,857.09
Translations Center fund:	
Cash in checking account	12,014.34
Equipment Reserve fund:	
Cash in savings account	4,636.48
Translators and Translations, 2nd Edition fund:	
Cash in checking account	464.13
Foreign Publications Agency fund:	
Cash in checking account	537.74
Special Classifications Center fund:	
Cash in checking account	2,026.19
Motion Picture fund:	
Cash in savings account	709.12
Soviet Exchange fund:	
Cash in checking account	1,461.81
	\$231,814.55

EXHIBIT I (continued)

Fund Balances

General fund (Exhibit II)	\$106,866.57
Translations Center fund (Exhibit III)	12,014.34
Special Classifications Center fund (Exhibit IV)	2,026.19
Special funds (Exhibit V):	
General Reserve fund	53,050.56
Life Membership fund	4,694.84
Publications fund	26,495.68
Scholarship and Student Loan fund	18,857.09
Equipment Reserve fund	4,636.48
Translators and Translations, 2nd Edition fund	464.13
Foreign Publications Agency fund	537.74
Motion Picture fund	709.12
Soviet Exchange fund	1,461.81
	<u>\$231,814.55</u>

EXHIBIT II

SPECIAL LIBRARIES ASSOCIATION

STATEMENT OF INCOME COLLECTED, EXPENSES DISBURSED AND CHANGES IN GENERAL FUND BALANCE FOR THE YEAR ENDED SEPTEMBER 30, 1964

	Actual	Budget
Income collected:		
Dues	\$129,460.53	\$118,098.00
Periodicals:		
Scientific Meetings	8,547.01	7,620.00
Special Libraries	41,389.87	41,674.00
Technical Book Review Index	19,100.55	18,465.00
Service on Unlisted Drugs	1,071.00	1,300.00
Grant for attendance at IFLA meeting	500.00	
Net receipts from convention (after a donation to Scholarship and student loan fund of \$2,059.44 and payment of expenses, excluding Headquarters' expenses, totaling \$19,289.35)	21,187.57	15,000.00
Interest on funds in savings bank accounts	1,379.77	1,275.00
Addressing service	5,707.87	5,000.00
Miscellaneous	754.58	400.00
Total income	<u>229,098.75</u>	<u>208,832.00</u>
Expenses disbursed:		
Allocation of funds to subunits:		
Chapters	13,886.31	15,906.00
Divisions	5,754.39	6,190.00
Committees	10,044.40	10,359.00
	<u>29,685.10</u>	<u>32,455.00</u>
General operations:		
Salaries	58,494.99	62,376.00
Payroll taxes	5,134.92	5,230.00
Rent and occupancy tax	6,186.96	7,096.00
Auditing	1,387.37	1,250.00
Legal counsel	1,020.59	1,025.00
Insurance	844.43	897.00
Supplies and printing	5,661.98	4,625.00
Postage and shipping	6,019.98	6,400.00
Telephone	2,105.48	1,800.00
Equipment	1,084.45	1,100.00
Equipment maintenance	967.62	900.00
Building maintenance	466.50	410.00
Porter service	1,658.00	1,520.00
Library materials	306.95	400.00
Miscellaneous	422.94	200.00
	<u>91,763.16</u>	<u>95,229.00</u>
Carried forward	121,448.26	127,684.00

EXHIBIT II (continued)

	Actual	Budget
Expenses disbursed (brought forward)	\$121,448.26	\$127,684.00
Periodicals:		
News and Notes	1,219.29	1,190.00
Scientific Meetings	7,991.00	7,945.00
Special Libraries	40,157.17	39,868.00
Technical Book Review Index	12,180.26	12,930.00
Service on Unlisted Drugs	1,591.00	1,300.00
Memberships in other organizations	664.50	625.00
Board of Directors meetings	1,177.28	700.00
President's expenses	1,959.81	2,250.00
President's fund	270.64	400.00
Headquarters' staff expenses	2,143.55	1,500.00
Placement Service	299.72	485.00
Public relations	3,373.92	2,410.00
New York World's Fair scholarship	500.00	500.00
Headquarters' Convention expenses	10,619.80	7,000.00
Services to sustaining members	3,666.00	3,000.00
Retirement program*	7,835.26	7,840.00
Expenses for IFLA meeting	500.00	
Reduction for expenses disbursed for account of:		
Translations Center fund	(3,329.05)	(3,529.00)
Publications fund	(1,454.34)	(1,200.00)
Special Classifications Center fund	(383.53)	(659.00)
Total expenses disbursed	212,430.54	212,239.00
Excess of income collected over expenses disbursed	16,668.21	(\$ 3,407.00)
Fund Balance, September 30, 1963	90,246.20	
	106,914.41	
<i>Add:</i>		
Transfer from General Reserve fund (Exhibit V)	2,304.02	
Transfer from Life Membership fund (Exhibit V)	148.14	
<i>Less:</i>		
Transfer to Motion Picture fund (Exhibit V)	(500.00)	
Transfer to Equipment Reserve fund (Exhibit V)	(1,000.00)	
Transfer to Life Membership fund (Exhibit V)	(1,000.00)	
	(47.84)	
Fund balance, September 30, 1964	\$106,866.57	

* Effective October 1, 1963, the Association entered into a contributory group annuity contract with an insurance company, and paid during the year \$3,921 for current services and \$3,914 for past services. Unfunded past service costs amounting to \$34,400 as of September 30, 1964, are to be paid by the employer over the years remaining to the employees' normal retirement dates. The employees contributed \$1,316 for the current service costs.

EXHIBIT III

SPECIAL LIBRARIES ASSOCIATION

STATEMENT OF INCOME COLLECTED, EXPENSES DISBURSED AND CHANGES IN TRANSLATIONS CENTER FUND BALANCE FOR THE YEAR ENDED SEPTEMBER 30, 1964

	Actual	Budget
Income collected:		
National Science Foundation Grant	\$ 50,113.00	\$ 50,113.00
Offices of Technical Services	24,000.00	24,000.00
Other	388.35	
Total income	74,501.35	74,113.00

EXHIBIT III (continued)

Expenses disbursed:		
Salaries	37,156.71	39,565.00
Payroll taxes	1,307.79	1,655.00
Supplies	526.25	1,200.00
Communications	737.67	800.00
Equipment	256.75	900.00
Reference collection	272.43	100.00
Photocopying	10,626.35	8,850.00
Reprinting		350.00
Promotion	3,906.41	3,200.00
Field trips	746.16	1,557.00
Meetings	173.71	643.00
Rent and administrative services	10,870.74	11,764.00
Disbursed for account of the fund by SLA General fund	3,329.05	3,529.00
Total expenses disbursed	69,910.02	74,113.00
Excess of income collected over expenses disbursed	4,591.33	—
Fund balance, September 30, 1963	7,423.01	
Fund balance, September 30, 1964 (Exhibit I)	<u>\$ 12,014.34</u>	

EXHIBIT IV

SPECIAL LIBRARIES ASSOCIATION

**STATEMENT OF INCOME COLLECTED, EXPENSES DISBURSED AND CHANGES IN SPECIAL CLASSIFICATIONS
CENTER FUND BALANCE FOR THE YEAR ENDED SEPTEMBER 30, 1964**

	Actual	Budget
Income collected:		
National Science Foundation Grant	\$ 10,080.44	\$ 13,838.00
Expenses disbursed:		
Salaries	3,805.34	6,300.00
Payroll taxes	283.85	500.00
Equipment	601.41	1,200.00
Supplies	104.28	500.00
Communications	354.15	900.00
Printing	638.56	600.00
Library materials	136.63	782.00
Rent and administrative services	1,738.50	2,196.00
Travel	8.00	200.00
Disbursed for account of the fund by SLA general fund	383.53	659.00
Total expenses disbursed	8,054.25	13,837.00
Excess of income collected over expenses disbursed	2,026.19	\$ 1.00
Fund balance, September 30, 1964 (Exhibit I)	<u>\$ 2,026.19</u>	

EXHIBIT V

SPECIAL LIBRARIES ASSOCIATION

SUMMARY OF CHANGES IN SPECIAL FUND BALANCES FOR THE YEAR ENDED SEPTEMBER 30, 1964

General Reserve Fund

Interest and dividends received on marketable securities and savings bank accounts	\$ 3,050.56
Transfer to General fund (Exhibit II)	(2,304.02)
Balance, September 30, 1963	52,304.02
Balance, September 30, 1964 (Exhibit I)*	<u>\$ 53,050.56</u>

Life Membership Fund

Interest on savings bank account	\$ 166.83
Dues of new members transferred from General fund	1,000.00
Transfer to General fund of interest on savings bank account for prior period (Exhibit II)	(148.14)
Balance, September 30, 1963	3,676.15
Balance, September 30, 1964 (Exhibit I)	<u>\$ 4,694.84</u>

EXHIBIT V (continued)

Publications Fund

Proceeds from sales of publications	\$ 37,561.67
Interest on savings bank accounts	765.56
Other	57.55
	38,384.78
Production and selling expenses	(29,603.95)
	8,780.83
Excess of income over expenses	8,780.83
Balance, September 30, 1963	17,714.85
Balance, September 30, 1964 (Exhibit I)	\$ 26,495.68

Scholarship and Student Loan Fund

Gifts including \$2,059.44 from 1964 Convention receipts	\$ 7,728.09
Interest on savings bank accounts and student loans	727.37
	8,455.46
Scholarship grants	(9,000.00)
Balance, September 30, 1963	19,401.63
Balance, September 30, 1964 (Exhibit I)	\$ 18,857.09

Equipment Reserve Fund

Transfer from General fund (Exhibit II)	\$ 1,000.00
Interest on savings bank account	174.44
Balance, September 30, 1963	3,462.04
Balance, September 30, 1964 (Exhibit I)	\$ 4,636.48

Translators and Translations, 2nd Edition Fund

Balance, September 30, 1963	\$ 5,823.64
Production expenses	(5,359.51)
Balance, September 30, 1964 (Exhibit I)	\$ 464.13

Foreign Publications Agency Fund

Proceeds from sale of Aslib publications	\$ 534.36
Disbursements to Aslib and expenses	(146.62)
Balance, September 30, 1963	150.00
Balance, September 30, 1964	\$ 537.74

Motion Picture Fund

Transfer from General fund	\$ 500.00
Gifts	200.00
Interest on savings account	9.12
Balance, September 30, 1964	\$ 709.12

Soviet Exchange Fund

National Science Foundation Grant	\$ 1,484.00
Expenses	(22.19)
Balance, September 30, 1964	\$ 1,461.81

* At September 30, 1964 the balance of the General Reserve fund was \$3,050.56 in excess of the \$50,000 limit placed on this fund by the membership.

SLA Nonserial Publications

Cumulative Statement on Publications in Print as of September 30, 1964

Date	Title of Publication	Cost	Number Printed	Copies Given*	Copies Sold	Total Receipts to Date
1949	<i>Aviation Subject Headings</i>	\$ 622.86	1000	458	465	\$ 816.24
1949	<i>Creation and Development of an Insurance Library</i>	570.31	1000	257	648	1,223.20
1949	<i>Subject Headings for Aeronautical Engineering Libraries</i>	1,455.02	1000	333	598	2,295.87
1950	<i>Contributions Toward a Special Library Glossary</i>	494.36	1000	416	538	638.06
1953	<i>Source List of Selected Labor Statistics</i>	1,094.79	1000	40	776	1,249.06
1953	<i>Correlation Index Document Series & PB Reports</i>	4,295.92	1000	22	841	7,052.50
1953	<i>Directory of Special Libraries</i>	7,905.54	2090	33	1944	13,599.89
1954	<i>Map Collections in the U.S. and Canada</i>	1,195.23	1000	35	850	2,253.24
1954	<i>Subject Headings for Financial Libraries</i>	1,482.41	1000	330	553	2,315.55
1956	<i>Handbook of Scientific & Technical Awards in the U.S. and Canada, 1900-1952</i>	8,792.63	2000	706	1100	8,459.00
1957	<i>National Insurance Organizations in the U.S. & Canada</i>	1,286.44 ¹	1009	49	541	1,539.20
1959	<i>Translators and Translations: Services & Sources</i>	5,357.18 ²	3010	186	2639	6,587.85
1959	<i>Picture Sources: An Introductory List (O.P.)</i>	7,038.17 ³	3044	155	2880	10,062.10
1960	<i>Sources of Commodity Prices</i>	4,897.13 ⁴	1500	208	1086	5,419.00
1960	<i>SLA Personnel Survey</i>	1,608.12	1830	1396	419	414.50
1960	<i>A Checklist for the Organization, Operation and Evaluation of a Company Library</i>	5,274.25	3952	277	3344	6,604.40
1961	<i>Guide to Metallurgical Information</i>	4,044.84 ⁵	2019	197	1393	5,567.60
1961	<i>U.S. Sources of Petroleum & Natural Gas Statistics</i>	3,379.01 ⁶	1279	109	664	3,972.60
1962	<i>Guide to Special Issues & Indexes of Periodicals (O.P.)</i>	7,059.48 ⁷	2052	211	1854	10,642.08
1962	<i>Guide to Russian Reference & Language Aids</i>	4,092.65	1768	197	1139	4,825.86
1962	<i>Dictionary of Report Series Codes</i>	12,281.33 ⁸	1947	154	1459	18,572.87
1962	<i>SLA Directory of Members as of October 15, 1962</i>	4,314.37	1386	121	865	3,116.00
1963	<i>Directory of Business & Financial Services, 6th ed.</i>	8,482.15 ¹¹	3100	158	1688	10,935.63
1963	<i>Special Libraries: How to Plan and Equip Them</i>	7,470.14 ⁹	3052	171	2047	11,326.93
1963	<i>Literature of Executive Management: Selected Books & Reference Sources for the International Businessman</i>	3,115.00	5063	1848	1057	4,466.25
1964	<i>Picture Sources, 2nd ed.</i>	4,825.28 ³	3000	63	1042	6,997.05
1964	<i>Subject Headings in Advertising, Marketing, and Communications Media</i>	1,527.57 ¹⁰	800	50	451	2,668.15

S-7

* Includes Sustaining, Institutional, review, and discarded copies.

¹ \$5.16, royalties paid to the Insurance Division.

² \$31.50, royalties paid to the Georgia Chapter.

³ \$757.25, royalties paid to the Picture Division (1st and 2nd editions)

⁴ \$22.80, royalties paid to the Business and Finance Division.

⁵ \$70.38, royalties paid to the Metals/Materials Division.

⁶ \$38.88, royalties paid to the Petroleum Section of the Sci-Tech Division.

⁷ \$219.85, royalties paid to the Advertising Group, New York Chapter.

⁸ \$564.71, royalties paid to the Rio Grande Chapter.

⁹ \$1,157.04, royalties paid to the New York Chapter.

¹⁰ \$364.50, royalties paid to the Advertising Division.

¹¹ \$736.04, royalties paid to the Business and Finance Division.

SLA Sustaining Members

The following organizations are supporting the activities and objectives of the Special Libraries Association by becoming Sustaining Members for 1965. This list includes all applicants processed through December 21, 1964.

ABBOTT LABORATORIES LIBRARY, North Chicago, Illinois
AMERICAN CAN COMPANY, Barrington, Illinois
AMERICAN CANCER SOCIETY, INCORPORATED, New York, New York
AMERICAN ELECTRIC POWER SERVICE CORPORATION, New York, New York
AMERICAN IRON AND STEEL INSTITUTE, New York, New York
AMPEX CORPORATION, Redwood City, California
BASIC ECONOMIC APPRAISALS, INCORPORATED, New York, New York
BELL AND HOWELL RESEARCH CENTER, Pasadena, California
BELL TELEPHONE LABORATORIES, New York, New York
BOEING COMPANY, Seattle, Washington
R. R. BOWKER COMPANY, New York, New York
BRIDGEPORT PUBLIC LIBRARY, Bridgeport, Connecticut
CARRIER CORPORATION, Syracuse, New York
CIBA PHARMACEUTICAL COMPANY, Summit, New Jersey
CONSOLIDATION COAL COMPANY, Library, Pennsylvania
CONTINENTAL CARBON COMPANY, Houston, Texas
CORNING GLASS WORKS, Corning, New York
DALLAS PUBLIC LIBRARY, Dallas, Texas
DOW CHEMICAL LIBRARY, Midland, Michigan
E. I. DU PONT DE NEMOURS AND COMPANY, Lavoisier Library, Wilmington, Delaware
E. I. DU PONT DE NEMOURS AND COMPANY, Technical Library, Wilmington, Delaware
F. W. FAXON COMPANY, INCORPORATED, Boston, Massachusetts
GENERAL ELECTRIC COMPANY, Schenectady, New York
GENERAL FOODS CORPORATION, White Plains, New York
GENERAL MOTORS CORPORATION, Detroit, Michigan
GLICK BOOKBINDING CORPORATION, Long Island City, New York
B. F. GOODRICH RESEARCH CENTER, Brecksville, Ohio
WALTER J. JOHNSON, INCORPORATED, New York, New York
KAISER ALUMINUM AND CHEMICAL CORPORATION, Spokane, Washington
LOCKHEED MISSILES AND SPACE COMPANY, Palo Alto, California
MCGRAW-HILL PUBLISHING COMPANY, INCORPORATED, New York, New York
MARATHON OIL COMPANY, Littleton, Colorado
MARQUETTE UNIVERSITY MEMORIAL LIBRARY, Milwaukee, Wisconsin
MAXWELL SCIENTIFIC INTERNATIONAL, INCORPORATED, Long Island City, New York
NATIONAL CASH REGISTER COMPANY, Dayton, Ohio
NATIONAL LEAD COMPANY, Niagara Falls, New York
NEW YORK TIMES, New York, New York
PENNSYLVANIA STATE UNIVERSITY, University Park, Pennsylvania
PEOPLES GAS LIGHT AND COKE COMPANY, Chicago, Illinois
PITTSBURGH PLATE GLASS COMPANY, New Martinsville, West Virginia
PORT OF NEW YORK AUTHORITY, New York, New York
PRENTICE-HALL, INCORPORATED, Englewood Cliffs, New Jersey
PROCTER AND GAMBLE COMPANY, Cincinnati, Ohio
PUBLIC SERVICE ELECTRIC AND GAS COMPANY, Newark, New Jersey
ROHM & HAAS COMPANY, Philadelphia, Pennsylvania
ROYAL BANK OF CANADA, Montreal, Canada
SHAWINIGAN CHEMICALS LTD., Montreal, Canada
SHELL DEVELOPMENT COMPANY, Emeryville, California
STANDARD OIL COMPANY OF CALIFORNIA LIBRARY, San Francisco, California
STECHELT-HAFNER, INC., New York, New York
STERLING-WINTHROP RESEARCH INSTITUTE, Rensselaer, New York
SUFFOLK COOPERATIVE LIBRARY SYSTEM, Patchogue, New York
SYSTEM DEVELOPMENT CORPORATION, Santa Monica, California
TEXAS GAS TRANSMISSION CORPORATION LIBRARY, Owensboro, Kentucky
TIME INCORPORATED, New York, New York
J. WALTER THOMPSON COMPANY, New York, New York
UNION ELECTRIC COMPANY, St. Louis, Missouri
UNITED COMMUNITY FUNDS & COUNCILS OF AMERICA, INCORPORATED, New York, New York
UNITED STATES STEEL CORPORATION, New York, New York
UNIVERSAL OIL PRODUCTS COMPANY, Des Plaines, Illinois
UNIVERSITY OF TEXAS, Dental Branch Library, Houston, Texas
UNIVERSITY OF WASHINGTON LIBRARY, Seattle, Washington
UPJOHN COMPANY, Kalamazoo, Michigan
WILLIAM JOHN UPJOHN ASSOCIATES, Kalamazoo, Michigan
H. W. WILSON COMPANY, New York, New York
WORCESTER FREE PUBLIC LIBRARY, Worcester, Massachusetts

Painter Robert Birmelin utilizes a variety of library visual materials in his studio course in basic design. Here scientific and technical photographs, art reproductions, fold-out books, exhibition catalogs, and advertisements portray organic forms and structures. This type of use is supplemented by library displays.



sible we prefer a teacher's terms, especially since the same visual data are often relevant to the jargon current in his classes.

Visual Materials Collection

What has emerged is a visual materials collection. We employ one card index that controls the following materials: 1) catalogs, pamphlets, posters, and those books that are more practicably located here than in the regular book collection, 2) mounted pictures, 3) mounted pictures arranged in *series*, 4) slides, and 5) original works of art. For the first three sections—the bulk of the collection—there is no classification. Each item is simply given an accession number. Thus the index is an elementary coordinate index, each card bearing spaces for 30 numerical entries referring to 30 individual images. Subject headings include names of artists, visual attributes, style labels, materials, subjects, institutions, and so on. In other words, any term that would lead a user to a worthwhile item is included, such as Graphic techniques: metallic effects, or Organization: force movements, centripetal thrust.

It is obvious that not every image going into the collection can be, or should be, fully indexed in visual terms. We fully index what are felt to be "overt" examples of visual qualities, having attributes so clearly illustrating visual principles that they will be used frequently as teaching tools. An item is never considered finally indexed. Additional entries can be made as the need for them becomes or is made apparent. The index's reliance on flexible terminology is its

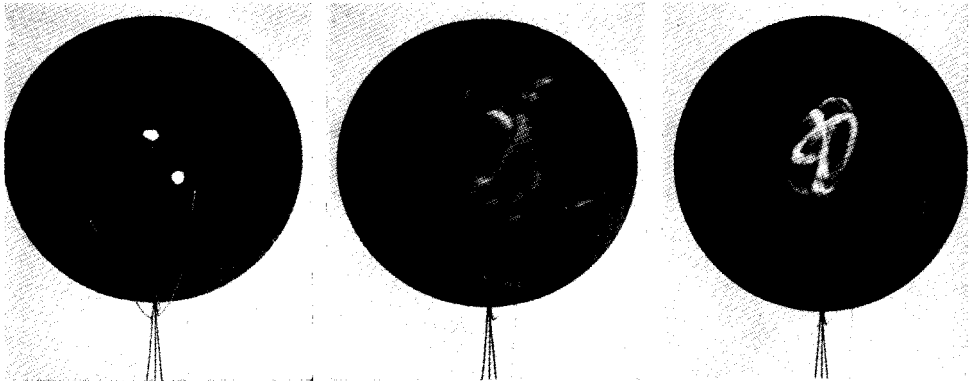
chief limitation, but cannot and should not be avoided at this stage. Mr. Karpel's image-for-image indexing, with each card bearing a photograph of the image referred to, would be ideal, since there would be no possibility of misunderstanding terms, but this would require duplication facilities not yet considered normal in library procedure. What is important is that in our period of automation everything is possible. What we are doing is still primitive because it lacks the sophistication technology can bring to our problems.

While our collection should be considered as experimentation on a grass-roots level, it has already shown itself to be of decided educational value. In dealing with visual research, any attempt to reorganize on a visual basis forces a library collection to open up many fresh and exciting possibilities. Such redirection does not lessen the art historical value of the collection; in fact it provides more historical data and stimulates critical study by creating new patterns among source materials. For the first time library materials are being used creatively in a variety of studio courses, and some of the heaviest student users of the visual collection have turned out to be education students doing student-teaching in the schools.

Art and art education on all levels have been redirected during this century, but a library approach has not emerged that in any way corresponds to the new art environment or attempts to meet directly the visual needs of contemporary artists, teachers, and students. The shortcomings are twofold: there

has been a failure to respond in terms of developing a library semantics and machinery and in establishing a collection based on new needs. The second shortcoming is largely an outgrowth of the first—without a new terminological structure, library resources have been limited by being fitted into the philosophical definitions of knowledge and experience of an earlier age. While

many books and pictures in our collections are of value to the modern user of visual material, they are made virtually inaccessible by the classical card catalog and classification schemes. We are too easily lulled by habit and convenience into believing that these systems are grounded on a rational objectivity, and are too content to compromise and work with what we have inherited.



A sample card from the index of visual materials. The heading refers to such works as Jean Tinguely's "Variations on Two Points, No. 2," 1958, here illustrated stationary and in motion (photo: Kaiser Wilhelm Museum, Krefeld). Other headings used to bring the researcher to these images include: Kinetic sculpture, Motorized art, Line: circularity and concentricity, and Time: programmed art. Plain numerals on the card refer to pamphlets and exhibition catalogs, "M" to mounted illustrations, "MS" to those in series, "ML" to large ones, and "S" to slides. The card locates groupings of pictures similar in visual attributes, but it is still "blind" in its reliance on symbolic rather than visual notation. Only an illustrated card would lead the user directly to the one or two particular images for which he might be searching.

Light phenomena: kinetic		
47		
91		
M 72-80		
203		
MS 5:2-15		
ML 37		
S 28		
267, p. 4		
		Art 7-64

Pictures for Public Relations

IRENE SIMPSON



FROM THESE unlabeled portraits, can you be sure which one robbed Wells Fargo & Co. 28 times before his capture by the other, Wells Fargo Chief of Detectives?*

These are just two of many faces it is essential we identify both as to name and occupation to be certain a picture of a stagecoach robber is not offered instead of a Wells Fargo agent by the same name. This sort of problem is one reason why working with historical objects and a growing collection of pictures can be most exciting.



The role of the Wells Fargo Bank History Room has many facets—from arranging for the use of a full size stagecoach as backdrop for fashion publicity to providing a source for a quill pen to be used in a TV show. Learning how to use pictures (how to store them and then retrieve the exact one needed) has proven for me the most stimulating aspect of working in the History Room.

The collection is very small by most standards and very specialized. We are narrow-minded in our collecting habits; we start with "Wells" and end with "Fargo." Pictures date from the period of the company's founding in 1852 and include the 1906 fire in San Francisco and the northern California area where the firm now operates its 180-branch-bank-system. Wells Fargo, however, never did operate in a vacuum, and this allows sufficient breadth to include pictures of: 1) miners and mines from which came the gold shipped by and deposited with Wells Fargo; 2) ships, trains, and stagecoaches on which Wells Fargo carried express, mail, and passengers; 3) portraits of many San Franciscans and early Californians who probably were (or should have been) Wells Fargo's customers; 4) San Francisco and northern California business firms; and 5) portraits of

Miss Simpson is Director of the History Room at Wells Fargo Bank, San Francisco, California. The photographs are courtesy of Wells Fargo Bank.

many of those employed by Wells Fargo & Co. and examples of buildings occupied by the firm.

No official records were available when the collection was started some 35 years ago, and the existence today of so much that has come to the collection seems to me incredible—and the flow appears unending. Almost every week some visitor will tell us about his grandfather or uncle or remote relation who was with Wells Fargo. A well-phrased request to borrow a portrait to be copied for our files seldom fails to bring results and often starts a family search that unearths letters, company papers, or other pictures which are generously presented to us. At present there are around 8,500 pictures in the collection.

Some years ago a very workable system was evolved that has been the basis for organizing this growing collection. Some 15 subjects were arbitrarily established within which we are able to file all our pictures. Each subject is subdivided as material is accepted, which creates a demand for regrouping, but the picture remains in the originally designated subject. These (and I am referring to 8x10 inch or smaller photographs or reproductions) are physically housed in plastic folders filed in three-ring binders. When a binder becomes too cumbersome for easy use, its contents is

* On the right is the infamous Black Bart; on the left, Detective James B. Hume.

divided as seems appropriate, and a new binder is added in the series. For example, the section on "Banking" has now been subdivided within its designation of San Francisco banks to include binders marked: B 3—San Francisco Banks A-C; B 3.1—San Francisco Banks D-F; B 3.2—San Francisco Banks G-M; B 3.3—San Francisco Banks N-Z. This series is preceded by "B 2" for photographs of banking implements, e.g., scales, and followed by "B 4," a series of photographs of banks outside San Francisco.

Thus, much of the indexing is completed when a decision is first made as to where to file a photograph. If a photograph is by a named photographer or of more than one subject, e.g., a bank interior with identified men posed behind the tellers' cages, these names are added to the files. In case a grandson of one of them should visit us, we can quickly show him a picture of special interest. Charts outlining the content of the binders in general terms are used and usually suffice for a picture researcher or a visitor who "just wants to look at some pictures." However, when a researcher has a specific problem, or contrariwise doesn't know what he wants, the challenge is greatest.

For a TV show on the San Francisco Fire Department, the picture researcher who was using other materials from our collection had us stumped with the request for a dalmatian dog—one with big spots. There is no subject headings in the collection for "dogs," so, we resorted to intuition and offered a picture of the recipient of a large silver award watch who had posed with his dog at his feet—luckily, it was a satisfactory dalmatian! That picture was, and will continue to be, filed by the name of the man to whom Wells Fargo & Co. presented a watch for bravery.

One of the most frequent requested photographs is for a "stagecoach in action," but somehow the news photographers of the 1860's and 70's just weren't thinking ahead—we're lucky to have a picture posed before a very civilized stagestop just before departure. Or an editor wants a portrait of Charlie Parkhurst, who became famous after death when it was learned that "Charlie" was a woman; in life "he" was just another stage-

driver who had no need to have a likeness taken for his family.

Since the company sets up a number of small displays in branch banks, the History Room has been the recipient of some interesting objects and documents; in the measure that pictures are used in these exhibits, I anticipate being given usable pictures to add to the collection. For instance, some branch managers had been given photographs of former locations and didn't know what to do with until I made our needs known.

Those who use the collection vary from local commercial artists who need "scrap," e.g., how does a stem-winder watch open or how did the stagedriver hold his reins, to a book editor searching for end papers, cover illustration, or text photographs. When a request is for "any means of transportation, or a San Francisco cable car, or even a covered wagon," and a researcher leaves very pleased to use a Wells Fargo stagecoach, we've had a good day! When the editor requests a photograph of a Mother Lode town in the 1860's and the one his picture researcher selects just happens to be one with a Wells Fargo office prominently marked, that's fine with us. In any event, as all who work with pictures well know, the use of a photograph with accurate credit starts a recurring wave of requests, and the fun of imaginatively providing suitable and usable pictures is unending.

Recently the History Room unveiled a portrait of Henry Wells, whose name the company bears along with William G. Fargo. For the past 25 years we have had a handsome pastel by H. Hart of Mr. Fargo, given us by his grandniece. Many times when asked "Why don't you have one of Mr. Wells," I have replied, "Because no one has given us a suitable portrait to match Mr. Fargo." One day I so replied to the visiting Director of Admissions at Wells College (Aurora, New York), who immediately arranged for us to use one of two portraits of Henry Wells hanging at the college. With pride it was framed and hung; no longer must we apologize for its lack. Sometimes the pictures come, as this one, "large-size," but so long as they come and are well used, I feel the pictures in the History Room are serving worthwhile purposes.

Pictures in Your Company's Archives

BETTY HALE

HAVE YOU ever noticed how much a historical picture can cost or what a job it is to find the right one? That's because so few people made them, even fewer people saved them, and almost no one realized the value of classifying and profiting from the demand for them. This is equally true of company historical pictures. The "age of illustrated communication" has caught most of us unprepared. Today every company's history must be told and retold in a hundred different ways, preferably with illustrations. It is recounted to new employees, shareholders, customers; at the time of anniversaries, ground-breakings, mergers; in welcome booklets, house publications, annual reports, dividend enclosures, speeches, sales literature, and exhibits.

So the problem becomes how to provide patrons with a collection of company pictures quickly and economically. The starting point should certainly be a check of the company history and a listing from that of the most important people, plants, processes, products, and events. Good pictures of the items on that list should be your primary goal.

Don't be afraid to ask for the pictures. Such a collection is of lasting value to a company. Obtain management's approval to circulate a memorandum requesting material and describing briefly what is wanted. Don't rely on receiving much from it, however. Face-to-face persuasion is usually necessary, too. Enlist the help of the company's photographer, the advertising manager, the public relations manager, and, especially, the house publication editor. He should already have many pictures and will probably know where to find others. He might even entrust you with the care of his whole collection—if you promise to classify it.

Miss Hale is an Information Researcher in the Public Relations Department of Socony Mobil Oil Company, Inc., New York City.

Be sure to request other pictorial material besides photographs: old advertisements, trademarks, trade cards, sketches, letterheads, posters, labels, patents, and portraits-of-the-founder-as-a-young-man. Make a record by subject of the framed company pictures in individual offices.

Stamp the back of the material with library identification; then make sure it bears the necessary "who, what, where, when and why" caption. If this is not available, ask some employees who have been associated with the firm for a long time to supply the missing information. Once that is done, classification and filing are not difficult because you are dealing with concrete places, objects, and people. Arrange portraits alphabetically, plants and offices geographically, and products and processes by subject. If you have already classified loose documents by subject, you may prefer to incorporate pictures in the same file to save space. Being documentary, they will help to explain the written material, and vice versa. However, if the files are handled much, photos may suffer by not being filed separately.

If your company has a photo library, make arrangements to receive obsolete shots on a continuing basis but reserve the right to weed. One copy of every such picture should be stamped FILE COPY in large letters on the back and not allowed to leave the library. Every photograph for which there is a negative should have its negative number written on the back. If you are given any historical negatives, ask the company photographer to number and keep them for you, marking their negative envelopes "Historical" so they will not be weeded.

Should your company not have a photo library, start adding current pictures to your archives. Today's pictures are tomorrow's history—if someone has the forethought to save them.

The Release of Photographic Reproductions of Art Objects

MARGARET P. NOLAN



BEHIND THE exhibition galleries of The Metropolitan Museum of Art is a complex machinery never seen by the great majority of people who visit the Museum. One phase of this unseen operation involves the procedures used for releasing photographic reproductions of the collections. A great portion of this photographic material must be made available in time to meet publishers' deadlines, but it is of equal importance to the Museum and publishers that the reproductions be of the best possible quality. A user of photographic material approaches a museum aware of his needs, and art museums have become increasingly capable of answering these requests while explaining the recommended use of the materials involved.

The primary purpose of an art museum is the care, safeguarding, and exhibition of the objects in its collections so that they may be enjoyed by the public through the ages. The annual attendance at The Metropolitan Museum of Art rose from 2,300,000 in 1952 to 5,500,000 in 1962, revealing an unprecedented rise in the public's interest in art and culture. During these same ten years the number of photographic reproductions released by the Museum for publication doubled. The total in 1962 exceeded 12,000 items. This figure excludes all individual color prints, postcards, and other printed

This article is based on a talk Mrs. Nolan presented to the Picture Division at the 55th Annual Convention of Special Libraries Association in St. Louis, June 8, 1964. She is Chief of the Photograph and Slide Library, The Metropolitan Museum of Art, New York City. All accompanying photographs are by William F. Pons of The Metropolitan Museum of Art's photographic staff.

material sold at the Museum without permission for publication.

Many letters are received daily requesting photographs, photostats, transparencies, and so forth. During March 1964, 300 such letters were answered, and over 100 permission forms were issued with photographic orders. The Museum collections contain more than 365,000 objects, and although letters often include a conscientious effort to identify an object, this sometimes cannot be done through words alone or even by means of a book reference. References to the Museum's own publications are very useful, if available. It is imperative that anyone ordering photographic reproductions from any museum include photocopies whenever possible, no matter how inadequate the copies may be.

Types of Photographic Releases

The program the Museum maintains in making photographic reproductions readily available for publication under specified conditions is carefully administered so that the image of the Museum and its remarkable collections is conveyed throughout the world in a way comparable with the quality of the original art. This explains the necessity on the part of museums for emphasizing museum standards to publishers and others who reproduce their material and the prime requirement of fidelity in reproducing the art objects.

BLACK-AND-WHITE PRINTS

In its own photographic studio the Museum houses a vast archive of negatives from which prints are made. As a matter of policy objects in the Museum are recorded photographically with great care and often in great detail by Museum photographers. In addition to the central catalog consisting of illustrated cards, the photographic sales files consist of a duplicate set of these cards and large prints of some well-known objects.

These records provide invaluable aid to the picture researcher, and, whenever possible, a researcher should come to the Museum and select his material where the staff can introduce him to the files. The illustrations themselves often suggest many variations on a theme.

PHOTOSTATS

Photostats reproducing lithographs, etchings, engravings, and similar material owned by the Museum are covered by the same conditions and permission forms as photographs of other art owned by the Museum. When the nature of the original prints renders photostats suitable for reproduction, they are issued for this purpose. A complete photographic record of the vast print collections has not been possible.

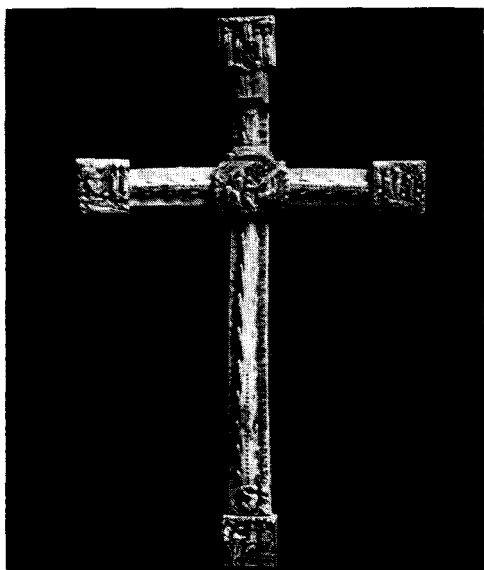
Photostats from books in the Art Reference Library are not released with rights since the rights do not belong to the Museum as they do for its original art objects. Furthermore, a credit to the Museum is not given since credit for book illustrations actually belongs to the book. Each applicant who receives this type of photostatic material signs a form

stating that the photostat is to be used for study purposes only and not for further reproduction. This form further states:

All responsibility for questions of copyright that may arise in this copying and in the use made of the photocopies must be assumed by the applicant. Copyrighted material will not be reproduced beyond recognized "fair use" without the signed authorization of the copyright owner. In the event of any claim by the copyright owner based on making the photocopy (photocopies) or my use thereof, I agree to defend such claim and to hold The Metropolitan Museum of Art harmless from any and all liability.

COLOR TRANSPARENCIES

Technical advances in color photography have provided excellent means of reproducing art objects, but there are many complexities in the art field from the initial photography of an object to its final appearance in print. In the first place direct photography of an art object presents a problem to any museum or collector when it involves moving the object. Since safeguarding the art is the main consideration, moving of objects is always kept to a minimum. In an attempt to solve this problem, The Metropolitan Mu-



Bury St. Edmunds Cross, front view. English, second half of the XII century, walrus ivory. The detail (right) of the center medallion clearly records its depth of relief and surface texture. It measures approximately three inches in width and depicts the Raising of the Brazen Serpent. The Metropolitan Museum of Art, The Cloisters Collection, Purchase, 1963.



Before ordering prints, picture researchers and scholars consult the Photograph and Slide Library's files that provide black-and-white illustrations of the Museum's collections.

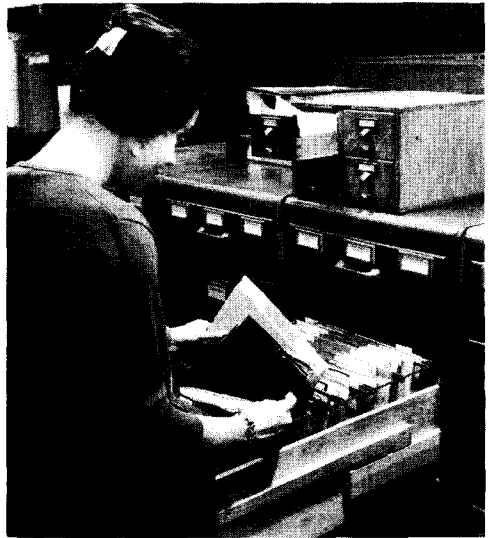
seum maintains a file of color transparencies made directly from the objects. Since a negative does not exist as it does in black-and-white photography, these Ektachrome transparencies are released only on a rental basis.

At the time of color photography by the Museum studio staff three Ektachromes, 8 x 10 inches in size (except for very small objects), are made for the rental files. For protection each piece of film is placed in a transparent sleeve to which a label with caption and credit is attached. The transparency is then placed in the files in a specially designed folder, and a card describing it is placed in the card catalog. Each folder also contains a transaction card with details as to current use of any material on loan. Checking existing transparencies is done through the card catalog to minimize the handling of the film, and the final choice is made on lighted viewing tables.

Transparencies are issued by the Museum with forms requiring submission of a color proof for correction (by comparison with the original art objects) before approval for final reproduction is granted. This is particularly valuable for achieving as accurate a

reproduction as possible, especially when the printing may be done thousands of miles away. The language employed in this procedure is a problem, since it is difficult to translate color corrections, many of them quite subtle, into words that can be accurately interpreted. A method is under study for using color samples printed on paper to provide more meaningful instructions. It is obvious that a priceless masterpiece will suffer a loss in its color reproduction on film and later on paper, but this fact makes art reproduction in all its forms so challenging.

Excellent collaboration exists in many cases between the Museum and publishers.



Color transparencies in protective sleeves are stored in folders where they are available for reproduction purposes on a rental basis only.

Tremendous improvements appear in the corrected color proofs when compared with earlier, less accurate versions. When checking of proof became the Museum rule, it was feared that it might be a hardship for the publishers, but it has been welcomed. The position of the Museum has been more generally understood, and publishers' interest in the problems and their cooperation in providing suitable solutions have been very satisfying. The release of high quality photographic material encourages the making of

good plates, which enhance fine publications while providing faithful reproductions of the art in the Museum collections.

Slide Library

In addition to photographic releases, the Museum's collection includes 225,000 slides in color and black and white, which are lent to the Museum staff and to the public for lecture purposes. These slides reproduce works important in the history of architecture, sculpture, painting, and the decorative arts from prehistoric times to the present. Even when slides represent the Museum's own collections for which rights of reproduction can be granted, slides are not rented for reproduction because they have been shown in various projectors and undue heat may have made them unsuitable. Slides made by the Museum's photographer of objects owned by the Museum are released, however, for use on television with official permission. For non-sponsored television a reproduction fee is not charged, but a fee is in effect for sponsored programs.

Permission for Reproduction

Each photograph label states:

This photograph may not be reproduced in any medium, including television, without specific written permission from the Secretary of the Museum.

When permission for publication is requested, photographs are accompanied by permission forms appropriate to the use indicated, e.g., editorial or advertising. Permission for other more unusual uses is granted by letter setting forth the conditions of use.

Printed forms are prepared by the Museum, rather than by the user, so that positive identification by the Museum object number and negative number can be included. It is often not possible to pinpoint an object through a word description. Permission forms also specify the credit line required. This credit recognizes the donor without whom the art object would not be available for viewing or probably for reproduction purposes. This explains the lengthy credit lines that sometimes result. Forms are sent out in duplicate for completion and signature and are submitted to the Museum for approval. A copy countersigned by the Museum is then returned to the publisher for his records. Sample permission forms, setting forth all conditions for use, are available from the Museum for examination by anyone who might find them useful in a similar operation.

Before permission forms are initiated for works of art by living American artists, it is Museum policy to require a letter of release from the artist or his agent permitting a single reproduction of his work. This letter is



Viewing tables with lighted glass tops are used for the final selection of transparencies being chosen for rental.

filed in the Museum Archives with the approved permission.

EDITORIAL USE

As might be expected, more photographic material is issued for editorial use in art books, textbooks, encyclopedias, and periodicals than for any other single type of reproduction. Orders from one encyclopedia publisher can often amount to several hundred photographs. It is Museum policy that no fee be charged for any editorial use, with the exception of charges for the photographic work itself.

In addition to a large number of requests from European publishers of art books and encyclopedias, photographic orders are now coming in from other parts of the world—Australia, Brazil, Israel, Japan, the Union of South Africa—where interest in ancient, Islamic, western European, and American art is becoming more widespread. World rights are not issued with the original permission forms, but permission is extended each time publication in an additional language is reported to the Museum.

Orders for large amounts of photographic material, including photostats, are also being placed by manufacturers, designers, and decorators who are building up reference files on historic styles of the decorative arts. Rights of reproduction are not required for files used for study purposes.

ADVERTISING USE

Forms pertaining to advertising cover the use of an illustration of a Museum object in display advertising in newspapers and magazines, direct mail advertising, and other forms of promotional literature, as well as reproduction on a book jacket or a record album cover. Before any reproduction in connection with advertising can be published, illustration, copy, and layout must be approved in writing by the Secretary of the Museum. The procedure that has proved most workable for both parties consists of reviewing plans as early as possible so that a clear understanding will exist on the part of the Museum and the advertiser. Many interesting uses have evolved—advertisements for automobiles, fashions, oil, paper products, fab-

rics, and furniture are but a sampling. Good taste is actually the principal factor in determining fitting illustrations. Whether the request is initiated by an advertising agency, independent designer, or the company manufacturing the product in question, it is interesting to note that each year brings a fuller realization of the ways in which museum reproductions should be used.

Varying reproduction fees are fixed for material used other than editorially. In general, fees are arranged on a sliding scale depending on the circulation of the newspaper, calendar, periodical, or mailing piece. There is a fixed reproduction fee for book jackets or container covers.

AUTHOR'S NOTE: A booklet *Reproductions and Reproduction Rights for Museum-Owned Objects* prepared by the Committee on Reproductions and Reproduction Rights, Association of Art Museum Directors, is available without charge from the American Federation of Arts, 41 East 65th Street, New York, New York 10021.

News in the Picture World

Stamps of foreign countries often provide portraits of their nationals not easily found elsewhere; an example is the recent West German issue of eight portrait stamps of leaders of the 1944 bomb plot to assassinate Adolf Hitler. These resistance leaders were Sophie Scholl, Ludwig Beck, Dietrich Bonhoeffer, Adolf Delp, Karl Friedrich Goerdeler, Wilhelm Leuschner, Count von Moltke, and Count von Stauffenberg. . . . "Art for Justice's Sake" might be the motto of four New York City Police Department members who specialize in drawings of wanted criminals based on verbal descriptions of witnesses. Last year (1963) 25 identifications and arrests resulted directly from 152 sketches. . . . Graphic Law is the title of an article by Charles B. Nutting about the possibility of "enacting a picture," that is enacting a law by visual rather than verbal means. He explores certain areas of the law in which the pictorial and graphic means would be feasible (*American Bar Association Journal* 50: 780-781, August 1964).

Extracted from *Picturescope*, vol. XII, no. 3, 1964.

SPECIAL LIBRARIES

Unit Microfilm— A Contemporary Format

LORETTA J. KIERSKY



MICROFILM IN roll form is the familiar and useful tool of the research worker who would not otherwise be able to consult the original. At one time a roll format was considered suitable only for the storage of inactive or infrequently requested information. As soon as reader-printers were made available, microfilm became a more acceptable searching tool for active, frequently requested information. The user now could easily obtain a paper copy of the information shown on the viewing screen by simply pushing a button. More recently sophisticated systems have been developed in which microfilm comes to a user encased in a cartridge, or cassette as it is sometimes called. These systems feature automatic or semi-automatic machines, some of which operate at very high speeds.

The flat film format generally referred to as unit microfilm offers more flexibility in handling for many more applications than roll or cartridge-type microfilm. Any size unit of microfilm may be selected, and it may be combined with various types of indexing to suit the application. Unitized microfilm may be used as card-size sheets called microfiche and as strips of film inserted into channels in any selected card size, plastic film holders called jackets, or in aperture or "window"-type cards. In each case bibliographic or other descriptive information as well as indexing terms may be incorporated.

A frequent contributor to this journal of articles and reports on recent developments in the reprography field, Miss Kiersky is SLA's Representative to the National Microfilm Association. Professionally she is Librarian at Air Reduction Company, Inc., in Murray Hill, New Jersey.

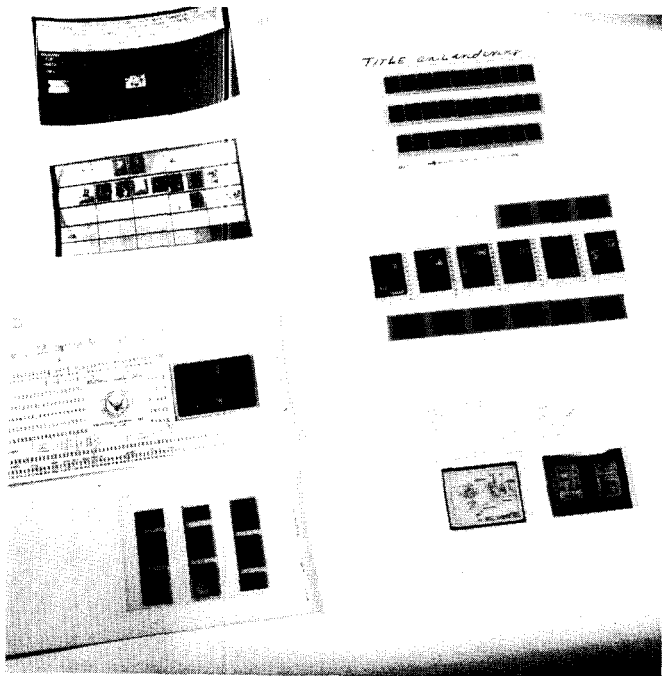
Unit microfilm appears to be an ideal medium for storing and retrieving pictorial material, since these collections present problems on just the basis of their great bulk.

The microfiche is a card size, flat, transparent film sheet that may be 3 x 5, 4 x 6 or 5 x 8 inches in size. It contains a number of frames of either 16mm or 35mm microimages. These may be positive or negative depending upon the type of information that has been microfilmed. Usually line drawings and photographs will be wanted as positive microimages for study purposes. A visible heading of bibliographic or descriptive information can be read across the top of the fiche, as it is often called.

Last April an announcement was made by representatives of four government agencies (Atomic Energy Commission, National Aeronautics and Space Administration, Defense Documents Center, and the Office of Technical Services*) at the annual meeting of the National Microfilm Association that the microfiche had been adopted as the standard format for supplying scientific and technical research reports to their clients. Microfiche will be supplied in lieu of paper copies.

During the last 25 years the microfiche has been accepted in many foreign countries for the exchange of literature and also for scientific, technical, and cultural information. One example is the International Documentation Centre in Tumba, Sweden. It maintains a mobile microfilming unit that visits various institutes to record important herbaria. Specimens that have been recorded on microfiche are exceptionally sharp and clear. This Centre issues a catalog, published in about eight subject parts, that lists microfiche available from its collection. The Microfiche Foundation in Delft, The Netherlands, publishes a list of other suppliers of microfiche.

* Now Clearing House for Federal Scientific and Technical Information.



Kenneth Davis

The microforms shown above are only a few of the many possible forms. Displayed on the top left are two microfiches and below two aperture-type cards. Several types of jacketed-microfilm are at the right.

An interesting application of microfiche is storing biographical information in a special field. An index to the portraits of medical men in the Library of the Royal College of Physicians, Great Britain, has been reproduced on 75 microfiches. Using this format, an application could be developed for the convenient storage and retrieval of photographs of items in exhibits, which are at present kept together in volumes or binders. The photographs could be microfilmed and made available on either 3 x 5 inch fiches having up to 40 microimages or on 4 x 6 inch fiches having up to 60 microimages. Identifying information could be given in the top margin. Paper copies could be obtained from reader-printers. This format could also be used to reproduce pages from art dealers' catalogs, particularly the difficult to obtain catalogs. Such an application would be similar to the *Thomas' Register* microfilm collection of trade catalogs.

Many applications may be suggested for film strips contained in plastic film jackets. The strips of film cut from 16mm or 35mm roll film are inserted into one or more channels in the holder or jacket. Many styles of jackets are available or may easily be de-

signed to suit a particular application. Their sizes usually are 3 x 5, 4 x 6 or 5 x 8 inches. Descriptive information may be inserted into a top margin channel for filing purposes. One manufacturer supplies a jacket with a 1½ inch top margin of 7-point weight card stock, similar to punched card stock.

This type of unit film might be used to make comparisons of works of art or structures that are located geographically distant from each other. It might also be used to show the physical condition of art objects or structures before and after cleaning or reconstruction. This format would be appropriate for presenting microimages of maps, posters, handbills, cartoons, broadsides, and similar material.

The aperture or "window" type cards that contain one or more frames of microimages may be either punched cards, edge-notched cards, or any type card that suits the application. Descriptive information or indexing information may be punched, typed, or reproduced on the same card. Either a machine searching system or manual methods may be used in retrieving the information. This type format has been used for engineering specifications and equipment parts and could be applied to sculpture, architecture, and ornamentation.

Potential for Picture Collections

The growth of pictorial collections may become a liability rather than an asset, particularly where space and cost are to be considered. Microform is a logical medium for storing vast quantities of material that can be easily retrieved and housed at reduced cost. It offers the means for designing new applications and offering new services. In his keynote address delivered at the 55th Convention of Special Libraries Association, June 8, 1964, Dr. Don R. Swanson discussed "the interpretation of creative catalysis oriented to the design of new and improved systems. . . ." With respect to the librarian he said in part, "They should continually seek short cuts to their goals and not assume that either engineers or computers must be available to conceive and design new and significant information services. . . ."

Planning the New Library:

United Aircraft Corporation Main Library East Hartford, Connecticut

H. D. RIX AND IRVING H. NEUFELD

THE UAC Library System provides full library service to the two largest divisions of the corporation, P&WA and Hamilton Standard, to the more recently formed Corporate Systems Center and to the Research Laboratories. Auxiliary services are available to the other corporate divisions, which operate small independent libraries for most of their library needs.

Main Library Location

At the heart of the system is the main library, housed in a newly completed addition to the Research Laboratories, with a staff of approximately 35. Branch libraries with a total staff of ten persons have been established at five divisional locations in the greater Hartford area. The main library is responsible for all acquisitions, cataloging, and indexing, most of the reference work and much of the circulation for the corporate groups mentioned above, and maintains a large reading room. The branch libraries, with smaller collections, supply the immediate circulation and reference needs of the groups they serve and transmit to the main library requests they cannot fulfill.

Prior to 1962 the main library had been housed for many years in one of the engineering buildings of P&WA. Owing to space limitations, the older part of the collection was relegated to a storage facility some distance away, and even with cramped quarters for library staff, only a handful of readers could find room to work. In January 1962 the main library moved into a rented building outside the industrial complex.

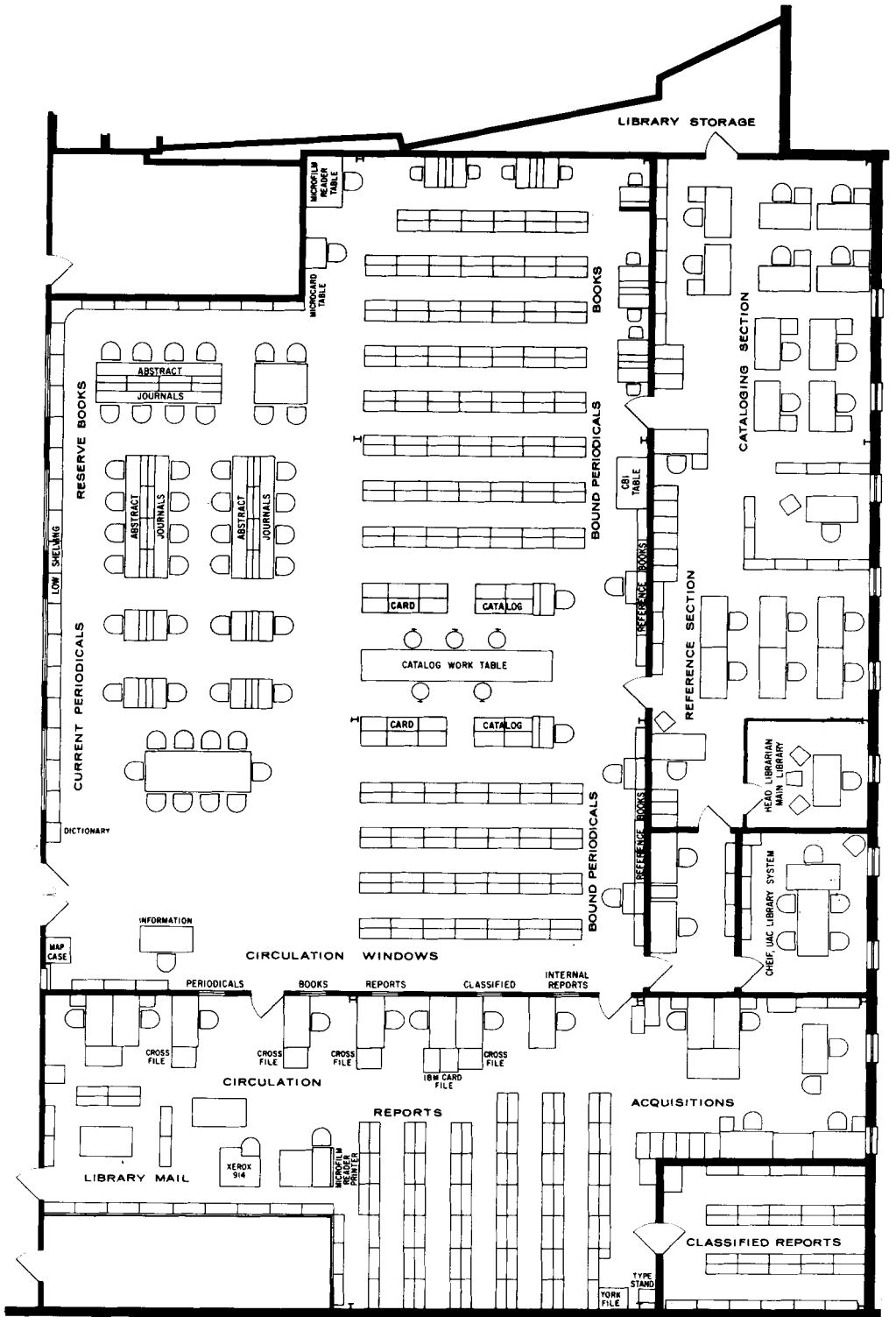
Mr. Rix is Chief of UAC's library system, and Mr. Neufeld is Head Librarian at the Research Laboratories Library. Photographs are courtesy of United Aircraft Corporation.

Here there was room for the entire collection and for as many readers as cared to travel to this location.

Shortly after the main library had become established in its temporary home, planning began for a permanent one. To this end, a round of visits to other libraries was made. This is a good occasion to express our gratitude to library and information personnel at the IBM locations in Kingston, Poughkeepsie, and Yorktown Heights and at Avco Corporation, Esso Research & Engineering, A. D. Little Corporation, Monsanto, Olin Mathieson, Polaroid Corporation, and Republic Aviation for their courtesy in showing us their facilities and discussing library problems.

The central aim in the new plan was to separate physically the extensive office-type operation, which had characterized the library for many years, from a well-stocked and quiet room for library users. Also, separate collections had to be provided for local readers and for the thousands of technical, administrative, and marketing personnel who never visit the library and whose information needs are supplied via telephone and company mail. A different type of problem was to achieve an attractive and efficient arrangement without acquiring too much additional furniture. A major purchase of new office desks, study carrels, and steel shelving had been made just before the 1962 move. This, together with considerable old wooden shelving and some newer furniture from a branch library to be consolidated with the main library, was to constitute the lion's share of the equipment in the new library area.

During the rest of 1962, plans were drawn and redrawn by the authors until a suitable organization of space and furniture was realized. Then detailed schedules were worked



Floor plan of main library at United Aircraft Corporation, East Hartford, Connecticut.



The reading room offers plenty of room to work with easy-to-reach card catalog, reference books, and abstracts. The abstract journal reference tables (left background) were especially designed and built for the library.

out for transferring the several parts of the collection during April 1963 from their present to their future locations. This problem was complicated by the fact that nearly all of the library material had to be transferred to different shelving.

Profiting from experience in the earlier move (which also involved packing all the books, periodicals, and documents in boxes, loading these on trucks for removal to another part of the city, then unpacking and reshelving), it was decided that the library staff should help with the packing and be responsible for all the reshelving. To avoid the cost of overtime labor, it was also decided to make this a Monday to Friday job even though this meant a temporary interruption of some library services. An additional complication in the second move was that the steel shelving, after being unloaded, had to be dismantled, transported, and then reassembled (it had been installed ahead of time before). Nonetheless, with the laudable cooperation of the library staff and the mover's crew, the affair went off pretty much on schedule and at minimum cost.

User Area

In its new position the library occupies a rectangular 75 x 110 foot area, which is down a corridor from the main lobby and adjacent to the cafeteria and a 250-seat audi-

torium. The public area of the library is a smaller rectangle about 55 x 80 flanked on two sides by an L-shaped section for the library staff.

As one walks down the corridor from the lobby, he can see the public area of the library through a series of shoulder-high windows in the corridor wall. Entering by the swinging doors and doubling back along the wall, he encounters the current periodicals stored flat in wooden shelving built to come up just under the windows. In similar shelving beyond these is a reserve book section (with overnight circulation) and along the back wall the beginning of the noncirculating bound journals. He will be walking on a very thick rug that effectively muffles noise. On his right are a number of study carrels, and three massive tables (with superstructure) for abstract journals, such as *Chemical Abstracts*. Each of the tables has capacity for 48 feet of books and eight to ten readers; they were designed and built for the new library.

The main stack area adjacent to the reader's section is occupied by Remington Rand steel shelving, interspersed with a good deal of wooden shelving. The latter is painted black to match the steel and conceal its more plebeian character. There are 12 double-faced ranges each 21 feet long; between ranges four and five there are two double-faced rows of card catalog furniture holding

a total of 1,200 trays. These two catalog rows are separated by a plastic top steel worktable which in a previous incarnation did duty as a circulation counter.

An interesting feature here is that the monstrous number of trays (for a company library) is capable of being greatly reduced in size in the near future. The large size results from a library practice in an earlier era of providing an extensive indexing of current periodicals on 3 x 5 cards. At one time the card catalog was growing at the rate of 60 trays a year. Some 400,000 of these cards were weeded out in 1961 and a larger number during 1963. (The indexing was stopped before the last move as constituting needless duplication of available indexes.) When more shelving is required, some or all of the space now occupied by the catalog can be allocated to it, with what remains of the catalog being suitably disposed along one of the library walls.

The major part of the collection used principally by the reference librarians is arranged along the wall beyond the ends of the stack ranges. Also along this wall, toward the back of the room, are more study carrels, including one specially partitioned off for a reader working with classified documents. Along the rear wall are various microform readers and a diffusion-type photocopy machine for the use of library patrons.

The layout of the reader-main stack area was partly determined by the presence of several columns supporting the ceiling. There are two rows in the interior of the

library besides a row along the outside wall. One row was effectively dealt with by having the partition that separates the staff area from the rest of the library built along it. The columns in the other row were kept from being a menace to life and limb by butting the ends of stack ranges against them. The success of this maneuver was attested by a visiting librarian who, after a brief tour, exclaimed that this library seemed to have everything a librarian could desire. When it was pointed out that there were also a few things no librarian would want, namely the columns, he replied, "What columns?"

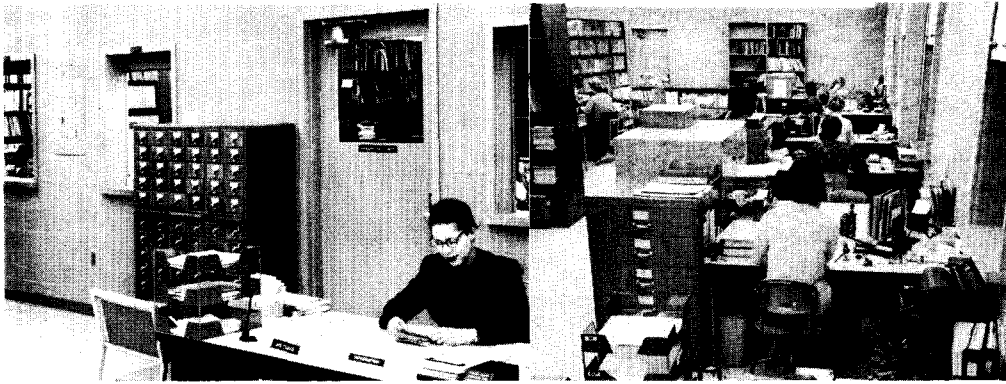
Staff Area

To reach the staff area, one returns to the outside corridor and walks past the double doors to a single one farther along the same wall. This was the most important feature determining the library layout, for every day through this door come six mail deliveries, some of them with two or three large bagfuls. The position of the mail door was fixed by extra-bibliothecal requirements.

Inside, the first staff group encountered is circulation. To the right beyond the tables and shelving for the mail service is a Xerox 914 and to the left are desks and separate sign-out files for periodicals, books, and unclassified reports. Prospective borrowers are served through windows in the wall separating the public from the staff area. This area also holds the collection of technical reports and meeting preprints. The other staff group in this bottom of the L is acquisitions and

View of the reference and cataloging staffs at work. Storage area is behind the wall at the left.





Behind the information desk (left) the staff area (right) becomes accessible to users through service windows for reports, books, and periodicals.

document control. Classified documents are stored on wooden shelving in the vault in the far corner of the wing. Shelf storage in the vault made it possible to release upwards of 60 four-drawer steel files with special locks; it also saves clerical time.

At the long member of the L are the offices of the chief of the library system and of the head librarian, followed by the reference section and then the cataloging section. This area contains part of the reference collection, an archives collection, and various shelflists. At the extreme end of the L is a convenient storage area.

The reference librarians answer a great variety of questions sent in by both technical and administrative personnel and prepare bibliographies on request. Their work

is primarily retrospective searching. The cataloging staff, in addition to storing information for retrieval by reference librarians, also supports an extensive current awareness program.

Some automation has been achieved in recent years. Periodical titles are on punched cards that yield an annual print-out with monthly corrections showing holdings at the several locations in the library system. Key punching of nearly 11,000 book titles has made possible printed book catalogs arranged separately by author, title, and call number in the manner developed at various IBM libraries. The circulation of books is now controlled by punched cards. The possibility of further automation is being studied.

VITAL STATISTICS FOR UNITED AIRCRAFT MAIN LIBRARY

Total area in square feet	8,100
Staff	
Professional	12
Nonprofessional	24
Branch libraries supplied	5
Employees served at location	300
Employees served elsewhere by company mail and telephone	5,000
Average daily circulation	1,200
Items cataloged monthly (excluding duplicates)	950
Books and bound volumes	25,000
Current periodical subscriptions	1,050
Technical reports and preprints	150,000
Special equipment: Xerox 914 copier and Filmac 300	

LTP Reports to SLA

GLADYS T. PIEZ

New Projects

Carpet underlays. A grant of \$9,450 from the Council on Library Resources to LTP will finance 50 per cent of the cost of a cooperative project to evaluate carpet underlays. LTP will administer the project, which the Statler Foundation, American Hotel and Motel Association, and the Institutional Research Council will help to finance. Foster D. Snell, Inc., is conducting the study, which will take 18 months to complete. The results will be published in a format to be decided.

Charging systems. LTP is sponsoring the evaluation of two photographic charging systems commonly used in Germany. The Frankfurt, Germany, office of George Fry & Associates, the company which completed the basic study of circulation control systems for LTP in 1961, is making the evaluation.

Containers Being Tested

Some months ago Container Laboratories in Chicago designed for LTP a reusable shipping container for books. Approximately 400 of these containers, of four different sizes, are being use-tested in four different situations, including the library of the National Real Estate Boards, a special library of an association that ships books to its members in many parts of the United States.

The container is of a telescoping design, constructed much like a film shipping case. It is equipped with canvas slings and Velcro fasteners to permit use of the same container for shipping several different sizes of books without extra packing around the volume.

If the results obtained from testing the containers in use are as good as those obtained from laboratory testing, LTP will continue its search for a commercial outlet for these containers.

Mrs. Piez is the General Editor of the Library Technology Project, American Library Association, Chicago.

New Staff Member

William P. Cole is the editor-manager of *Library Technology Reports*, LTP's new bi-monthly information service (*Special Libraries*, October 1964, p. 578). Mr. Cole came to LTP from Washington University in St. Louis where he was Administrative Assistant to the Director of Libraries.

New Publications

Catalog Card Reproduction, LTP Publication Number 9, can now be ordered from the ALA Publishing Department for \$8.50. January 26 is the publication date. Based on a study made by George Fry & Associates, the book describes 13 basic processes for obtaining or reproducing catalog cards. These processes probably cover the entire range of methods that can be used to produce catalog cards in a library economically and efficiently. Forty illustrations show equipment used in reproducing cards and the quality obtainable with the different processes.

Two publications announced in the October 1964 issue of *Special Libraries* (p. 579) have now been priced. *Evaluation of Record Players for Libraries*, Series II sells for \$6, and *Supplement No. 3 to Photocopying from Bound Volumes* sells for \$5.

University Press Uses Permanent/Durable Paper

An announcement from the University of Oklahoma Press will interest many librarians. Because of its sponsorship of the ALA Committee on Permanent/Durable Paper, the news was particularly gratifying to LTP. The Director of the Press, Savoie Ottingville, reported that all the books the Press is processing in its own plant are being printed on papers expected to last 300 years. Each book will carry information on the life expectancy of the paper used in it. The release paid tribute to W. J. Barrow and his contribution to the development of permanent/durable book paper.

This Works For Us . . .

Photocopying Cards in List Form

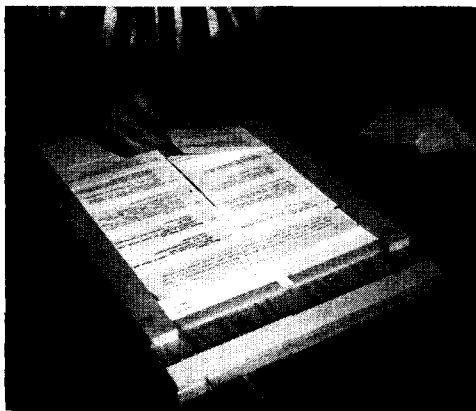
The typewriter is still an indispensable tool for libraries, but new developments in photography and quick-copying machines are making it less necessary to use a typewriter to copy material already in typed or printed form, such as library catalog cards. Copying machines are particularly useful in converting the text from cards to sheets for preparing bibliographies, acquisitions lists, inventories, directories, membership lists, or mailing lists.

The U.S. Navy Electronics Laboratory Library is using photocopy techniques to put a variety of information typed on cards into list form. For example, the former method of preparing the weekly acquisitions list, averaging 15 pages, was to cut a stencil and run off copies on an offset press. The information on the master, or main-entry, catalog card was copied on the typewriter to produce the stencil. Now the master cards themselves are laid out in shingled fashion on a specially made easel, covered with a glass lid, and photographed to produce a plate for running on the offset press. A plate can be made on any photo-plate camera; the Xerox standard camera is presently being used, and the Multilith direct process camera will be used in the future as it will produce better results for this particular operation.

The cards are placed on the easel as shown in the illustration. The easel is made of three-quarter inch plywood so that it will be heavy enough to remain in place while the cards are being inserted and spaced for proper layout. The heavy base also protects the contents during the handling for photographing. Fifteen easels are available so that 15 pages can be set up at one time. The cards on each easel are then photographed in turn, the cards removed, and the easel used again if needed. When being photographed, the easels are set at a pre-determined distance from the camera so that each succeeding one is always in focus. The image is reduced to about 80 per cent of full size in order to get ten inches of text (two cards, each five inches

wide) on a sheet of paper eight inches wide.

The principle of transferring text from cards into lists on sheets of paper can also be used when only one or a few copies are needed, and it is not, therefore, necessary to make a plate for the offset press. For example, five copies were needed recently of a bibliography consisting of 204 citations, each on a separate card, since the bibliography is being added to continually. The cards were laid out to expose the text on each, fastened at the sides with masking tape, and laid face down on the exposure plate of the Xerox 914 Copier to produce the required five copies in list form on sheets of paper.



U. S. Navy

Cards for photocopying are positioned in the easel.

These techniques were developed and the easel designed by Carroll Thompson, Photographic Manager at the Navy Electronic Laboratory, after learning of a similar system devised by Professor George Luckett, Librarian of the Naval Post-graduate School in Monterey, California.

Transferring the information from cards to list form on sheets without typing the material over again is a great time-saver. Photocopy techniques can produce acceptable results at a fraction of the cost of retyping, saving proofreading time as well.

WILLIAM E. JORGENSEN, Librarian
U.S. Navy Electronics Laboratory
San Diego, California

Cincinnati's H. W. Wilson Company Chapter Award Entry 1964

CINCINNATI area health professionals—physicians, dentists, nurses, pharmacists, social workers, and others—like all those in special subject fields, have a great need for specialized information. Many work in organizations with special libraries, but many more do not and are thus all too often unaware of important local and national health information resources that could help them. A joint committee composed of representatives of the SLA Cincinnati Chapter and the Health Education Planning Division of the Public Health Federation went to work. They decided on one immediate goal: to help health professionals, whether or not served by special libraries, to make better use of resources already available in the Cincinnati area.

Since 1955, a Cincinnati special library, the Science and Industry Department of the Public Library, in cooperation with the Public Health Federation and its member agencies has maintained a Health Information Center, which brings reliable health information to the general public. The committee acted to make this center more widely known to professionals by publicizing it in local medical journals and newsletters.

Questionnaires were sent to 183 Cincinnati area health agencies and related organizations to learn of their information needs and resources. From the 90 questionnaires returned, we learned of a valuable new information resource: small agency collections of specialized books and professional periodicals primarily for the use of their own staff and board members. The existence of such collections was virtually unknown outside the agencies. But the agencies have now agreed to have their collections listed in a directory and open them up to use by others.

We also proceeded to work on: 1) a directory of 24 health-related Cincinnati area special libraries; 2) a guide to the literature of the health professions, listing more than 50 key sources such as literature guides, in-

dexes, abstracts, and directories, including pertinent Special Libraries Association publications; and 3) a guide to government publications listing more than 30 items and emphasizing local depository libraries.

We are making these resources known to local professionals by publishing articles in their own channels of communication. The articles were reprinted and distributed to other Cincinnati health personnel and included the directories and guides listed above, plus an introduction describing some of the national programs such as MEDLARS, the aims and activities of SLA, and the special character of special librarianship.

The President of the Cincinnati Chapter presented reports explaining the project at meetings of the Public Health Federation Executive Committee and Health Education Planning Division. The Cincinnati Chapter sponsored a half-hour program in the Public Health Federation series, "Better Ways to Better Health," on Cincinnati's educational television station. The program featured the SLA film, "Is Knowledge Power?" plus a report on the project. The Public Health Federation, in its newsletter, *Headlines on Health*, publicized the WCET presentation and editorialized on the importance of the project.

Because of the continuing need, this project will continue through a close liaison relationship between the Cincinnati Chapter and the Public Health Federation, which includes 160 Cincinnati area health groups. Furthermore, this is a model project that could be used with similar local federations in other fields, such as the Chamber of Commerce and the engineering council.

Six Chapter members participated. Cost to the Chapter was \$52: \$25 for the television program, \$25 to help defray cost of reprinting guides and directories, and \$2 postage to conduct mail survey for directory of libraries. Cost to the Public Health Federation was about \$200 for questionnaires sent to agencies and costs for reprints.



ANNE L. NICHOLSON
Convention Chairman



RICHARD A. DAVIS
Chapter President



MRS. JEAN G. HOPPER
Program



Bruno Studio
ROBERT GIESECKE
Treasurer

Come To Philadelphia

UNDER THE BENEVOLENT view of William Penn atop Philadelphia City Hall, his "greene Country Towne in Pensilvania" and the Special Libraries Council of Philadelphia and Vicinity will host the 56th Annual Convention of the Special Libraries Association, June 6-10, 1965, at the Benjamin Franklin Hotel, a few blocks from some of the earliest landmarks and events of our country's history.

It is my privilege and honor to extend this invitation to all members of the Association to join in consideration of one **Key to Greater Resources, Library Cooperation**. Gordon R. Williams of the Midwest Inter-Library Center will keynote the theme with his address on "Library Cooperation and Its Future" at the Opening Session on Monday morning, June 7.

A General Session on Tuesday will further explore the practical pros and cons of cooperative resource efforts when Bernard L. Foy, Librarian, Tennessee Valley Authority, Richard H. Logsdon, Director of Libraries, Columbia University, and Charles A. Nelson, Nelson Associates, management consultants, give us the benefit of their thoughts and experiences.

The technical sessions of the Divisions and Sections are planned to provide useful information on current cooperative programs both national and international, and workshops and panels on subject headings, indexing, cooperation between man and machine, government information programs, and abstracting services. There will be visits to special libraries, museums, cartographers, insurance societies, advertising agencies, marketing and communications centers, and special tours are also planned. For those who wish to visit libraries in the Wilmington area on Friday, arrangements can be made. These numerous and varied aspects will be presented in greater detail in the program all members will receive in February.

We urge you to join us in the City of Brotherly Love with its priceless collections and mementos of the past as we explore our theme of "Cooperation" in the land of Penn's Treaty with the Indians, the Articles of Confederation, and the Constitutional Convention.

Anne L. Nicholson

1965 Convention Chairman



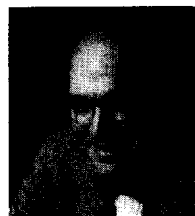
FRANCES E. PARSONS
Hospitality



Eugene J. Amernu
WILLIAM B. SAUNDERS
Publicity



MARGARET W. IMBRIE
Transportation



ALBERT C. GEROULD
Printing

JEAN M. STEEVER
Information



BARBARA ANNE BEGG
Local Arrangements



MRS. DOROTHY S. COLLINS
Registration



SYLVIA HEYL
Meals and Banquet



CURRENT CONCENTRATES

Of The Library World

Computers in 1984

CONNECTION to a central location will be very necessary to perform another function which will, by then, be delegated to the omnipresent computer. I refer to information retrieval. The entire contents of the large central files (or at least that portion which the government elects to make available) will be readily retrievable by anyone at a moment's notice. One will be able to browse through the fiction section of the central library, enjoy an evening's light entertainment viewing any movie that has ever been produced (for a suitable fee, of course, since Hollywood will still be commercial) or inquire as to the previous day's production figures for tin in Bolivia—all for the asking via one's remote terminal. Libraries for books will have ceased to exist in the more advanced countries except for a few which will be preserved at museums, and most of the world's knowledge will be in machine-readable form. Perhaps it would be more correct to say, all the world's recorded knowledge will be in this form since the art of programming computers to read printed and handwritten material will have been fully developed. However, the storage problem will make it imperative that a more condensed form of recording be used, a form which will only be machine-readable and which will be translated into human-readable form by one's computer on demand.

The consequences of this compilation and ready access to the large amounts of stored information will be truly profound in many diverse fields, such for example as, agronomy, jurisprudence and medicine, to name but three. But all this is another subject.

Computers will perform yet another major function—that of language translation. Not only will one be able to obtain information from the central files in the language of

one's choice, but automatic translation via the telephone will also have gone into use. . . .

. . . The coordination and scheduling of any large endeavour whether it be running a business, operating a factory, constructing a large building or running a government, now takes a fantastic amount of paper work. This paper work will cease to exist in twenty years. Instead, direct inputs and outputs to the computer will provide information, initiate the necessary processes . . . and finally issue what few instructions are needed for the few people who are still involved.

Finally a word regarding solid intellectual achievements of computers. The world droughts, chess and go champions will, of course, have met defeat at the hands of the computer, but strangely enough this will not have ended these three games either as intellectual pastimes or as professional career activities . . . nearly everyone will know his precise rating as a player and he will endeavour to improve his ability by playing against his computer. Computers will have largely taken over the task of composing and arranging music, at least for popular entertainment, and many people will vie with each other in regard to the quality of mood music which their own personal computer, or personal programme can produce. As far as literature is concerned, the computer will still be a neophyte although "who-done-its" will be turned out by the million. Computers will not have contributed as much as some people have predicted, with respect to making basic contributions to mathematics and science and, somehow or other, all attempts to invest them with truly creative abilities will have failed.

There will still be a place in the world for people.

Extracted from "Computers in 1984" by Arthur Samuel in the *New Scientist*, no. 380, February 27, 1964, London.

Have You Heard . . .

New Name and Functions for OTS

A Clearinghouse for Federal Scientific and Technical Information to serve as the central source for government research data in the physical sciences and engineering has been established in the United States Department of Commerce and has taken over the document distribution program of the Office of Technical Services. Development of the Clearinghouse was endorsed last February by the Federal Council for Science and Technology, an advisory body to the President. The Council specially calls for the Clearinghouse to serve as the single agency through which unclassified technical reports and translations generated by all government agencies are uniformly indexed and made available to the public; provide information on federal research in progress, and operate a referral service to sources of specialized technical expertise in the government.

According to Commerce officials, the Clearinghouse has completed its programming and expansion of staff and facilities and is now carrying out these missions. The agency is using computer and other modern data processing and reproduction equipment and techniques in order to speed and increase the flow of technical information to scientists and engineers throughout the country. A major step in reducing duplication of document reproduction and distribution within government was a recent agreement between the Department of Commerce and the Department of Defense whereby the Clearinghouse assumed the task of processing all unclassified/unlimited DOD research reports as well as reproduction and distribution of these documents to both the public and DOD agencies and contractors.

The Clearinghouse is a part of the new Institution for Applied Technology in the National Bureau of Standards. The Institute is headed by Dr. Donald A. Schon, formerly of Arthur D. Little, Inc., Cambridge, Massachusetts. The Director of the Clearinghouse is Bernard M. Fry, formerly with the National Science Foundation and Atomic En-

ergy Commission. All Clearinghouse personnel and facilities were established in a new building in Springfield, Virginia 22151, near Washington, in October.

CLR Year-end Summary

The Eighth Annual Report for the Council on Library Resources, Inc., for the year ending June 30, 1964, summarizes 39 grants and contracts totaling \$1,037,948. New projects accounted for 28 CLR expenditures, and 11 represented extension or renewals of previously supported projects. (Many of these projects have been reported in 1963-64 issues of *Special Libraries*.) Details of the grants are broken down by subject: bibliographic apparatus and techniques, physical access, and library administration; there is also a detailed financial statement.

Brain Information Service Established

A Brain Information Service has been established by the University of California, Los Angeles, Biomedical Library, the Brain Research Institute, and the School of Library Service with financial help from the National Institute of Neurological Diseases and Blindness. The Service plans to provide rapid and complete bibliographic support for investigators in the brain sciences, first on the UCLA campus and eventually throughout the United States. Scientific aspects, including the preparation of a glossary of terms for indexing and retrieval and a study of information needs and habits of UCLA scientists, are under the direction of Dr. Victor E. Hall. Dr. Robert M. Hayes is in charge of automating the retrieval system, and Louise Darling and Mrs. Pat Walter are responsible for library operations.

Retrieval System for Adult Education

Syracuse University's Library of Continuing Education has recently initiated a three-year demonstration project to plan and test a model information retrieval system for the field of adult education. Roger DeCrow will direct the project with the assistance of Diana J. Ironside and a Policy Committee

consisting of Alexander N. Charters, Vice-President for Continuing Education, Wayne Yenawine, Director of the University Libraries and Dean of the Library School, and Clifford L. Winters, Jr., Dean of University College. The study, which is supported by a contract with the Cooperative Research Branch of the U.S. Office of Education, will be carried out in three stages: 1) an investigation of user needs by means of structured interviews and other methods to determine the present and potential information needs in various parts of the field; 2) exploitation of new techniques for the rapid handling of information and the development of a classification scheme and dictionary of terms for indexing in depth; and 3) testing and evaluation of the retrieval system, although it will not be in operation at the end of the project. The final report will contain recommendations for making the system operational.

New Appointments in Information Field

DR. HENRY BIRNBAUM, former Deputy Head of the Office of Science Information Service, is now Deputy Administrative Manager of the National Science Foundation. HENRY J. DUBESTER succeeds Dr. Birnbaum, and EUGENE WALL replaces Mr. Dubester as Head of the Science Information Coordination Section of OSIS. DR. WILLIAM S. BARKER has been appointed Head of the Studies and Support Section of OSIS, and SEYMOUR TAINE transferred from the National Library of Medicine to become Program Director for Federal Science Information of OSIS. DR. DELMER J. TRESTER, Associate Program Director for Federal Science Information, OSIS, will add special responsibilities for the Science Information Exchange in the Smithsonian Institution and the National Referral Center to his duties. WILLIAM T. KNOX, former Manager for Corporate Planning at Esso Research and Engineering Company, has been appointed Technical Assistant to the Director of the White House Office of Science and Technology. He will aid in policy formation, review, and evaluation of national programs and review and coordinate federal activities in the communication of scientific and engineering information.

Members in the News

MARY EVALYN CLOUGH, former Technical Services Librarian at Republic Aviation Corporation, Long Island, New York, has been appointed Librarian, Glass Research Laboratories, Pittsburgh Plate Glass Company.

JAMES A. DAMICO, former Technical Librarian, Thiokol Chemical Corporation, New Jersey, is now Manager, Technical Information Center, Aerospace Research Center, General Precision, Inc., Little Falls, New Jersey.

NELLIE G. LARSON has recently been promoted to Chief of the Special Bibliographies Section in the National Agricultural Library's Reference Division, Washington, D. C.

DR. ANN F. PAINTER, formerly with the National Bureau of Standards, has recently been named Technical Services Staff Assistant at the National Agricultural Library, Washington, D. C.

RICHARD L. SNYDER, former Associate Director of Libraries at Massachusetts Institute of Technology, has been appointed Director of Libraries at Drexel Institute of Technology, Philadelphia.

EDWARD G. STRABLE, former Administrative Assistant to the Director of Research at J. Walter Thompson Company, Chicago, began new duties January 4 as Executive Secretary of the Reference Services Division and the American Library Trustee Association of the American Library Association.

PAUL WASSERMAN, Librarian at the Cornell University Graduate School of Business and Public Administration, Ithaca, has recently been appointed Dean of the University of Maryland School of Library Science, which is scheduled to open in September 1965. Mr. Wasserman will assume full-time duties in the summer; in early 1965 he will serve as a part-time consultant.

Medical Librarianship Internship Program

The second Medical Librarianship Internship Program is being offered by the National Institutes of Health, August 30, 1965, with a 40-week schedule designed to cover all aspects of the library program in a biomed-

cal research institution. Lectures, seminars, workshops, and visits to other libraries are part of the program. Applicants, who must file before April 1, 1965, must meet certain Civil Service requirements, be recent holders of an M.L.S. from an accredited school, and preferably should have a reading knowledge of at least one foreign language. Further details on the Internship Program are available from Mr. Jess A. Martin, Chief, Library Branch, Division of Research Services, NIH, Building 10, Room 5N118, Bethesda, Maryland 20014.

In Memoriam

MARY DE J. COX, who retired as Librarian at American Telephone and Telegraph, New York, in 1954 after 40 years service, died in November. Miss Cox was a member of the New York Chapter and the Business and Finance Division.

Letters To The Editor

PLAN NOW FOR LIBRARY OF THE FUTURE

Having attended, as we all have, many professional meetings dealing at great length with the various aspects of optical scanning devices, remote interrogation terminals, and other forms of sophisticated information retrieval devices, it occurs to me that we have all been extremely guilty of putting the proverbial vehicle before the proverbial equine.

The basic intent of this letter is to alert members of our profession to the fact that the fate of the much glorified library of the future is really in their hands, providing that they are cognizant of it and make every reasonable attempt to acquaint themselves individually and collectively with the refined tools and techniques that are presently available and shall be in even greater abundance tomorrow.

I submit the thought that a good librarian, worthy of the name, must be considered in every respect a virtuoso of an instrumental ensemble consisting of both conventional and non-conventional techniques and apparatus. He or she, as always, is the essential ingredient that makes any information system operable, thereby promoting the unhampered flow of facts and knowledge and thereby stimulating ideas. Peak efficiency will promote the providing to the clientele what they wish, in the form they can readily retain it, *before* they ask for it.

Perhaps what is essentially required in our profession is a sober re-evaluation and a subsequent revitalization of our philosophy and the various publics' attitude toward us. In short a probing of the very real nature of libraries is urgently

JANUARY 1965



Know what you're talking about

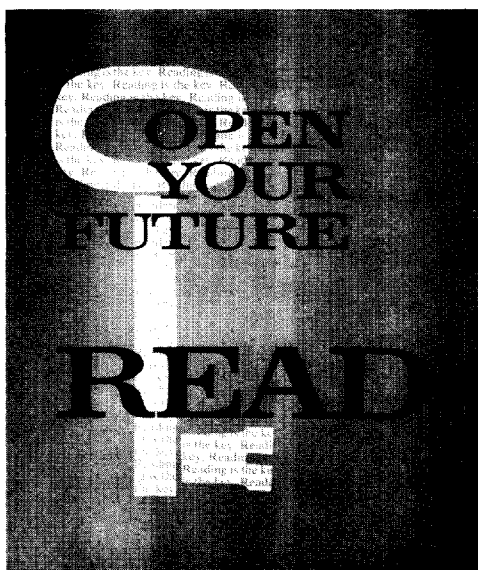
READ

National Library Week 1965

"Know What You're Talking About—Read" is the main theme of the eighth National Library Week to be observed April 25-May 1, 1965. The relevance of reading and library resources to economic and cultural opportunity is one area that has been selected for special emphasis and support this year.

Career opportunities, another area of concern, is emphasized by the subsidiary theme, "Open Your Future—Read."

A free brochure describing and giving prices for NLW promotional aids may be obtained by writing: Promotion Aids Brochure, National Library Week, P.O. Box 272, Church Street Station, New York 10008. Direct orders to the same address before April 5. Aids include streamers, posters, counter cards, pennants, bookmarks, mobiles, pocket calendars, boxes of Dewey Decimal wheels, organization handbooks, and three special kits, which include a variety of the above items.



needed. For regardless of how refined and sophisticated our tools and techniques have become, the proper place and function of library systems in the respective organizational structures of our society are in essence the critical keystones of the dynamic library of the future. The archival storehouse and other detrimental images of the past that have been too readily associated with libraries must be dispensed with.

We as librarians, whether we call ourselves information specialists, documentalists, etc., can free ourselves from a great deal of the drudgery and the time consuming repetitive clerical tasks that have unnecessarily tapped our intellectual and physical strength and reserve. However, before this can take place, we must initially attempt to answer many serious introspective questions:

1. What is a librarian? (Is he, as viewed by some, a keeper of the files, a distributor of manuals, not requiring any professional, formal, or informal background but simply labeled "librarian," just as freely as a practitioner of first aid might erroneously be referred to as a doctor of medicine?)
2. Are we doing anything about the previously mentioned problem, either collectively or individually? Are we informing or educating the respective publics?
3. What is our mission with respect to society, to our clients, and to ourselves?
4. Are we really doing all we can?
5. Can we do much more, qualitatively as well as quantitatively, to promote professionalism?
6. Where are we in the big picture and why?
7. What is and what can be our potential?
8. How can it be realized?
9. Are we, in essence, managers of uninhibited information flow?

These and hundreds of other provoking questions should come to mind, thought through, and acted upon.

I respectfully suggest to my colleagues that a modified symbiotic approach should be one of the leading modus operandi of our profession, i.e., a formula designed *by us* and for us, of a total or partial system that accomplishes more than either man or machine could individually. Call it if you wish a pragmatic approach. The devices should not be used as toys, gadgets, or prestige items. They should be used where necessary as extensions of our intellectual arms. This is the time to learn, experiment, and think. If we wait any longer or continue some of the unhealthy in-fighting, stressing differences rather than similarities, we are inviting slow evolutionary professional annihilation. The time is here and the equipment is here. The rest is really up to us. Are we up to it?

RALPH C. SIMON, Associate Professor
Graduate School of Library Studies,
University of Hawaii

CORRECTIONS FOR 1964 ALD

The new (24th, 1964) edition of the *American Library Directory* contains a regrettable error concerning a special library. The Princeton Club of New York Library, listed on page 697, should be deleted. **The Princeton Library in New York**, 15 West 43rd Street, New York 10036, should be inserted instead. Josephine S. Antonini is the librarian. The library has 5000 volumes. Its subjects are: Princetoniana, Wilsoniana, and New York City. Will librarians who have the new ALD please make this correction.

The Princeton Library in New York was chartered in 1962 as an educational institution affiliated with the Princeton University Library in Princeton, New Jersey. In cooperation with the Princeton University Library, the new New York library serves Princeton alumni, visiting scholars, and members of historical, literary, and other scholarly organizations, in addition to the members.

The Cortland Free Library, Cortland, New York, is also misfiled under Buffalo on page 629. This entry should appear on page 634.

ELEANOR F. STEINER-PRAG
Editor, *American Library Directory*

A PLETHORA OF LIBRARY SURVEYS

Some remarks are in order with regard to the deluge of surveys and related questionnaires which seem to be directed more at librarians than at any other professionals. Hardly a month goes by that we are not asked to complete some lengthy questionnaire on library operations or on another information activity. These surveys are conducted by anybody who feels compelled to do so: academic institutions, consultants, government agencies, "specialists," or individuals. Unfortunately, even members of this profession often seem to originate such surveys. The most frequent purpose of these "surveys" is the querents' desire or necessity to "publish," although the "information explosion" often is a convenient excuse for such a survey. Sometimes, the survey is alleged to be used in a thesis.

Such surveys would be more tolerable if libraries and/or librarians would benefit, even indirectly, by participating. This hardly ever is the case, however.

Most libraries are understaffed, so that the time and work spent on completing such questionnaires usually imposes an additional burden on the goodwill of the library staff.

It seems time that some agency, preferably the SLA, establish some policy of control over such surveys, to keep them to the unavoidable minimum. At least, a "public education campaign" would seem indicated.

GERHARD P. SCHÜCK-KOLBEN
Head, Information Services
Consolidation Coal Company, Library, Pa.

Off the Press . . .

TECHNICAL LIBRARIES: USERS AND THEIR DEMANDS: A Classification of User Groups and User Demands in Technical Libraries. *Margaret Slater*. London: Aslib Research Department, 1964. 126 p. 26s. (Distributed in U. S. by Special Libraries Association, \$3.64)

In the years since the end of World War II, librarians around the world have been intrigued by the questions of who uses technical libraries and for what purposes. In the United States, Saul Herner, Ralph Shaw, and Melvin Voigt have undertaken studies within the past decade to determine "information gathering habits" of scientists.

During 1962 and 1963 the Aslib Research Department launched an "investigation of the use made of technical libraries and information units in industrial firms, government laboratories, academic institutions and learned societies" in and around Greater London. This report represents the results of the Aslib survey, which is considered a pilot study since a more comprehensive, nation-wide investigation will be attempted at a later date.

Although not acknowledged, the Aslib undertaking is probably more indebted to a 1959-60 study executed by the staff of the Massachusetts Institute of Technology Libraries (NICHOLSON, Natalie N. and BARTLETT, Eleanor. *Who Uses University Libraries? College and Research Libraries*, vol. 23, May 1962, p. 217-22), than any other similar effort. The method of investigation, the elements to be gauged, and even the questionnaire employed as the measuring device all closely resemble the MIT inquiry. However, the Aslib investigation has more range and depth than any previously performed analysis of user habits in, and demands on, technical libraries.

For one thing, the aims are broader. The purposes of the present investigation are threefold: 1) to determine user demands, including an analysis of what information or documents scientists seek, why they need them, and how they obtain them; 2) to classify user groups, arranging clientele of technical libraries according to disciplines, kinds of employers, types, and levels of jobs; and 3) to measure the demands made upon libraries, in terms of the expenditure of time of librarians and the utilization of the resources of the library.

For another thing, the sample is more comprehensive. Whereas previous studies have restricted their analysis to one library or a single group of users, e.g., organizations, subject fields, or industries, the composition of the sample of this survey includes 13 industrial firms, six academic institutions, four learned societies, and two government laboratories.

The findings of the investigation are summarized in detail, although many readers would probably prefer to have the resulting statistics presented in tabular form while eliminating much of the textual comment. Nevertheless, the hypothesis is clearly defined, and the methodology scrupulously outlined and implemented. The expansion of this limited survey to a national synoptical analysis of who uses technical libraries and for what purposes should be undertaken. The enigmas are, after all, despite the previous studies, still largely unanswered.

HAROLD J. MASON, Assistant Manager
Kraus Reprint Corporation, New York

A JOINT COLLEGE/INDUSTRY LIBRARY WITH AUTOMATA. Prepared for Harvey Mudd College, Science and Engineering, Claremont, California. Washington, D. C.: Council on Library Resources, Inc., 1964.

This report, the result of a study undertaken with the support of the Council on Library Resources, describes a system for serving the literature reference needs in the fields of science and engineering of a group of colleges and industry in the same area. It is proposed to identify the contents of articles from 1,170 periodicals by key words, to store this information in a computer, and to retrieve the information upon request, giving 24-hour service in furnishing printed bibliographies. A "bibliography" would look somewhat unusual in that it would list only the call numbers of all the documents listed under a given key word and the associative key words also describing the same document. The computer can, in a subsequent step, list for each call number selected the name of the periodical, date, author's name, title of paper, etc.

This system differs from the more usual approach in which the choice is narrowed by listing only those documents that match a combination of key words. Only experience will tell which type of search is more efficient in ferreting out the desired information. One feature, however, that appears to be objectionable is the use of the call number as an intermediate step. The type of periodical, the title, and the author's name are powerful aids to association, and their absence may reduce the proposed "bibliography" to no more than one stop in a treasure hunt which, if unrewarding, would send the searcher back to the beginning of the process.

The report points out that a number of small-scale computers could be used to implement the system. However, the realism, the feasibility, and economics of the proposal are described in terms of an IBM 1401, model E4, with two 1311 disk drives and two 7330 tape drives. The mechanics

of machine operation are described in some detail. Among the list of equipment one notices the absence of the customary verifier (about \$50 per month). This device would be good insurance for running a successful card-punching operation. Its cost, however, would not affect the financial picture materially.

The report envisages start-up costs of \$164,000. This sum allows for only one year's indexing, even though the need for five years of information is advocated elsewhere in the report.

Annual operating costs are estimated at \$253,000 of which about \$59,000 would be borne by the college group, the rest by industry. The key persons in the operation are clearly the indexers. The report warns against the frequent lack of continuity in the quality of industrial library services. However, with an average estimated salary of \$6,000 for an indexer (only \$1,200 above that of equipment operators), the plan would be inviting the very evil it warns against.

The report is hopeful that ultimately authors or editors will provide key words. To this may be added the hope that the envisioned service could ultimately be provided on a national basis (say, for instance, by the Engineering Societies Library) with equipment better suited for the purpose and with machine and other operating costs spread over a larger number of users.

The report's Section V on Existing Information Storage and Retrieval Systems neatly sums up the state-of-the-art. Basic to deficiencies in the state-of-the-art is the fact that computers (at least up to the present generation) examine information serially. A real break-through in cost and performance would come with the ability to consult a large number of items in a store of information simultaneously. Strangely enough, the need for simultaneous parallel operations or information flow exists in the mathematical field as well. As in the past, progress in one field could cause favorable developments in the other.

With either present or blue-sky equipment, standardization of procedures in this field, as the report points out, is a pressing need so that scientific workers do not have to learn a new retrieval procedure every time they use a different library any more than they expect to find radical differences in conventional library cataloging.

The Council on Library Resources is to be commended for providing a grant to explore how a machine system for information storage and retrieval can facilitate a library service to industry. To obtain the maximum use of this type of automated service in each state or region, university, college, public, and special libraries need to be organized into a network so that the resources of all collections can be made available for academic-industry use.

MARTIN HOCHDORF, Chief
Computing Center, Tennessee Valley Authority
Chattanooga, Tennessee

Boston Sci-Tech Union List

The 5th edition of the *Union List of Serial Holdings in Forty-Three Libraries* by the Science-Technology Group of the Boston Chapter of Special Libraries Association has now been published. Anyone interested in obtaining a copy should send his order, accompanied by a check made payable to the Sci-Tech Div. of SLA (Boston Group) to: Alice G. Anderson, Raytheon Company, Wayland, Mass.

NASA Publication Offered on Subscription

The Clearinghouse for Federal Scientific and Technical Information (formerly Office of Technical Services), U. S. Department of Commerce, Springfield, Virginia, has recently begun the sale of the NASA publication, *Reliability Abstracts and Technical Reviews*, on subscription. The annual cost is \$15 on a calendar basis and includes an annual index. The 1965 abstracts will be identified as Volume V and will be distributed monthly.

New Serial

ATOMIC ENERGY REVIEW is a quarterly journal of theoretical and applied studies published by the International Atomic Energy Agency and distributed in the United States by International Publications, Inc., 317 East 34th Street, New York 10016. Articles are published in the language of the author, but the table of contents and summaries are in English, French, Russian, and Spanish. Annual subscription price is \$10; single copy is \$3.

SLA Authors

ASHEIM, Lester. As Much to Learn as to Teach. *Library Journal*, vol. 89, no. 20, November 15, 1964, p. 4465-8.

DAILY, Jay. Oil for the Lamps of Knowledge. *Library Journal*, vol. 89, no. 20, November 15, 1964, p. 4483-7.

DIEHL, Katherine Smith. Putting the House in Order. *College and Research Libraries*, vol. 25, no. 6, November 1964, p. 491-3.

HAYES, Robert M. The Development of a Methodology for System Design and Its Role in Library Education. *The Library Quarterly*, vol. 34, no. 4, October 1964, p. 339-51.

HUTCHISON, V. Vern, co-author. *A Review of Well Stimulation and Techniques to Prevent Formation in Oil and Gas Production* (IC 8235). Washington, D. C.: United States Department of the Interior, Bureau of Mines, 1964, 84 p. pap.

———. *Selected List of Bureau of Mines Publications on Petroleum and Natural Gas, 1910-62* (IC 8240). Washington, D. C.: United States Department of Interior, Bureau of Mines, 1964, 98 p. pap.

JONES, Robert C. The Compact Book Catalog—by Photographic Process. *Library Resources and Technical Services*, vol. 8, no. 4, Fall 1964, p. 366-9.

KNAPP, Elizabeth B. How Films Are Used by Canadian Libraries. *Canadian Library*, vol. 21, no. 3, November 1964, p. 149-52.

MCDONOUGH, Roger H., co-author. State Library for New Jersey. *Library Journal*, vol. 89, no. 21, December 1, 1964, p. 4709-10.

MARTON, Tibor W. *Foreign-language and English Dictionaries in the Physical Sciences and Engineering; a Selected Bibliography, 1952 to 1963* (National Bureau of Standards Miscellaneous Publication 258). Washington, D. C.: 1964, 189 p. (L. C. 64-60041)

MATTA, Seoud. Arabic Resources in American Research Libraries and PL 480. *College and Research Libraries*, vol. 25, no. 6, November 1964, p. 472-4.

MORELOCK, Molette, co-author. Library Operations Research and Systems Engineering Studies. *College & Research Libraries*, vol. 25, no. 6, November 1964, p. 501-3.

OBOLER, Eli M. The Accuracy of Federal Academic Library Statistics. *College and Research Libraries*, vol. 25, no. 6, November 1964, p. 494-6.

REDMOND, D. A. After-Hours Access to Branch Libraries. *University of Kentucky Library Occasional Contribution* (no. 147), 1964. 18 p.

———. Small Technical Libraries: A Brief Guide to Their Organization and Operation. *UNESCO Bulletin for Libraries*, vol. 18, no. 2, March-April 1964, p. 49-79.

———. Some Chemical Problems in the Canon. *Baker Street Journal*, vol. 14, no. 3, p. 145-52.

RECENT REFERENCES

Prepared by JOHN R. SHEPLEY

Librarianship

COUNCIL OF PLANNING LIBRARIANS. *Planning Agency Library Manual*. Eugene, Ore.: P. O. Box 5211, 1964. 27, xii p. pap. \$5(!).

Written primarily for those who do not have a library degree or who operate a small planning agency library on a part-time basis. Covers librarian and staff functions, physical layout and equipment, circulation procedures, classifying and cataloging methods, etc. Suggested lists of planning periodicals and books, sources of information on the book trade and library supplies and equipment, directories, indexes to periodicals, and bibliographies.

DARLING, Richard L. *Survey of School Library Standards* (OE 15048, Circular No. 740). Washington, D. C.: U. S. Department of Health, Education, and Welfare, 1964. x, 181 p. pap. \$1.25. (Available from Government Printing Office)

The first survey on a nation-wide scale since Nora E. Beust's *School Library Standards, 1954*. Part I discusses the standards and analyzes trends;

Part II gives excerpts from national, regional, and state standards. Bibliography and tables.

HINTZ, Carl W. *Education for Librarianship in India* (Occasional Papers No. 73). Urbana, Ill.: University of Illinois Graduate School of Library Science, 1964. 32 p. unbound, \$1.

Fifteen universities in India offer graduate courses in librarianship, and this paper discusses the programs and examination requirements of nine of them.

Indian Standard Glossary of Classification Terms (IS: 2550-1963). New Delhi: Indian Standards Institution, Manak Bhavan, 9 Bahadur Shah Zafar Marg, 1964. 110 p. Rs. 10.

The International Federation for Documentation (FID) has recommended that each school of thought on the theory of classification prepare its own glossary of terms as a first step towards a single universal system of classification; this is India's "finalized" (that word has travelled) contribution. Terms arranged under broad subject headings, with alphabetical index at end.

LADENSON, Alex, ed. *American Library Laws*, 3rd ed. Chicago: American Library Association, 1964. vii, 1,559 p. \$15. (L. C. 64-25224)

Federal and state laws governing the establishment, structure, and administrative apparatus of all types of libraries, including recent legislation relating to state-wide library systems, federal and state aid, interstate library compacts, library building authorities, and regional library resource centers. Laws given are those in effect as of December 31, 1962, but ALA is planning biennial supplements to keep the publication up to date. Index.

MAHAR, Mary Helen and HOLLADAY, Doris C. *Statistics of Public School Libraries, 1960-61—Part I: Basic Tables* (OE-15049). Washington, D. C.: U. S. Department of Health, Education, and Welfare, 1964. vi, 90 p. pap. 60¢. (Available from Government Printing Office)

Basic data on school libraries of all public school districts in the United States; also data on more specialized aspects of school library service in public school districts enrolling 150 pupils or more, for the school year 1960-61. Part II is planned as analysis and interpretation of the data provided in these tables.

MILLS, Jack. *The Universal Decimal Classification* (Rutgers Series on Systems for the Intellectual Organization of Information, vol. I). New Brunswick, N. J.: Graduate School of Library Service, Rutgers, the State University, 1964. v, 132 p. pap. Apply. (Distr. by Rutgers University Press, New Brunswick, N. J.)

First in a series of seminar studies supported by a grant from the National Science Foundation. Each paper will deal with an individual method or system for the organization of information and offers a description, discussion, critique, and a collection of facts and data. Unjustified margins.

POSNER, Ernst. *American State Archives*. Chicago: University of Chicago Press, 1964. xiv, 397 p. \$7.50. (L. C. 64-23425)

A report sponsored by the Society of American Archivists with the aid of a grant from the Council on Library Resources. Gives the historical background of state archival programs, reviews the current situation state by state, and proposes standards for state archival agencies. Bibliography and index.

Training of Documentalists: Report of the Meeting of FID/TD, Warsaw, 21-23 May 1964. The Hague, Netherlands: International Federation for Documentation, 7 Hofweg, 1964. 46 p. pap. mimeo. Apply.

Summary report plus four papers: "The International Exchange of Information Specialists . . .," "Ausbildung und Berufsbild des Dokumentars," "Symposia on Themes Pertaining to the Training of Information Personnel," and "Further Activation of FID Training Activities."

Bibliographic Tools

BELKNAP, S. Yancey, comp. *Guide to the Performing Arts, 1963*. New York: Scarecrow Press, 1964. 556 p. \$11. (L. C. 64-21971)

Seventh annual index, which began as a supplement to *Guide to the Musical Arts, 1953-1956*. Contains over 17,200 entries covering both domestic and foreign periodicals, but does not claim to be all-inclusive. Separate section for television. Unjustified margins.

BENTLEY, Howard B. *Building Construction Information Sources* (Management Information Guide No. 2). Detroit: Gale Research Co., 1964. 181 p. \$8.75. (L. C. 64-16502)

Bibliographies, dictionaries, encyclopedias, handbooks, government publications, periodicals, etc., relating to the various aspects of building construction, including engineering, city planning, urban renewal, materials, sanitation, and so on. Directory of publishers. Author-title index, subject index. Unjustified margins.

COMAN, Edwin T., Jr. *Sources of Business Information*, 2nd ed. rev. Berkeley, Calif.: University of California Press, 1964. xii, 330 p. \$8.50. (L. C. 64-18639)

The first edition of this book in 1949 won for its author the first SLA Professional Award for outstanding contributions in the field of special librarianship. It is here brought up to date with additional source material. Index.

Dictionaries

DEL VECCHIO, Alfred, ed. *Concise Dictionary of Atomic*. New York: Philosophical Library, 1964. ix, 262 p. \$6. (L. C. 64-13328)

Brief definitions of terms current in the field of atomic and nuclear energy. Includes capsule biographies of important atomic scientists and descriptions of organizations involved in atomic research.

INTERNATIONAL COUNCIL ON ARCHIVES. *Elsevier's Lexicon of Archive Terminology*. Amsterdam, London, and New York: Elsevier Publishing Co., 1964. 83 p. \$4. (L. C. 64-18513)

Multilingual listing of archival terms. Definition of each term is given in French, followed by the English, German, Spanish, Italian, and Dutch equivalents.

MESSINGER, Heinz and RÜDENBERG, Werner. *Langenscheidt's Concise German Dictionary: German-English, English-German*, 2nd ed. New York: Barnes & Noble, 1964. 744, 672 p. thumb-indexed \$8.50; in separate vols. \$3.75 each.

150,000 entries, with emphasis on the literary and spoken language, but technical terms (scientific, commercial, economic, legal, etc.) are well represented. Pronunciation in the English-German section indicated by international phonetics; not in German-English section. Triple columns.

SIMPSON, D. P., comp. *Cassell's New Compact Latin Dictionary: Latin-English; English-Latin*. New York: Funk & Wagnalls, 1964. 379 p. \$2.95. (L. C. 64-11414)

Pocket-sized abridgement of *Cassell's New Latin Dictionary* by the same compiler. The number of words has not been substantially reduced; the compactness has been achieved by omitting examples and unusual meanings.

U. S. DEPARTMENT OF THE INTERIOR, BUREAU OF RECLAMATION. *Thesaurus of Descriptors: A List of Keywords and Cross-References for Indexing and Retrieving the Literature of Water Resources Development* (tentative edition). Denver, Colo.: 1963. iii, 140 p. pap. spiral binding. Apply.

3,279 descriptors or keywords covering the interdisciplinary field of water resources development, a simplified cross-reference procedure, and hints for indexing and abstracting.

Miscellaneous

AMERICAN ASSOCIATION FOR THE UNITED NATIONS. *Proceedings: Fourteenth Annual Conference of National Organizations Called by the American Association for the United Nations*. New York: 345 East 46th St., 1964. Various paging, mimeo. Apply.

The Conference was held in Washington in May 1964, with over 100 national organizations represented as well as a number of local organizations, universities and colleges, and government and UN agencies. Five plenary sessions with speaker, panel discussion, and summing-up; one luncheon session, speaker and symposium. Speakers included Walter Reuther, Ambassador Jacob Beam, and Secretary of the Interior Udall.

AMERICAN INSTITUTE OF PLANNERS. *A Report of the Milwaukee Proceedings: 46th Annual Conference, October 27-31, 1963*. Washington, D. C.: 917 15th St. NW, 1964. 246 p. pap. \$4.

Awards, plenary sessions, panels, and workshop

summaries. Panel topics include, among others: "What Hope for the Old Cities?," "The States Begin to Plan," "Regional Planning and the Area Transportation Study," "Problems of Poverty and Race Confront the Planner." Index.

COPYRIGHT SOCIETY OF THE U. S. A. *Studies on Copyright*, Arthur Fisher Memorial Edition, 2 vols. South Hackensack, N. J.: Fred B. Rothman & Co.; Indianapolis-New York: Bobbs-Merrill Co., 1963. xxvi, viii, 1731 p. \$35.

Thirty-five studies covering almost all aspects of American copyright law. History and provisions of the present United States Copyright Law, as enacted in 1909 and as amended to date, are given along with comparable provisions of foreign laws and international conventions. These studies provided the groundwork for the Copyright Office revision report, which used them as a basis for its recommendations for revision of the Copyright Law. Index. Pockets on back covers for later supplements.

COMMITTEE ON UTILIZATION OF SCIENTIFIC AND ENGINEERING MANPOWER. *Toward Better Utilization of Scientific and Engineering Talent: A Program for Action* (Publication No. 1191). Washington, D. C.: 1964. 153 p. pap. Apply. (L. C. 64-60040) (Available from Printing and Publishing Office, National Academy of Sciences, 2101 Constitution Ave., Washington, D. C.)

Report of a committee appointed at the request of President Kennedy in 1962 to study the utilization of scientific and engineering manpower. Part I is the committee's report, which includes a selected bibliography; Part II is a series of study papers. Charts and tables.

GENDELL, Murray and ZETTERBERG, Hans L., eds. *A Sociological Almanac for the United States*, 2nd ed. Totowa, N. J.: Bedminster Press, 1963. xvi, 94 p. \$4.50. (L. C. 61-14348)

A general essay (by Zetterberg) giving a statistical summary of the contemporary United States is followed by a set of about 100 comparative statistical tables (edited by Gendell). Tables arranged and listed by classifying number.

KENNEDY, John F. *Public Papers of the Presidents of the United States: John F. Kennedy*, 1963. Washington, D. C.: Government Printing Office, 1964. xlix, 1007 p. \$9.

This third and final Kennedy volume contains most of the public messages and statements released by the White House between January 1 and November 22, 1963, and includes two addresses the President had planned to deliver on the day of his assassination. It closes with President Johnson's proclamation of a day of national mourning and remarks at the presentation of the Medal of Freedom Awards. Index.

NATIONAL ACADEMY OF SCIENCES—NATIONAL RESEARCH COUNCIL. *Federal Support of Basic Research in Institutions of Higher Learning* (Pub-

lication 1185). Washington, D. C.: 1964. 98 p. pap. \$2. (L. C. 64-60021)

A report covering the background of the government's role in basic scientific research, its current phases, and prospects for the future. Examines the mutual responsibilities of the government, the university, and the scientific community, and concludes that an emphasis on broad programs must not be made at the expense of the traditional freedom of individual scientific inquiry.

NATIONAL SCIENCE FOUNDATION. *Federal Funds for Research, Development, and Other Scientific Activities, Fiscal Years 1962, 1963, and 1964*, vol. XII (NSF 64-11). Washington, D. C.: 1964. viii, 180 p. pap. \$1. (Available from Government Printing Office)

Formerly *Federal Funds for Science*. A survey of federal financing of three scientific activities: research and development and R&D plant, dissemination of scientific and technical information, and collection of general-purpose scientific data on natural and social phenomena. Pages 55-72 and 95-7 deal with technical information activities. Charts, statistical tables.

NATIONAL SCIENCE FOUNDATION. *Research and Development in Industry, 1961* (NSF 64-9). Washington, D. C.: 1964. xii, 123 p. pap. 65¢. (Available from Government Printing Office)

Final report, the seventh in an annual series, on a survey conducted by the Bureau of the Census. Gives trend data on industrial research and development funds and the number of research and development scientists and engineers employed by 22 separate industry groups. Charts and statistical tables.

NATIONAL SCIENCE FOUNDATION. *Scientific and Technical Personnel in Industry, 1961* (NSF 63-32). Washington, D. C.: 1964. iv, 84 p. pap. 55¢. (Available from Government Printing Office)

A survey prepared by the Department of Labor's Bureau of Labor Statistics. Gives estimates of the number of scientific and technical personnel employed in 49 industries or industry groups. Numerous charts and statistical tables.

PERTZOFF, V. A. *Translation of Scientific Russian*. New York: Exposition-University Books, 147 p. \$5.

The short-cut approach. This book is "for those who do not have the time or the wish to take a formal course in Russian," yet aspire to translate technical articles. Grammar is kept to the minimum that the author considers necessary; he takes you through a step-by-step translation of various scientific excerpts. Short glossary.

SANKARANARAYANAN, N., ed. *Book Distribution and Promotion Problems in South Asia*. Madras, India: UNESCO and Higginbothams, x, 278 p. pap. Rs. 12.

Surveys on book distribution in Ceylon, Burma, Iran, East and West Pakistan, North and South India, and reports on national seminars of printers, publishers, and booksellers. The distribution

procedures in advanced countries—Holland, the United Kingdom, the United States—are held up for comparison. Book marketing procedures in South Asian countries, training courses on book-selling, and the role of libraries.

SIMPSON, James B., comp. *Contemporary Quotations*. New York: Thomas Y. Crowell Co., 1964. xi, 500 p. \$6.95. (L. C. 64-16534)

A "treasury" of memorable and not so memorable quotes from 1950 to 1964. Statesmen, educators, entertainers, clergymen, columnists, the man in the street, etc.—nearly 1,300 persons in all—in a collection that (for better or worse) "celebrates our articulate age." Source and subject indexes.

SKILLIN, Marjorie E. and GAY, Robert M. *Words into Type*, rev. ed. New York: Appleton-Century-Crofts, 1964. xxii, 596 p. \$7.50. (L. C. 63-21739)

A new and revised edition of an old and valuable reference tool. Rules and standards covering each step in the preparation of printed material. The text and portions of the index have been updated, and the index expanded for quicker reference.

SMITH, Roger H., ed. *The American Reading Public: What it Reads, Why it Reads*. New York: R. R. Bowker Co., 1963. xii, 268 p. \$7.95. (L. C. 63-22265)

The Winter 1963 issue of *Daedalus*, the journal of the American Academy of Arts and Sciences, was devoted to a symposium on the American reading public and covered such subjects as education, commercial publishing, the university press, booksellers, the public library, mass media, and book-reviewing. Twelve articles are here reprinted, with seven supplementary or rebuttal articles especially commissioned for this volume.

UNITED NATIONS. *Statistical Yearbook / Annuaire Statistique*, 1963. New York: 1964. 714 p. \$11.50; pap. \$9.

In English and French. World figures on population, manpower, agriculture, manufacturing, transport, communications, etc.—192 tables in all. Indexes by subject and country.

UNITED STATES SENATE, COMMITTEE ON GOVERNMENT OPERATIONS, SUBCOMMITTEE ON INTERGOVERNMENTAL RELATIONS. *Catalog of Federal Aids to State and Local Governments*. Washington, D. C.: Government Printing Office, 1964. vi, 154 p. pap. 40¢.

Describes the aids that are made available by the federal government to state and local governments, in the fiscal year 1964 or later, for 115 programs or groups of related programs. Forms of federal aid include grants-in-aid, shared revenues, loans and advances, and technical assistance. Appendixes give federal aid authorizations subject to expiration dates, an index by functions, and a subject index with legal citations. Prepared by the Legislative Reference Service of LC.

United States Statutes at Large (88th Congress, 1st Session), vol. 77. Washington, D. C.: General Services Administration, National Archives and Records Service, 1964. \$7.50. (Available from Government Printing Office)

Laws and concurrent resolutions enacted by Congress during 1963, reorganization plan, and Presidential proclamations. Includes (for the first time) a numerical listing of bills enacted in public and private law, and a guide to the legislative history of bills enacted into public law.

VILLERS, Raymond. *Research and Development: Planning and Control*. New York: Financial Executives Research Foundation, 50 West 44th St., 1964. xiii, 185 p. \$10.50. (L. C. 64-20779)

Detailed examination and assessment, through interviews with selected companies, of management's role in research and development activities. Bibliography and index.

WELLS, James M. *The Scholar Printers: Two Exhibitions at the Newberry Library in Honor of the Association of American University Presses on the Occasion of Their Visit to Chicago on May 31, 1964*. I. *Printers, Publishers, and Scholars: Books Mainly from the John M. Wing Foundation on the History of Printing*. II. *The Learned Presses*. Chicago & London: University of Chicago Press, 1964. 59 p. pap. illus. \$1.50.

Catalog of the two exhibitions, with an introductory essay. 68 items (all annotated, and some illustrated), the earliest in the West being Matthias of Cracow's *Dialogus Rationis*, printed in Mainz, possibly by Gutenberg, in 1460, and the most recent, *The History of The [London] Times*, London, 1935.

WOELLNER, Elizabeth H. and WOOD, M. Aurilla. *Requirements for Certification: Teachers, Counselors, Librarians, Administrators, for Elementary Schools, Secondary Schools, Junior Colleges*, 29th ed. Chicago: University of Chicago Press, 1964. v, 151 p. pap. Apply.

Gives the initial certification requirements for the various states and regional associations, and supplies sources of information regarding teacher applications in the United States possessions and territories.

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UNIVERSITY OF MICHIGAN, Ann Arbor—Dentistry Librarian: Serves as head of Dentistry Library of 22,000 volumes; gives reference and bibliographic assistance to faculty and students of School of Dentistry; selects publications for purchase; assists in planning new dentistry library expected to be completed in 1967. Graduate library degree; reference or other professional experience in accredited medical or dental library. \$7,200. Position open July 1, 1965; earlier appointment possible. Chemistry-Pharmacy Librarian: Serves as head of Chemistry-Pharmacy Library of 30,000 volumes; performs book selection and collection development; provides reference service to students and faculty. Graduate library degree; two years of professional library experience, preferably including public service; some knowledge of chemistry or pharmacy desirable. \$7,200. Higher salaries possible for persons with extensive relevant experience or subject background. Apply to Miss Marjorie M. Tompkins, Personnel and Budget Officer.

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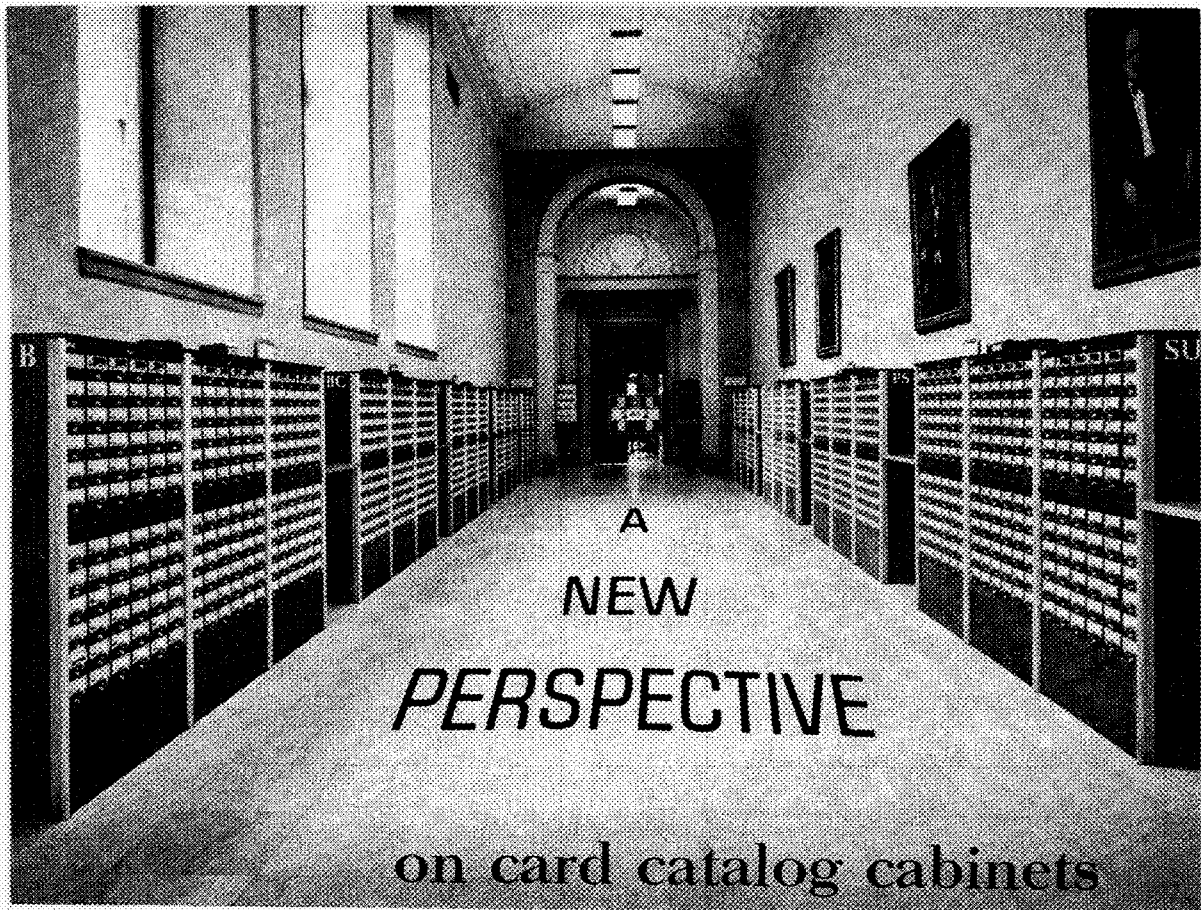
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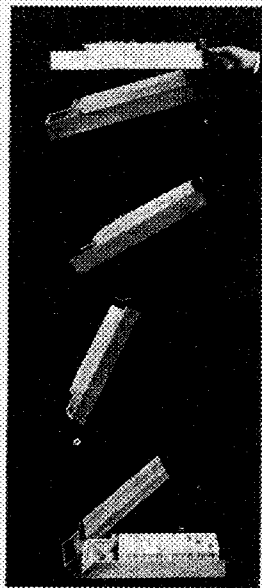
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