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MUSEUM LIBRARIES

Art . . . Historical . . . Presidential

Comments Of A User And A Director

Weizmann Institute's New Library

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Photograph And Slide Collections In Art Libraries

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Emiddio DeCusati

LIKE ALL special libraries art libraries collect pertinent materials about their subject. Research materials on art include not only the printed word but also pictorial reproductions of works of art. Illustrations, photographs, drawings and color plates in books are excellent and indispensable but incomplete in coverage and not easily accessible as single units. Many pictorial materials exist that do not appear in printed publications and should be provided for the patron. For this reason art libraries more often than not comprise not only books, periodicals and pamphlets but also separate collections of reproductions of works of art. These reproductions may be in the form of photographs, color prints or slides. Such collections are not really picture files in the sense that they include illustrations of all kinds of subjects. Picture collections of this kind exist in many public libraries and include art as one of many subjects.

General Characteristics

Art photograph and slide collections are more specialized in that they are confined to reproductions of works of art. The work of art may be an example of one of the fine arts, a term inherited from the time-honored phrase *beaux arts* dominant in the 19th century, and may be a building, a painting or a piece of sculpture. Or it may belong to one of the minor arts, a term intended to denote smallness but loosely used to denote any work of art not in any of the three major media. For convenience the term finer arts has been invented for the latter group to eliminate any connotation of lesser value and to indicate the generally smaller scale.

Collections of reproductions differ from the more general picture collections not only in their content but also in their use. A photograph collection, usually understood to include actual photographs and color prints published as separate items, is used for individual study and research. A slide collection composed of color and black and white slides is used for lecturing and teaching to present absent works of art to groups of people. The word absent is important because anyone seriously studying art prefers to examine the original work of art whenever possible. A photograph or slide enables one to study the work of art *in absentia* between visits to museums or monuments.

Such collections also permit comparison of works of art located in different places. Indeed, groups of slides or photographs may be arranged like a pack of cards in a variety of sequences to demonstrate a thesis or test a theory. Flexibility of organization is a key principle, one not feasible in other visual media such as films and filmstrips. The user should always be aware of the fact that he is studying a reproduction and that it varies from the original in such important respects as size, color, texture and above all in the quality of being a unique, original creation.

Photograph and slide collections are found wherever works of art are being studied and interpreted, usually in a college or university art department, an art museum or a special art library. A university collection serves scholars and serious students, whereas a municipal museum collection serves the museum staff and the community at large. In the United States there are several collec-

Based on a talk presented at the SLA Connecticut Valley Chapter meeting at the Yale Art Gallery, September 25, 1958.

tions numbering 75,000 to 450,000 items, each organized according to its own pattern which developed in a planned program or to meet demonstrated needs. The Frick Art Reference Library in New York has one of the most thoroughly documented collections of photographs. The Metropolitan Museum of Art Library and the Art Institute of Chicago Library have extensive collections of slides and photographs. Yale, Princeton, Harvard and other universities own large collections. To mention all such collections in museums and colleges would be an extensive task.

The organization of art photograph and slide collections varies considerably, since there are few formally established methods and fewer technical publications such as exist for libraries of books. Each collection has developed autonomously, although the librarians responsible for them have frequently exchanged information. Certain classifications inherent in the nature of the material are accepted by most librarians. Perhaps the best known classification scheme is that used by the Metropolitan Museum of Art, which has been adapted by several other libraries.

The scope of collections of art reproductions is wide, but in practice most collections tend to emphasize certain areas. Museums often concentrate on materials related to their collections of actual objects. Art departments in colleges and universities inevitably reflect the courses and research interests of the faculty. Most collections aim to have a general coverage of the major monuments in the field but develop certain specialties in depth. Few collections can afford the complete *oeuvre* of all important artists. The field is often broadly interpreted to include such areas as planning. Many collections include some collateral material such as portraits of artists or photographs of natural objects to be compared with the work of art. For example, a photograph of the pierced rock at Étretat is used for comparison with the photograph of Monet's painting "Étretat."

Importance Of Quality

The most distinguishing characteristic other than the nature of the material reproduced is that of quality. Most collections avoid clippings and concentrate on actual photographs or color prints which must have top quality as prints as well as being reasonably faithful to the originals. A most interesting demonstration of the principles of quality and fidelity of reproduction may be made by comparing several color prints of a painting with the original painting. Even good quality color prints are markedly different from each other and still more distant from the original. Some experts believe that all color reproductions distort the concept of the original work of art and that a monochrome copy is the best reproduction. The person with a trained eye can then read the photograph on the basis of his own remembered color experience of the same or similar works of art.

However, it is possible for the experienced librarian to select color reproductions that have high quality as prints and are likely to be faithful to the original. The same yardstick of quality should be applied to slides. Some of the old lantern slides and sepia photographs are often more exact than newer materials. They frequently show states of buildings or paintings as they were in the past just as more recent photographs indicate the state of a building after reconstruction or a painting after cleaning. Compare, for example, old color prints of Rembrandt's "The Night Watch" with color prints or plates made after the painting was cleaned. The criterion is the faithful record of the work of art without distortion of the kind that may result from over-dramatic lighting or photographing details out of context.

In the absence of adequate guides to these materials, how does the librarian select them? Fortunately there are now many dealers in the field who publish catalogs, and there are a few lists of such sources. For photographs there is the Unesco *International Directory of Photographic Archives of Works of Art*[1] and *British Sources of Photographs and Pictures*.[2] For slides one can turn to the pamphlet *Where To Buy 2" x 2" Slides*,[3] or to the list of *Sources of Slides Illustrating the History of Art,* distributed by the Lending Collections of the Metropolitan Museum of Art.[4]

Using such lists the librarian can write to dealers for their catalogs and so acquire a

complete file. It must, however, be kept up to date, for prints and slides go out of print even faster than books. The two Unesco *Catalogues of Colour Reproductions of Paintings*,[5] which appear frequently in revised editions, are useful but only for the selection of large color prints. They have the advantage of a certain guarantee of print quality as well as of the significance of the work of art because the prints have been chosen by art experts. The *Guide to Color Prints*[6] is more comprehensive but gives no clue as to quality.

For the rest the librarian must develop his own eye for quality. Certain rules of thumb can be used, the most important one being to buy only what one has seen. The productions of some publishers such as Alinari or Jaffé can be trusted sight unseen, but it is always wise to buy on approval. This is especially true for color slides where there is a great variation in production techniques. The best is, of course, the original color exposure or positive transparency like the Kodachrome or Ektachrome. Some dealers photograph an object 30 or 40 times, thus making multiple original slides available for purchase. Duplicates of Kodachrome originals are one step further removed from the work of art with consequent loss of accuracy and quality. Slides duplicated by the usual commercial methods are not particularly satisfactory except perhaps for architecture, where exactitude of color nuances is less important to the total concept.

Certain publishers are developing special methods of reproduction. A new color film that exposes a negative from which any number of original color slides or color prints or black and white photographs can be made is now being tested. This process promises quantity color slides of quality. It is being used for the sets of color slides on The Arts of the United States financed by the Carnegie Corporation, soon to be distributed to certain key collections and then to be available for general purchase. Examination of samples of this process indicates that a very high standard of reproduction has been achieved.

Collections with limited budgets very often can take advantage of the color slides or photographs taken by museum personnel or faculty members. Although not always technically perfect, these slides and photographs have the merit of quality controlled by the educated eye of the expert.

Art museums usually feel it incumbent upon them to supply photographs of works of art in their collections and occasionally slides as well, but they are usually not prepared to provide such materials on a large scale. A staff photographer is often employed by libraries or museums to photograph works of art or copy from illustrations in books. When original works of art or good photographs are not to be had, it is necessary to make slides from book illustrations, color prints or photographs in order to have the image of a particular work of art for projection in lectures. A copy of a photograph or book illustration is added to the photograph collection only as a last resort and for specific purposes such as examination review or display.

Fortunately, the cost of photographs and slides is not great, provided they are to be used for research and not for publication. Color prints can be more expensive, especially in the larger sizes. The matter of size does influence acquisition policy, for these materials are published in different sizes as are books. The usual sizes now in American collections are 8 x 10 inch photographs, with some photographs and prints in oversize and postcards in undersize, and 3¼ x 4 inch or 2 x 2 inch (35mm) slides. Reproductions in these three sizes usually form the major part of the collections with odd sizes intentionally kept to a minimum for ease of storage and handling.

Cataloging And Classification

What of the preservation and cataloging of these non-book materials? Photographs and prints should be dry mounted on cardboard mounts and filed in vertical files or pamphlet boxes. Slides may be housed in screens or preferably in special drawers in interchangeable units like those made for card catalogs. The most developed systems maintain a separate dictionary catalog for slides and/or photographs. Sometimes identification cards for slides are filed directly with the slides, one preceding each slide. Full documentation of the work of art and

exact identification of the source of the reproduction are given on the catalog cards and in full or abbreviated form on the slide or photograph label.

Descriptive cataloging is primarily concerned with the work of art itself and as such is similar to the records kept by museum registrars. It usually includes the name and dates of the artist or architect, the title of the work of art, the material, the dimensions, the date it was produced, the view or detail represented and the location of the original. Thoroughness of cataloging is as always dependent on adequate personnel and supporting budgets. Complete documentation of a photograph or slide is expensive and in practice many collections must be satisfied with accurate identification and brief information.

Classification of photographs and slides is relatively easy for one familiar with the history of art, even though the schemes vary considerably. Primary divisions generally indicate the artistic media; secondary divisions are sometimes used for historical periods such as the Renaissance. Architecture is usually classified geographically by country and place so that the main entry may be a city and the second line the name of a building. Painting and sculpture are classed by country and by artist. The finer arts are most often arranged alphabetically by the name of the medium or material from Arms and Armor to Woodcarving, with subdivisions developed for each kind as the material warrants. Greek vase painting may be classed by Black Figure and Red Figure styles, but Ivories may be arranged according to periods or centuries. Consistency can be provided by the repetition of the same number for a country wherever it is a basic part of the classification and by the use of Cutter numbers for names of artists and places.

Methods Used At Yale

In the Yale University Art Library many of the methods used in the photograph and slide collections, which number 200,000 items, are unorthodox and would shock most librarians accustomed to book cataloging rules and systems. For historical and other reasons there is no card or other catalog of the photograph and slide holdings. The mounted picture and the slide are unique. Full information appears on the label only. The classification is as self-evident as possible to make the files easy for students and faculty to use. Mnemonic figures or characters are avoided. The classification is indicated by word abbreviations arranged in a definite sequence intended to be intelligible to the average user with minimum guidance.

We have developed a careful form of line and word order with appropriate indentions. For example, the main heading may read "Arch. Roman" standing for Roman architecture; the second line "Rome Theatres;" and the third line "Colosseum" with dates of construction. The next line defines the particular view of the reproduction, e.g., "Exterior from Forum." Certain arbitrary abbreviations are used, such as "Roman" for Roman and "Rom." for Romanesque.

Similarly, painting is classified as "Painting French" with the second line indicating the artist with proper name inverted and his dates; the third line gives the title of the painting with date, material and other pertinent data; and the last line gives the city and museum or gallery where the painting currently belongs. Refinements of this scheme are infinitely possible, but unnecessary elaboration is avoided.

Cross references to obscure materials or for the purpose of reducing confusion are made on blue cards inserted directly into the file, but there is no subject approach other than the classification. There is a separate card index of architects with references to buildings by them represented in the collections which provide a key to their geographical locations and corresponding file positions.

There is also in process of development a shelf list for slides, which is composed of carbon copies of the typed labels on gummed paper that are pasted on catalog cards. This method is probably not as satisfactory as a card for each slide filed in the slide drawer, but it does give an inventory of holdings, for slides are subject to breakage as well as loss and labels become effaced with wear.

There is no shelf list for photographs, a lack which is felt at times, but we console ourselves with the thought that if the photo-

Lecturers and librarians at work in the slide collection of the Art Library at Yale University.

Emiddio DeCusati

graph is lost a shelf list record would only give a source, often unusable since the material is usually out of print in a few years time. Missing photographs are known only if brought to the librarian's attention and then must be replaced from a new source, but this is less expensive than establishing a complete card catalog and/or shelf list at this late date. The photograph collection could be microfilmed and positives of the pictures with readable labels printed on 4 x 6 inch cards, but the initial cost would be great and the upkeep expensive. So at Yale we rely on the information typed on the label and most particularly on the knowledge of the staff. The system may be unorthodox but it works.

Training Staff Members

The librarian in charge of art photograph and slide collections should ideally have library training and a thorough knowledge of the art field, most probably at the level of an M.S. in L.S. and a B.A. or M.A. in the history of art. For large staffs one additional person, the assistant librarian or catalog supervisor, should have similar training and/or experience. But at Yale the circulation and reference assistants and the catalogers of slides and photographs are college graduates who have majored in the history of art but have no library training or experience. Most important are a general knowledge of the field, i.e., of the works of art of which the slides and photographs are but reproductions, and a trained and orderly mind.

We have found that college graduates who were not allergic to footnotes or bibliographical disciplines while students can catalog under supervision after a month of training. Recent college graduates are very helpful for reference work with students and faculty with appeal to the librarian on difficult questions. Budgets provide rather low salaries for the junior personnel in academic libraries, and there is a constant turnover. But we are able to employ a college graduate, frequently a student wife, give her good work experience for a few years and benefit from her enthusiastic interest. Revision and control by one or two trained librarians assure continuity of organization. The selection of materials and all policies are, of course, made by the librarian in consultation with the faculty and museum staff.

Here may I plead for the proper establishment of art photograph and slide collections by professionals experienced in handling such materials. Most of us in the field have learned as assistants from competent librarians and have enlarged our knowledge by exchange of ideas and observation of parallel collections. But frequently we receive inquiries about methods and procedures from non-librarians wishing to organize new collections. After years of furnishing such information by letter, an incomplete survey at best, I have now come to the conclusion that new collections should be organized with the help of a consultant, one of the librarians active in the field. It would then be possible to

design a program tailored to the specific needs of a collection already grown like Topsy or being planned to support a new curriculum with recommendations and instructions as to how it might be carried on in the initial stages by less highly trained personnel. None of us are unwilling to give the benefit of our experience to support learning at whatever institution, but it is impossible to offer adequate advice within a three page letter. Most of us are too busy even to write that except at the expense of major responsibilities.

If I have emphasized the practical aspects rather than the subject interest of art reproduction collections, it is because I have been writing for special librarians and most especially for those not primarily concerned with, though not unversed in, the humanities. But let it be said that the most effective librarians responsible for collections of art books, photographs and slides are enthusiastically interested in their field. To them subject knowledge is paramount and the technical organization only a means to the end of providing all wanted and suitable materials for their special clientele. They have a dedication to the field and always wish they could do more with limited staffs and finances. It is amazing how much has been accomplished in the past half century in this relatively new field, for which precedents once existed only in the great European libraries.

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Art Libraries And Librarians: Observations Of A User

FRANCES LICHTEN, Writer-Lecturer-Artist
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FROM MY EARLIEST DAYS I have been an inveterate reader, but by the time I began to write, no one was a more thoroughly cowed patron of libraries than I. My childhood had been spent in a good-sized town without a public library. Even the schools had none, and one could hardly call Sunday school collections of *Elsie Dinsmore* and her pious ilk "libraries."

I encountered my first library in the large city art school I subsequently attended. Being at that time a meek young girl from a manufacturing town, I was so easily subdued by the lady dragon then holding the chair of authority in the art school's library that, after several unwarranted rebukes, I never entered it again. Then, with some inconvenience, I betook myself to another library whose staff regarded me impersonally, rather than as a potential defacer of books. Nevertheless, a dread of librarians was then implanted and persisted until I fortunately met several art librarians who had first been trained as artists. Since that happy meeting, I have been their permanent admirer.

In the perennial discussions in special library circles as to whether one should be a specialist in her field or a trained librarian, I

range myself unequivocably on the side of the specialist. From my point of view, this is a person with a sympathetic comprehension of the ideas, aims and needs of the artist and designer, for that is what I happened to be before I found myself cast also as a writer, with a large book on a special field of decorative art to be conceived and written by a certain date—a book on the arts of the Pennsylvania Dutch. This project, when fully materialized, appeared as *Folk Art of Rural Pennsylvania* (New York, Scribner, 1946, 276 p.).

On inquiring about material, an excellent bibliography on the subject was pointed out to me, but it dealt only with recently produced articles. While I found it useful, I was eager to discover fresh references to the background of the pioneer craftsmen who had made the ornamental objects that were the subject matter of my book.

I knew that the Pennsylvania Dutch settlers in colonial Pennsylvania, chiefly farmers and artisans, were not likely to leave memoirs or autobiographies, nor, in fact, any documents except wills and inventories. And even these were often written, not by these simple rural folk but by the so-called "educated men" of the community—those who could read, write and figure.

Though I had no idea where to find the type of source material I wanted, somewhere I came across a clue which led me to the books of early travel in colonial America. Fortunately a librarian told me that bibliographies of such works had been compiled, and these became my guide. In these early travellers' accounts I found many references to the Pennsylvania Dutch and their way of life. This was quite different from that of the English colonists—a fact that attracted the attention of every 18th century tourist as he travelled by coach or on horseback through the state that Penn founded. Fresh and lively source material all this, but I hate to recall how many dry shells of books I pored over in order to find some diverting nuts of information.

I am eternally grateful, furthermore, for the existence of the Union Library Catalogue in Philadelphia, though I made a rather unorthodox use of it. After consulting it and finding the names of libraries having the book I was searching for, I would then check the list and decide to consult the book in the library whose surroundings and personnel impressed me as being the most tranquil. This method I held to, even though I lived within walking distance of the main public library, which almost always had the book I was after in its huge collection. But it also had the most uncomfortable chairs for working at tables—circular ones, at that!—that could be imagined and woefully inadequate lighting. It also cherished a metal card catalog that had no pull-out slides on which to take notes. As a result, the only persons able to take notes were those tall enough to write on the actual tops of the cases—and to do that, one had to be about six feet tall. There was no other place to write, no place to sit down and even had there been, the catalog drawers could not have been consulted in comfort since they were not removable.

After a short spell of work at this catalog, the nervous fatigue induced by such conditions became insupportable, so I betook myself further off to a library that kept both tables and chairs close to its old-fashioned wooden catalog with its blessed removable drawers. Eventually, a very simple addition to the metal card catalog drawers mentioned above did supply a place where shorter readers could take notes of titles.

But the reader-repellent chairs are still there, as are the circular tables. Chairs of a proper height, planned for readers of books and not placed there merely as furnishings by an architect, could correct the difficulty of consulting books spread out before one on the table. But where, oh where, is the old-time movable lectern which enabled one to work in comfort at a table? True, its presence may have spoiled the tidy look of a library, and this may be why this practical gadget has been eliminated. But what a pleasure it once was to prop one's book on it, for some would support even a large folio. If there is no lectern, one is forced to stand to look at a folio. This is tiring physically and trying on one's bifocals, and to take notes while standing demands more gymnastics than one is willing to give.

My two favorite librarians* were both students in art schools before becoming librarians (in special art libraries). Either is a joy to work with, as both comprehend the approach to books of the eye-minded—a quality all artists have in common. Furthermore, they understand that artists generate new ideas from pictorial matter and will frequently change their first conception if they come across something else which stimulates their imagination. For this type of searcher-reader, the open stack is the answer, for there he or she can browse at his own pace and find inspiration.

An acquaintance with another librarian brought me stack privileges in a library some distance away, for the one nearest me offered no such privilege. In those stacks I found invaluable material I never could have discovered in the card catalog, as titles often do not reveal the contents of a book. For example, who could divine that *The American Girl's Book,* published in 1831, which I found there, would be a delightful work on early Victorian crafts and behavior? Today that title would suggest that the book might deal with such present-day values as cooperation, athletics and leadership.

Again, no amount of poring over the catalog would disclose that a publication translated from the German, published in 1870 and obscurely titled *The Workshop,* would have turned out to be a collection of superbly drawn illustrations of mid-Victorian furniture. This treasure I located, not in a bibliography, not in a card catalog, but by means of a clipping casually noted in the picture-lending collection of the New York Public Library. Noting a symbol penciled on the reverse of this clipping, I asked to have it interpreted, and being told the source of the clipping, I then located the only copy in my area, thanks to the Union Library Catalogue which, in Philadelphia, includes the holdings of 175 libraries.

The picture-lending collection in the New York Public Library is all that the most captious artist could expect it to be. I have been told it was set up by an artist* who realized at the outset that the users of a picture collection want to *see* the material, therefore the clippings are placed in large open folders on tables and are easy to examine. Furthermore, the planner also realized that clippings should not be treated as if they were incunabula, since modern paper disintegrates and must be replaced with fresh material from time to time as the clippings wear out. The source of a clipping is often of great interest, as it is the means by which the date can be determined. In this collection, the source is indicated by a penciled symbol on the back.

In my own city, the picture-lending collection was set up to be used only by the librarian, so one must ask for the subject in which one is interested. The material under the desired heading, mounted on heavy cardboard, is then brought to one. Source is rarely indicated, and as the picture is pasted down, one cannot see the printed matter on the reverse which might have given a clue to its origin. Even as I write this, I am aware that this picture collection was mounted originally for the use of teachers in the public schools, who borrow pictures of national heroes, Pilgrims, turkeys, Easter lilies and such to illustrate their annual projects. Nowadays, the collection is used by artists, designers, researchers and writers—a clientele who have no direct access to the clippings.

A later venture of mine was writing a book on the Victorian decorative arts—a field in which there was much, far too much source material, as the printing presses and mechanical reproduction processes were well developed by the mid-19th century, the period I chose to examine. But the subject matter was not charted bibliographically—at least not in the areas that interested me. As a result, this time I waded through endless memoirs and reminiscences dealing with the period, mountains of *Godey's Lady's Book* with its eye-wrenching fine print and yellowed pages, and other now forgotten publications, looking for material on the daily lives and the small, familiar ways of the 19th century folk,

* One of these is Marjorie Lyons of the Philadelphia Museum of Art and currently Chairman of the SLA Museum Division.

* This artist-librarian is SLA member Romana Javitz, Curator of the Picture Collection of the New York Public Library.

which would provide me with the background for the objects they had produced.

Time was—as it always is when a book has a deadline—at a premium. Pressed though I was, I dreaded to face that catalog at which one had to stand and where one could not write. In spite of these handicaps, I still wanted to examine this library's fine books on Victorian ladies' crafts and needlework, so I asked one of my artist-trained librarians, "Please bring me some books under the proper classification—746?—that are in their original bindings." In a few minutes she returned with an armful, picking them out by the bindings as she knew just what old Victorian bindings of that era looked like. After handing them to me, she then made out the call slips, a gesture saving of *my* time. This was an unorthodox but highly efficient method of selecting books and one, I am sure, not taught in library schools.

To request books in original bindings might, on the face of it, appear to be unreasonable, but I had an excellent reason for so doing. Such books often contained lists of the publishers' other works at the end. When these books were rebound, these lists were removed; when they were intact, I combed them successfully for new titles.

At the time I was doing research for my books, the rules of deportment for patrons of the public library's art department were so oppressive that it had hardly any patronage. Indeed, these rules were of such a fantastic character that the average reader when confronted by them, was far too stunned to protest and as a rule, slunk or flounced out of the department, never to return. Once I was told that I could not keep my handbag on the table; again, that I could not put my coat on a neighboring chair, though there were but five chairs occupied out of the 125 supplied the room. If one called for more than one book, one had to consult them right under the librarian's eye. Serious workers, exasperated by such petty tyrannies, shunned this department, splendid as were its holdings, like the plague.

Readers remember annoyances like these long after the event. I have never forgotten another incident that occurred in a great private reference library. I had asked to see a collection of original watercolors I knew it held. This series also existed as color reproductions, so the librarian wanted me to examine these prints. As an artist, I had my reasons for wanting to see the originals, so I held out for them. They were brought to me neatly matted in a case. Noting the immaculate mats and seeing that my hands were far from clean as I had been handling dusty old books, I asked permission to wash them.

"The public is not permitted to use the washroom," I was told.

"Then you will have some splendid specimens of my fingerprints on the mats," I answered. Undoubtedly they are still there.

But such experiences are counterbalanced by memorable courtesies on the part of others. I was most anxious to find a work of great importance for my book (*Decorative Art of Victoria's Era,* New York, Scribner, 1950, 274 p.). The desired volume was the catalog of the exhibition which was the brainchild of Queen Victoria's consort, Prince Albert. Its impressive title was *Art Journal Illustrated Catalogue of the Industry of all Nations,* published in London in 1851. I had tried to obtain a copy of it from England but was told that it was not easy to find and might be very expensive. I appealed to the artist-librarian of the Philadelphia Art Museum, and she, always helpful, found that she had a copy in the stacks.

"You are the first person who has ever asked for it," she said, "so you may have it on an indefinite loan or until someone else asks for it."

This consideration I remember with gratitude, nor have I forgotten that Fate, after I no longer had any need for this work, presented me with a copy—with only the spine missing—that had been picked up in a nearby thrift shop for 50 cents!

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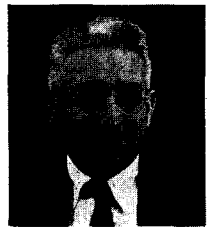
In addition to the two works mentioned in the text, Miss Lichten is the author of *Folk Art Motifs of Pennsylvania* (New York, Hastings House, 1954), *Fraktur: The Illuminated Manuscripts of the Pennsylvania Dutch* (Free Library of Philadelphia, 1958) and *Pennsylvania Dutch Folk Arts* (Philadelphia Museum of Art, 1958). She is also a research associate at the Philadelphia Museum of Art and archivist of the Pennsylvania Academy of the Fine Arts.

The Presidential Library—A New Institution

HERMAN KAHN, *Director*
Franklin D. Roosevelt Library, Hyde Park, New York



F. D. Roosevelt Library

IT IS NO secret that a few librarians have been somewhat disturbed by the establishment of those institutions that have now by common usage come to be called Presidential Libraries. Perhaps some still are disturbed, for occasional echoes and mutterings about the haphazard scattering of libraries in "obscure" places like Hyde Park, New York, Independence, Missouri, and Abilene, Kansas, are still to be heard. But these recalcitrant murmurings have not had any effect on the continued development of what is surely a permanent new feature in the American landscape—the Presidential Library.

Many librarians may not fully understand the origins, special characteristics and compelling reasons for this new type of institution, as their growth has been fostered and they are now administered not by librarians but by archivists. These institutions, though called libraries, are at least as much archival depositories and museums as they are libraries. Yet librarians have always taken an intense interest in these institutions, and it is not strange that among librarians it is the special librarians who are most interested. Taxonomically speaking, Presidential Libraries are more closely related to the class of libraries called "special" than they are to any other class of library, and their book collections certainly constitute special libraries.

Presidential Papers In The Past

How does it happen that three Presidential Libraries have been established since 1939 under the sponsorship of the Federal Government, whereas in the whole of previous United States history there had been established only two remotely analogous institutions (the Hayes Memorial Library in Ohio and the Hoover Library at Stanford)? Though the Presidential Library as we now know it is a new institution, the problem that it solves is as old as the Federal Government itself. The office of the President is a constitutional office. Unlike all other offices in the Executive Branch of the Government, it is established by the Constitution, not by statute. This separate and independent status of the office has from the beginning of our government been construed as extending to and embracing the papers of the incumbent of that office. It is for this reason that, alone among all officials in the Executive Branch, a President's office files (which in the case of the President are usually called his "papers") are his private property. They are his to dispose of as he wishes. They are his private property while he is in the White House, and they are his private property after he has left the White House; and every President from Washington down to Franklin D. Roosevelt took his papers with him when he left the White House.

But though it has always been recognized that a President's papers are his private property, it has also long been recognized that this is a form of property in which the Federal Government has a legitimate interest. The papers of the Presidents constitute a vital and important part of the nation's historical heritage. For more than 100 years the Government and people of the United States have recognized that their history cannot properly be understood or written without these papers. The richness and fullness of our knowledge and understanding depend to a

Based on a talk given before the SLA Washington, D. C. Chapter, March 1958.

considerable extent on the completeness of the papers and the care with which they have been preserved.

That the nation has understood and acted on this theory in the past is shown by the actions of Congress, when, on various occasions in the 19th century, it appropriated considerable sums of money to purchase papers from the heirs of deceased Presidents. In all, a total of $45,000 was appropriated by the Congress at various times for the purchase of George Washington's papers. In 1848 the executor of Thomas Jefferson's estate was paid $20,000 for part of the Jefferson papers, and Mrs. James Madison received a total of $65,000 for her husband's papers. The Monroe papers and the papers of Andrew Jackson were purchased by the Federal Government at a cost of $20,000 and $18,000, respectively.

In terms of the purchasing power of the dollar 100 years ago these are large sums of money, and they give some indication of the importance attached by the Congress to the desirability of ownership and preservation of Presidential papers by the Federal Government. Yet there are former Presidents whose papers the Federal Government has never acquired. The papers of John Adams and John Quincy Adams are notable cases. A more recent example is the papers of Warren G. Harding.

A corollary to this situation with respect to the ownership of Presidential papers is the very long period that has intervened between the time when the President left the White House and the time when his papers became available to scholars for research purposes. The papers of Abraham Lincoln were not opened for research until 1949, and intervals of that length between the retirement of a President and the availability of his papers to scholars have not been infrequent.

Background Of Roosevelt Library

Shortly after Franklin D. Roosevelt entered the White House in 1933, he became aware of a peculiar combination of pressures that gradually built up in him a realization of the need for a new and special kind of institution. The Franklin D. Roosevelt Library as it finally emerged at Hyde Park was carefully tailored to fit both the ancient problem and the peculiar new circumstances making themselves felt for the first time in the Roosevelt administration. Though these circumstances were in many respects new in the 1930's, they have now become permanent phenomena which have operated on and around each President since Roosevelt's time.

Much more than most of his predecessors, Franklin D. Roosevelt was alive to the interest of historians in his papers, the importance of a plan for their proper preservation and the growing feeling that though a President's papers are his private property, they are also, as we now say (to borrow a phrase from the legal field), affected with a public interest. Long before he entered the White House, Roosevelt had shown himself to be a born collector and preserver. He collected books in many fields, including naval history, ornithology, New York colonial history and juvenilia. At his death he owned a private library of over 16,000 volumes.

He collected manuscripts in the fields of naval history and 18th century New York history. He also collected autographs and all papers and books that he could find relating to his Roosevelt and Delano ancestors. He collected naval prints and paintings. He collected ship models and was an enthusiastic collector of stamps. In addition, he had from the time he first entered public life very carefully preserved his own correspondence. When Franklin D. Roosevelt entered the White House in 1933, he already had in his possession these extensive collections, together with his personal correspondence files as State Senator from 1910 to 1913, as Assistant Secretary of the Navy from 1913 to 1920, as Vice-Presidential candidate in 1920 and as Governor of New York from 1929 to 1932.

He had in addition his extensive political correspondence for the 1920's, and he had kept far more carefully than most men his family correspondence, his business and financial correspondence and the manuscripts resulting from his many efforts as a writer. His mother had very carefully saved every letter that her son had ever written to her as well as every school exercise, every arith-

metic lesson, every report card, every English, French and geometry notebook, all his school essays and every school paper he had ever produced. So that in the case of Franklin D. Roosevelt there is a richness and fullness of detail in the documentation of his early life and intellectual growth that exists for no other President. Thus, even before he entered the White House there was an enormous amount of material in Roosevelt's possession about whose final disposal he had unquestionably already begun to turn over various plans in his mind.

An entirely new factor became apparent soon after Roosevelt entered the White House. It became obvious that even if he wished to do so, he was not going to be able at the end of his term of office to pack up the White House files and take them with him as his predecessors had done. In Roosevelt's case the physical problem of caring for his papers was obviously going to be of an entirely different order of magnitude from that of any of his predecessors. There were a number of reasons for this. First, there was the great increase in the functions and activities of the Presidential Office itself in the Roosevelt period. Enlargement of functions means enlargement of staff, and larger functions and staff mean the creation of more paper. In the case of a President, this does not mean larger office files to leave behind but more paper to take home with him when he leaves office.

There was, in addition, the more important fact that soon after Roosevelt came into office it was discovered that the American people had formed what was for them a new habit —that of writing letters directly to the President. Prior to Roosevelt's time people with a grievance or a problem or an opinion or a suggestion rarely sat down to take pen in hand to write to the President. But beginning in 1933 that is just what they did. The reasons for this unprecedented new habit that the American citizenry developed is one that sociologists are now trying to analyze, and considerable research is being done on the subject of who among the ordinary citizenry wrote to the President and why they did so. This sort of letter ("Dear Mr. President, that was a wonderful speech on the radio last night;" or "Dear Mr. President, I can't get along on my WPA allowance;" or "Dear Mr. President, my son is only a private in the Army and he ought to be at least a major") began to pour into the White House at the rate of 2,000 or more letters a day. It is enough to say about this matter that by 1945 President Roosevelt's papers filled almost 500 five-drawer cabinets.

Though it was not known in 1938 that the President's papers would eventually bulk that large, it was by then apparent that the President would never be able to take his papers home and put them in the basement or the attic, nor would he be able to accommodate them by renting a room in a warehouse while he decided what to do with them. Thus it was inevitable that President Roosevelt very early began to give thought as to what he could do to make permanent provision for the proper care of his own private collections, to which would be added at the time of his retirement from the White House the enormous volume of his White House papers.

There was, in addition, another new factor, and it may be said that this was the precipitating or the catalytic agent that brought the whole matter to a head. This was the question of what to do with the gifts for President and Mrs. Roosevelt that began pouring into the White House from the United States and from abroad. This was not an entirely new problem, as Presidents had received gifts before. But never had gifts been received on the scale or in the numbers that were sent to the Roosevelts. Hundreds of things came in each day, ranging from small gewgaws and knickknacks like paper weights and fountain pens, and food items like cakes, hams and turkeys, to very large and valuable things. But many of these gifts (and this became the hard core of the problem) were not things of small value. Diamonds, articles made of gold and silver, jewelry, fine glassware, luggage and other items of that sort began coming to the White House in large quantities. This phenomenon, of course, now forms a continuing problem for our Presidents.

In the case of the Roosevelts the problem was climaxed by a very valuable gift made

to Mrs. Roosevelt in 1936 by the head of a foreign State. Mrs. Roosevelt at first decided that the gift had best be returned, but this proposal was vetoed by advisers who told her that such a course would be unwise, inasmuch as the return of such a gift from the head of one State to the wife of the President of another State would be misunderstood in the country from which the gift came. So Mrs. Roosevelt was prevented from returning it, and yet she felt that she could not with propriety keep it. In short, the gift could neither be kept nor returned.

Inevitably the question arose as to what could be done to solve this problem. President Roosevelt, in characteristic fashion, fused this question of personal gifts and gifts of State with the problem of the final disposal of his other collections and his papers. He began to think of a single institution where such gifts would be the property of the Federal Government and could be placed on display for the general public to see and enjoy, where they could be kept with all of his other collections, including his papers and his books, all to be housed at a site that was intimately associated with his origins, his career and his active life.

Public And Legislative Support

It is from this combination of factors that the idea of a Presidential Library developed. It should be noted that the new and special ingredient in the idea of a Presidential Library is the conception of the *museum as an integral part of the institution.* It is the museum the general public sees when it now visits the Presidential Libraries. It is an interesting point that when the funds for these buildings were raised by public subscription, the basis of the plea for money was that a proper library was needed to house the President's *papers.* The general public, which contributed the money that made these buildings possible, was approached on the grounds of the necessity of a building to house the papers; thus the general public, which could never see more of the papers than those that could be displayed in museum cases, was nevertheless willing to contribute money so that the great bulk of the papers could be properly preserved and made available for scholarly research. We say now at Hyde Park that the Library flies on two wings, the museum activity and the research activity—the museum activity being that in which the general public is most interested. The institution was called a Library for lack of a better word.

The plan worked out by President Roosevelt is essentially that followed in the creation of the Franklin D. Roosevelt Library. The land for the institution was donated by President Roosevelt and his mother. The funds for constructing and equipping the building were raised by public subscription. The President's private collections and White House papers were to be put in this building, and the Government, in return for these immensely valuable gifts, would agree to maintain the building and its contents in perpetuity.

The history of Congressional legislation on this subject is of interest only to specialists. It is sufficient to say that the Franklin D. Roosevelt Library was established by a Joint Resolution of the Congress passed in 1939 which provided for its acceptance and operation by the Archivist of the United States. More important is the Act of 1955, generally called the Presidential Libraries Act, under which the Harry S. Truman Library at Independence, Missouri, was established and under which the Eisenhower Library at Abilene, Kansas, will undoubtedly be established in a short time.

This Act provides that the Federal Government, acting through the National Archives and Records Service of the General Services Administration, may accept and administer gifts of buildings, land and historical materials to be operated as Presidential Libraries or, as they are referred to in the Act, as presidential archival depositories. The law also provides for other means of administering such institutions in case it may in the future be preferable to operate one or more of them in conjunction with a state university or other educational institution. The Act also gives statutory recognition to the principle that donors of papers to such institutions may place proper restrictions on their use if that seems desirable or necessary. The Presidential Libraries Act of 1955 also

gives broad authorization for the acceptance of historical papers not only of Presidents of the United States but of their associates and contemporaries.

The Act of 1955 was nonpartisan in character and received full bipartisan support in both houses of Congress. The initial bills in the House were introduced by the majority leaders of both parties, and there was very little dissent in either House. It seems as certain as such things can be, that there will be additional Presidential Libraries established in the future.

It should be emphasized that in no case thus far has a President asked Congress to appropriate money for the purchase of land on which a Presidential Library is to be built or for the construction of a building in which his papers, books and mementos are to be housed. The Federal Government receives as a gift not only the priceless collections of papers, books and mementos belonging to the Presidents, but the land, building and equipment necessary properly to house, protect and service them. Thus the government not only comes into possession of a vast collection of historical material at no cost to itself but is provided with the facilities to house them.

Some of the opposition to the establishment of Presidential Libraries comes from persons who are convinced of the value of bigness in libraries, as well as in all other aspects of our national life. But this should not be a persuasive argument, particularly to librarians in special libraries. We are not convinced that complete centralization—the endless piling up in a few large depositories of ever-greater quantities of papers, books and other cultural materials is necessarily the best public policy.

Most of us are now persuaded of the values of geographical decentralization in every aspect of life—governmental, economic and cultural—and all of the considerations arguing for the desirability of decentralization also argue for the establishment of Presidential Libraries. The values are both direct and indirect, tangible and intangible. One of the first and most obvious considerations is physical security. For mere reasons of physical safety neither government nor industry can any longer put all eggs in one basket, and this policy is certainly equally wise in matters relating to the location of cultural resources.

Experience dictates a gradual reversal of past habits of thinking—away from massive accumulations in highly centralized depositories and toward a larger degree of decentralization. The vast expansion of educational facilities during the past generation in all parts of the country and the great increase in the number of students and scholars wishing to share in the use of basic research materials argue for the maximum practicable decentralization of facilities for research. The great universities are no longer concentrated in a few states. They exist in every region in the country.

With the ease of duplication by existing techniques, a Presidential Library can at comparatively small cost furnish copies of desired documents to any person or institution anywhere on the face of the earth. Thus much of the argument for centralizing research materials in the midst of the largest population centers in order that they may be conveniently available to the largest numbers of people is no longer really valid.

To return to the story of what happened at Hyde Park, the Library building was completed in 1941, and the museum was opened in that year. Contrary to the predictions of many people, the museum was an almost instantaneous success. It turned out that thousands of American citizens were anxious to go to a place as comparatively remote as Hyde Park to see some of the things that the President had received as gifts and some of the documents, books, stamps, ship models and other items from his private collections. It is interesting to note that because the museum was opened first and was instantly successful, it began to be said almost immediately that the Roosevelt Library was a success and that this proved that the Presidential Library was a sound and feasible idea.

Problems Of Developing The Library

But this was long before the Library had even begun to function in the other field for which it had been established and on which

Franklin D. Roosevelt Library

The Franklin D. Roosevelt Library and Museum at Hyde Park

it had been originally justified, that is, the opening for research purposes of the President's papers. The museum of the Roosevelt Library was opened in 1941. President Roosevelt died in 1945. Most of his Presidential papers did not actually come to the Library until 1947, and it took some time to unpack them. Thus it was in 1948 that for the very first time the Archivist of the United States was faced with the real problems involved in the operation of Presidential Libraries. The central factor in this matter is the whole complex of vexatious questions that arose from the unprecedented proposal that a President's papers be made available for research purposes within a few years after he has left office.

As I have said, this was the basic justification for the Presidential Library, and everyone was in favor of it in principle. The President had been in favor of it in principle, historians favored it in principle, the Archivist of the United States was in favor of it in principle, but none of these persons had theretofore had any occasion to grapple with the hard facts involved. For instance, no one really knew much about the nature of the papers themselves. No archivist had had a chance to see them, study them or learn how they were organized. No one really knew of what they consisted.

There was a tendency to take it for granted that because the White House sat at the apex of the whole Executive Branch, its files would reflect the best and finest care obtainable in the whole field of management and care of manuscripts. We learned that this was very far from being the case when we began to look at the papers. The White House filing system as it existed in President Roosevelt's time was a system that had originally been installed in the White House during the Taft Administration and had been changed in no important respect since that time. It was actually nothing more than a rudimentary form of the old army subject-numeric system in use during the latter part of the 19th century and the first of this one.

But record-keeping in the White House during the Roosevelt period was made even more difficult by the fact that the President had the tendency, normal with heads of all agencies, to set up large numbers of small special files to be kept in his own office. In agencies other than the White House, records management officers now have the authority to resist and prevent this practice if they think it undesirable. But there was then no records officer in the White House, and even had there been one I doubt that he would have had the temerity to say to the President of the United States, "Mr. President, keeping all these little special files in your own office is not good record-keeping practice. You are not adhering to the record-keeping system that had been established here, and we are not going to permit you to follow these bad practices."

There was, in addition, the fact that the proliferation of the New Deal agencies and the explosive effect that these had on the old record-keeping methods in the White House came before the current interest in and acceptance of those good records management practices that we now take for granted. Administrative management personnel, including records management officials, had not infiltrated the Executive Branch in the early 1930's, and there was no one to whom the White House could then have turned for advice on these matters. I doubt, however, that the White House would have asked for or followed such advice at that time, even had it been available. I am certain that record-keeping methods in the White House are now at a far more advanced stage than they were in the 1930's and during the second World War.

The first task after President Roosevelt's papers had arrived at Hyde Park and had been unpacked and shelved, was to see what these papers were, and what principles were to be followed in preparing and arranging them for research use. How far could we follow and to what extent would we have to depart from standards and practices used in the past with respect to research use of collections of very recent private papers of eminent public men? There were important questions of public policy to be considered, questions of respect for the confidentiality of letters obviously written in confidence to the President, questions of literary property rights and questions of procedure in permitting access to the papers.

Finally, of course, there was one very big question. When we opened our doors, would anyone come to the party? Would scholars in significant numbers find it worth while to come to Hyde Park to make use of the papers, and for what purposes? I will not here try to discuss the principles and the policies that have been hammered out on the anvil of what we hope is common sense, fair play and day-to-day experience. We have so far managed to get along without, so far as I know, a single serious complaint about misuse or abuse of this unprecedented new privilege that has been handed to American scholarship.

Successes And Activities

The final question is, I suppose, has this new institution, the Presidential Library, been a success? That is a question people frequently ask, and when they do so, we, of course, say, "Yes." When people ask, "Why do you answer 'yes?' " the only possible reply is, "It seems to be working well." We think that it is working well because about 200,000 people come each year to visit the museum of the Library, and scholars pay about 500 visits a year to the research room of the Library. In 1957 12 books were published (two of them Book-of-the-Month Club selections) which were based to a considerable extent on research in the Franklin D. Roosevelt Library.

In addition, there were a great many articles in periodicals and scholastic journals resulting from research at the Library. We think this is a good record for an institution as tiny as ours, for we have only three archivists engaged in servicing manuscripts, as distinct from the use of the books and other printed materials. We make and sell between ten and 15 thousand microfilm and photostatic copies of documents each year and several thousand photographic prints from the Library's collection of over 65,000 photographs.

It was the hope of those who planned the Library at Hyde Park that in addition to the papers of President Roosevelt, it would acquire important collections of papers of his associates and contemporaries, so that it would become a major research center for the writing of the history of this recent period. In this field, too, the Library has been quite successful. It has acquired, and is continuing to acquire, important additional groups of manuscripts so that the papers of Franklin D. Roosevelt now constitute only about 50 per cent of the total manuscript holdings of the Library.

Another important recent accomplishment of the Library is the issuance of its first documentary publication, a two-volume work containing a selection of edited documents from the papers of Franklin D. Roosevelt on the subject of conservation. This, too, represents a new departure in the matter of handling presidential papers, for these volumes repre-

sent an attempt to formulate a new pattern in the field of the publication of presidential papers. We feel that in the case of President Roosevelt, and this will be equally true for all Presidents henceforward, "complete" publication in the old sense will be impossible. We feel that a new technique or formula must be devised for the publication of presidential papers, and this new documentary publication represents a first step in that direction. The reception this publication has thus far received is very encouraging.

Appreciation By Scholars

Sometimes as I sit in my office and look out the window, I can see a small herd of wild deer scampering across the field just a few hundred feet from my window, and I think that we must be the only archivists or librarians in the world who can look out of their office windows and occasionally see such wild life (though it must be said that these visits by deer are becoming less and less frequent, as urbanization overtakes Hyde Park). On these occasions one naturally asks himself again, is a small library in a place as remote as this really a sound idea? Then I remember the large numbers of people who do find their way to Hyde Park and their unanimous testimony to the excellence of the services and resources they find there.

I think that those who originally planned the Library more or less inadvertently stumbled on a formula for research institutions that has proved successful despite many dire predictions. We find that practically all scholars who have worked at the Library for any length of time tell us when leaving what a pleasure it has been to work in a small, quiet institution as compared with those huge agencies where materials are piled mountain high and where, because of the necessity of handling large numbers of scholars on what may be called an assembly line basis, those who are doing research feel that they have lost touch with the staff personnel who work with them.

We now have big research just as we have big business, and one of the by-products of bigness in the scholarly field, as in the business world, is that scholars feel that the traditional personal intimacy and understanding that formerly existed in archives and libraries between the visiting scholar and the archivist or librarian is fast disappearing. This is a fact of which many scholars have become keenly aware in recent years, and one remark that we frequently hear is that after leaving one of the tremendous modern libraries or archives, the scholar is never completely certain that the men with whom he has been working really knew or understood the scholar's own special problems and special ideas, nor does he feel certain that he has seen all the materials in those vast institutions that might have been of some help to him in his research.

It is for this reason that there appears to be a special sense of gratification and pleasure among those who visit the Roosevelt Library, because there scholars can still receive the satisfaction of feeling that they have worked with a small staff of specialists who appreciate their particular needs and interests, who understand exactly what it is that they want and who deal with each scholar on the basis of his special needs and his own individual approach to his subject. Furthermore, they enjoy the calm atmosphere, the quiet, the peace, the comparatively small reading room and the lack of the bustle and pressure that has inevitably become a feature of big research in big institutions. These are some of the reasons that lead us to say Presidential Libraries seem to be working well when people ask us why we think they have been a success.

Scholarly support and enthusiasm for Presidential Libraries is, in a very real sense, a recognition of the value in our intellectual life of the fundamental advantages to research embodied in the concept of the special library. Archivists in Presidential Libraries are required to have a high degree of mastery of a special subject field in the same way that librarians in special libraries are required to have a better than ordinary knowledge of the subject matter field in which the library specializes. Thus the advantages to scholars that accrue from the establishment of Presidential Libraries are precisely those that are attributed to all special libraries, and in this sense Presidential Libraries are merely a new development in the field of special libraries.

The Historical Society Library

MRS. ALICE PALO HOOK, Librarian
Historical and Philosophical Society of Ohio, Cincinnati, Ohio

AN HISTORICAL society means different things to different people and rightfully so, for an historical society has many faces. In the United States and Canada there are upwards of 1900 historical societies, but their activities vary as widely as do their sizes and locations. In the past few decades there has been a growing interest in things historical, which in turn has brought about the marking of historic sites, the restoration of historic buildings and villages and the opening of innumerable historical museums. Perhaps the most phenomenal evidence of current interest in history has been in the public response to *American Heritage,* the literary and pictorial interpretation of the past. This bimonthly has found favor with every segment of the population, which certainly testifies to the fact that not everyone is thinking only of the future and space travel.

Many historical activities are sponsored or encouraged by historical societies and agencies. In the 1944 directory issued by the American Association for State and Local History 1407 such organizations were listed, and in 1956 the number had increased to 1893. The new edition, now in the process of compilation, shows another sizable gain.

Functions And Contents

The historical society library is another matter, however, in a discussion of historical societies. According to the statistics in the last available published list of such societies, only 524 of the 1893 listed societies reported libraries; that is, less than 30 per cent. Societies have several functions, notably member activities, museums, publishing programs and libraries. Not all perform all four functions; some do only one. Publishing and libraries do not necessarily go together, though societies with libraries usually publish. There are societies with libraries which comprise over half of a large building. There are some with only a few shelves of books which are considered a library. Some societies have limited subject fields for their libraries; others include a full complement of books covering all phases of history from A to Z.

The functions of historical society libraries also differ widely, though the major ones do have a similar pattern, both of collection as well as patron. Perhaps a statistical survey of historical society libraries would show more variety than almost any other category of special library, and the figures would in no way reflect either the quality of a collection or the service given.

An outstanding feature of these libraries is the diversity of material listed under the contents of the library. One is in the habit of thinking in terms of books, periodicals and newspapers as the contents of a library, whereas in an historical society library a collection of manuscripts, pamphlets or any other form of printed material often turns out to be the most valuable holdings. In addition to the printed and written word, most historical society libraries have extensive collections of pictures, maps and other printed matter which tell their own stories of the past. In this last group are posters, broadsides, advertisements, printed forms, menus, theatrical programs, greeting cards, campaign leaflets, sheet music and so on. The historical society library is primarily a research library without the problems of circulating or general libraries. It is geared to serve a selected clientele, though this clientele covers in turn a large variety of persons.

Variety Of Users

Like any special library, that of an historical society is built upon the need for it and the use to which it will be put. A society library does, however, seem to have a more widely

diverse group of users than the majority of special libraries. Perhaps that is because the subject itself is limitless and can appeal to many people for many different reasons. The users of historical society libraries can be classed in recognized categories, with their number or variety somewhat dependent on the collection of each society. They include research scholars, from near and far, who come to do concentrated work with books, manuscripts and newspapers, who often stay for days or weeks at a time and for whom, in great measure, the collections are gathered and made available.

Users also include genealogists and others working on family lines who frequently come from great distances to check the local holdings and available manuscript data. This group uses, as a rule, a great number of books covering the background history of America, and through their interest in their own families they are bound to absorb and become interested in history in general.

There are amateur historians, who may be of any age from a junior high school student to a person in his 80's. These are the ones for whom the general reference collection is necessary and who frequently make the most use of every kind of material in the library. Representatives of industries, organizations, churches, advertising companies and business firms are beginning to come in increasing numbers as the resources of the libraries become known and as centennials and bicentennials approach.

Groups of students may all want the same material or each may want something different. This category of user should be encouraged, for it includes the potential scholars and future historians of our culture. Last but not least, there is the ever-present visitor, who has come to see what there is to be seen and who, after seeing the usual museum exhibits, may find himself in the library searching out a new interest stimulated by them. Each of these groups and their demands require a different type of material and different form of assistance. It is this variety in historical society libraries that is part of the charm and appeal of the work, for it is challenging and stimulating, exasperating and rewarding.

The material consulted by each of these groups, or by whichever of them a given library plans to serve, is what determines the holdings maintained by the library. A large society in the East, with adequate funds, interested support and many years of existence, may have a library containing 375,000 volumes, while a small, newly organized and struggling one in the western mountain region may have only 10,000 books. The answer to a given question, however, might be found only in that latter place in a book of local origin, no copy of which had found its way to more important institutions. If a person wants historical facts on a given locality, the chance of finding them on the spot will generally be greater. The research historian, as a rule, will rather go to the place most likely to have his information than trust his own city or university to have sufficient data.

Diversity Of Resources

This all leads to a more specific description of the resources of historical society libraries, for they cannot be defined or limited as in most libraries. History is permanently with us, for what is being done today is history tomorrow. Today's scholar is studying what has already been preserved, while the librarian is gathering today what the scholar of tomorrow will need.

The local use made of an historical society will depend to some extent on the other facilities in the vicinity. The Massachusetts Historical Society may not need materials of a genealogical character because the New England Historic Genealogical Society, with its more than adequate library of 187,000 volumes, is in Boston. The Pennsylvania Historical Society does not stress the genealogical material in its collection, for the library of the Pennsylvania Genealogical Society is in its building. The Utah State Historical Society has a small library, but the Genealogical Society in Salt Lake City has over 50,000 volumes. In Cincinnati the Historical and Philosophical Society of Ohio fills the need for genealogical materials with county histories, census records, manuscript church and cemetery records, and family histories. Some small local historical society libraries are primarily devoted to genealogy, and all serve as a pos-

sible source for unpublished and unrecorded names and dates, to be found only there.

The genealogical societies are not always classed as historical societies, but if they maintain libraries, their collections definitely answer the questions of the historian along with those of the genealogist. The libraries of patriotic societies, too, such as that of the Daughters of the American Revolution in Washington, have records that are not always available even in the states and counties which they cover.

The book collection in an historical society library will be based on the limitations set down by the society as its area. The history, however, cannot be found only in the books dealing specifically with that locality. Cincinnati was settled in 1788 after the Ohio territory had been opened as a result of land grants given to soldiers of the American Revolutionary armies. Cincinnati's history, therefore, includes the causes and results of the Revolution and the reasons why people left their homes in the East to trek West. Indian activities, the purchase of Louisiana and the advance of the Western Reserve all affected Cincinnati. It follows that the book collection of the Historical and Philosophical Society of Ohio must include data on the earliest explorations of the continent, the complete area called The Western Waters and the formation of the Northwest Territory. However, in order to establish some terminal point for both holdings and acquisitions, the area narrows as the years advance. The library does not cover extensively the Northwest Territory after 1815 since it assumes that the respective states of the Territory will be responsible for their own history when it was no longer closely allied with Ohio. After the founding of the Ohio (state) Historical Society in 1885 in Columbus, the Cincinnati society decided that it should be responsible for the several counties adjacent to its own and that the state society should be responsible for the more distant areas.

This type of decision on subject matter is, of course, up to the individual organizations, and the decisions of one might differ widely from that of another. In New York there are 188 historical societies of which 76 have libraries. In Pennsylvania there are 99 societies, 64 with libraries. In North Dakota there is one society with one library; in California there are 90 societies but only 16 have libraries. It would follow, therefore, that there would not be a need for as general a collection in the New York libraries as in that of North Dakota.

Primary Source Materials

I have dealt with types of historical societies, their patrons and their probable subject matter, but what is important to the historian, be he amateur or professional, is not only what and how much but also *what else*. One assumes a library will have books and periodicals. These are usually published in quantity and, except for very rare titles, can be found in any of several places. The historian has probably referred to them in his own city or at his university. He is now looking for the unique and original source material not to be found elsewhere and that is when he turns hopefully and with great expectation to the historical society. Hidden away among its manuscripts, its newspapers and items the average librarian calls ephemera but the historical librarian considers permanent, will be the new ideas, the corrections of impressions, the different interpretation, for which the scholar is always searching. It is for the manuscripts, newspapers or old pamphlets and leaflets, hoarded and preserved through the years, that the historian is looking and which he may find only in these out-of-the-way, private, dust-covered, usually understaffed and often inadequately housed, society libraries.

The collections of the state societies are well-known; they are listed in various guides and they are usually well enough staffed to be able to answer questions of correspondents about material available. Some of the local, regional or private societies are also famous and also listed in known places. These directories, however, will probably only answer the obvious—total number of volumes, hours open, copying services available and perhaps a few of the special interests or collections, such as maps or pictures. It is impossible, of course, to be definitive in any brief description of a library's holdings, and it is up to

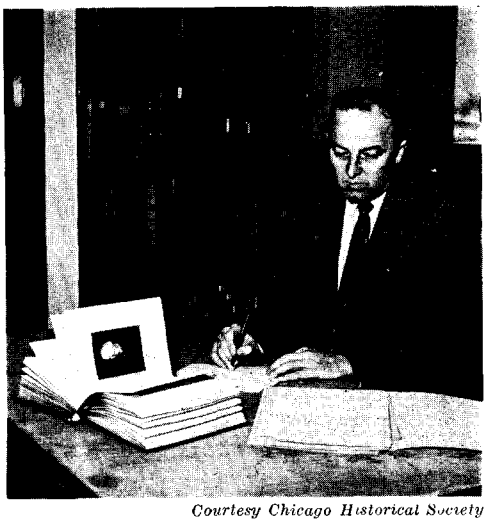
the ingenuity of the researcher and historian to ferret out the important items in a collection or for that matter ferret out the collection itself.

Some societies have published their own histories, which tell of their activities and, of course, the library holdings. In some societies the "library" may be just that—books and periodicals—leaving the manuscripts, the pictures and the maps to other divisions as separate functions of the Society. This is important to remember when checking any bibliographical guide to historical libraries. Notable examples of this arrangement are the State Historical Society of Wisconsin and the Minnesota Historical Society. In the Chicago Historical Society, maps are the province of the library but not pictures.

With the tremendous increase in the use of pictures, historical societies are being called on more and more for visual interpretations of history for no book now is complete without illustrations. Local history groups have always collected pictures, and many probably have pictures on their walls and in files, although they would not consider that they had a library. As terms change, a picture collection is as important in a library as books, and for organizations such as the publishers of *Life* and *American Heritage,* where pictures occupy more space than the text, picture collections are essential.

Maps are also visual representation of history and with their few lines can tell a greater story than many pages of printed words. Maps, as a rule, form an integral part of an historical society library. Along with the usual pictures may be found posters, broadsides, handbills, cartoons, advertising matter, printed forms, illustrated documents, facsimiles of important documents—all of which give tangible proof of the manners and customs of the days gone by. The average general or public library cannot possibly cope with the physical needs of such extraneous material and usually finds that their care is better left to an organization such as an historical society which can find more use for it.

In the years when there were few local societies, much valuable material was probably lost or discarded, for the time comes in every household when the collection of a lifetime must be dissipated. Local historical societies have as a result now become storehouses and depositories for any number of odd collections, some of which would upon investigation prove of inestimable value. Just as important is the absorption of this miscellaneous material into the library and its preparation for use. What good is material if it is unknown or unavailable in one's basement. Often a researcher can visit a library, explain his position and obtain access to innumerable piles of untouched documents or items which will serve him in good stead. In short, no historical society with or without a library as such should be ignored in the search for historic facts.



Courtesy Chicago Historical Society

Emmett Dedmon, managing editor of the Chicago *Sun-Times* and author of *Fabulous Chicago,* takes notes for his next book in the corner of the manuscript room vault of the Chicago Historical Society.

Other Sources Of Historical Data

In the official directory are listed "agencies" as well as historical societies. In many cases the primary source for historical material, especially manuscripts and documents, is a state agency. In the three entries for Delaware there are two "societies," one with a library and the Public Records Commission, headed by the state archivist. The same is true of Arizona, with two societies, one with

a library and the State Department of Library and Archives.

In Michigan in 1956 there were 39 societies, but the only library listed was in the Michigan Historical Commission. Eight of these societies have their headquarters in local public libraries, but they themselves claim no library. In this state two outstanding historical collections, which serve the local society as well as the general public, are housed in public libraries. The Burton Historical Collection in the Detroit Public Library and the History Collection in the Grand Rapids Public Library could not be duplicated now by any local organization, and it would be fruitless and unnecessary to try. Yet neither of these collections is listed in the *Directory of Historical Societies and Agencies.*

Virginia with its wealth of history has but 20 historical societies and only 9 libraries, for its historical resources are deposited primarily in the Virginia Historical Society where there are 100,000 volumes and 350,000 manuscripts. Its neighbor North Carolina has far more societies (60) but only 5 libraries. West Virginia claims 18 societies and agencies and one library.

Maryland is another state abundant in history, yet it has but one library for all its 19 societies. In such a small state, it is well to combine all available materials for both local historians and visitors from afar.

Though we are primarily concerned in this article with historical society libraries, perhaps it would be well to mention other sources of historical material. Where there are no societies or agencies specifically designed to serve an area, the public libraries, the college and university libraries, city and state libraries and even some special libraries claim to have collections devoted to some phase of history. Newspaper libraries, art libraries, industry libraries, may all have material available for the historian. No library will be without some history in its collection, no matter how current and forward looking it considers itself. We cannot start today and forget the past. We need the experiences, the hopes, plans and ideas of those who have gone before to know how best to proceed toward the future.

Society membership may fluctuate. Recently a member, who was a prominent and very active businessman, resigned from a society. His reason for resigning was "that he was too much concerned with the future to worry about the past." It was his privilege to resign, but it is a good thing that someone worries about the past so that there will be better understanding of the future.

Historical societies are not moribund; they are interesting and worthwhile, and the libraries are fascinating places in which to work. They are "special libraries" in so very many ways.

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Science of Ancients on Microcards

The Karl Gottlob Kühn edition of *Medicorum Graecorum Opera Quae Exstant,* published in Leipzig between 1821 and 1833, is now available on 3 x 5 inch Microcards. The collection includes *Claudii Galeni Opera Omnia* (20 vols. in 22), *Magni Hippocratis Opera Omnia* (3 vols.), Aretaeus, *Opera Omnia* (1 vol.) and Dioscorides, *De Materia Medica Libri Quinque* (1 vol.), *Libri Spuril* (1 vol.). The set may be purchased from the Microcard Foundation, Box 2145, Madison 5, Wisconsin, for $125.

American Art Museum Libraries: Past, Problems and Potentials

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LIBRARIES ARE A familiar feature of American art museums, so familiar that they are taken for granted. Assess their importance, and the result is surprising.

Many people consider that there are now six outstanding libraries specializing in the history of art in the United States. Three of these are museum libraries: the Art Institute of Chicago, the Metropolitan Museum of Art in New York City and the Museum of Fine Arts in Boston. A fourth at Harvard is museum-run and museum-inspired. The University's entire collection of books on fine arts is directed by the librarian of the Fogg Museum. A large part of the collection is maintained by and purchased from the funds of the museum. Only the last two of this leading group of art libraries are independent of art museums: the New York Public Library and the Library of Congress.

There is no easy way of discovering how many art museums have libraries, so one can only guess at the part they play in the country as a whole. But certainly art museums account for a third, and perhaps as many as a half, of the best art libraries in the United States.

One might suppose that these special libraries enjoy the unqualified support of their communities, that they take pride in a distinguished history and that they look ahead with confidence. In fact, their present position is puzzling, their past is peculiar and their future problematic.

A glance at European art museums makes clear how exceptional is the American situation. One such foreign library, the Library of the British Museum, is of course world famous. That institution presents no true analogy to anything in the United States. It began as a library. Today its collection of books and its collection of works of art can only be compared to one of those early medieval grotesques where two intertwined dragons are busily engaged in devouring one another, tail first. Elsewhere in Europe one does not find art museums whose libraries approach even the normal American conditions. The Louvre does have a few well-known reference books, inconveniently tucked away, but the libraries of the Uffizi, the Hermitage or the Prado (if indeed they exist) are certainly not inviting to the general reader, let alone the American tourist.

By contrast, Americans consider it almost as essential for a great art museum, as for a great university, to have a library that is at least distinguished. The importance of an art museum's library seems to be a symbol of the importance of the museum itself. Thus the National Gallery in Washington, D. C., is busy building up its book collections, although the Library of Congress is only a few minutes distance by car. So one division of the Metropolitan is a library containing hundreds of thousands of lantern slides, although New York University maintains a parallel huge collection two blocks away. So the Art Institute of Chicago supports not only a superlative library devoted to painting, sculpture, decorative arts, prints and all the other media represented in the museum but also maintains the second best architectural library in the country.

Economic Considerations

Each of these examples can be dismissed as one of those eccentricities in which the well-endowed can afford to indulge or by which the long-established are burdened. Normally American art museum libraries are smaller, more balanced and above all

Based on a talk presented before the Museum Division at the SLA Convention in Boston, May 28, 1957.

more intimately related to the central functions of the parent institution. They do not generally duplicate what can be found further down the street. And, when pressed, the director of the museum will justify his library in terms not of prestige but of economics. He will point out that every year his curators collectively spend thousands (or hundreds of thousands) of dollars on acquisitions. The library enables them to be sure they are buying the right thing and prevents the museum wasting a great deal of money.

This is specious reasoning. Most curators use a library in one of two ways. They may go there for at least half an hour to do research, or they may telephone the librarian and ask a simple reference question—what are the birth and death dates of an artist?; when and where was such-and-such a book published? Obviously it would be cheaper for a great museum to permit the curator to take taxis to and from the public library and to pay the salary of one or more reference librarians whose sole function would be to answer the many questions posed by the museum staff. A good museum library is a delight and an inestimable convenience. It is no longer an efficient device for saving money.

It may have been so once. The first great civic art museums in America were founded shortly after the Civil War. They established a pattern all the rest followed. Three circumstances determined that pattern. In America, during the last third of the 19th century, civic museums were among the few institutions concerned with the visual arts. They were puzzled about what they should be doing and wholly unsure as to how to go about it. But they did have relatively ample funds with which to experiment. Naturally they tried a variety of ventures. The museums in Boston and Chicago started art schools. The Metropolitan had its own printing shop. All had auditoriums, all had restaurants, all developed libraries.

Many years of experimentation have settled some issues. Nobody now doubts that an ounce of original works of art is worth a ton of plaster casts. Today most civic museums pay more attention to popular education than they do to scholarly research. Any art museum founded in a modern American city would have an auditorium; none would include a printing shop. But also after 80 years art museums are relatively much less rich. In many cases they cannot afford even those activities that all agree are essential, much less those some consider peripheral. Hence, though it is not generally admitted, the future of art museum libraries is very much in doubt. It is true that the Board of Trustees responsible for one of the six great art museum libraries mentioned above seriously debated whether or not to abolish their library. Museum libraries actually have been abolished. The Boston Museum of Science sold its fine library to obtain a quarter of a million dollars of endowment.

Probably this drastic solution of the problem posed by museum libraries will not be generally adopted. Extreme actions such as this require great daring and by and large museums are not daring. They are conservative in function; they tend to become conservative in outlook. The danger to museum libraries is not abolition but atrophy, not murder but a starvation diet.

Extending The Library's Services

A second possibility is for the museum library to broaden its functions. Ever since the depression all American museums have had to seek additional funds. They have tried to appeal to a wider public, hoping in most cases for increased support from taxes. The museum library might be made an instrument in such a campaign. Theoretically the museum library could rival, if not indeed replace or absorb, the appropriate section of the public library.

This is not likely to happen in cities with a well-established public library. The staff and trustees of these institutions have their own vested interests. Over the years they have developed their own channels of access to the city fathers and to tax funds. It seems unlikely that museums could compete with them successfully.

Even more important, in most cases art museum staffs would be reluctant to base their campaign of popular education on reading. They educate primarily through ob-

jects. Reading is a different, a diversionary technique, one that most curators find a somewhat antipathetic educational device. What is likely is an increased use of the museum library on a more sophisticated basis.

The battle of popular appeal has been won. Some of the great American art museums, such as the National Gallery, the Art Institute of Chicago, the Metropolitan Museum and the Museum of Modern Art, have almost all the visitors they can handle. At times there are more visitors than is pleasant for the visitors themselves. Several of the great museums are approaching the end of this particular path of development. Now the challenge of museum education is not to increase the number of visitors but to deepen the experience the average visitor receives. One must seek to persuade him to come more often, to look more slowly, to establish richer, more varied relationships to works of art. Any such campaign is bound to involve the library on many levels. Reading is indispensable in any serious effort to deepen understanding. Granted a public that benefits from walkie-talkies and docents inside the museum and from television outside of it, reading becomes part of a recurrent quadruple cycle of activity—stop, look, listen, read.

One possibility is the development of small intimate nooks in the middle of a sequence of galleries where a visitor can sit down in comfort, where he can smoke, where he can read about the objects he has seen. This has been tried in the University Museum in Philadelphia and might well be copied elsewhere. Such devices will certainly involve the cooperation of the museum library. But more important than the use of books in this regard is that looking and casual reading should whet the visitor's appetite. He should go from the museum galleries to the museum library and back again to the objects. In a special way, and at an advanced level, this commuting will increase his interest in the library.

Development Of Specialization

It is, however, a final alternative that seems the most promising. Museums are Janus-like. They are instruments of popular education, but they also exist to establish and maintain standards. They do depend on public funds and will depend on them increasingly, but for most art museums the major source of support is still wealthy individuals. The ultimate concern of these wealthy individuals is generally the maintenance of cultural standards. Museums, colleges and universities are among the few institutions through which such individuals can work.

Standards cannot be established by a frontal attack. One can never achieve, let alone maintain, universal excellence. All the individual or the institution can hope for is distinction in a few limited areas.

I believe the most promising path of development for art museum libraries is to achieve such excellence through specialization. The choice of specialties will depend on the community and the collections. Obviously the library of the Toledo Museum should have an outstanding collection of books on glass. Equally the Fogg Museum library needs hardly any books on glass. It has few significant objects in that medium. There are no professors at Harvard committed to the subject. Few students are deeply interested in it. On the other hand, the library of the Fogg should be superlative in drawings—a field the library at the Toledo Museum might almost ignore.

In seeking limited excellence, art museum libraries will be complementing the general situation. During the next decades, it is obvious that the universities are going to be swamped with undergraduates. The compelling problem of university libraries will be providing for the needs of two or three times as many students. They will have much less time and greatly reduced funds to devote to perfecting research collections. This process must perforce be left (if only temporarily) to specialized institutions such as museums.

Advantages And Disadvantages

In the pursuit of specialized excellence, museum libraries have two significant advantages. More than any other institution, museums are the creation of enthusiastic and expert amateurs. So far they have rarely depended for their achievements on gifts

handed out by foundations after long analysis or on the cold-blooded help of individuals so wealthy that they must behave as institutions themselves, supporting art not because they love it but because they deem it a good thing. Rather art museums depend for their very existence on aid from people who care passionately about art, especially collectors. Art museums have made it their business to keep in touch with such people.

Secondly, as compared with other departments of the art museum, the library deals with inexpensive material. Prints aside, very few works of art purchased by a great museum cost less than $1,000. Manuscripts aside, very few books in a museum library cost more than $100.

But equally, museum libraries have one great weakness. They have not as yet created a tradition of private patronage. The names of proud possessors like John G. Johnson, Andrew Mellon or J. P. Morgan are familiar to everyone because they gave works of art to museums. So are the names of men like Carnegie, Widener or Harry Payne Whitney, who gave great sums to libraries. But who can mention an individual who helped create the museum libraries of which we are so justly proud? It is significant that a Sir Robert Witt or a Helen Clay Frick developed as independent institutions the art libraries which bear their names.

It seems likely that during the remainder of the 20th century all private cultural institutions will face chronic and increasing financial difficulties. Inevitably art museums will be under intense pressure to prune away those vestigial activities, started in a more expansive day, which never developed into an important role or whose former role is now taken over by other institutions. In some cases, art museum libraries might be abolished under pressures. However, they still have an important role to play. They can deepen the thoughtful visitor's understanding of works of art in the museum. They can become centers of research in their own right. But to achieve these ends they must ruthlessly specialize, they must seek to achieve excellence within the area of their specialty and they must create and foster a tradition of discriminating private patronage.

Special Libraries Fifty Years Ago

"Librarians in charge of special libraries in Boston effected the organization of a Boston branch of the Special Libraries Association at a meeting held at the Boston Public Library, March 15. The good attendance was a significant indication of the large place occupied by the modern special business library. There are several such libraries, vigorous and successful, in Boston, and the meeting was an attempt to cooperate so that the resources of each library should be made known and serviceable to each of the others. The prime movers in the meeting were G. W. Lee, in charge of the library of Stone & Webster; D. N. Handy, of the Insurance Library; Frank O. Stetson, of Newton, and Guy E. Marion, in charge of the library or 'information department' of Arthur D. Little, Inc.

"The purposes of the Special Libraries Association were explained to the meeting by Mr. Lee, and the methods of co-operation and the benefits in a large way were indicated. The prime purpose of the meeting being to bring about co-operation among the special libraries and collections in Boston, the speaker showed by specific instances how such co-operation would be advantageous in co-ordinating the resources of all the libraries of Boston. He reviewed the library resources of Boston and indicated how co-operation could be accomplished. Mr. Handy reviewed the work of the insurance library, pointing out that they began work where the public library left off, but indicating the value to the librarian of knowing where he could get material in an emergency from the more general collections. Mr. Marion explained the working of the technical library, and Mr. Stetson spoke particularly of the value of the special library in that its methods were not standardized, hence special methods could be used.

"It is hoped that similar meetings for co-operation may be held in other cities, as a result of this successful meeting in Boston."

SPECIAL LIBRARIES, March 1910, p. 17

Planning The New Library:
The Wix Library Of The Weizmann Institute Of Science

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IN THE SPRING OF 1956 I was invited by the Scientific Committee of the Weizmann Institute of Science to assume the post of chief librarian, to assist in the planning and construction of a new central library building and to reorganize library services. It promised to be an interesting and challenging assignment, and experience has proved that the promise was more than fulfilled.

Background of the Library

The Weizmann Institute of Science, located in Rehovoth, Israel, is devoted to research in the pure sciences. It was created and inspired by Dr. Chaim Weizmann. Dr. Weizmann was the towering leader of his people for almost half a century, a man great in the world of science, statesmanship and humanity.

While I had been privileged to see the Institute in 1948 and in 1950, I was quite unprepared for the tremendous growth of facilities and beauty I saw upon my arrival on September 28, 1956. The Institute covers some 75 acres. It has expanded tremendously during the past six years and includes among its structures laboratory buildings, workshops, greenhouses, a clubhouse, an auditorium, housing compounds accommodating some 80 families, gardens, groves, play areas and a large memorial area, which includes an outdoor theatre with a seating capacity of 3,000. An adequate description of its beauty and utility would require the combined efforts of scientist, architect, gardener and poet.

To begin my undertaking it was necessary to gain an appreciation of the existing organization and activities of the Institute. There are nine complete departments for nuclear physics, applied mathematics, electronics, X-ray crystallography, isotopes, polymers, biophysics, organic chemistry and experimental biology. In addition there are semi-independent sections for photochemistry, infrared spectroscopy, biochemistry, plant genetics and nuclear resonance. There are also the offices and shops carrying on basic related functions—the academic secretariat, the accounts office, the office of administration, the workshops, plastics laboratory, glassblowing shop, electronic computer, Van De Graaf accelerator (a 3½ million-volt atom smasher) and microanalysis laboratory, to name a few. While only three clearly defined departmental libraries existed in this welter of working units, there were at least 15 collections of books located in or near laboratories and offices. Each collection was jealously guarded and defended against exploitation by colleagues in other parts of the same institution.

A total personnel of 550 is employed in the Institute, and of this number some 180 are scientists with doctorates in their fields. The remaining personnel are the laboratory assistants, technicians, engineers, drivers, gardeners, maintenance people and so forth. In the near future the Institute will accept a complement of 50 graduate students who may attain their D.Sc.'s from the Institute.

Added to these basic facts and figures, one had to consider that 75 per cent of Israel's professional and scholarly population live and work in the Tel-Aviv-Rehovoth area, with 25 per cent divided between Jerusalem and Haifa. It was clear, therefore, that the improved library facilities at the Institute would have to be

prepared to serve the scientific and technical population outside its gates.

A survey of the library facilities indicated that all in all there were approximately 21,000 volumes, consisting mainly of bound journals. A difficult-to-determine number of unbound and incomplete volumes of periodicals were in storage. The principal departmental library, devoted to organic chemistry (the Haber Library), also functioned as the central and general library. It was staffed by two people, one of whom had had some library training in Europe prior to immigration to Israel. The other was untrained. The experimental biology library was the best organized collection. The librarian, although not library trained, held a Master's degree. He doubled as secretary to the department head. This was the total extent of library personnel. In all other departments and sections, the library was under the general supervision of the department head or section chief and was usually the responsibility of the secretary or a laboratory assistant.

A partial catalog existed in the Haber Library. It was on 4 x 6 inch cards, in manuscript, and used a classification that was once used in the Munich Museum and Library. There was no periodical catalog. The circulation system was primitive. Book retrieval was usually on the basis of the librarian's ability to form a correct surmise as to what reader would be most likely to have the book. During the years when the readership was a compact family, this system had worked pretty well, but growth and sophistication were rendering the old system ineffective. Processes such as acquisition, binding and accessioning were on a strictly anarchistic basis. At the beginning of the fiscal year, each department received an allocation and arranged for purchases—some directly and some by requesting the librarian of the Haber Library to arrange for the purchases. By fortunate accident, the accounting procedures provided a total record of purchases but in very unwieldy form.

This, generally speaking, was the situation. Clearly it was a case of an institution up-to-the-minute in every respect except for its library. In formulating the approach to the new library era for the Institute, first steps were very important. There existed a tendency to regard a central library as a threat to departmental libraries. If I were to win the cooperation of the departmental people, I had to convince them that the departments had everything to gain and nothing to lose from the centralization of services. I had personal interviews with all the chiefs, then followed up with individual and group conferences. After coming to some basic conclusions as to what kind of a building and what kind of a service to recommend, I went about the country visiting some of the principal libraries and librarians.

Primary attention was given to the National and University Library in Jerusalem and to the Technion Library in Haifa. The Technion is the M.I.T. of Israel, an excellent school of applied science. My professional colleagues, Dr. Wormann of the University, and Dr. Gladstein of the Technion, are both remarkable men with continental backgrounds. Their problems and my problems were quite different. My problems were those of a special library with over 99 per cent of its collections in English and languages printed in the Latin alphabet. This made it possible for me to begin with the concept of a dictionary catalog, Library of Congress rules and the Dewey Decimal Classification. In considering the country as a whole, one might suspect that the Jewish people had earned their reputation as the PEOPLE OF THE BOOK because of their preoccupation with ONE BOOK and not because of their zeal in developing librarianship. And just as it was obvious to the naked eye that Israel, unlike my native Ohio, had never been visited by Johnny Appleseed, so it was clear to the eye of the librarian that neither had Israel been fortunate enough to have had an Andrew Carnegie.

In December 1956, 45 days after my arrival, I presented a preliminary prospectus of library plans to the Scientific Committee, which voted general approval. The next step was a meeting with the architects. Four fine architects had been involved in

The front north view of the exterior of the Wix Library. The library proper is on the second floor.

Foto-House

the construction program of the Institute. By a process of rotation, the architect I was to work with was to be Aryeh El-Hanani, and he was to be assisted by the three other architects on the Institute panel. Prior to my first meeting in January, copies of my prospectus were studied by all of them. The first meeting was fantastic. In addition to the architects, there were present the chief engineer of the Institute and various assistants, draughtsmen and amanuenses. My first impression was that I was the principal interrogant before the Political Committee of the United Nations. The languages that flowed back and forth across the conference table included Hebrew, Russian, German, French and English. The tongue common to most of the participants turned out to be German, fortunately a language in which I am reasonably fluent.

I had brought several rough sketches of floor plans and a number of examples taken from architectural magazines and library literature. The building, in addition to providing complete library facilities, was to include an area for the Weizmann Archives. The processing and collecting of the archives had heretofore been handled in Weizmann House under the general supervision of Mrs. Weizmann and a small staff. Publication of the archives, scheduled to begin in the near future, will be carried out under the jurisdiction of an international publications committee consisting of Sir Lewis Namier, the eminent historian; Sir Isaiah Berlin; the chief archivist, Boris Guriel; the chief librarian; and others.

At the second meeting of this group the architects presented preliminary sketches. I was delighted with what I saw. The first quarter of 1957 was spent working with architects, contractors, consultants in air conditioning, heating, lighting and acoustics and many other specialists. Much travelling about was necessary to select various materials, such as stone from the Galilee and marble from the Negev, and confer with fabricators with whom new products were to be manufactured. Creating a new type of building in a new country is a many-faceted occupation.

(*En passant,* it should be mentioned that while all this was going on, Israel was involved in a war in the Sinai Desert, and the British and French were carrying out some controversial activity a bit further south along the Suez Canal. Rehovoth was on the main road to the embattled area, just about an hour's drive south.)

During the month of April 1957, while waiting for the last rains of winter to cease, prior to the beginning of excavation in May, the administration provided a small budget for some additional library personnel. Two young women, working on a half-time basis, were the first new additions to staff. We set up shop in the cramped

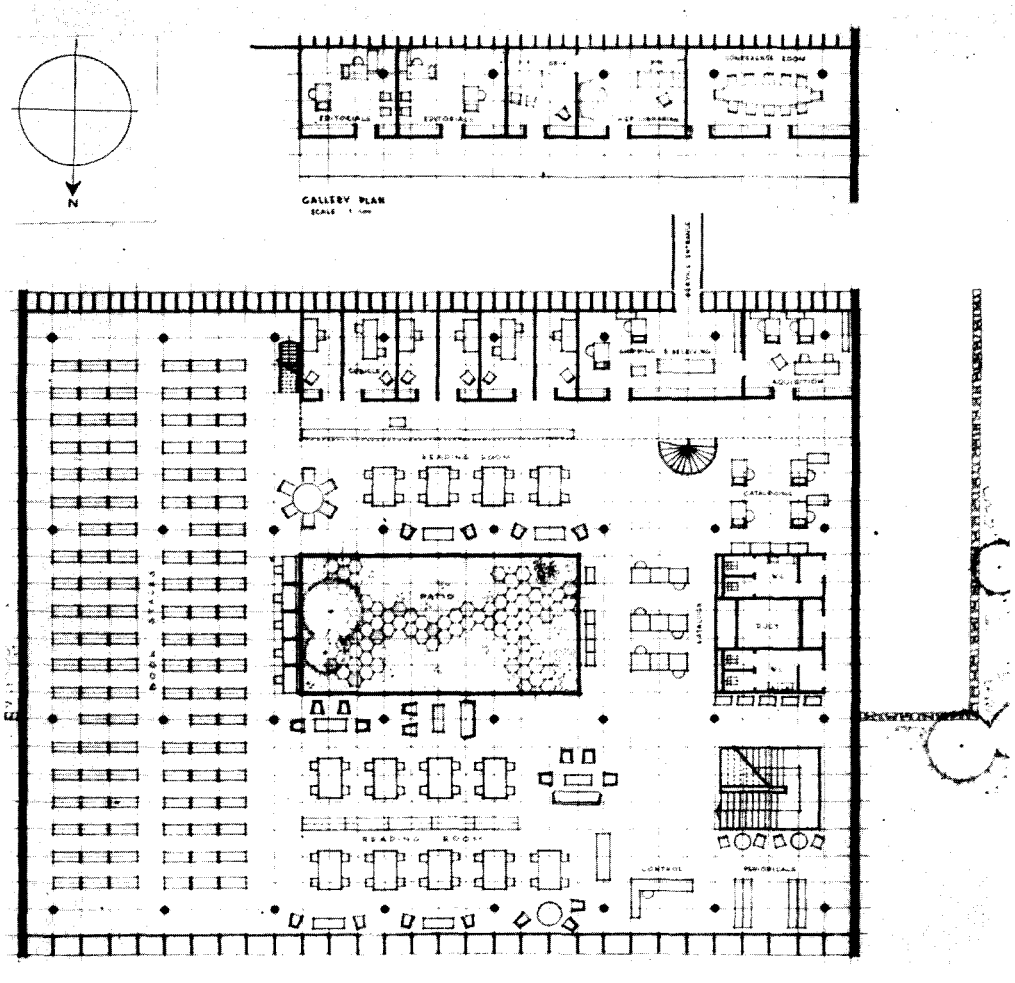
balcony of the old Haber Library and proceeded to reorganize the old, and inaugurate the new, library service. At the same time, Mrs. Sophie Udin, who had recently retired as librarian of the Prime Minister's Archives and Library in Jerusalem, joined me on a two-day-a-week basis to help train staff and conduct the first of two ten-week courses in library techniques for the personnel and others in the area.

On October 30, 1958, the completed Wix Library was dedicated with considerable ceremony. The President of Israel officiated. Mr. and Mrs. Abraham Wix, of London, whose benefaction made the building possible, were present, as were His Excellency, The Ambassador of Great Britain, and the principals of Israel's government, intellectual and diplomatic circles.

What follows hereafter, together with the accompanying illustrations, should provide a fairly complete picture of the structure, equipment and services.

Physical Structure

The Wix Library is a two story structure, built on a slope. The first floor contains the entrance lobby, the exhibition



Layout of the second and main floor of the Wix Central Library and Weizmann Archives. *The editorial offices, chief librarian's office and a conference room are in a gallery overlooking the library area at the southern side of the building.* The scale is 1:100.

museum for the Weizmann Archives and the offices pertaining to archives organization and processing. To the rear of this area are the air raid shelter, storage area for archives and rare items, air conditioning and heating plant, photographic laboratories and the central telephone exchange for the whole Institute.

The second floor is the library floor, which is at grade level at the rear of the building. The floor plan gives a reasonably good idea of the planning of the area. The building is completely glass-walled on northern and southern elevations. The east and west elevations are solid concrete. The concrete was poured in forms constructed of nicely grained lumber to provide a simulated wood grain finish. The ceiling and roof construction is considered somewhat radical. The inner ceiling of the library, which is 16 feet above the floor, contains 240 cold cathode recessed light fixtures, alternating with anemostats for air conditioning. The main air conditioning duct runs up the center of the east wall, and the ducts are then dispersed between the ceiling and the roof over the entire ceiling area.

The roof construction is of reinforced concrete shell, two inches thick, arranged in pyramid and tetrahedron design. Each pyramid base rests upon four pillars. The purpose of this design is two-fold: the building required a superstructure to house the area that includes the air conditioning ducts and a service area high enough for service personnel to walk about. A rectangular superstructure would have appeared ungraceful and heavy. The architects and engineers decided upon the pyramid design in order to lighten the appearance of the building. It was also possible in this manner to provide the necessary rigidity by utilizing concrete of two inch thickness, instead of the ten inch thickness that would have been required for the rectangular superstructure. The pyramidal roof structure has been given a pure white treatment, which provides a dramatic contrast to the gray concrete walls and lush green gardens.

The glass area on the front of the building admits a minimum of direct sunlight, due to its northern exposure. In order to exclude direct sunlight during the early morning and late afternoon hours, a series of vertical sunbreakers are arranged at intervals of four feet. They are turned several degrees in the early morning and late afternoon, by an easily operated push-button controlled motor. The southern exposure is covered by stationary rectangular louvres ten inches deep, which admit full light but no direct sunshine.

In order to achieve the open area design, the two problems requiring serious attention were air conditioning and acoustics. A careful heat-loss calculation was made before equipment and duct designs were decided upon. The acoustics problem seems to have been satisfactorily met by utilizing cork tile on the floor, acoustic tile on the ceiling, acoustical backgrounds at several points in the wall treatment and partial draping of the patio walls.

The patio, which has an area of 950 square feet (45 x 22 feet) is, in the opinion of all, the jewel of the library. It is open to the sky and contains chairs for those who prefer to read in the open, without benefit of air conditioning. The climate of Israel is especially suitable for this type of arrangement, because it is possible to use the patio all year round, with the exception of a few days during the rainy season. Apart from its function as a reading room, the patio affords an additional source of light. The north and south walls, plus the patio walls, together comprise a total glass area of some 8,600 square feet. In spite of the fact that this is a rather high proportion of glass area in a country of maximum sunlight, the function of that glass in the form of windows and doors, instead of serving as a heat generator, enhances the comfort of the entire building by providing cross ventilation.

Interior Layout and Functions

The layout of the library floor is extremely simple, approximately one-third being devoted to a reading room area, one-

third to stack area and one-third to reference, public catalog, periodical and service areas. By utilizing a gallery, the southern end of the building furnishes offices, work rooms, conference rooms and six cubicles. The area is thus accessible to all, and at the same time is secluded from the readers' areas. A spiral staircase rising to the gallery is another of the picturesque features of the design.

The stairway from the entrance lobby below brings readers into the library at the northwest corner, where a reference and control desk is located. It is also the circulation desk. From this point, the whole area is visible. To this point it is possible to direct queries from within the building and by telephone from all parts of the Institute.

The library is designed on a modular plan basis, utilizing a square of 45 inches. All equipment, including book stacks, has been built to specifications based on this modular scale. This insures flexibility in case any shifting of the floor plan should be necessary in the future.

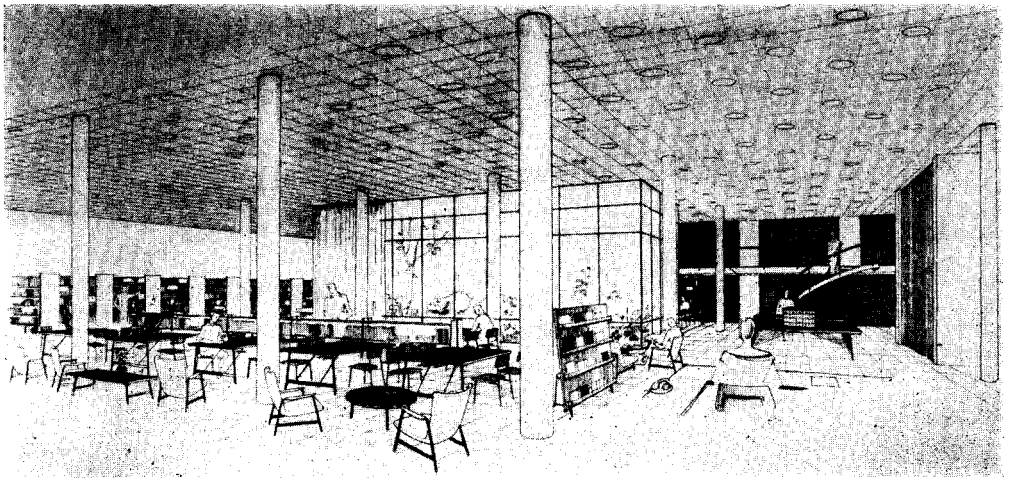
The reader area has been designed to accommodate 80 readers in a most comfortable and highly dispersed manner. The reading rooms are actually three areas divided by decorative book shelves and the patio. They include tables with four chairs each, casual tables, easy chairs and couches. By adding chairs, carrels and desks, the capacity can be doubled. The stack area covers the western third of the floor and is easily accessible from the readers' areas. The whole library is, of course, open shelf. The stacks are of metal and similar to the style of the Globe-Wernicke stack, with several modifications. The stack area capacity is 62,500 volumes and can be doubled by adding a deck above, if and when necessary. There is additional shelving area in the reading rooms for approximately 8,000 volumes. Since this library is primarily devoted to the pure sciences and may be extended to more general fields, mainly for reference purposes, the capacity should be more than adequate. Judicious pruning, discarding and use of microfilm should obviate further stack expansion.

The offices and cubicle area house the central staff for cataloging, classification, acquisition and order work, shipping and all types of processing. The office area is flexible. The librarian's office is on the gallery floor, adjacent to a conference room. Two complete rooms are at present serving as editorial rooms, since the library is the primary publisher of the Institute. One of these, however, will in time be used as an audio room.

A stairway gives easy access from the stack area down to the photographic laboratories, which now make microfilms and photostats. In time all manner of movie and color work necessary to the Public Re-

Foto-House

The workroom off the service entrance where items are shipped and received and library materials accessioned.



An artist's sketch of the library looking south to the catalogs and spiral stairway leading to the gallery and east through a reading area to the stacks. Glass walls looking out onto the patio are in the rear center.

lations Department will also be handled in these laboratories. They also function as a central laboratory for processing all film produced in laboratories in various parts of the Institute, such as photo-micrography and electric microscope photography.

The back of the building (south) has a parking lot and an access driveway down to the first floor plant room. A ramp leads to the shipping and receiving room on the library floor. Behind the building is a small concrete storage house which serves as a place to open bulky packages and crates before sending them into the shipping and receiving room.

The southwest area, west of the spiral staircase, is used primarily for microfilm and Microcard storage and for microreaders. The northwest corner, north of the main stairwell and west of the reference center, is devoted to current periodical literature.

The layout of the south section of the library floor was dictated by requirements of the flow of work plan which resulted from relating the departmental libraries to a centralized basic service. This flow of work requires that shipments, mail and items from the departments come to the shipping and receiving room via the ramp. At this point items are unwrapped and sorted for distribution to accessioning; cataloging and classification section, located in the adjacent room to the west; the departments, out of the same room via the ramp; entry into serial control record located in the same room; or the Wix Library stacks.

The order section is located in the shipping and receiving room. The head of the order section utilizes a manifold form in eight parts, adapted from the classical type of order form offered by Demco or Remington Rand. Included in the manifold forms are the Library of Congress card order slips and copies for the accounts office and import control office. The shipping and receiving room also contains the serial intake control record and binding records. The official serial record is to be found in the public catalog area between the librarians' working quarters at the south of the building and the reference desk at the north of the building. This arrangement provides an easy contact between the readers and the librarians at the points where they should naturally meet—at the catalogs and reference centers.

Because this is a special library with a closed circuit readership (although it is open to specialists and professionally trained people from all over Israel), we felt that the public catalog and the official catalog should be one. While the cards in

the official catalog indicate, in the upper right hand corner, departmental locations not in the Wix Central Library, a duplicate catalog of each departmental library is found in the cataloging room. The librarian who is filing or working at the public catalog is always available to double as a guide to the scientist or visitor who needs instruction in the use of the catalog.

The six cubicles available for assignment to scientists or visitors from abroad are located between the shipping and receiving room and the stacks.

All in all, the plan of the Wix Library has integrated all the functions into a smoothly working scheme. It has placed service personnel, readers and equipment into the most efficient relationship to each other. The plan also serves to bridge the transition in time between a library system consisting entirely of departments and devoid of centralization, to a library system which is highly centralized and ties together the previously disparate departmental units.

Special Features

With the exception of the cork tiles and the acoustical tiles, all materials used in construction are indigenous. In the field of building materials this was a matter of preference, but in the field of library equipment, the situation was dictated by Israel's lack of hard currency. Therefore, such items as catalogs and book stacks were perforce fabricated in Israel. Fortunately they were successful ventures in new products. Wall coverings, woven cloth for draperies, beautifully designed furniture and other appointments are all easily obtained in Israel. A country which is underdeveloped with respect to mass production facilities affords welcome compensations in the form of large numbers of craftsmen of the type known in the United States a generation ago.

The Wix Library building is an excellent example of cooperative effort on the part of architects, engineers and the librarian. For the architects and engineers, it was one of the few occasions they had an opportunity to build for a specific function, with the help of the specialist who would utilize that building. All of the men concerned are men with conservative training and education in their fields, yet all exhibit a flexibility of approach which results in the most progressive designs and interesting exploitation of native materials. The chief architect, Aryeh El-Hanani, is a man with some 30 years of experience in Israel, in addition to intensive experience on the continent. He is as well informed on the style of Frank Lloyd Wright and other architects all over the world as he is on the styles prevailing in Israel. He has the additional faculty of being a genius in interior design and selection of color. It is entirely to his credit that the library has great aesthetic appeal.

Table tops are of five colors of linoleum. The south wall offices and work rooms have blue walls relieved by russet colored doors.

The engineer in charge of construction, Mr. E. Gottesman, is a graduate engineer with training and background in Europe and some 25 years' experience with an impressive record of construction projects in Israel. He has been in charge of the whole program of building that has taken place at the Institute during the past six years. His young assistant, who was in charge of the library building construction, is typical of the rising generation of Israelis. Uri Eidelson,* 27 years old, was a graduate of the Haifa Technion and thoroughly efficient and daring in his style.

The timetable set for the planning and construction of the Wix Library in December of 1956 has worked out with uncanny precision.

During the early stage of construction of the library building, the magnificent nuclear sciences building was nearing completion. Since it was to be the building farthest removed from the Wix Central Library, we felt justified in incorporating a nuclear sciences departmental library there. It is the most beautiful and most modern

* Just before the building was completed, Mr. Eidelson died as a result of a tragic accident.

departmental library and contains some duplicates of the equipment designed for the Wix Library. It was thus possible to merge several section collections and place them all under the supervision of a full-time librarian.

As an added service to the scientists, the library has become something of a publisher. The following are its more important contributions in this area:

A monthly *Bulletin,* which is primarily an accessions list but also includes listings of papers published by the scientific staff, important miscellaneous items received and general items of bibliographical interest.

Reprints of Papers—Table of Contents; an annual compilation of all papers published by the scientists of the staff. Thus far the library has issued a double volume for the years 1954-55. During November 1958, we published the volume for 1956 and the volume for 1957. Henceforth the volumes will be published in current years and will actually be cumulations of material which has already appeared in the monthly bulletins.

The *Preliminary List Of Serial Publications Received,* a listing of the 600 serials on the current subscription list. This is to be followed by a list of all serial holdings.

In the last analysis nothing can function without good personnel. The meagre and untrained staff which existed at the beginning of this narrative has already been expanded to ten full-time library and clerical workers, aside from maintenance and cleaning personnel. The professional people are mainly American young women. The best schools are represented in their educational backgrounds: Smith, Hunter, Goucher, Radcliffe and Western Reserve University. There are some top European universities represented too.

During the course of two years a physical plant, which is as beautiful and functional as any in the world, has been built. A staff has been trained where virtually none existed before. All of the classical services, procedures and equipment of a proper special library have been developed and installed. As a result of all this, there is no question of the fact that a great scientific establishment has shortened its communication lines with the sources of information beyond its borders.

VITAL STATISTICS FOR THE WIX LIBRARY

Total square foot area	29,050
Library floor area	14,525
Patio area	968
Office area	2,582
Stack area	4,520
Archives area	1,614
Staff	10
Professional	6
Nonprofessional	4
Employees served at location	200
Volumes (books and bound and unbound periodicals)	30,000
Vertical file drawers	28
Date of completion	October 30, 1958
Planned by librarians, architects and engineers	
Special facilities or equipment:	
Duplicating, microfilm readers, translating, bibliographies	

SLA Sustaining Members

The following organizations have expressed their interest in supporting the activities and objectives of the Special Libraries Association by becoming Sustaining Members for 1959. These are additions to the 45 Sustaining Members listed in SPECIAL LIBRARIES, January 1959, page 19, and the 24 Sustaining Members listed in SPECIAL LIBRARIES, February 1959, page 78.

AMERICAN GAS ASSOCIATION, New York, New York
CHIVERS BOOKBINDING COMPANY, Staten Island, New York
CROWN ZELLERBACH CORPORATION, San Francisco, California
FIRST NATIONAL BANK OF CHICAGO, Chicago, Illinois
GENERAL FOODS CORPORATION, Research Center, Tarrytown, New York
GENERAL MOTORS CORPORATION, Research Laboratories, Warren, Michigan
GLICK BOOKBINDING CORPORATION, Long Island City, New York
HOOKER CHEMICAL CORPORATION, Niagara Falls, New York
PENNSYLVANIA STATE UNIVERSITY, Pattee Library, University Park, Pennsylvania
J. W. STACY, INC., San Francisco, California
STANDARD OIL COMPANY (New Jersey), New York, New York
STECHERT-HAFNER, INC., New York, New York
STERLING-WINTHROP RESEARCH INSTITUTE, Rensselaer, New York
UNIVERSITY OF OKLAHOMA LIBRARY, Norman, Oklahoma
UNIVERSITY OF WASHINGTON LIBRARY, Seattle, Washington
WYETH LABORATORIES, INC., Philadelphia, Pennsylvania

EDITOR'S NOTE: This list includes all applications received through February 10, 1959. Supplements will appear in future issues.

LIBRARY COURSES AND ASSISTANTSHIPS

Medical Library Refresher Courses

The Medical Library Association will sponsor a refresher course program on Saturday, June 13, 1959, at the King Edward Sheraton Hotel, Toronto, prior to its Annual Convention which starts on June 15th. Twelve courses, each one and one-half hours in length, will be offered and will cover subjects of special interest to librarians in medicine and related fields. Enrollment is limited to 50 in each course, and advance registration is required. The closing date for applications is May 15, 1959. For further information write Ruth Mann, Mayo Clinic Library, Rochester, Minnesota.

Graduate Assistantships

The University of Florida Libraries is offering three graduate assistantships for 1959-60 for study in a field other than library science. Students are exempt from tuition fees and will work approximately 15 hours a week, assisting in bibliographical research or library administration, at a stipend of $1700 for the nine-month period. Applications must be filed before March 31, 1959, with the Director of Libraries, University of Florida, Gainesville, Florida.

Hospital Librarianship Course

A course in Hospital Librarianship, intended to give an over-all view of hospital library administration, will be given in the spring semester at Immaculate Heart College, Los Angeles, by Mary Jane Ryan, Chief Librarian at the Veterans Administration Hospital, Sepulveda. The course will give two hours of credit toward an M.S. degree, and the cost of tuition and fees is $42.50. For further information write Director, Graduate Department of Library Science, Immaculate Heart College, 2021 N. Western Ave., Los Angeles 27, California.

Have You Heard . . .

SLA Birthday Fund

At the recent midwinter meeting of the Executive Board and Advisory Council in Highland Park, Illinois, it was decided to establish an SLA Birthday Fund for the purpose of offering to library schools in the United States and Canada talks to be known as the John Cotton Dana Lectures On Special Librarianship. The idea for such a Fund was proposed by an enthusiastic member in the following letter:

Here it is, the beginning of SLA's 50th year, and my thoughts naturally turn to SLA's birthday celebration and a resolution to do my share towards its success.

From the birthday previews, it is certainly apparent that all committees—both at the Association level and at the grassroots—will be hard at work for some time to come. But it seems to me that each member could also lend an assist.

I often become impatient with those who ask What Does SLA Do for Me? For I know that SLA is totally as good as the sum of its parts.

And so, I'd like to propose that each of us make a personal contribution to SLA's Birthday Fund. I'm glad to enclose my check for $10.

I personally should like to see the Special Libraries Association emerge from its 50th festivities as an effective professional group and for the word Special Librarianship to assume status and stature by definition. A modest contribution from each of us is the least we can do to participate in the plans.

Yours sincerely,

Sherry Taylor

Southern California Chapter

Miss Taylor's suggestion was discussed at an Advisory Council meeting at which everyone agreed that her idea was excellent if a Birthday Fund could be set up for a definite purpose. A number of proposals were made, but the one that impressed the Council as the most beneficent, practical and professional was to use the Fund to support John Cotton Dana Lectures On Special Librarianship at library schools. The Council's recommendation to this effect was heartily endorsed by the Executive Board.

Library schools are currently being asked to indicate if they are interested in having a John Cotton Dana Lecture On Special Librarianship given at their institutions. The number of lectures possible will, of course, depend on how many members contribute to the Fund. Checks should be made out to Special Libraries Association and marked for the SLA Birthday Fund. **Be sure to send your gift before the Association's 50th birthday in June 1959!**

Coming Events

The CHEMICAL LITERATURE DIVISION of the American Chemical Society will hold symposiums on machine translation and the language problem in chemical literature at the Society's 135th meeting in Boston, April 5-10. Papers on patents, chemical notation systems and the organization of technical writing will also be part of the program.

The NATIONAL MICROFILM ASSOCIATION will hold its Eighth Annual Meeting and Convention, April 2-4, 1959, at the Mayflower Hotel, Washington, D. C. The theme of the Convention is "A Century of Microfilm Progress, 1859-1959." A printed *Guide to American Equipment for Microreproduction* is being prepared for distribution and will include specifications, illustrations and other data about all the known microreproduction equipment.

Polymerization Patent Service

World Patents Monitor has announced the start of a monthly information service, New Polymerization Technology. Costing $65 a year, this service will provide a comprehensive survey of titles, patentees or assignees, and number of patents currently issued in the field of polymerization processes and products. All titles will be reported in English. For further information contact World Patents Monitor, P.O. Box 464, Rye, New York.

Off the Press . . .

Book Reviews

MUSEUM REGISTRATION METHODS. *Dorothy Dudley, Irma Bezold and others.* Washington, D. C.: American Association of Museums, 1958. xi, 225p. illus. $7.50 ($6 to AAM members).

Museums and libraries share many common problems in the registration and cataloging of their materials. Libraries have many useful guides for the processing of books, but museums have not been as fortunate for their materials. This was noted at the registrars' session of the 1952 meeting of the American Association of Museums, and the discussion there resulted in the decision to compile a manual of registration procedures. *Museum Registration Methods* is the result of that decision, and it will be welcomed by all those concerned with museum materials.

Dorothy H. Dudley, the registrar of the Museum of Modern Art, and Irma Bezold, the registrar of the Metropolitan Museum, supplemented their own long and fruitful experiences in planning the contents with the responses they received to a questionnaire and outline they sent to over 200 museums in the United States. They found that the responsibilities of the registrar in many museums included not only the making and keeping of records but also work related to the entry, exit, safekeeping and cataloging of museum objects. In all the museums the basic procedures were similar. These procedures are outlined in this book as Part One: Basic Procedures, and Part Two: Special Information.

Part One consists of seven chapters covering in great detail the basic operations for the registration department: incoming and outgoing material, registering objects, measuring and marketing, storage, handling loans, packing and shipping of material. The authors have included many illustrations of record forms and by reference to them in their discussion give a very clear description of the detailed, but necessary, records which tie together these operations. Part Two is a series of 15 articles on special subjects by the staff members of several types of museums. These articles cover the description and classification of objects in museums of natural history, anthropology, art, science and history, as well as specialized problems in cataloging and classifying objects, storage, shipping and import and export regulations. As these articles are written by several authors, they are uneven in quality and in coverage, but taken together they give a nearly complete picture of the application of the basic procedures outlined in Part One to special problems. Most of the chapters and articles have lists of references at the end for further reading, and a good index makes it easy to find what is wanted.

The fact that there is no other book on the subject may make a place for *Museum Registration Methods* in museum libraries; the fact that it covers its subject so completely and in such a well-organized and usable manner will assure it a lasting place there. Chapter One states that the procedures are presented "with all the detail necessary to a large museum, and each museum must decide how much of this detail should be retained for its own needs." The coverage is complete and may be adapted to a museum of any size, while the special articles will make it useful to museums of special as well as general collections. A new museum could do no better than to adopt this book as its operation manual, but as there are few new museums today, its chief users will be the older established institutions. They will find it useful in re-evaluating their operations. It is also a valuable reference bringing together information from many sources, as well as much that is not otherwise available.

ALLAN D. CHAPMAN, Associate Librarian
The Museum of Primitive Art, New York City

EFFECTIVE LIBRARY EXHIBITS; HOW TO PREPARE AND PROMOTE GOOD DISPLAYS. *Kate Coplan.* New York: Oceana Publications, 1958. 127 p. illus. $4.50.

An effective exhibit reveals, in a way that indexes and catalogs cannot, the wealth of information and enjoyment to be found on library shelves. Interest in books and reading can be stimulated immeasurably by choosing the library's best material on timely topics and displaying it attractively before potential readers.

Zealously bringing books and readers together through exhibits at the Enoch Pratt Free Library of Baltimore has been the task of Kate Coplan since 1927. Drawing upon her long experience, the author has written a thorough, detailed, intensely practical manual of library exhibit work. How one can find exhibit themes related to current events, anniversaries or local interests is discussed. Then Miss Coplan gives simple, illustrated step-by-step directions for developing good displays. Color, arrangement, lighting and lettering are covered in principle, and the techniques for preparing and assembling material are carefully explained. A generous number of illustrations help clarify the steps in putting an exhibit together, and there are pictures of some very well constructed displays that have appeared in the author's own library. There are detailed directions for reproducing posters and signs in quantity by means of the silk screen process. No facet of public library display work has been left out. In a simple, lively manner Miss Coplan suggests how and where to borrow exhibit material from non-

library sources, how to relate display principles to book fairs, and in a chapter for teachers she tells how to make exhibits appealing to children and young people.

Letting people know that an exhibit is being presented is a part of the job of the person who is responsible for the project. Not forgetting this, the author tells how exhibits are promoted at the Pratt Library. Newspapers, television, radio, church bulletins, farm and labor publications, house organs and school papers are the means used to announce exhibits and report some of their most interesting features.

It is primarily public librarians who will find this book helpful, particularly those in the smaller public libraries where exhibit work is the part-time job of a staff member. For any librarian preparing exhibits for the first time it will serve as a good elementary introduction to the work. Not many libraries can hope to have an exhibits program equal that of the Pratt, but as Miss Coplan points out, no library, whatever its size, can afford to overlook exhibits as a means of widening its sphere of influence and service. This manual should encourage librarians to undertake exhibits, and in their displays to use their imaginations and set high standards of technique and good taste.

ROBERT F. LEWIS, Head
Reference and Circulation Division
Biomedical Library
University of California at Los Angeles

New Serials

EXPERIMENTAL NEUROLOGY, a bimonthly journal edited by Dr. William F. Windle of the National Institutes of Health and with an international editorial board, will be issued by Academic Press early in 1959. The periodical will publish the results of original research by experimental methods, particularly in the basic neurological sciences. Subscription information is available from Academic Press, 111 Fifth Avenue, New York 3.

JOURNAL OF MOLECULAR BIOLOGY, a new international journal edited by Dr. J. C. Kendrew, with papers in English, French and German, will be published by Academic Press in March 1959. The new journal will cover the nature, production and replication of biological structure at the molecular level, its relation to function and related topics. The annual subscription rate for six issues will be $14 (100/-). Orders should be sent to the publisher in New York or London.

REHABILITATION LITERATURE, the library bulletin of the National Society for Crippled Children and Adults, changed its format with the January 1959 issue and became a professional technical journal. New features include monthly surveys of current knowledge and recent developments in particular aspects of rehabilitation, book reviews, digests of significant articles, indexes and abstracts of current publications on rehabilitation and news notes of noteworthy events and activities. The annual subscription rate is $4.50 in the United States, $5 in other countries. For a sample copy, write Earl C. Graham, Editor, National Society for Crippled Children and Adults, Inc., 2023 W. Ogden St., Chicago 12, Illinois.

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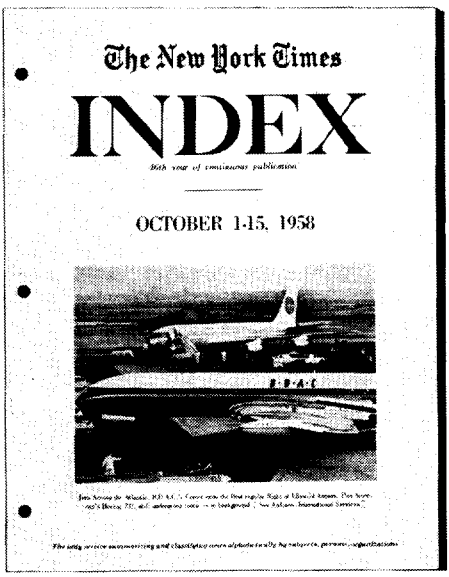
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