

9-1-1954

## Special Libraries, September 1954

Special Libraries Association

Follow this and additional works at: [https://scholarworks.sjsu.edu/sla\\_sl\\_1954](https://scholarworks.sjsu.edu/sla_sl_1954)



Part of the [Cataloging and Metadata Commons](#), [Collection Development and Management Commons](#), [Information Literacy Commons](#), and the [Scholarly Communication Commons](#)

---

### Recommended Citation

Special Libraries Association, "Special Libraries, September 1954" (1954). *Special Libraries, 1954*. 7.  
[https://scholarworks.sjsu.edu/sla\\_sl\\_1954/7](https://scholarworks.sjsu.edu/sla_sl_1954/7)

This Magazine is brought to you for free and open access by the Special Libraries, 1950s at SJSU ScholarWorks. It has been accepted for inclusion in Special Libraries, 1954 by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

# SPECIAL LIBRARIES

*Official Journal of the Special Libraries Association*

VOLUME 45

SEPTEMBER 1954

NUMBER 7

## SLA PICTURE DIVISION ISSUE

featuring

*Special Picture Libraries*

---

The National Archives

---

U. S. Air Force Motion Picture  
Film Depository

---

The National Geographic Society

---

The Johnson Publishing Company Library

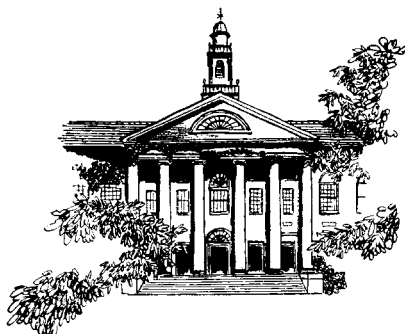
---

Life Magazine

*Published by*  
SPECIAL LIBRARIES ASSOCIATION

University of North Carolina  
Law Building Addition, Manning Hall  
CHAPEL HILL, NORTH CAROLINA

Librarian: Lucille Elliott  
Architect: Raymond H. Weeks, Inc.  
General Contractor: King-Hunter, Inc.



# FIRST IN A SERIES OF DISTINGUISHED, MODERN AMERICAN LIBRARIES

The University of North Carolina's Manning Hall is one of the distinguished modern American libraries which have selected VMP bookstacks and library equipment. We consider it an honor to have played a role in the creation of this notable structure dedicated to the advancement of education in America.

**YOURS ON REQUEST:** Colorful VMP library book-stack equipment catalog. Write Dept. SL-9.

**VIRGINIA METAL PRODUCTS, INC.**  
PLANT: ORANGE, VIRGINIA

also leading manufacturers  
of **MOBILWALL** Movable  
Steel Partitions, and  
Steel Doors and Frames.



## PROTECT BOOKS FASTER, LONGER

with *Gaylord's* **SPRAYLON**

**Clear, Plastic, Protective Spray for Book Covers**

- Colorless, water-resistant, durable • Dries in 3 minutes • Flexible, pliable — no cracking, "checking" • Use on covers, spines, posters, maps, music

12 oz. Can ..... \$1.95  
(covers approx. 300 spines or 50 complete books)

Twelve 12-oz. Cans ..... \$1.80 each

Transportation charges paid

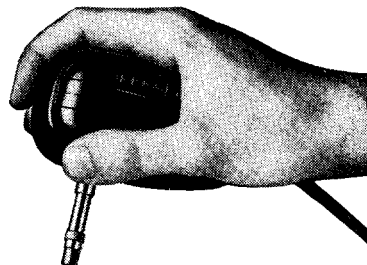
## SAVE TIME - - - MAKE FASTER CORRECTIONS

with *Gaylord's*

## ELECTRIC ERASER

**Erases Pencil, Ink, Print, Typewriting, Spine Lettering**

- Fully Automatic — self-starting, self-stopping • Just pick it up . . . erase . . . put it down • No switch to bother with
- Quiet, efficient, trouble-free • Heavy-duty motor — cannot clog or fail



***Gaylord Bros. INC.***  
LIBRARY SUPPLIES

SYRACUSE, N. Y.



STOCKTON, CALIF.

No. 509 Electric Eraser . . . \$12.85  
(includes 12 erasers)

No. 803 (Box of 50 extra erasers)  
.85 per box

Transportation charges paid

*Please Mention Special Libraries When Answering Advertisements*

**Ready October 1954:**

**F. E. CLEMENTS AND C. L. SHEAR**

# **THE GENERA OF FUNGI**

Reprint of the 1931 edition

**496 pp. 58 pls. Cloth**

Out of print for many years — this reprint makes available once again a volume unique in its field.

Pre-publication price . . . . . **\$12.50**

After publication . . . . . **\$15.00**

---

**STECHERT-HAFNER, INC.**

FOUNDED IN NEW YORK 1872

*The World's Leading International Booksellers*

31 EAST 10TH STREET, NEW YORK 3, N. Y.

**Available October 1954:**

## **Subject Headings for Financial Libraries**

Prepared by a committee of the  
Financial Division, Janet Bogardus,  
Chairman. **\$5.00**

**SPECIAL LIBRARIES ASSOCIATION**

31 East 10th Street, New York 3, N. Y.

Expert Service on  
**MAGAZINE SUBSCRIPTIONS**  
for  
**Special Libraries**

**Faxon's Librarians Guide**  
free on request

We stock, volumes, sets, runs and odd  
issues of over 2 million back numbers.

**F. W. FAXON CO., INC.**

83-91 Francis Street

Boston 15, Mass.

## **AMES SAFETY ENVELOPE CO.**

**Somerville, Mass.**

**Manufacturers of . . .**

**Flat and Expanding Envelopes — Folders — Pockets —  
Covers — Mailing Tubes . . For Over Thirty-five Years.**

We supply many large Picture Collections with Envelopes and Folders.

*Samples on Request.*

*Please Mention Special Libraries When Answering Advertisements*

# KEYS to — RESEARCH — of all kinds —

These "standard" and indispensable guides are master keys to what is written in roughly 1500 foreign and domestic periodicals — in the most authoritative pamphlets — and in all English language books. For research, scholars and scientists find them invaluable.

For the best on 16 mm films and 35 mm filmstrips, consult the Educational Film Guide and the Filmstrip Guide, where much FREE material is listed.

Abridged Readers' Guide to  
Periodical Literature  
Agricultural Index  
Art Index  
Bibliographic Index  
Biography Index  
Book Review Digest  
Cumulative Book Index  
Current Biography  
Education Index  
Educational Film Guide  
Essay and General Literature Index  
Filmstrip Guide  
Index to Legal Periodicals  
Industrial Arts Index  
International Index to Periodicals  
Library Literature  
Readers' Guide to Periodical Literature  
Reference Shelf  
Vertical File Service Catalog

Price quotations provided on request

THE H. W. WILSON COMPANY  
950 University Avenue

New York 52, N. Y.



## THE BLETCHER-ANCHORS CO.

*Printers and Publishers*

FIFTH FLOOR . . . REA BUILDING  
704 SECOND AVENUE  
PITTSBURGH 19, PENNA.

*Please Mention Special Libraries When Answering Advertisements*

## HALF-PRICE SALE ON SLA PUBLICATIONS

Until September 30, 1954

Save 50% on these useful titles now!!

<i>Title</i>	<i>Sale Price</i>
Aviation Subject Headings (1949) . . . . .	\$ .88
Brief for Corporation Libraries (1949) . . . . .	.88
Contributions Toward a Special Library Glossary, 2nd ed. (1950)	.68
Creation and Development of an Insurance Library 3rd rev. ed. (1949) . . . . .	1.00
Fakes and Forgeries in the Fine Arts (1950) . . . . .	.88
Social Welfare: A List of Subject Headings in Social Work and Public Welfare (1937) . . . . .	.50
Subject Headings for Aeronautical Engineering Libraries (1949) .	2.00
Transactions of the Forty-first Annual Convention (1950) . . .	2.50

*Institutional Discounts Not Applicable*

*Please send check to:*

### SPECIAL LIBRARIES ASSOCIATION

31 East 10th Street

New York 3, N. Y.

Have you ever wanted to know whether a certain government report was unclassified or had been declassified? Then you can use

## CORRELATION INDEX DOCUMENT SERIES AND PB REPORTS

This volume is a tabulation of unclassified and declassified government report numbers which have been abstracted in Volumes 1 to 17 of the BIBLIOGRAPHY OF TECHNICAL REPORTS published by the U. S. Department of Commerce, Office of Technical Services.

The INDEX shows the relationship of the series report numbers to the Office of Technical Services PB report numbers, and serves as a checklist for the identification and procurement of unclassified and declassified serial-numbered reports. There are 792 different series, arranged alphabetically on 221 pages. A **Key to Series Abbreviations** and a **Key to Issuing Agencies** is given.

1953

281 pages

Price: \$10.00

**Special Libraries Association,** 31 East 10th St., New York 3

*Please Mention Special Libraries When Answering Advertisements*

# SPECIAL LIBRARIES ASSOCIATION

*"Putting Knowledge to Work"*

THE FORTY-SIXTH ANNUAL SLA CONVENTION WILL TAKE PLACE JUNE 12-16, 1955 AT THE HOTEL STATLER, DETROIT, MICHIGAN

## OFFICERS

### *President*

GRETCHEN D. LITTLE  
Atlas Powder Company, Wilmington, Delaware

### *First Vice-President and President-Elect*

CHESTER M. LEWIS  
The New York Times, New York, N. Y.

### *Second Vice-President*

ISABELLA M. FROST  
Lansing Library Service, Oakland, California

### *Secretary*

MARGARET A. FIRTH  
United Shoe Machinery Corporation  
Beverly, Massachusetts

### *Treasurer*

BURTON W. ADKINSON  
Library of Congress, Washington, D. C.

## DIRECTORS

HELEN MARY PYLE  
Sun Oil Co., Philadelphia, Pennsylvania

MRS. NELL STEINMETZ  
Pacific Aeronautical Library  
Los Angeles, California

EUGENE B. JACKSON  
National Advisory Committee for Aeronautics  
Washington, D. C.

CLARA G. MILLER  
Imperial Oil, Ltd., Toronto, Ontario, Canada

SARA M. PRICE  
The Port of New York Authority  
New York, New York

ELSE L. SCHULZE  
Procter & Gamble Co., Ivorydale, Ohio

*Immediate Past-President*  
MRS. LUCILE L. KECK  
Joint Reference Library, Chicago, Illinois

## PUBLICATIONS

Aviation Subject Headings. 1949 \$1.75

A Brief for Corporation Libraries. 1949 \$1.75

Classification Scheme and Subject Headings List Loan Collection of SLA. Rev. Ed. 1951 \$1.50

Contributions Toward A Special Library Glossary. 2nd Ed. 1950 \$1.25

Correlation Index Document Series and PB Reports. 1953 \$10.00

Creation and Development of an Insurance Library. Rev. Ed. 1949 \$2.00

Directory of Special Libraries. 1953 \$10.00

Fakes and Forgeries in the Fine Arts. 1950 \$1.75

Map Collections in the U. S. and Canada, A Directory. 1954 \$3.00

Nicknames of American Cities, Towns and Villages Past and Present. 1951 \$2.00

Numerical Index to the Bibliography of Scientific and Industrial Reports, Vols. 1-10. 1949 \$10.00

SLA Directory of Members. 1951 \$4.00

Source List of Selected Labor Statistics. Rev. Ed. 1953 \$2.00

Subject Headings for Aeronautical Engineering Libraries. 1949 \$4.00

Technical Libraries, Their Organization and Management. 1951 \$6.00

Visual Presentation. Our Library. 1953 \$10.00

## OFFICIAL JOURNAL SPECIAL LIBRARIES

### SPONSORED PERIODICAL TECHNICAL BOOK REVIEW INDEX

Subscription, \$7.50 a year  
(\$8.00 Foreign)

MEMBERSHIP DUES SCHEDULE: *Institutional*, \$30; *Active*, \$10; *Associate*, \$5; *Student*, \$2; *Sustaining*, \$50; *Life*, \$250.

For qualifications, privileges and further information, write to the Executive Secretary, Special Libraries Association, 31 East Tenth Street, New York 3, N. Y.

SPECIAL LIBRARIES, published monthly September to April, bi-monthly May to August, by Special Libraries Association, Editorial Offices, 31 East Tenth Street, New York 3, N. Y. Publication Office: Rea Building, 704 Second Avenue, Pittsburgh 19, Pa.

SUBSCRIPTIONS: \$7 a year; foreign \$7.50; single copies 75 cents.

MANUSCRIPTS submitted for publication must be typed, double space, on only one side of the paper. Mail manuscripts to Editor.

REPRINTS may be ordered immediately prior to or following publication. Send reprint orders to Executive Secretary.

Entered as second-class matter February 5, 1947, at the Post Office in Pittsburgh, Pa., under the Act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925, authorized February 5, 1947.

# Special Libraries

OFFICIAL JOURNAL OF THE SPECIAL LIBRARIES ASSOCIATION

VOLUME 45

SEPTEMBER 1954

NUMBER 7

*Indexed in Industrial Arts Index, Public Affairs Information Service, and Library Literature*

## CONTENTS

### SLA PICTURE DIVISION ISSUE

#### FEATURE ARTICLES

The Still Picture Program at The National Archives . . . . .	JOSEPHINE COBB	269
Pictorial Documentation . . . . .	HERMINE M. BAUMHOFFER	274
The National Geographic Society's Photographic Library . . . . .	CARO STILLWELL	277
The Johnson Publishing Company Library .	JOHN H. JOHNSON	280
<i>LIFE</i> Picture Collection . . . . .	ALMA EGGLESTON	284
Special Picture Libraries . . . . .	JOSEPH E. MOLLOY	288
Books in a Picture Collection . . . . .	ROMANA JAVITZ	291
Directory of Equipment and Supplies for Picture Libraries . . . . .	ELSIE A. PHILLIPS	297

---

#### Editorial Board

Chairman: ALMA CLARVOE MITCHILL

MRS. MARIE S. GOFF

RUTH SAVORD

*Ex Officio:* LUCILLE JACKSON

#### Editorial Staff

*Editor:* DORA RICHMAN

*Business Manager:* MARIAN E. LUCIUS

#### Regional Representatives

MIDDLE WEST: MARION E. WELLS

WEST: ALBERT P. BRADLEY

SOUTH: MRS. LOUISE MARTIN

CANADA: GRACE REYNOLDS

---

Papers published in *SPECIAL LIBRARIES* express the views of the authors, and do not represent the opinion or the policy of the editorial staff or the publisher. Contents, copyright, 1954, by Special Libraries Association, 31 East 10th Street, New York 3, New York.

New **HARPER** Books

## **Publicity in Action**

By **HERBERT M. BAUS**

Author of "Publicity," "Public Relations at Work," etc.

The most complete new handbook in the field, this successor to Mr. Baus's widely popular *Publicity: How to Plan, Produce, and Place It* deals with publicity as an essential instrument not only for business enterprises but also for public and political groups, in telling the story and moving people to action. A step-by-step guide to the planning and effective placement of publicity, it surveys the publicity uses of every major communication medium, and illustrates with practical examples the specific application of each technique. **\$4.50**

## **Guide to Community Action**

*A Sourcebook for Citizen Volunteers*

By **MARK S. MATTHEWS**

An indispensable source of reference and ideas for every citizen engaged in the work of a local, state or national volunteer association. Describes procedures for developing an effective community organization, and offers plans for a wide variety of service projects with detailed information as to sources of aid. "There is no other collection of such data comparable to this in coverage."—**RICHARD S. CHILDS**, Former President, National Municipal League. **\$4.00**

## **Manpower in the United States**

*Problems and Policies*

Edited by **WILLIAM HABER, FREDERICK HARBISON,**

**LAWRENCE R. KLEIN and GLADYS PALMER**

Editorial Board, Industrial Relations Research Association

How can our country utilize its labor power for maximum productivity? This book is at once a presentation of some of the problems involved in working toward this goal, and a statement of some of the possible and desirable public policies for their solution. The work of more than twenty authorities in the field, this volume will be an invaluable source of reference and study for personnel executives, industrial and labor relations consultants, teachers and government officials. **\$3.00**

AT YOUR BOOKSTORE OR FROM

**49 E. 33rd St. HARPER & BROTHERS New York 16, N.Y.**

*Please Mention Special Libraries When Answering Advertisements*



*Trude Fleischmann*

### **ROMANA JAVITZ**

Romana Javitz is curator of the picture collection of The New York Public Library. The present extensive picture service and the extraordinary collection of over six million items were developed under her guidance.

Miss Javitz' active interest in picture research, her awareness of the problems and the need for professional information in this field were strong factors leading to the formation of the Picture Division of Special Libraries Association. She served as its first chairman, 1952-1954.

# SLA Picture Division

The response to a brief notice in library periodicals in the latter part of 1951, signed by Elsie A. Phillips, head of the picture collection, Enoch Pratt Free Library, sparked the beginning of this Division. Meeting in February 1952 were Miss Phillips and Gretta Smith of the Enoch Pratt Free Library; Celestine Gilligan, Pan-American World Airways; Romana Javitz, The New York Public Library; Clement Vitek, *Baltimore Sun*; and Paul Vanderbilt, Library of Congress. The meeting was called for the purpose of establishing a medium "for the exchange and pooling of ideas and information on pictures, on sources of picture material, on the organization, use and handling of such material, as well as the broader aspects of picture research."

As a first step this group organized a panel on picture research as part of the 1952 SLA Convention in New York. Held the afternoon of October 26, 1952, so much interest was aroused that many members met again that evening to extend the discussion and to make plans for organization in the picture field. A number of those present expressed generally, a strong dissatisfaction with the lack of "criteria in this field, the paucity of material in print on the subject, the absence of pooled information and ideas about pictures (particularly for documentary purposes) and picture research." "The conclusion was that the time for the professionalization of picture research and for the formal organization of picture librarians had come."

The first slate of officers included: Chairman, Romana Javitz, Picture Collection, The New York Public Library; Vice-Chairman, Elsie Phillips, Picture Collection, Enoch Pratt Free Library; Secretary-Treasurer, J. E. Molloy, librarian, *Philadelphia Inquirer*; Recording Secretary, Herbert J. Schwarz, Jr.

From the start the Picture Division has issued a newsletter called *PICTURESCOPE*, with Mrs. Minna H. Breuer as editor. A subscription bulletin, this has become widely welcome for it carries news of the picture field and especially assigned articles on little known collections, interviews with those who work with pictures, book reviews and summaries of talks presented at group meetings. By special arrangement, members receive mailings of leaflets in print that describe and illustrate outstanding picture archives; among those that have been sent out are the Abbott Laboratories story on the Army Medical Library and a brochure on the History Room of Wells Fargo Bank.

An eminently successful workshop session was held at the SLA convention in Toronto, June 22-25, 1953. The program at the SLA convention in Cincinnati, May 17-20, 1954, featured panel discussions and visits to pictorial archives at museums in Cincinnati and Dayton with a tour of the Air Force Film Depository. Announcement was made of the new officers elected for the 1954-1956 term: Chairman, Josephine Cobb, Chief, Still Pictures Section, National Archives, Washington, D. C.; Vice-Chairman, Betty Hale, Photo-Librarian, Socony Vacuum Co., Inc., New York, N. Y.; Secretary-Treasurer, Mrs. Helen Faye, Picture Editor, Textbook Department, Harcourt Brace & Co., New York, N. Y.

# The Still Picture Program at THE NATIONAL ARCHIVES\*

JOSEPHINE COBB

*Chief, Still Pictures Section, National Archives, Washington, D. C.*

**T**HE PHOTOGRAPHIC RECORDS of about eighty-five agencies of the Federal Government are now on deposit in the National Archives. The number of pictures represented in these holdings cannot be reported statistically because we have never counted the pictures item by item. The pictorial records are composed of film or glass negatives, mounted or unmounted prints, enlargements, panoramic photographs, posters, lantern slides, drawings, oil portraits and so forth.

All the records in the National Archives are assigned to record groups. A typical record group consists of the records of an independent agency or of a bureau of an executive department. About eighty-five of the record groups in the National Archives contain still pictures. In any one of these there may be several series of photographs. Some of the series are made up of photographs that record the official work of the agency; others, though related to the functions of the agency, may consist of more general pictures. The pictorial and cartographic records are separated from the textual records at the time of accessioning. There are photographs in the record group representing the Bureau of Ships of the Navy Department as well as textual records which reflect the function of the Bureau in the construction of naval vessels.

Other series of photographs in this same record group are more general in subject content, and these provide us with photographs of early naval avi-

ation, launchings of ships, fleet reviews, and disasters at sea. In this record group are many hundreds of photographs of



JOSEPHINE COBB  
*Chairman, 1954-56  
SLA Picture Division*

historic American sailing ships, such as the "Constitution" and the "Hartford," and of battleships, such as the old "Maine" and the "Pennsylvania." All of the pictures of ships prior to 1865, however, are photographic copies of drawings, sketches, or paintings. The photographic work of the Bureau of Ships began in the 1870's and the series of photographs of construction has continued unbroken from that time to the present. There are on file at least three photographs of every ship authorized for construction and built by the U. S. Navy.

Certain photographs in this record group, as in many other record groups

---

\* Paper presented at the 44th Annual SLA Convention in Toronto, Canada, June 24, 1953, at a Workshop of the Picture Division on "Systems of Organization for Picture Collections."

in the National Archives, are restricted and may not be used by the general public. Restrictions may be imposed by Congress, the President, or by the Archivist of the United States acting on his own initiative or at the request of the head of the agency transferring the records. Many photographs that have been copyrighted by private individuals have been used in a government report or have served to illustrate a subject of interest to a government agency and are therefore included among its records. We do not reproduce for the use of a searcher any photograph marked with a valid copyright notice. There are also contractual restrictions which prevent free copying of photographs from the government's files. Agreements made between a private photographer or a commercial news agency and an agency of the government usually permit the use of photographs made by non-government photographers in a particular publication or for exhibit, and prohibit their use for any other purpose. Contractual agreements exist between the government on the one hand and a photographer, such as Ewing Galloway, on the other. Or perhaps a contractual agreement has been made with Bettmann Archive or with Acme News Agency. Their photographs will not be copied and released to others nor will photographs that are protected by special legislation, such as "Smokey the Bear" of the Forest Service. Finally, there are rights to photographic records seized from enemy nations in time of war, which are exercised by the Office of Alien Property.

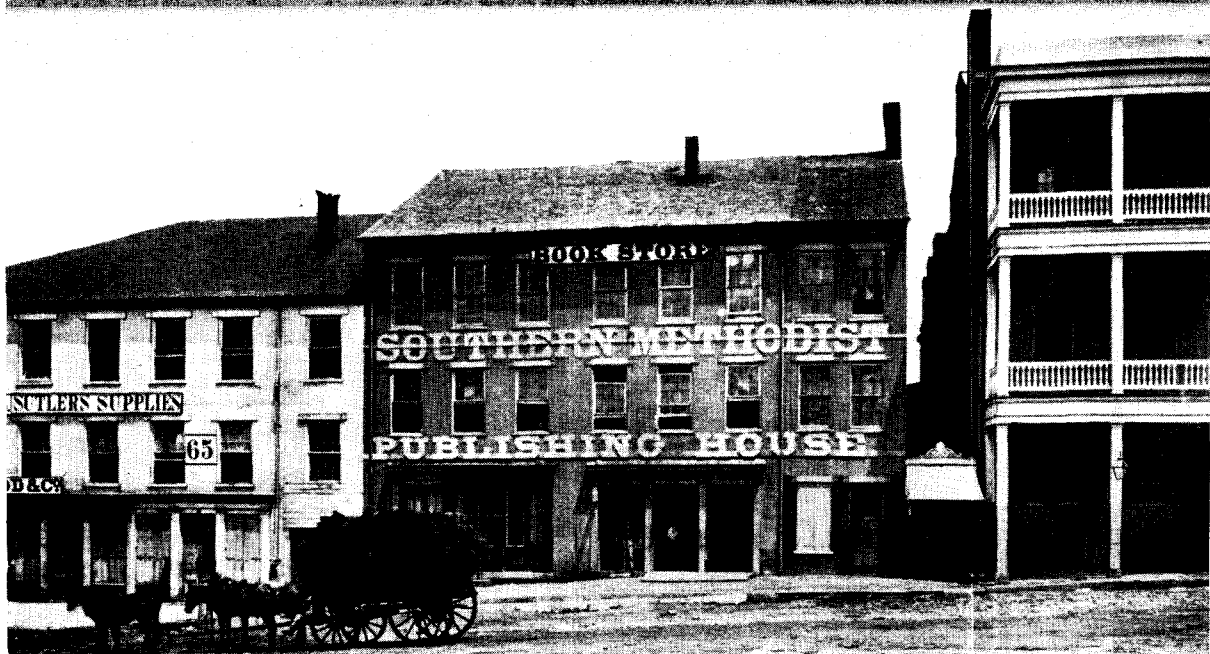
The photographic records of the Bureau of Reclamation, which has been in existence since the early 1900's, now total some 35,000 excellent photographs. They show the beginning of the efforts of the government to control soil erosion through the building of dams in the west and the southwest. The arrangement of the negative series is numerical-chronological. The print series, however, is broken down by name of the project, such as the Im-

perial Valley Project, or the Minidoka Project. The photographs for each project show the construction of the dam, the culture of the area, typical small towns, methods of communication, crops, schools, and community facilities. Each officially captioned file print indicates the name of the project, the activity covered in the photograph, the name of the photographer, and the date of making the picture. Like most of the photographic records authorized by the government, the caption or title of the photograph is factual and brief. It does not strive to be apt, or humorous, or original.

From an early period the Department of Agriculture recorded many of its activities by means of photography. Because its functions are directed toward the development of rural areas, there are on file fine examples of photographs of farms and farming in all parts of this country as well as in foreign countries. Pictures of old farm equipment, crop culture, fences, cooperative marketing, community life, methods of packaging, and the raising of poultry, sheep, and cattle may be found among the hundreds of thousands of photographs produced by offices within the Department of Agriculture.

With the recent upsurge of interest in the development of aviation, many will be interested to learn of the coverage of this subject among photographs of military and naval agencies of the government. The records of the Army Air Forces, the Signal Corps, the Bureau of Aeronautics, the Naval Aircraft Factory, the Bureau of Ships, the Bureau of Yards and Docks, and others, contain many hundreds of thousands of pictures depicting all phases of aviation history.

A good description of the resources on this subject was prepared by one of our staff members, Thomas Ray, and published in an issue of *Military Affairs* for the winter of 1951. He states that "Among pictorial records on deposit in the Still Picture Section of the National Archives, there are more than 100,000



National Archives

*A street in Nashville, Tennessee, in 1864. This photograph was one of sixty views of the buildings in Nashville made in accordance with orders of the Quartermaster General's Office which provided for the making of photographs to show hospitals, barracks and other quarters to be used or occupied by troops.*

photographic prints, negatives, and lantern slides concerned with the subject of naval aviation in the USA. . . "

He notes particularly the photographs of land, sea, and racing planes manufactured by the Glenn H. Curtis and the Glenn L. Martin Companies, the building of dirigibles, such as the "Shenandoah" and the "Akron," and the many hundreds of early fliers and pilots who made aviation history in the 1920's.

Other series of photographs containing much of subject interest, in addition to their record value, are those of the East and West Bases at Little America, made by photographers of the U.S. Antarctic Service. These photographs provide excellent scenes of penguins, seals, dog sledges, explorations, and the day-by-day life of the members of the Expeditions, particularly one made by Admiral Richard E. Byrd in 1939-41. There are lighthouse pictures, both drawings and photographs, showing the activities of the Lighthouse Service from the early 1850's; among records of the Bureau of Fisheries are scenes of the explorations made by the schooner "Albatross" in the 1880's and 1890's, during

trips to Alaska and to the South Sea Islands; for the World War II period there are many series of interest among records of the Office of War Information and of the Roberts Commission, which photographed war damage to art museums in Europe. There are also on deposit the photographic records of the devastation wrought by dropping atomic bombs on Hiroshima and Nagasaki.

The best known photographs at the National Archives are in the Signal Corps record group. Here are the more dramatic photographs such as the Brady Collection of photographs of the Civil War and pictures of Indians and Indian fighters, the Battle of the Little Big Horn and General George Armstrong Custer, the Spanish-American War, the expedition to Mexico in 1916, showing General John J. Pershing, the Army Expeditionary Forces in 1917-19, the Siberian Expedition in 1920-23, National Guard units in training or on maneuvers, the burial of the Unknown Soldier at Arlington National Cemetery, and the Bonus Marchers of 1932. Although the series of Signal Corps photographs is arranged in numerical

sequence, there are more than fifty different indexes which aid in locating the photographs dealing with a particular subject or period.

A typical Signal Corps record photograph is S.C. 29655. This is a photograph, and a very good one, of Eddie Rickenbacker in 1918. The name of the photographer was Sergeant G. J. Eiklerberry, who, as part of an official assignment, photographed Rickenbacker as he stood beside his Spad plane while serving as a first lieutenant in the 94th Aero Squadron. The archivist stresses the fact that the photograph records the Signal Corps photographic assignment for that particular day in 1918. The librarian, however, will note first that this is a picture of one of our military heroes, and that the picture might be a worthy addition to a collection of photographs of aviation aces, or to a collection of pictures of early military airplanes, or to a story on the activities of World War I, or to a series of pictures illustrative of the life of Eddie Rickenbacker. The librarian would, therefore, file this photograph under one of the above subjects, disregarding the fact that the item is a record of the Signal Corps. But the archivist can file this photograph only in its record place, which is S.C. 29655, and will rely upon indexes to lead the searcher who may be interested in its subject value to its place in the Signal Corps numerical series.

#### **Rate of Increase**

If the archivist is thus relieved of many problems in subject classification, there are other questions of even greater concern; one of these is the rate at which still photographs are accumulating among government agencies. For an actual figure on the production of still photographs by Uncle Sam's camera men, I can quote a figure which has been reported in a recent budget statement covering production for one year in one agency which makes still photographs as a part of its day-by-day operations. In this one agency alone, there were made, in a twelve-month period,

2,498,490 pictures. If this figure is multiplied by the number of agencies creating still photographs at more or less the same rate, we can arrive at a yearly production figure that is staggering. Therefore, archivists are concerned with an effort to reduce the number of photographs to be filed by government agencies that create still pictures.

Many of the photographs that are made to serve a temporary though useful purpose will not be transferred to the National Archives. A good example is the "hometown" file of pictures. Hometown pictures are made by several of the military and naval agencies for the purpose of providing, for hometown consumption, good stories and pictures on the activities of enlisted personnel. After the photographs have served the purpose for which they were created, the hometown files are reported to the Archivist for authorization to dispose of them. They will not, therefore, be received at the National Archives as evidence of the work of the agency that created them, but after being held on file for a short time in the creating agency, they can be destroyed.

Certain photographic records that have already been accessioned by the National Archives may also be disposed of after they have been reappraised. Although more of this work could be done in the Still Picture Section of the National Archives, we feel that the evaluation of pictorial records for permanent preservation is a new field and one in which we should make haste slowly. Obviously, some of these photographic records could be disposed of without loss to anyone. For example, on file among records of the Federal Theater Project are several series of pictures of the production of the stage play, *It Can't Happen Here*. The photographs showing how the Federal Theater Project staged this play in Illinois, in Washington, in New York, and in California are all very similar. Surely everyone would agree that the bulk of the files could be reduced considerably by disposing of a part of this duplication.

Some librarians feel that everything in their picture collections should be saved until it is worn out from use. But the Federal archivist must strive to eliminate photographs of little value from the holdings because of the immense quantities of pictures already on hand and being created day by day. Librarians and collectors of material on special subjects should also strive to be selective and to define their spheres of interest, to weed out stereotyped items, and to perfect the quality of their holdings. In this way, to quote the eminent authority, Dr. Otto Bettmann, the files may live and we will not "drown in an

ocean of graphic mediocrity."

At the National Archives, we have not attempted to devise an overall method of control for the photographs in the eighty-five record groups that make up our holdings. The impossibility of cataloging each individual photograph has been recognized. Whether or not standard cataloging procedures can be applied to bodies of still photographic records presents possibilities worthy of careful study. If and when such an activity is taken up at the National Archives, the main entry will most assuredly be the name of the agency that created or assembled the records.



*National Archives*

*Miss Cobb examines an original glass negative of Abraham Lincoln taken by the famous Civil War photographer, Mathew Brady.*

**THE EXECUTIVE BOARD and ADVISORY COUNCIL**  
of  
**SPECIAL LIBRARIES ASSOCIATION**  
will meet in regular session

**OCTOBER 7-9, 1954**

**BENJAMIN FRANKLIN HOTEL**

**PHILADELPHIA, PA.**

# PICTORIAL DOCUMENTATION\*

HERMINE M. BAUMHOFER

*Archivist, U. S. Air Force Motion Picture Film Depository, Dayton, Ohio*

**O**UR JOB IS TO GATHER, preserve, and make available to users the pictorial documentation of our time and of the past, as this is available in photography or other pictorial materials.

## Selection

What is a document? The legal definition is: "That which can serve as evidence." Our first task is, therefore, to determine what evidence we shall keep. My primary mission is to select from all motion picture photography made or acquired by the Air Force, a permanent core of film that shows the development, the activities, and the operation of the Air Force. Some of our people may say: "This is a film about K-9—Dogs. This is surely too trivial to keep." This is neither trivial nor especially important, but if dogs are assigned an official part in our defense setup, they belong in the records.

This is the problem for the librarian interested in true documentation. The evidence to be preserved should be proportioned to our life. It should constitute a mirror of the natural, social, scientific, political or economic phenomena in our private life and, by multiplication, a mirror of our *national* life. Great events, like a coronation or the election of a new president, loom large above the normal pattern of living. But they are supported and founded on that normal pattern and are insignificant without the broad common base. The ordinary, undistinguished aspects of our private and national life should be preserved for coming generations, along with the record of outstanding events and personages.

\* Paper presented at the 44th Annual SLA Convention in Toronto, Canada, June 24, 1953, at a Workshop of the Picture Division on "Systems of Organization for Picture Collections."

Picture files grow like Topsy. Usually they begin with "stock shots," the Capitol, George Washington, or our current president. Then, some old resident dies, the family cleans the attic, and finds a number of old photographs. At this point it is usually a tossup between the trashman or the librarian. Quite often the librarian wins and here is the beginning of a local historical collection.

## Identification

When the material is received it is unidentified for the most part and is in complete disorder. In too many cases the box which arrives is put on a shelf to wait for the day "when we have time to look into it."

The reason for putting the job off is because we don't know how to attack it. The identification of the material appears impossible. But local historical societies or old-timers will be happy and flattered to be asked to identify some of the photographs. Make a library project out of the identification. Display the pictures on the wall and ask "Who can identify these?" Don't leave them on the shelf. If no identification is forthcoming, arrange them at least under ARCHITECTURE, PODUNK, circa 1900, or COSTUMES, or any other general heading that appears appropriate. You as the recipient will be closer to the material than your successor, and your date is likely to be more exact.

If your collection is good, don't let it deteriorate in your files. Don't lend out originals. Don't paste them in albums. Get public funds or induce community-minded photographers or societies to work out a reproduction program so that you have a duplicate negative and prints to use in reference. If you can get an old copy camera, you may be able to make your own reproductions.

It should always be remembered that the collection is not for our generation alone.

### Classification

The initial classification of pictures as mentioned before, ARCHITECTURE, COSTUMES, etc., is only the beginning. As soon as the library collection begins to grow, it becomes necessary to work out a classification scheme. Picture classification has its universal problems and merits discussion.

A picture file that grows however haphazardly in one locality representing an organic social and economic unit, will eventually become organic itself. Particularly is this the case when the accessioning has been directed, consciously or subconsciously, by one librarian over a period of years.

The definition of an organism is "a thing composed of distinct parts and so constituted that the functioning of the parts and their relation to each other is governed by their relation to the whole." As any custodian of a regional, period, or special subject file knows, each item in the file enhances the value of other items and is, in turn, enriched by the others.

Classification, or placing like things in like categories, is as skilled an operation as cutting a diamond so that its inherent light and sparkle become clearly apparent. It is the same with a pictorial file. A skillful classification system will bring out both the organic structure and the special value of your material. The sparkling classification is produced where the librarian has complete intellectual mastery of the contents of the file, sees it in the perspective of generations, and regards it with something like devotion. Nowhere will this extra devotion be repaid more than in the pictorial file where skilled classification is the only key to the varied contents. For photographic or other pictorial material there are no equivalents of publishers' booklists, of book reviews or the *Readers' Guide*. A sound classification, therefore, is the only finding aid.

A classification system will facilitate intellectual control of the holdings, but it does not aid searchers to know the collection unless they can examine it on the spot.

There is a great need for knowledge of pictorial material beyond the geographic confines of the locality which a library serves. The current dependence of national publications and writers on illustrative material is too well known to require emphasis, but there is a wide gap between the pictures in your files and their optimum use. This gap must be bridged by descriptions of your holdings.

### Finding Aids

How to make your own resources known is a serious problem. It is particularly serious for really well-trained librarians who insist automatically on perfect detail. A careful listing of items is often out of the question, because few librarians can afford the leisure to do so in a manner satisfactory to themselves. It should be stressed that the object here is *not the production of a scholarly work, but the production of an intelligible finding aid* for the general public.

There appear to be several alternatives. The first is a synthesis of holdings, resulting in short but succinct descriptions of large bodies of pictures. Individual small collections of special value can be listed in more detail. An outline of the classification with short notes on contents under major subject headings may be extremely useful. A series of pictures may also be reproduced on microfilm by classified breakdown. Positive prints of such filmed finding aids could then be sold to searchers or viewed in the library.

The contents of the pictorial collection should be made available to the public at large by any of these or other means. Pictures are like money that must be put to work to return interest. The picture library receives interest in the form of increased reputation and status—but only to the degree that

the pictures are used and circulated. A book is often printed in many copies and is available in most major libraries, but a photograph is unique and often may be found in only one institution.

### Scope

Our initial question was, "What evidence should we keep?" The answer to that question should also guide the librarian in enlarging the collection. In adding to a picture collection one must survey the holdings and decide which part should be developed and which part discarded. The part to be developed should be pertinent to your locality or special mission. Your efforts in soliciting or in ferreting out other material should be directed to increasing your specialty whether this be regional or specific subject matter. If your access to such material is limited or exhausted, work towards a balanced collection. If your specialty is railroad engines, branch out into railroad construction, depots, railroad men, or even into other types of transportation, so that your collection increases in scope. Your discards might be material of value to someone else, in which case a trade may be possible.

### Name of Photographer

I should like to add one more recommendation basic to all activities with photographic material. It is always necessary to remember that photography is also an art form. The photographer should have the same consideration as the painter and illustrator or the author of a book. His name should be determined and cited. In many libraries or historical institutions, the photographer is totally forgotten. Yet, what is true of individual items complementing each other, is true when the picture is related to the photographer. His background, the history of his work—I refer you to the photographers of the *Western Surveys* as an example—sheds light on the pictures in your custody and places them in time and space.

There is no more fascinating occupation or hobby than to track down clues

on the history of individual photographers. No modern prospector with his Geiger counter can be happier at a uranium find than the photographic detective who finds a missing piece in the fascinating story of photography.

### Summary

To sum up, in our picture files we should retain the evidence of *our* world, the large and the small. We need to recognize the organic structure of our collection and by expert classification to reflect all facts of interest. The collection will live only to the extent that we expose it to full use. We should also strive to improve its balance and symmetry. And finally, we should always remember to honor the artists and craftsmen that create this pleasant and useful medium for the enjoyment and enlightenment of their own generation and of the generations to come.



## CHAPTER AND DIVISION OFFICERS

### An Open Letter

The SLA Executive Board has approved in principle an increase of eight pages per issue for *SPECIAL LIBRARIES*, beginning with the January 1954 issue. This will enable the Editor to have more space for Association business, such as Chapter and Division news.

At a recent two-day session, the Editorial Board discussed the need for adequate coverage of professional activities of SLA's membership. It was the consensus of opinion that Chapter presidents and Division chairmen should notify the liaison officers as soon as any special events are scheduled or immediately after they have taken place. News items may cover outstanding regional and local meetings, educational clinics, special membership campaigns, guest appearances on radio and television, local newspaper publicity, professional papers, contributions to professional journals, special projects, compilations of manuals, directories or bibliographies and similar information of interest and value to SLA members.

The Editorial Board therefore urges Chapter and Division officers to apprise liaison officers of current activities. The liaison officers will transmit such information to the Editor of *SPECIAL LIBRARIES* by the tenth of each month for publication in the next issue of the journal.

ALMA C. MITCHILL  
Chairman, Editorial Board



*Photos by National Geographic Society*

## THE NATIONAL GEOGRAPHIC SOCIETY'S *Photographic Library*

CARO STILLWELL

*Librarian, Illustrations Division, National Geographic Society, Washington, D. C.*

**T**HE NATIONAL GEOGRAPHIC SOCIETY'S photographic library was organized during the First World War by a former staff member of the Library of Congress under the direction of Franklin L. Fisher, who, in 1915, was appointed illustrations editor.

The original small collection has increased to holdings of over half a million pictures in the active files, and about sixty thousand in the archives. The system established originally is still in use but has been greatly expanded.

### **Purpose**

The picture collection is maintained for the exclusive use of the *National Geographic Magazine*. It provides illustrations for articles to be published, and reference material for editorial use. It is not open to the public and consequently there are no circulation problems. An exception is made in the case of the National Defense Agencies. After proper clearance, personnel working on

confidential assignments and reports may use the collection for study. Custodians of picture collections are also free to observe the methods in use here.

Since the Society is interested primarily in human geography, the unpublished pictures have been classified geographically, except for a few miscellaneous headings such as **PORTRAITS, BIRDS AND FISHES**, etc., where the geographical designation is indefinite.

The published pictures are filed by date and page number of publication. This arrangement permits use of the magazine index as a finding tool.

The *Geographic* classification lists the continents and ocean areas as the main headings. The headings then are subdivided by countries and island groups. Africa, for instance, is subdivided by an alphabetical arrangement of its countries: **ALGERIA, ANGOLA, BELGIAN CONGO**, etc.

The material under each country is further subdivided by source. The source

information is equivalent to an author card listing of items on a series of subjects bound in one volume.

For the Society this is much more satisfactory than having all the material grouped by city or locality. It is important to have all the pictures taken on an expedition held together in the country covered. Moreover, the pictures made or collected by an author must be kept together exclusively for his manuscript. His prize picture must not be used with a rival's manuscript. Also, an editor often needs a particular type of picture to round out his selection when the subject doesn't matter so long as it illustrates the country indicated. Again, the specialized techniques of certain photographers make their pictures very useful regardless of subject.

Pictures are classified when they are received. A source or contributor card is made giving the classification of the photographs and the complete history of the set; also, the number received, returned, purchased and the amount paid. When any pictures are published, a note is made on the card. This card is filed alphabetically and supplies instantly a synopsis of the Society's connections with any contributor. The information is used also in preparing financial reports.

After the pictures are classified, they are mounted on lightweight but durable cardboard cut in standard size for the files. Dry mounting tissue is used and an electric press.

On the back of the mount is attached the typed legend giving the essential information supplied by the photographer. This is headed by the source or credit line that must be used when published; the negative number if the Society has the negative; and the geographical classification. In addition to the main geographical classification, the geographical subdivision is noted and is used also as an important subject heading in the index.

This system makes it easy to collect pictures for illustrating a manuscript on a certain section of a country. For in-

stance when interest was suddenly focused on a section of the China Coast, pictures were collected from the three provinces involved without having to look up all the many place-names.

The information is useful also if a country's boundaries are changed, since the change usually follows the lines of a region or subdivision. A cross-reference for these regions or subdivisions leads to old material on territory that must be included under a different country. When the changed boundaries are established permanently, the photographs can be shifted to the new classification, or if circumstances and the nature of the material involved make it advisable to leave the material in its original place, the cross-reference can be used permanently.

In the case of Pakistan, for instance, holdings were lifted and placed in the new classification, and a cross-reference under INDIA indicated the transfer of old material.

However, when Germany took over Austria, a cross-reference was used under GERMANY: *see also* AUSTRIA. Now the cross-reference has been removed, leaving Austria under its own heading until further developments.

A card index lists each subject in a picture that has sufficient pictorial significance to illustrate a manuscript on that subject. All place-names are indexed. The card index is very much like an index to an encyclopaedia. The date is stamped on the card and a very brief description is given in addition to the picture's location in the file.

There are 540,000 cards in the index. The index is the key to the collection and enables one to check at a glance the availability of material on a particular village, river, tribe, festival, church, person, etc. Without it the collection would lose a large part of its usefulness and much more time would be lost in searching than is required in making the index.

To take care of the oversized pictures an enclosed space with steel shelves like giant pigeonholes has been arranged.

(This was designed after our experience with flat shelves where the bottom picture was always the one needed.) These pigeonholes follow the same arrangement as the main file. A note placed in the main file where the oversized picture properly belongs, directs the searcher to the pigeonholed picture.

Within this same system a method has been worked out for taking care of large quantities of photographs made by staff members on expeditions. Such material may cover a number of countries and must be kept together as a unit until the article is published and then filed where it will be available for general use.

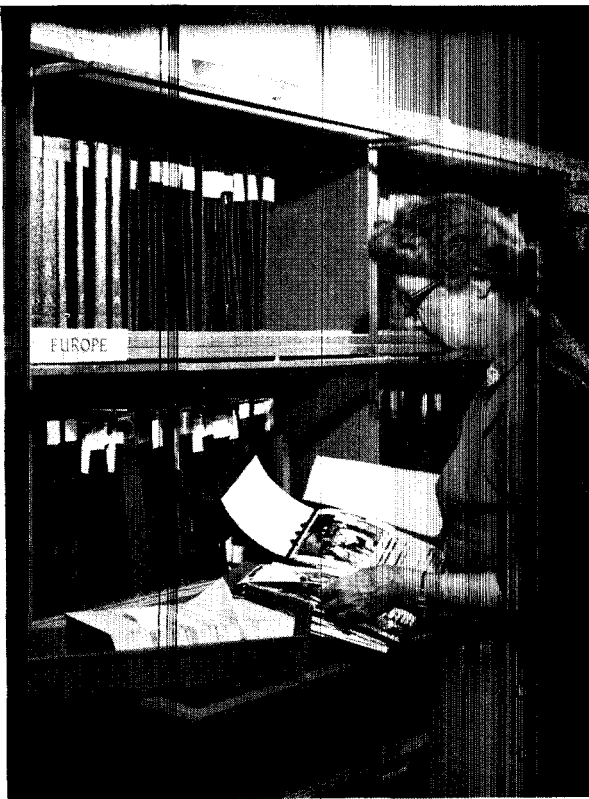
To accomplish this, loose-leaf albums are used with the prints attached by cloth hinges. Twelve to twenty prints can be attached to one page. The pages are headed by the country, the name of photographer and the expedition. The legends are on lists attached to the back of the album.

These "country-pages" are held together in an album labeled with the name of the expedition. Following publication, they are then placed in separate "country-albums" filed in shelves arranged exactly as in the main file.

The carbons of the legends and the enlargements that have been made of selected album prints are placed in an envelope and filed in the main file. The same system of indexing, plus the added notation to indicate that they are contained in an album is used for these album prints. The photographer's initials and the album page number are used as a symbol for his block of pictures and can be moved as expansion demands without upsetting its unity, quite like the arrangements of books on library shelves.

The album prints that have been published are marked with date and page of publication and are omitted from the index. The enlargement is in the published file following the usual procedure.

Photographic agencies supply many photographs by various photographers.



The photographer's name is mentioned first in the credit line but the agency does all the corresponding and collects all the payments. On the back of each picture must appear the proper credit line, but the pictures must be held so that they may be found easily under the agency's name. (Thus the ruling that they should be filed under the last name in the credit line.) Cross-references take care of the photographer's connection with the agency.

Multiple credits cause many a headache. Plural credit collections must be kept separate from individual assignments. All the names must appear on the back of each picture and they must be held as a unit, available for inclusion in a collection of photos made by any one of the several photographers responsible.

### Conclusion

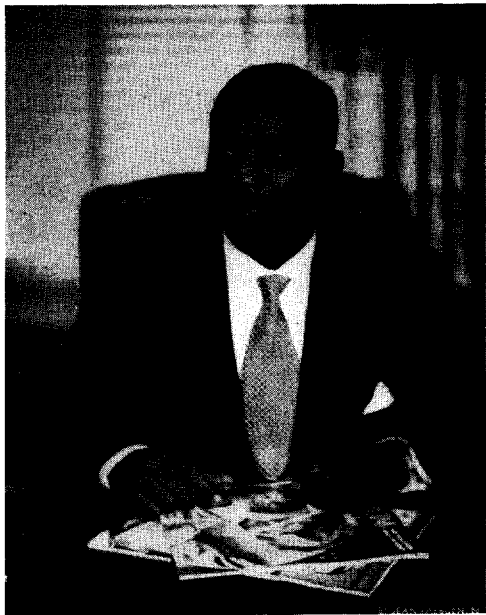
The Society's requirements are so varied that it is rather difficult to explain to the uninitiated some of the procedures which are in use. However, the system has operated satisfactorily for over thirty years and fills the special needs of the Society.

# JOHNSON PUBLISHING COMPANY *Library*

JOHN H. JOHNSON

*President and Publisher, Johnson Publishing Co., Chicago, Illinois*

**T**HE NEED FOR A LIBRARY at Johnson Publishing Company was felt long before the library was established. However, due to a limited amount of office



*Jean Raeburn*

JOHN H. JOHNSON

space, it was not until we had located our present building that it was feasible to hire a librarian to organize a library for our specific needs. At that time (January 1949) we were publishing only two monthly publications, and it was felt then that a single person could handle the job. Now we are publishing *Ebony*, *Jet*, *Tan* and *Hue* and the library staff numbers seven people, two professional librarians, four researchers and a file clerk. This in itself is a demonstration that the library is meeting and filling an important need.

In selecting a librarian we were fortunate in obtaining the services of Mrs. Doris Saunders, a former reference librarian in the Business Department of the Chicago Public Library.

Mrs. Saunders had also worked at Hall Branch Library which has an outstanding collection of material on the Negro. She therefore had a familiarity with Negro personalities and historical events, as well as a knowledge of the tools to use in answering the reference questions that fall in other categories.

After some discussion with Mrs. Saunders it was decided that limitations would necessarily have to be established with regard to the scope of our proposed collection. Our goal was to establish the most comprehensive library possible on the contemporary Negro. Historical material on slavery, etc., would be represented, but we would make no attempt to compete with such collections as the Schomburg Collection in the New York Public Library, the Moorland Collection at Howard University, or any of the other very famous collections of Negroana. It is to be remembered at all times that our collection is intended for current use, and we acquire only such material that has something to offer in this respect.

At present we have just over 2,000 books and bound magazines in our collection. Our vertical file collection of clippings, reports and pamphlet material we believe to be without duplicate in any other library in the country. Over two hundred national newspapers, magazines and trade journals are clipped for items relating to the Negro. Every major Negro publication in the country is also clipped. In addition, we subscribe to a number of foreign publications and maintain "stringer" correspondents in several countries abroad who send us material and news items on Negroes living and working outside the United States.

The library sends out questionnaires requesting biographical data from prominent Negro personalities, about

whom it would be difficult to obtain up-to-date and authoritative information otherwise. At the same time the questionnaire is sent out, a request is made for a recent photograph. If an individual indicates that none is available we then send our photographer to make a picture for our files. The response has been very gratifying and seems to serve as a good-will gesture in addition to supplementing our resources of information. At the present time we have approximately eight thousand biographical and subject entries in the clipping files.

In addition to the book collection and clipping files in the library, we have a collection of Negro newspapers on microfilm dating back to 1909. Thus we can check and verify with detailed accounts incidents that occurred before we began publishing and that have not been included in books.

Recently we have begun a file of interviews on tape recordings. Quite frequently a writer collects more material than is used in a single story and if the tape is preserved it can be played back and often other ideas suggest themselves with the playback.

While the primary function of the library is to serve the editorial department, there are many other departments in our company that need and make use of the services and facilities of the library. For instance, our circulation department manager may need up-to-date census information on a group of small southern towns; our subscription department may want to know when a certain feature ran in one or the other of our publications; a space salesman wants to know the consumption of a cereal food by brand preference in the Negro home. Our files of data on the Negro market are consulted constantly. There is hardly a department in the company from the shipping room to the president's office that does not find it necessary from time to time to call on the library for help. All of our calls do not come from our own staff. A number of requests come from other libraries and from advertising agency librarians and research people.

Just recently the public library referred a Chicago lawyer to us. He was being considered for a Federal appointment and there was some question as to what part he had played in a civil



rights case several years back. Only one publication, now out of business, had carried a story mentioning his name along with others in the group of lawyers taking part in this case. The clipping of that article was in our files and photostats were made. A public relations man would have charged me a nice sum to generate the same amount of good will.

writer passes the question on to the library he is free to move on to another story, or to work on another aspect of the same story until the answer comes. Time is paramount with us, and the library does much to keep the bottleneck open.

We feel that this is an era where everything is moving along at such a rapid pace that in order to be a force in



*Photos by "Ebony": Isaac Sutton*

DAN BURLEY, "Ebony" associate editor, and MRS. DORIS SAUNDERS, librarian, at the microfilm reader. The library's collection of Negro newspapers on microfilm dates back to 1909.

From the standpoint of good public relations alone, our library has paid off. From a hard-headed dollars and sense point of view, it has paid off in another way. I simply could not afford to have each writer seeking the answers to the myriad number of questions that come up in connection with every piece of copy over an editor's desk. Out of forty to fifty requests a day, it is not unusual for thirty-five of them to emanate from the editorial department. When the

the process of informing our readers, we must use the most skillful combination of words and pictures possible. To this end we have placed great editorial emphasis on the use of pictures. Nearly all of the pictures used in our magazines are made at our request, either by a staff photographer or free lance, or by an agency photographer on assignment. These pictures, along with those from various other sources are ultimately sent to the "morgue" for filing.



*Three staff members of the Johnson Publishing Company: Simeon Booker, "Jet" associate editor and a former Nieman fellow; Ariel Strong, proofreader; and Basil Phillips, picture researcher.*

It has been only in recent months that the library and the picture morgue have been united, although there has always been a close working relationship between the two. Over 1,600 square feet of space house the picture files, the researchers' desks and the library.

Just the other day I had an opportunity to see the close relationship between the two. Our executive editor remembered a group of pictures that had been made three or four years earlier. At that time, only one picture in the group was used in an *Ebony* feature known as "Speaking of People." The model's name could not be remembered, but the pictures, if they could be located, were just what we needed to round out a story in *Hue*. Mrs. Saunders was called and the picture described to her. She checked the *Ebony* index where every picture and story is listed under title, subject and individual name.

In less than five minutes, we had the group of pictures we were seeking. Incidentally, the library staff indexes all of our periodicals, since they are not indexed in the general periodical indices.

At the last count we had nearly 72,800 pictures in the files and they are being added to at the rate of nearly five hundred a week. Basil Phillips and Henrietta Redd who are in charge of the picture files, sort and arrange them first by subject or person's name. Those that are too large for standard files are placed in oversize files. Kodachromes are filed separately. Cross-references are made wherever necessary and the contact-print, negatives and printed pictures are all filed together.

*There is no question in my mind whatsoever, but that the library and morgue are a vital part of the whole that is Johnson Publishing Company.*

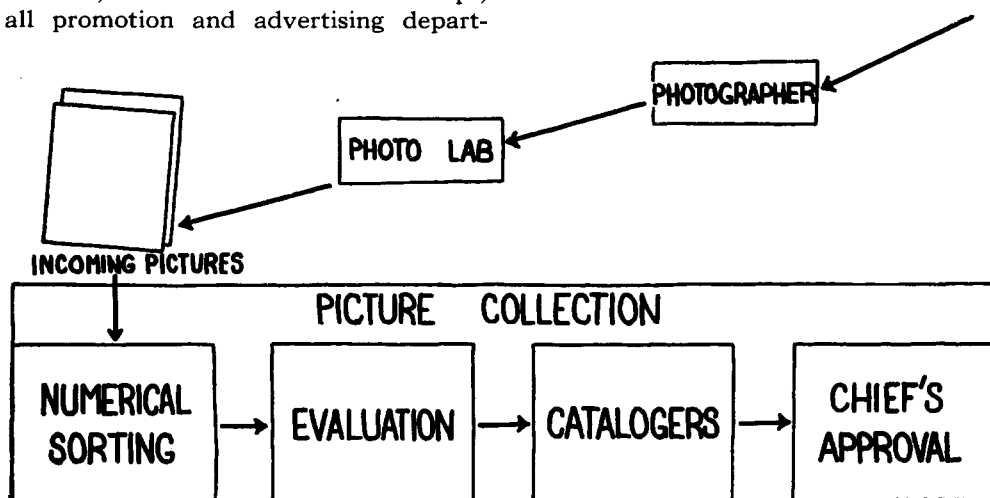
# Life Picture Collection

ALMA EGGLESTON

Chief, Picture Library, "Life" Magazine, New York, N. Y.

**A**T THE PRESENT TIME, the *Life* picture collection houses approximately three million prints, two-thirds of them from our own photographers, the rest from the major news-photo agencies and private contributors. As well as supplying pictures for *Life*, the department provides pictures for *Time*, *Fortune*, our own educational filmstrips, all promotion and advertising depart-

about five hundred are kept. All evaluations are made by top supervisors before the pictures are processed as you will note on the following flow chart. Selection is made first on the basis of news value in terms of the requirements of each magazine (*Time* likes a view of a big shot scratching his head;

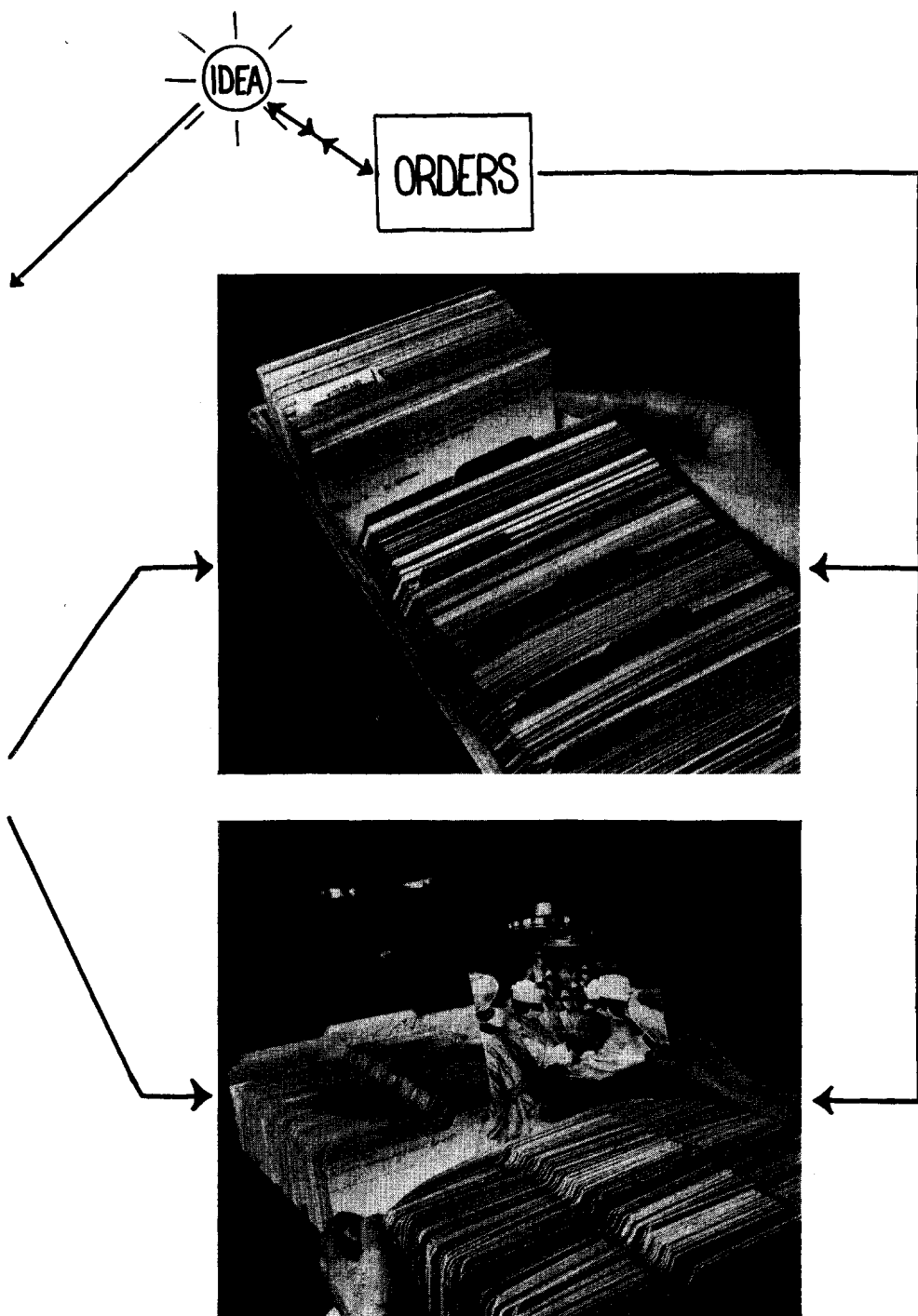


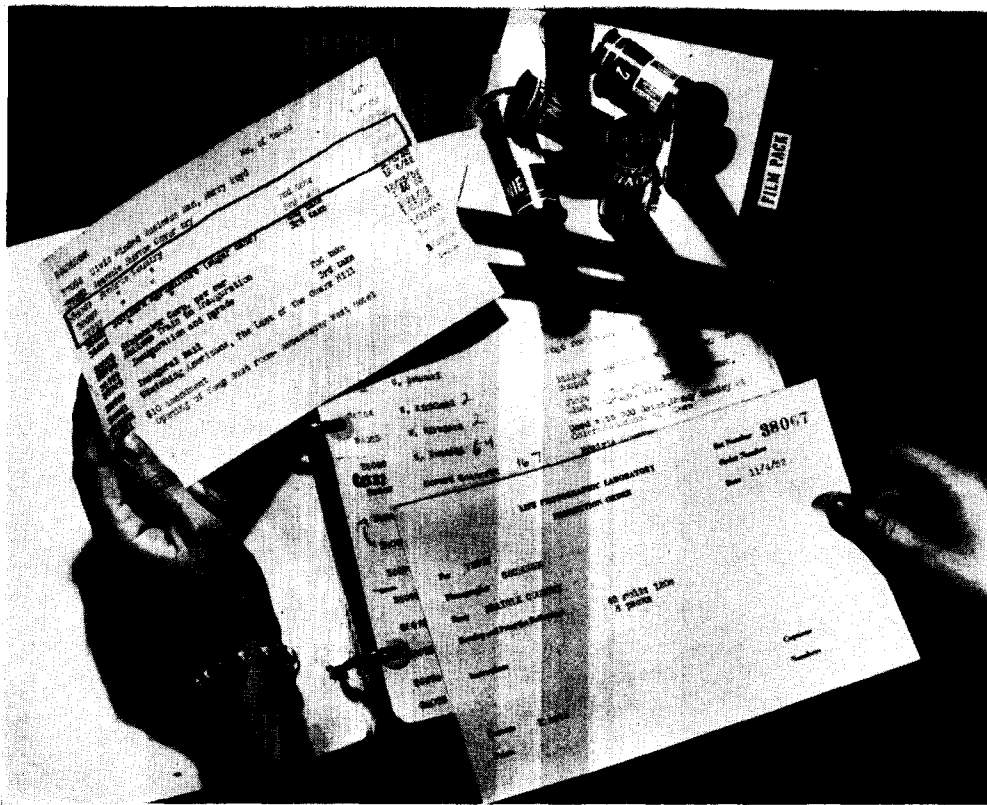
ments, and an unbelievable number of "gag" pictures for company parties and individuals on the staff. During the normal month, this means that some 25,000 pictures are sent out, the majority on "rush" orders to meet deadlines. When a couple of big news events break at the same time, as in the McCarthy hearings along with the fall of Dien Bien Phu, the volume of outgoing pictures is sometimes doubled.

Each week approximately 2,000 new pictures are received from staff photographers, of which fifty per cent are selected for the permanent files in addition to those published in the various magazines. Two thousand more pour in each week from other sources, of which

*Fortune* prefers the same man starched and proper behind a desk), then on the basis of availability of material and value of the subject as part of our era in history.

The picture files are set up in three sections: Numbered Sets (staff stories), Subject and Personality Files (outside sources), plus a large master card index. Staff stories each contain anywhere from ten to hundreds of pictures on a single assignment, and are filed by number in the order in which the stories arrive. However, while the original story usually is published as a unit under the main title, pictures within the set may be used individually at a future date for a number of other purposes, necessi-





*"Life"; William Sumits*

*Negatives are not filed with prints, but in the photographic laboratory. When a story comes in, the film is given its accession number from the production order pad. This number is stamped on the back of each print within the story and is the number under which the story will eventually be filed in the Picture Collection.*

tating elaborate cross-references. For instance, an article published some time ago on the Dalai Lama was further indexed under **TIBET, RELIGION, FASHIONS, PEOPLE & CUSTOMS, SUPERSTITIONS, FORTIFICATIONS, and TRAVELERS** (for sedan chair locomotion).

Each of the three sections mentioned above has its own unit for classifying, with a trained supervisor who checks all subject headings and cross-references. At present the staff of twenty-one is divided fairly evenly among order fillers, classifiers and file clerks. All order fillers obviously have gone through the classifying section and all classifiers spend at least one day a week filling orders so that they keep up to date on the nature of requests. Since there is no existing school where one can learn the art of seeing all that is in a picture and how to interpret the visual into literal headings to suit our needs, we do the training ourselves. A new employee with a good background of historical and current events, plus imagination, plus

a respect for detail will be more or less self-propelling in six months, and of real value in a year.

Because the time factor is always pushing in this business, the classification system must be fairly obvious and logical enough to locate pictures quickly without an involved thinking process. New headings may be suggested by any one as the need arises, but final choice is made at a group meeting of supervisors in the classifying and order filling sections. All headings are patterned after the language used in requests, and elaborate breakdowns are avoided whenever possible. (Bound volumes of the magazines are kept with subject heading or file source marked across each picture for easy finding when a request comes in for a specific used picture.)

Our pet time saver in the card index is what is known as a "gravey" heading, and provides a means of gathering together a subject which may be found in a number of places in file. This is a

card reference only, so indicated by an asterisk preceding the subject heading. An example is one called \*WOMEN—HOKINSON TYPES, the descriptive line reading “good of Daughters of Confederacy, large-bosomed, wearing flowery dresses, pledging spirited allegiance to flag of Confederacy.” Obviously the dowager type might appear anywhere in suburban towns, political meetings, etc. This particular picture was filed under CLUBS.

Each staff member in the department has a loose-leaf transcript of subject headings, and each week new additions are dittoed and handed out for inclusion. These books are cumbersome to handle and some day we hope a desk will be manufactured to incorporate a kind of individual wheeldex to take their place. Regulation three by five-inch cards are used for the index, and various colors as a code, i.e., white cards mean a *Life* story set; buff, an agency picture; salmon, a guide, etc. Besides the descriptive line of the picture contents, other pertinent information such as date, name of photographer or credit line is included.

### Space

Two big problems are never resolved. One is the ever-present space factor. Despite considerable control in evaluating incoming pictures, the files grow by leaps and bounds. And if a picture is worth keeping, there is no such thing as dead storage. The famous Rhesus monkey sitting brooding in water has been used innumerable times, and the picture of Rita Hayworth in the lace nightgown seems to have a permanent

appeal. The choice of what must be discarded gets a little tougher every year.

### Indexing

The second problem is how to speed indexing to keep pace with incoming pictures. Faster printing methods, better news coverage, etc., make the stacks grow bigger each week. Some years ago we did a trial run with punch cards to see if this might be the way to replace manual indexing. The first thing that was evident, was that on peak editorial closing days, about twenty-five machines were needed to carry the load, most of which would be idle the rest of the week. The second thing was that, even with a large choice of descriptive slots on a single card, it would still be difficult to pigeonhole on an IBM card, a description to fill an order on “an explosion symbolizing Tallulah Bankhead,” or something illustrating Emerson’s “I am intimate with trees.”

Fortunately for our sometimes frustrated creative urges, the editors do not always pass along a neatly packaged request—frequently the picture interpretation of an idea rests with us. This not only makes order filling interesting, but peeps up catalogers too in devising ways of arriving at mood subjects. Last year’s classic example was a booklet dreamed up to illustrate the theme “What’s Life?” The request was simple—could we turn up photographs that would tie in with some thirty-five quotes of well-known people? Following are three samples of what we did turn up—and the pigs, incidentally, were found through one of our headings, EXPRESSIONS.



*Photographs Courtesy "LIFE"*

Werner Bischof  
Wallace Kirkland  
Hansel Mieth



# SPECIAL PICTURE LIBRARIES

JOSEPH E. MOLLOY

*Librarian, "Philadelphia Inquirer," Philadelphia, Pennsylvania*

**P**ICTURES ARE HARDLY NEW. And everybody knows their uses, their value. What is new is the fairly recent stepped-up demand for pictures which has made itself felt in practically every kind of special library. Pictures, once to be searched for haphazardly in books and in not too well-organized files in public relations divisions of companies and institutions, have attained their majority. Today they get special handling, special files, special skilled personnel, special equipment. It may be more than just television which has done the trick. The role of pictures as documents has not only been recognized at last, it seems to have been eagerly and appreciatively seized upon by an apparently picture-starved public.

Sometimes picture collections themselves are rather special. Some are described elsewhere in this issue. And some, like those of the importance and magnitude of the New York Public Library, the Library of Congress and National Archives, hardly need description in a professional paper, if they could be described at all. Here are a few special facts about a few special picture libraries in a few special fields.

**Transportation.** PAN AMERICAN AIRWAYS (New York) has a file under the supervision of Celestine Gilligan which, though it is only six years old, already lists 20,000 negatives alone. Prints are arranged geographically, in line with the company's uses and the pictorial coverage is complete for the areas serviced by the air line. The pictures are used for advertising, for releases, in the sales and training programs of the company, and for reference.

**Fine Arts.** MUSEUM OF MODERN ART (New York). Here the picture collection constitutes a chronological record of the Museum's permanent collection

as well as of its exhibits. For these purposes a set of the pictures is kept in bound form. In the files are 30,000 prints and 25,000 negatives. Pictorial material includes slides, photographs, photo enlargements, and illustrations in the history of modern art. Material is intended for staff use, for lecturers, teachers, writers, critics and scholars. Also available is information on photographers and their subject specialties. Pearl Moeller is assistant in charge of photographs; Bernard Karpel is librarian.

**Industry.** CITIES SERVICE COMPANY (New York). The major oil companies seem to have been picture conscious ahead of their time. Cities Service, under Nicholas J. Perrino, onetime press photographer and later picture editor of *Newsweek*, started its extensive collection five years ago. There are 20,000 prints, about half in color and 5,800 color transparencies. The quality of the work in the files is exceptionally high. Fritz Henle was given the first assignment, a tour of company properties, and many big name cameras have picked up where he left off. All assignments are executed both in black and white and in color. The coverage is complete for the industry and for the company — production in all its phases, drilling, exploration, refining, distribution, personnel and the place of oil in the economy. All file material is duplicated in easy-to-handle books where captions and contact prints are arranged face to face for easy examination and ready selection. Use of the material is company-wide, for booklets, presentations, displays and photo decorations. Outside calls are heavy, coming from newspapers, magazines, book publishers, house organs, encyclopedias, trade publications, educational institutions and the federal government.

**Newspaper.** PHILADELPHIA INQUIRER (Philadelphia, Pennsylvania). **Persons** come first in a newspaper photo file and more than half of the *Inquirer's* 2,500,000 pictures are of people currently in the news, whether portraits or activity shots. The other files are subject and geographic, with ample cross-referencing between categories.

Prime use is for illustration of the day's news, as well as for use and reference by editorial and advertising artists, by the various feature departments, and the Sunday *Magazine*. Picture needs of the magazine publications of the same company, such as *TV Guide* and *Official Detective Magazine*, are also serviced extensively.

Feature value of the collection has been enhanced over the years by acquisition of Globe Photos, the old files of Modern Enterprises, Inc., and the complete picture files of *Screen Guide* and the picture magazine *Click*.

Pictures are acquired through subscription to most of the news photo services, correspondents and other special sources. The newspaper has its own staff of thirty photographers for local affairs and personages. Very little incoming material is not fileable in some way.

A tremendous asset to the *Inquirer* for historical material has been a unique 20,000-card subject content index to the illustrations in many 19th and early 20th century illustrated magazines. This is the work and property of Sunday *Magazine* picture editor, John Miller, onetime chairman of the Newspaper Division, SLA. An indispensable adjunct of this index is the library's own file of most of the periodicals covered: *Illustrated London News*, *Harper's Weekly*, *Sphere*, *Graphic*, *L'Illustration*.

**Theatre.** NEW YORK PUBLIC LIBRARY COLLECTION. A vast incredibly fantastic treasure house in which pictures totaled an exact 561,838 items last year is stored here. Not all the collections are pictorial, of course, but there are rich groupings in such collections as the 494



"Toronto Daily Star"

JOSEPH E. MOLLOY, CARO STILLWELL and CHESTER M. LEWIS at a meeting of the Picture Division during the 45th annual SLA convention in Toronto, Canada.

scrapbooks on the American stage, 1870-1920 (Robinson Locke), the 600 portfolios on the British theater, 1672-1932 (Hiram Stead), the Henin Collection on the Parisian stage of two centuries, the 500 portfolios on the 19th century Washington theater (Mudd), and the collections bearing such meaningful names as Carl Van Vechten, Lee Simonson, Sophie Tucker, Joe Laurie, Sothern and Marlowe, Juilliard, Kessler, Klaw and Erlanger, Weber and Fields and others. There are 153,000 pictures in the Universal Pictures Collection alone, and 1,500 more in the Opera Scrapbooks. George Freedley is the curator.

**Natural Sciences.** NATIONAL AUDUBON SOCIETY (New York). The picture collection here comprises some 10,000 items in black and white and 8,000 in color extending to all native American wildlife, fauna and flora, and it is being further expanded along those lines. Birds are a specialty, of course. A major item is John James Audubon.

The files are open to the public for reference only, and sketching is permitted.

The Society acts as agent for some four hundred photographers, selling prints and rights to reproduction. Anne Segnitz is head of the photo and film division. Mrs. Monica de La Salle is the librarian.

**Banking.** WELLS FARGO BANK AND UNION TRUST CO. (San Francisco, California). Wells Fargo is no ordinary bank whatever its capitalization. It is a "big name" in our history, and its History Room, just off the main banking floor in downtown San Francisco, preserves well the glamor of the "big name" and large portions of our history at the same time.

The room holds more than pictures—from coins to coaches, from guns to relics of Sutter's fort. Not only the company is commemorated here but "the early business life of the community."

Of pictures there are twenty-four books of personalities and forty-six of company history. Other books of pictures are devoted to the pony express, railroads, banking, missions, ships, guns, stamps, Nevada, the California counties, San Francisco Bay area and San Francisco generally.

Housed here also is the Worden Collection of photographs, paintings of the Old West, a rogue's gallery of Bad Men, dioramas of historic events and 3,000 San Francisco negatives of the period 1890-1915. Irene Simpson is curator.



*Toronto Star Newspaper Service*

*SLA Picture Division members were guests of the "Toronto Daily Star" and were invited to visit the newspaper's picture collection while attending the SLA Convention in Toronto, June 22-25, 1953.*

*A convention-wide workshop included papers on handling pictures in large quantities and subject headings for picture files. Those taking part in the workshop were MARION E. THOMPSON, librarian of the "Toronto Daily Star," ROMANA JAVITZ and CARO STILLWELL.*

# Books in a Picture Collection

This list is a sampling of the reference tools, other than card indexes and standard reference books, used at the information desk of the picture collection of The New York Public Library where hundreds of picture inquiries are answered each day. The main purpose of this pool of pictorial reference materials is to help in the identification, classification and location of pictures for their subject content. It serves too, to give the staff a working knowledge of the past and present of the documentary picture, in addition to the training required in art history.

There are four areas of coverage: 1. The history of picture-printing, the use of pictures in print and the history of pictures as documents. Files of *Du, Life, Lilliput, Look, Picture Post* belong here. 2. Illustrated books that constitute iconographies on a subject and thus serve as indexes to the original works of art from which the pictures were abstracted. Usually two copies of each are purchased and shelved together; one copy for clipping, the other kept intact for reference. Included are early illustrated encyclopedias such as the "Diderot". 3. Indexes to pictures in print and to sources of original prints, "stills" and photographs that have subject interest. 4. Standard reference books. For example, Funk & Wagnalls New "Standard" Dictionary (1937) and Webster's New International Dictionary, unabridged, (1937) are constantly consulted for illustrations and definitions in words before the picture files are searched.

Picture books seem short-lived, for most of the listed titles are out of print. As the Thirties saw the greatest strides in the use of the pictorial medium, the books are not too old to be available now secondhand.

ROMANA JAVITZ



## BACKGROUND FOR THE PICTURE LIBRARIAN: the printed picture

Biggs, John R.

*Illustration and reproduction.* N. Y.: Pellegrini & Cudahy, 1952.

Bland, David.

*The illustration of books.* N. Y.: Pantheon, 1952.

Blum, André.

*The origins of printing and engraving.* N. Y.: Scribner's, 1951.

Blunt, Theodore.

*The art of botanical illustration.* N. Y.: Scribner's, 1951.

Buckland-Wright, John.

*Etching and engraving.* N. Y.: Studio, 1953.

*The complete photographer;* Willard D. Morgan, general editor . . . N. Y.: National Education Alliance, 1942-1943. 10v. Index and bibliography v. 10.

Curwen, Harold.

*Processes of graphic reproduction in printing.* London: Faber & Faber, 1949.

Hayter, Stanley William.

*New ways of gravure.* N. Y.: Pantheon, 1949.

Hicks, Wilson.

*Words and pictures; an introduction to photo journalism.* N. Y.: Harper, 1952.

Hind, Arthur Mayger.

*History of engraving and etching from the 15th century to the year 1914.* Boston: Houghton, Mifflin, 1923.

*An introduction to a history of woodcut.* Edinburgh: Houghton, Mifflin, 1935. 2v.

Hogben, Lancelot.

*From cave painting to comic strip; a kaleidoscope of human communication.* N. Y.: Chanticleer Press, 1949.

*Image, journal of photography.*

Rochester, N. Y.: George Eastman House, 1952 to date.

Ivins, William Mills, Jr.

*Prints and visual communication.* Cambridge, Mass.: Harvard University Press, 1953.

The first major work on the role of prints as documents, from woodcut to photograph.

*Jackson, William Henry, picture maker of the old West.* Text by Clarence S. Jackson. N. Y.: Scribner's, 1947.

Jackson, Mason.

*The pictorial press; its origin and progress.* London: Hurst & Blackett, 1885.

Early history of pictorial journalism before it became photo journalism.

Kalish, Stanley E. and Edom, Clifton C.  
*Picture editing.* N. Y.: Rinehart, 1951.

Meredith, Roy.

*Mr. Lincoln's camera man: Mathew B. Brady.* N. Y.: Scribner's, 1946.

Meynell, Francis.

*English printed books.* London: Collins, 1946.

Mich, Daniel D. and Eberman, Edwin.

*The technique of the picture story.* N. Y.: McGraw-Hill, 1945.

Morgan, Willard D.

*Photo cartoons.* Scarsdale, N. Y.: Morgan & Morgan, 1948.

Photography's story told in contemporary cartoons.

Murrell, William.

*A history of American graphic humor.* N. Y.: Macmillan, 1933-1938. 2v.

Nevins, Allan and Weitenkamp, Frank.

*A century of political cartoons. Caricature in the U. S. from 1800 to 1900.* N. Y.: Scribner's, 1944.

Newhall, Beaumont.

*The history of photography from 1839 to the present day.* N. Y.: Museum of Modern Art, 1949.

Russell, Leonard and Bentley, Nicolas, eds.  
*The English comic album; a century of pictorial wit and humor.* London: Michael Joseph, 1948.

Taft, Robert.

*Photography and the American scene; a social history, 1839-1889.* N. Y.: Macmillan, 1938.

A classic on the role of the camera.

Vitray, Laura, and others.

*Pictorial journalism.* N. Y.: McGraw-Hill, 1939.

Waugh, Colton.

*The comics.* N. Y.: Macmillan, 1947.

Weitenkamp, Frank.

*The illustrated book.* Cambridge, Mass.: Harvard University Press, 1938.

Whiting, John R.

*Photography is a language.* Chicago: Ziff-Davis, 1946.

Zigrosser, Carl.

*The book of fine prints.* N. Y.: Crown, 1948.

## BACKGROUND FOR THE PICTURE LIBRARIAN: examples of picture use

Anderson, Sherwood.

*Home town; photographs by Farm Security photographers.* N. Y.: Alliance Book Corp., 1940.

Brenner, Anita and Leighton, George.

*The wind that swept Mexico.* N. Y.: Harper, 1943.

Capa, Robert.

*Death in the making.* N. Y.: Covici, Friede, 1938.

Davidson, Marshall B.

*Life in America.* Boston: Houghton, Mifflin, 1951. 2v.

Donald, David, ed.

*Divided we fought; a pictorial history of the war 1861-1865.* Picture editors: H. D. Millhollen and M. Kaplan. N. Y.: Macmillan, 1952.

Gutkind, E. A.

*Our world from the air.* Garden City, N. Y.: Doubleday, 1952.

Henderson, Harry B. and Morris, Herman C.  
*War in our time; art and picture editor: Sam Shaw.* N. Y.: Doubleday, 1942.

Jensen, Oliver.

*The revolt of American women: from bloomers to bikinis.* N. Y.: Harcourt, Brace, 1952.

Kouwenhoven, John A.

*The Columbia historical portrait of New York.* Garden City, N. Y.: Doubleday, 1953.

Lange, Dorothea and Taylor, Paul Schuster.

*An American exodus; a record of human erosion.* N. Y.: Reynal & Hitchcock, 1939.

Lorant, Stefan.

*Lincoln; a picture story of his life.* N. Y.: Harper, 1952.

MacLeish, Archibald.

*Land of the free.* N. Y.: Harcourt, Brace, 1938.

Morgan, Barbara.

*Summer's children.* Scarsdale, N. Y.: Morgan & Morgan, 1951.

Morris, Wright.

*Home place.* N. Y.: Scribner's, 1948.

Museum Extension Publications.

*Illustrative sets*, series. Boston: Museum of Fine Arts, 1939-1941.

Picture stories on history; exhibition portfolios.

Newhall, Nancy.

*Time in New England*. Photographs by Paul Strand. N. Y.: Oxford University Press, 1950.

Rogers, Agnes, comp.

*I remember distinctly*: a family album of the American people, 1918-1941. N. Y.: Harper, 1947.

Stegner, Wallace Earle.

*One nation* by W. Stegner and the editors of *Look*. Boston: Houghton, Mifflin, 1945.

United Nations Educational, Scientific and Cultural Organization.

*Human rights*. Paris: UNESCO, 1950. Publication no. 578.

Photos, prints and words; an exhibition portfolio.

Wright, Richard.

*12 million black voices*. N. Y.: Viking, 1941.



## PICTURES IN PRINT

Adams, James Truslow, ed.

*Album of American history*. N. Y.: Scribner's, 1944-1949. 5v. Index v.5.

Allemagne, Henry René d'

*Les accessoires du costume et du mobilier* . . . Paris: Schemit, 1928. 3v. .

*Sports et jeux d'adresse*. Paris: Hachette, 1903.

Two of a series of French iconographies, each on one subject. Pictures are suitable for reproduction. Derived from works of art, they serve as an index to the original sources.

*American heritage* (magazine).

Brattleboro, Vt.: Association for State and Local History. 1949 to date. Quarterly.

Ausubel, Nathan.

*Pictorial history of the Jewish people*. N. Y.: Crown, 1953.

Blum, Daniel C.

*A pictorial history of the silent screen*. N. Y.: Putnam, 1953.

Brown, Dee.

*Trail driving days*. Picture research by Martin F. Schmitt. N. Y.: Scribner's, 1952.

*Building America*; illustrated studies on modern problems. New York: Department of Supervision and Curriculum Development, National Education Assoc. 1935-1948. 13v.

Butterfield, Roger.

*The American past*; a history of the United States from Concord to Hiroshima, 1775-1945. N. Y.: Simon & Schuster, 1947.

Butterworth, Benjamin.

*The growth of industrial art*. Arranged and compiled under the supervision of Benjamin Butterworth, commissioner of patents. Washington, D. C.: Govt. Print. Off., 1892.

Christensen, Erwin O.

*The index of American design*. National Gallery of Art, Washington, D. C. N. Y.: Macmillan, 1950.

Coffin, Harry Bigelow, ed.

*Art archives*. Over 500 line illustrations representing historic periods, events . . . for unrestricted reproduction. N. Y.: Art Archives Press, 1950.

Davenport, Millia.

*The book of costume*. N. Y.: Crown, 1948. 2v. 1v. ed., 1954.

Dunbar, Seymour.

*A history of travel in America*. N. Y.: Bobbs-Merrill, 1915. 4v. N. Y.: Tudor, 1937, 1v. ed.

Durant, John and Bettmann, Otto.

*Pictorial history of American sports*; from Colonial times to the present. N. Y.: Barnes, 1952.

*Encyclopedia Britannica*: 11th edition. Cambridge, Eng.: Cambridge University Press, 1911.

Line drawings in this edition give it importance in a picture library.

Ferchl, Fritz.

*A pictorial history of chemistry*. London: Heinemann, 1930.

Fox, Charles Philip.

*Circus parades*; a pictorial history. Watkins Glen, N. Y.: Century House, 1953.

*Histoire de la découverte de la terre*, par Ch. de la Roncière. Paris: LaRousse, 1938.

*Histoire de la locomotion terrestre*. Paris: L'Illustration, 1935-1936. 2pts.

*Histoire de la photographie*, par Raymond Lécuyer. Paris: Baschet, 1945.

A few of the French "picture cyclopedias"; good source of pictures and information.

Holländer, Eugen.

*Die Karikatur und Satire in der Medizin.* Stuttgart: Ferdinand Enke, 1905.

Typical of several German pictorial histories on one subject.

Jefferys, C. M.

*The picture gallery of Canadian history.* Toronto, Canada: Ryerson Press, 1942-1950. 3v.

Kinsky, Georg, ed.

*A history of music in pictures.* N. Y.: Dover, 1951.

Klein, Ruth.

*Lexikon der Mode.* Baden-Baden: Woldemar Klein, 1950.

Leloir, Maurice.

*Dictionnaire du costume et des ses accessoires, des armes et des étoffes, des origines à nos jours.* Paris: Gründ, 1951.

Locke, Alain.

*The Negro in art; a pictorial record of the Negro artist and of the Negro theme in art.* Washington, D. C.: Associates in Negro Folk Education, 1940.

Lorant, Stefan.

*The presidency; a pictorial history of presidential elections from Washington to Truman.* N. Y.: Macmillan, 1951.

McCracken, Harold.

*Portrait of the old West; with a biographical check list of western artists.* N. Y.: McGraw-Hill, 1952.

Magriel, Paul, ed.

*Chronicles of the American dance.* N. Y.: Holt, 1948.

Maus, Cynthia P.

*The world's great Madonnas.* N. Y.: Harper, 1947.

Meredith, Roy.

*Mr. Lincoln's contemporaries; an album of portraits by Mathew B. Brady.* N. Y.: Scribner's, 1951.

Meserve, Frederick Hill.

*The photographs of Abraham Lincoln.* N. Y.: Harcourt, Brace, 1944.

Milhollen, Hirst D. and Kaplan, Milton.

*Presidents on parade; a pictorial history of the presidents.* N. Y.: Macmillan, 1948.

*Nation's heritage.* N. Y.: Heritage Magazine.

B. C. Forbes & Sons, Pub. Co., Inc. v.1, 6pts. 1949.

*The pageant of America; a pictorial history of the United States.* New Haven: Yale University Press, 1925-1929. 15v. Index at end of each volume.

Pfeiffer, Harold A.

*The Catholic picture dictionary.* N. Y.: Duell, Sloan & Pearce, 1948.

Pickens, Mary Brooks.

*The language of fashion.* N. Y.: Funk & Wagnalls, 1939.

*The picture dictionary; the world's largest collection of pictures alphabetically arranged.* Arco Publishing Co., 1952. 2v.

Designed for the picture-puzzle contestant, it serves as a quick reference when standard dictionaries fail.

*Picture encyclopedia.* 24,000 illustrations arranged in special groups for ready reference. N. Y.: Research Book Co., 1950.

Schamoni, Wilhelm.

*The face of the saints.* N. Y.: Pantheon, 1947.

Taft, Robert.

*Artists and illustrators of the old West.* 1850-1900. N. Y.: Scribner's, 1953.

Taylor, Deems.

*A pictorial history of the movies.* Revised and enl. ed. N. Y.: Simon & Schuster, 1950.

Throm, Edward Lewis, ed.

*Popular Mechanics' picture history of American transportation.* N. Y.: Simon & Schuster, 1952.

Trevelyan, George Macaulay.

*Illustrated English social history.* N. Y.: Longmans, Green, 1952. 4v.

U. S. National Capital Sesquicentennial Commission, pub.

*American processional, 1492-1900.* Washington, D. C.: Corcoran Gallery of Art, 1950.

A model of source indication and documentation by Elizabeth McCausland.

*Westvaco inspirations for printers.* N. Y.: West Virginia Pulp and Paper Co.

House organ with color illustrations that have appeared in advertising, many of American life and history.

Year: annual.

*Mid-century edition:* 1900-1950. Los Angeles, California: Year, Inc., 1950.

Year, Inc.

*Flight; a pictorial history of aviation.* Los Angeles, California: Year, Inc., 1953.

## PICTURE INDEXES

Bibliothèque Nationale, Paris.

*Répertoire des collections françaises de documents photographiques*. Paris: Editions de la Documentation Française, 1949.

Lists photographic sources in France with subject index.

Bolton, Theodore.

*American book illustrators*; a bibliographic check list of 123 artists. N. Y.: Bowker, 1938.

Brown, Karl, comp.

*A guide to the reference collections of The New York Public Library*. N. Y.: The Library, 1944.

Describes pictorial holdings in subject divisions of this Library.

Brooke, Milton and Dubester, H. J.

*Guide to color prints*. Washington, D. C., Scarecrow Press, 1953.

Conningham, Frederic Arthur.

*Currier and Ives, an illustrated check list*. N. Y.: Crown, 1949.

*Fortune* (magazine).

*Classified index*, Feb. 1930-1946. N. Y.: Time, Inc., 1946.

*Fortune Index*.

N. Y.: Time, Inc., 1930 to date.

Semi-annual; not cumulative.

Gilder, Rosamond and Freedley, George.

*Theatre collections in libraries and museums*; an international handbook. N. Y.: Theatre Arts, 1936.

Hale, Betty L., ed.

*Special libraries directory of Greater New York*, 6th ed. N. Y.: Special Libraries Association, 1953.

Subject arrangement suggests sources of pictorial information in specialized fields.

*Handbook of American museums*; with an appended list of museums in Canada and Newfoundland. Washington, D. C.: American Assoc. of Museums, 1932.

*Landmarks of Canada*. What art has done for Canadian history; a guide to the J. Ross Robertson Historical Collection. Toronto, Canada: Toronto Public Library, 1917-1921. 2v.

*Life* (magazine).

*Index*. N. Y.: Time, Inc., 1936 to date.

Semi-annual; not cumulative.

*Magasin Pittoresque*.

*Index*. Paris: Magasin Pittoresque, 1833-1909. 2pts.

Mahony, Bertha E. and others.

*Illustrators of children's books*, 1744-1945. Boston: Horn Book, Inc., 1947.

Monro, Isabel Stevenson, ed.

*Costume index*. N. Y.: H. W. Wilson, 1937.

Monro, Isabel Stevenson and Kate M.

*Index to reproductions of American paintings*. N. Y.: H. W. Wilson, 1948.

*National Geographic Magazine*.

*Cumulative index*, 1899-1946.

1947 to date—semi-annual; not cumulative.

New York Graphic Society, pub.

*Fine art reproductions*; old and modern masters. N. Y.: 1925-1950; 1951; supplement, 1954.

Nunn, G. W. A., ed.

*British sources of photographs and pictures*. London: Cassell, 1952.

Up-to-date, regional, detailed description of public and private sources with subject index.

New-York Historical Society.

*Catalogue of American portraits in the New-York Historical Society*; oil portraits, miniatures, sculptures. N. Y.: The Society, 1941.

Printers' Ink Publishing Company.

*Directory of house organs*. N. Y.: Printers' Ink, 1954.

"Leads" to pictures and information on pictures in trade and industry.

Seemann and Company, pub.

The famous Seemann collection of master reproductions in color. N. Y.: Rudolph Lesch, 1934.

Old and new catalogs of picture publishers are used for identification of pictures and tracking down sources.

Stokes, I. N. Phelps and Haskell, Daniel C. *American historical prints*; early views of American cities . . . N. Y.: The New York Public Library, 1933.

Descriptive and illustrated listing of these prints. Photographs of the originals may be ordered from the Library.

Towner, Isabel L., comp.

*Directory of special libraries*. N. Y.: Special Libraries Association, 1953.

UNESCO *international directory of photographic archives of works of art*. Paris: Dunod, 1950.

United Nations Educational, Scientific and Cultural Organization.

*Catalogue of color reproductions of paintings from 1860-1949*. Paris: UNESCO, 1949.

*Catalogue of color reproductions of paintings prior to 1860*. Paris: UNESCO, 1953.

U.S. Copyright office.

*Catalog of copyright entries.* Works of art, reproductions of works of art, scientific and technical drawings, photographic works, prints and pictorial illustrations. Washington, D. C.: Library of Congress, 1906 to date.

Indispensable for identification of artists, subjects and titles of published pictures, and publishers. Reveals current trends in subjects and design motifs in commercial art. Lists pictorial publications.

U.S. Copyright office.

*Motion pictures, 1894-1912.* Identified from the record of the U.S. Copyright Office by Howard Lamarr Walls. Washington, D. C.: Library of Congress, 1953.

*Motion pictures, 1912-1939.* Washington, D. C.: Library of Congress, 1951.

*Motion pictures, 1940-1949.* Washington, D. C.: Library of Congress, 1953.

U.S. Interior Department. National Park Service.

*Historic American Buildings Survey.* Catalog of measured drawings and photographs of the Survey in the Library of Congress. Washington, D. C.: Govt. Print. Off., 1941.

Source of photographs of early American architecture; copies may be ordered from this catalog.

U.S. Library of Congress.

*A.L.A. portrait index;* index to portraits contained in printed books and periodicals. Washington, D. C.: Govt. Print. Off., 1906.

U.S. Library of Congress. Photoduplication Service.

*Pictorial Americana;* a select list of photographic negatives in the Prints and Photographs Division . . . comp. Milton Kaplan. Washington, D. C.: Govt. Print. Off., 1945.

U.S. Library of Congress. Photograph Sect.

*Index of microfilms;* an alphabetical index to the principal subjects of the first 100 reels of

microfilm copies of documentary photographs, including the photographic survey of the U.S. produced under the direction of Roy E. Stryker for the Farm Security Administration and the Office of War Information in 1935-1943. Washington, D. C.: Govt. Print. Off., 1945.

U.S. Library of Congress. Photograph Sect.

*Index to microfilm reproductions in the Photograph Section series A, lots 1-1737.* Washington, D. C.: Govt. Print. Off., 1946.

U.S. Library of Congress. Prints and Photographs Division.

*Selective check list of prints and photographs recently cataloged and made available for reference.* Washington, D. C.: Govt. Print. Off., 1949-1950. lots 2280-2984, 1949; lots 3443-4120, 1950.

U.S. Library of Congress. Reference Dept. Loan Division.

*Library and reference facilities in the area of the District of Columbia.* Washington, D. C.: Govt. Print. Off., 1952, 4th ed.

U.S. National Archives.

*List of photographs made by the Office of War Information at the U. N. Conference on International Organization, San Francisco, 1945.* Compiled by Emma Haas, Anne Harris, and Thomas W. Ray. Washington, D. C.: The National Archives, 1953.

Weitenkamp, Frank.

*Political caricature in the United States in separately published cartoons;* an annotated list. N. Y.: The New York Public Library, 1953.

*Who knows and what among authorities — experts — and the specially informed.* Chicago: Marquis, 1954.

When other sources fail, the expert on the subject may know of pictures in his field.

*Yale University portrait index, 1701-1951.* New Haven: Yale University Press, 1951.

---

## SUPPLEMENT TO SLA LIST OF TRANSLATIONS

A supplementary list of translations received in the Special Libraries Association Translation Pool is now available from the John Crerar Library. This supplement to the *SLA List of Translations, October 1953*, lists nearly 700 titles received in the Pool since October 1953. Copies are \$1.00 each. Orders with payment enclosed may be sent to:

Special Libraries Association Translation Pool  
John Crerar Library  
86 East Randolph Street  
Chicago 1, Illinois.

Under contract with the Special Libraries Association, The John Crerar Library now maintains and services the Translation Pool. At present approximately 2,000 translations from all languages except Russian are on file.

When available in paper copies, translations may be borrowed for a service charge of \$1.50 for each translation, including postage. Photoprint or microfilm copies may be obtained at the regular rate charged currently by Crerar Library: \$1.40 for ten pages or fraction thereof for photoprint, or fifty pages or fraction thereof for microfilm, *plus* a service charge of \$1.00 for each translation, payable in advance; discounts allowed on advance purchase of photoduplication coupons.

# Directory of Equipment and Supplies for PICTURE LIBRARIES

The following is a list of manufacturers of supplies and equipment used in the handling of pictures. The information was assembled by a committee composed of Dan Alchuck of the Photo Library of the National Film Board of Canada, Naomi Grand of the New York Chapter of the Picture Division, Mrs. Edna Jones of the Washington, D. C. Chapter, Frances C. Richardson of the Research Department of the Twentieth Century-Fox Film Corporation, and Irene Simpson of the Wells Fargo Bank of San Francisco. The committee members investigated the materials in use in their own areas and the names of the manufacturers were forwarded to the chairman, Elsie A. Phillips of the Picture Collection of the Enoch Pratt Free Library of Baltimore, to be assembled in directory form. Trade directories were then searched to find additional sources not otherwise covered.

In order to determine that each company was still actively engaged in business, to check the accuracy of each address and to secure information concerning new, unknown products which might be suitable for use, a postal form was mailed to each manufacturer asking for this information.

The directory which follows is intended to be used with collections of still pictures. Materials used with projected pictures and equipment for the projection of still pictures are not included.

Directories of equipment and supplies for moving pictures are available elsewhere and a directory similar to this, to be used with 35 mm. slides, is planned as a future project.

An appraisal and study of photocopying machines, "New Methods for Photocopying," by William R. Hawken, head, Library Photographic Service, University of California, was published in *Library Journal*, June 15, 1954. This is an important guide to those contemplating the purchase of such equipment.

Manufacturers of mounting paper have been omitted, as it is usual to purchase this commodity from a local jobber and the number of entries made their inclusion in the list impracticable.

No attempt has been made to evaluate the products. The directory serves only to suggest up-to-date sources from which information on needed equipment may be obtained. It does not presume to be complete but the aim has been to provide a useful finding list.

ELSIE A. PHILLIPS

## ADHESIVES

ADHESIVE PRODUCTS CORP., 1660 Boone Ave.,  
New York 60, N. Y.  
AMERICAN WRITING INK CO., INC., 15 Hath-  
away St., Boston 10, Mass.  
ARABOL MANUFACTURING CO., 110 East 42nd  
St., New York 17, N. Y.  
ATWOOD ADHESIVES, INC., 1000 Eighth Ave.,  
S., Seattle, Wash.  
BINNEY & SMITH CO., 41 East 42nd St., New  
York 17, N. Y.  
BAYLORD INDUSTRIES, 59 East Alpine St.,  
Newark 5, N. J.  
THE CHILCOTE CO., 2140 Superior Ave., Cleve-  
land 14, O.  
THE COMMERCIAL PASTE CO., 504-520 Buttlers  
Ave., Columbus 8, O.  
CRAFTINT MANUFACTURERS, 1615 Collamer  
Ave., Cleveland 10, O.  
CRESCENT PRODUCTS CO., 315 N. 14th St.,  
Terre Haute, Ind.

DAVIDS, W. I. & Co., 277 Water St., New  
York 7, N. Y.  
DELKOTE, INC., 1419 Faulk Rd., Wilmington,  
Del.  
DEMCO LIBRARY SUPPLIES, P. O. Box 1070,  
Madison 3, Wis.  
DENNISON MANUFACTURING CO., Framington,  
Mass.  
DIAMOND INK & ADHESIVE CO., 216 S. Sec-  
ond St., Milwaukee, Wis.  
GAYLORD BROTHERS, INC., 155 Gifford St.,  
Syracuse 1, N. Y.  
GLUE-FAST EQUIPMENT CO., INC., 11 White  
St., New York 13, N. Y.  
GROSS PHOTO SUPPLY, 397 Phillips Ave.,  
Toledo, O.  
HIGGINS INK CO., INC., 271 Ninth St., Brook-  
lyn 15, N. Y.  
LEVISON & BLYTHE MANUFACTURING CO., 612  
N. Second St., St. Louis, Mo.

**LIBRARY EFFICIENCY CORP.**, 36 W. 20th St., New York 11, N. Y.  
**MARVEL PRODUCTS, INC.**, 353 Fifth Ave., New York, N. Y.  
**MILTON BRADLEY CO.**, 74 Park St., Springfield 2, Mass.  
**PAISLEY PRODUCTS, INC.**, 1770 Canalport Ave., Chicago 16, Ill.  
**POMEROY, I., Co.**, 26 Nicholson St., Newark 2, N. J.  
**REMINGTON RAND, INC.**, 315 Fourth Ave., New York 10, N. Y.  
**RUSTON PRODUCTS, INC.**, 6315 Warrick Ave., Cincinnati, O.  
**SANFORD INK CO.**, 2740 Washington Blvd., Bellwood, Ill.  
**SCRIPTEX PRODUCTS CO., INC.**, 513 S. Second St., Philadelphia, Pa.  
**STAFFORD, S. S., INC.**, 609 Washington St., New York 14, N. Y.  
**SWIFT & CO.**, North Portland, Ore.  
**UNION RUBBER AND ASBESTOS CO.**, Trenton 6, N. J.  
**WARD, JOHN J., INC.**, 23-08 Jackson Ave., Long Island City, N. Y.

#### **BRUSHES**

**AMERICAN WRITING INK CO., INC.**, 15 Hathaway St., Boston 10, Mass.  
**APPLICATOR CO.**, 157 13th St., Brooklyn 15, N. Y.  
**BRADLEY, MILTON CO.**, 74 Park St., Springfield 2, Mass.  
**CRESCENT PRODUCTS CO.**, 315 N. 14th St., Terre Haute, Ind.  
**DELTA BRUSH MANUFACTURING CORP.**, 119 Bleecker St., New York 12, N. Y.  
**DEMCO LIBRARY SUPPLIES**, Madison 1, Wis.; New Haven 7, Conn.  
**FINE ART BRUSH CO., INC.**, 424 13th St., Carlstadt, N. J.  
**GRUMBACKER M., Co.**, 460 W. 34th St., New York 1, N. Y.  
**I.D.L. MANUFACTURING & SALES CORP.**, 132 Lafayette St., New York 13, N. Y.  
**MAENDLER BRUSH MANUFACTURING CO., INC.**, 138 E. Ninth St., St. Paul 1, Minn.  
**MILTON BRADLEY CO.**, Springfield 2, Mass.  
**MYERS, FRED L., Co., INC.**, Lewes, Del.  
**THE OSBORN MANUFACTURING CO.**, 5401 Hamilton Ave., Cleveland 14, O.  
**POMEROY, I., Co.**, 26 Nicholson St., Newark 2, N. J.  
**REMINGTON RAND, INC.**, 315 Fourth Ave., New York 10, N. Y.  
**SANFORD INK CO.**, 2740 Washington Blvd., Bellwood, Ill.  
**WEEKS, FRANK A., MANUFACTURING CO.**, 115 North St., New York 13, N. Y.

**CLOTH BACKING, ADHESIVE** (*for use in dry mount machine*)  
**SEAL, INC.**, Shelton, Conn.

**DATE STAMPS, SELF-INKING** (*for use in quantity dating*)  
**CARTER'S INK CO.**, 239 First St., Cambridge 42, Mass.

#### **DRY MOUNT MACHINES**

**EASTMAN KODAK CO.**, Rochester, N. Y. *Distributor in Canada: CANADIAN KODAK CO., LTD.*, Toronto, Ont., Can.  
**SEAL, INC.**, Shelton, Conn.

#### **DRY MOUNT TISSUE**

**EASTMAN KODAK CO.**, 343 State St., Rochester 4, N. Y.  
**SEAL, INC.**, Shelton, Conn.

#### **ENVELOPES** (*for negatives, picture storage*)

**AMES SAFETY ENVELOPE CO.**, 21 Vine St., Somerville 43, Mass.  
**BLAKE MOFFIT & TOWNE**, 599 Eighth St., San Francisco, Calif.  
**BRO-DART INDUSTRIES**, 65 E. Alpine St., Newark 5, N. J.  
**COMMERCIAL ENVELOPE CORP.**, Union Ave. and Clipper Rd., Baltimore, Md.  
**CONTINENTAL PAPER WORKS**, 645 Wellington St., Ottawa, Can.  
**DEMCO LIBRARY SUPPLIES**, Madison 1, Wis.; New Haven 7, Conn.  
**GAYLORD BROS., INC.**, 155 Gifford St., Syracuse 1, N. Y.  
**LIBRARY EFFICIENCY CORP.**, 36-38 W. 20th St., New York 11, N. Y.  
**NORTHWEST ENVELOPE MANUFACTURING CO.**, 1426 Dearborn St., Seattle, Wash.  
**PUBLIC PRINTING AND STATIONERY BUREAU**, Ottawa, Can.  
**REMINGTON RAND, INC.**, 315 Fourth Ave., New York 10, N. Y.  
**UNIVERSAL PAPER GOODS CO.**, 1165 S. Soto St., Los Angeles, Calif.

#### **FILE BOXES FOR STORAGE**

**AMBERT FILE AND INDEX CO.**, Kankakee, Ill.  
**GAYLORD BROS., INC.**, 155 Gifford St., Syracuse 1, N. Y.  
**HOLLINGER CORP.**, 3834 S. Four Mile Run Dr., Arlington 6, Va.  
**LIBRARY EFFICIENCY CORP.**, 36-38 W. 20th St., New York 11, N. Y.  
**THE NEGA-FILE CO.**, Easton, Pa.  
**REMINGTON RAND, INC.**, 315 Fourth Ave., New York 10, N. Y.

#### **FILE GUIDES**

**AMBERT FILE AND INDEX CO.**, Kankakee, Ill.  
**AMES SAFETY ENVELOPE CO.**, 21 Vine St., Somerville 43, Mass.  
**DEMCO LIBRARY SUPPLIES**, Madison 1, Wis.; New Haven 7, Conn.  
**GAYLORD BROS., INC.**, 155 Gifford St., Syracuse 1, N. Y.

### **SPECIAL LIBRARIES**

M. S. GINN & Co., 1417 New York Ave., N.W.,  
Washington 5, D. C.  
LIBRARY EFFICIENCY CORP., 36-38 W. 20th  
St., New York 11, N. Y.  
REMINGTON RAND, INC., 315 Fourth Ave.,  
New York 10, N. Y.  
SHAW-WALKER Co., 605 13th St., N.W. Wash-  
ington 5, D. C.

#### FILES (*metal cabinets*)

ALL-STEEL EQUIPMENT Co., 44 Griffith Ave.,  
Aurora, Ill.  
ART METAL CONSTRUCTION Co., Jamestown,  
N. Y.  
ART STEEL SALES CORP., 170 W. 23rd St.,  
New York 63, N. Y.  
BROWNE-MORSE Co., Muskegon, Mich.  
DEMCO LIBRARY SUPPLIES, 114 S. Carroll St.,  
Madison 3, Wis.  
DIEBOLD, INC., 818 Mulberry Rd., S.E., Can-  
ton 2, O.  
DOLEN METAL PRODUCTS, INC., 315 Lexing-  
ton Ave., Brooklyn 16, N. Y.  
GENERAL FIREPROOFING Co., Youngstown 1,  
O.  
GENERAL OFFICE FURNITURE Co., 932 S. Hill  
St., Los Angeles, Calif.  
GLOBE-WERNICKE Co., Cincinnati 12, O.  
HAMILTON MANUFACTURING Co., Two Rivers,  
Wis.  
INVINCIBLE METAL FURNITURE Co., 842 S.  
26th St., Manitown, Wis.  
KEWAUNEE MANUFACTURING Co., Adrian,  
Mich.  
LIBRARY EFFICIENCY CORP., 36-38 W. 20th  
St., New York 11, N. Y.  
MYRTLE DESK Co., High Point, N. C.  
NATIONAL OFFICE FURNITURE Co., 218 S.  
Spring St., Los Angeles, Calif.  
OFFICE SPECIALTY MANUFACTURING Co., New-  
market, Can.  
PARKER STEEL PRODUCTS, INC., 54-60 Colum-  
bia St., Brooklyn 1, N. Y.  
REMINGTON RAND, INC., 315 Fourth Ave.,  
New York 10, N. Y.  
SHAW-WALKER Co., 605 13th St., N.W.,  
Washington 5, D. C.  
STACOR EQUIPMENT Co., 467 Troy Ave.,  
Brooklyn 3, N. Y.  
SUTTER OFFICE FURNITURE, 320 S. Spring St.,  
Los Angeles, Calif.  
UNION HARDWARE & METAL Co., 5555 Fergu-  
son Dr., Los Angeles, Calif.  
VIRGINIA METAL PRODUCTS, INC., Orange, Va.  
VICTOR SAFE & EQUIPMENT Co., No. Tona-  
wanda, N. Y.  
WATSON MANUFACTURING Co., 2100 Taylor  
St., Jamestown, N. Y.  
WESTERN MANUFACTURING Co., 532-544 N.  
Highland Ave., Aurora, Ill.

#### FILING SHELF

GLOBE-WERNICKE Co., 706 Walnut St., Cin-  
cinnati 12, O.

#### FILE FOLDERS & LOAN ENVELOPES

AMES SAFETY ENVELOPE Co., 21 Vine St.,  
Somerville 43, Mass.  
BLAKE MOFFIT & TOWNE, 599 Eighth St., San  
Francisco, Calif.  
REMINGTON RAND, INC., 315 Fourth Ave.,  
New York 10, N. Y.  
UNIVERSAL PAPER GOODS Co., 1165 S. Soto  
St., Los Angeles, Calif.  
YAWMAN & ERBE MANUFACTURING Co., 201  
S. Santa Fe., Los Angeles, Calif.

#### FOLDERS, HANGING FILE

AMBERT FILE AND INDEX Co., Kankakee, Ill.  
*Hang-A-File*, LOUIS H. FARBER Co., 31 E.  
Congress St., Chicago 5, Ill.

#### LABELS (*self-adhering, for pictures, mounts, files*)

AVERY ADHESIVE LABEL CORP., Department  
TR, Moravia, Calif.  
BLAKE MOFFIT & TOWNE, 599 Eighth St., San  
Francisco, Calif.  
BRO-DART INDUSTRIES, 59 E. Alpine St., New-  
ark 5, N. J.  
CEL-U-DEX CORP., 1 Main St., Brooklyn,  
N. Y.  
DEMCO LIBRARY SUPPLIES, 114 S. Carroll St.,  
Madison 3, Wis.  
DENNISON MANUFACTURING Co., Framington,  
Mass.  
REMINGTON RAND, INC., 315 Fourth Ave.,  
New York 10, N. Y.

#### LAMINATING EQUIPMENT AND MATERIALS

LAMINATED PLASTICS SERVICE Co., 1220 S.  
Maple St., Los Angeles, Calif.  
TRANSPARENT PROTECTION Co., 60 Park Pl.,  
Newark, N. J.

#### MENDING TAPE (*to be used with heat*)

SEAL, INC., Shelton, Conn.

#### PAPER CUTTERS

DEMCO LIBRARY SUPPLIES, Madison 1, Wis.;  
New Haven 7, Conn.  
EASTMAN KODAK Co., Rochester, N. Y. *Dis-  
tributor in Canada:* CANADIAN KODAK Co.,  
LTD., Toronto, Can.  
GAYLORD BROS., INC., 155 Gifford St., Syra-  
cuse 1, N. Y.  
LIBRARY EFFICIENCY CORP., 36-38 W. 20th  
St., New York 11, N. Y.  
MILTON BRADLEY Co., Springfield 2, Mass.  
PHOTO MATERIALS Co., 334 N. Bell St., Chi-  
cago 16, Ill.  
REMINGTON RAND, INC., 315 Fourth Ave.,  
New York 10, N. Y.  
ZEUS ROLCUT Co., Sausalito, Calif.

## PHOTOCOPY EQUIPMENT

AMERICAN PHOTOCOPY EQUIPMENT Co., 1920 W. Peterson Ave., Chicago 26, Ill.  
BRUNING, CHARLES Co., 4754 Montrose Ave., Chicago 41, Ill.  
COPY-CRAFT, INC., 105 Chambers St., New York 7, N. Y.  
DUOPHOTO CORP., 30 W. 25th St., New York 10, N. Y.  
EASTMAN KODAK Co., 343 State St., Rochester 4, N. Y.  
FAIRCHILD AERIAL SURVEYS, INC., 21-21 41st Ave., Long Island City, N. Y.  
GENERAL PHOTO PRODUCTS Co., INC., 15 Summit Ave., Chatham, N. J.  
GWENLY CORP., 175 Fifth Ave., New York, N. Y.  
HALOID Co., 2 Haloid St., Rochester 3, N. Y.  
F. G. LUDWIG, INC., Deep River, Conn.  
MAYHAL PHOTOCOPY CORP. OF AMERICA, 24 Stone St., New York, N. Y.  
MINNESOTA MINING & MANUFACTURING Co., 900 Fauquier Ave., St. Paul 6, Minn.  
OSCO STATIONERY Co., 17 Bleecker St., New York, N. Y.  
OZALID DIV. GENERAL ANALINE & FILM CORP., Johnson City, N. Y.  
PECK & HARVEY, 5650 N. Western Ave., Chicago 45, Ill.  
PEERLESS PHOTO PRODUCTS, INC., 100 E. 42nd St., New York, N. Y.  
PHOTOSTAT CORP., 303 State St., Rochester 14, N. Y.  
POLAROID CORP., 730 Main St., Cambridge 39, Mass.  
RECORDAK CORP., 444 Madison Ave., New York 22, N. Y.  
REMINGTON RAND, INC., 315 Fourth Ave., New York 10, N. Y.  
VICTOR SAFE & EQUIPMENT Co., North Tonawanda, N. Y.

## PICTURE CONTAINERS

SPINK & GABORC, INC., 26 E. 13th St., New York, N. Y.

## PICTURE TRAYS (*handling pictures*)

ART METAL CONSTRUCTION Co., Jamestown, N. Y.

## PICTURE TRUCKS (*handling pictures*)

ART METAL CONSTRUCTION Co., Jamestown, N. Y.

## PRESSES

LIBRARY EFFICIENCY CORP., 36-38 W. 20th St., New York 11, N. Y.  
REMINGTON RAND, INC., 315 Fourth Ave., New York 10, N. Y.

## SCISSORS

ACME SHEAR Co., Bridgeport 1, Conn.  
BANOV-BERNSLEY & Co., INC., 37 E. 21st St., New York 10, N. Y.

CASE, W. R. & SON, Bradford, Pa.

COMPTON, W. H. SHEAR Co., 314 Camden St., Newark, N. J.

## TRANSPARENT HOLDERS (*protective covering for pictures*)

BRO-DART INDUSTRIES, 59 E. Alpine St., Newark 5, N. J.  
COOKS', INC., Camden, N. J.  
ELBE FILE AND BINDER Co., INC., Fall River, Mass.  
GAYLORD BROS., INC., 155 Gifford St., Syracuse 1, N. Y.  
MARADOR CORP., 1722 Glendale Blvd., Los Angeles 26, Calif.  
NEGA-FILE Co., Easton, Pa.

## VISIBLE RECORDS (*for subject headings*)

DEMCO LIBRARY SUPPLIES, Madison 1, Wis.; New Haven 7, Conn.  
REMINGTON RAND, INC., 315 Fourth Ave., New York 10, N. Y.  
RONEO COMPANY OF CANADA, LTD., 186 Slater St., Ottawa, Can.  
VICTOR SAFE AND EQUIPMENT Co., INC., North Tonawanda, N. Y.  
VISI RECORD SYSTEMS, 801 Second Ave., New York 17, N. Y.  
WHEELDEX & SIMPLA PRODUCTS, INC., 425 Fourth Ave., New York, N. Y.

## CALENDAR

### SEPTEMBER 13-17

Division of Chemical Literature, American Chemical Society, New York. Commodore Hotel. Fall Meeting.

### SEPTEMBER 20

SLA Pittsburgh Chapter. Meeting honoring President Little.

### SEPTEMBER 21

SLA Washington Chapter.

### SEPTEMBER 24-27

Aslib. London, England. Annual Conference.

### OCTOBER 7-9

SLA Executive Board and Advisory Council Meeting. Philadelphia. Benjamin Franklin Hotel.

### OCTOBER 8

SLA Philadelphia Council.

### OCTOBER 18

SLA Connecticut Valley and Boston Chapters, Swampscott, Massachusetts. Meeting honoring President Little.

### OCTOBER 18-20

New England Library Association. Swampscott, Massachusetts. New Ocean House.

### NOVEMBER 1-5

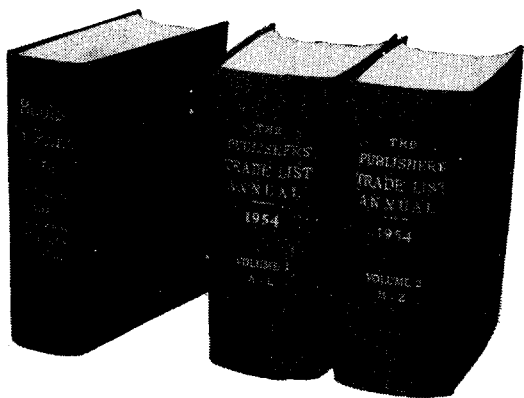
National Metal Congress and Exposition. Chicago.

### NOVEMBER 3

SLA Illinois Chapter. Chicago.

### NOVEMBER 3-5

SLA Metals Division. Chicago. Conrad Hilton Hotel. Fall Meeting.



# Book finding begins here

**210,000 entries, a million facts  
by publisher, by author, by title**

If you haven't yet treated yourself to a copy of **BOOKS IN PRINT**, *try it this year!* Order it *on approval*, try it out, see if you don't find it one of the greatest time-savers and most-used books in your library. But we warn you, it is habit-forming. Those who buy it once buy, almost without exception, each annual edition.

Consider these features of **BOOKS IN PRINT**: (1) It not only tells you title, author, publisher, but the *current* price and whether the publisher still has stock; (2) It is not limited to the books of a given year or period *but covers books in print, whenever published*; (3) it not only gives you the year of first publication (when given in the publisher's catalog) *but also the year of the latest revision*.

And **BOOKS IN PRINT** covers some 206,000 books of 713 publishers—not ALL publishers, but so nearly all as to answer the overwhelming majority of the questions you may bring to it.

Each author entry gives author, title, publisher, price, series, whether illustrated, edition, binding. Each title entry gives title, author, price, publisher. Biographies are entered under biography. If the book you want is available in several editions from several publishers you will see them all listed side by side!

Use **BOOKS IN PRINT** when you don't know the publisher. Use the famous, two-volume **PUBLISHERS' TRADE LIST ANNUAL** (to which **Books In Print** is an index) when you need a publisher's catalog—when ordering, when seeking a complete list of the books in a series, to check bindings, discounts, etc. It's probably the biggest \$6 book extant—6000 pages, 17 lbs. Publishers simply send us 5500 copies of each year's new Trade Order List revised to July, and we bind them up along with an ad section giving the lists of the smaller publishers.

The 1954 editions of the **PTLA** and its **BOOKS IN PRINT Index** are now in preparation. The edition of the former has already been fixed at 5800 copies, and the print order for the latter is 7000. The editions of the last seven years have been sell-outs. To be certain of getting your copies, enter your order now.

## **Books in Print 1954**

1700 pages, 8x10 cloth. Publication late September. \$19.00 net.

## **Trade List Annual 1954**

6000 pages, 7x10 cloth. Publication early September. \$6.00 net.

**R. R. BOWKER COMPANY, 62 W. 45 St. New York 36**

*Please Mention Special Libraries When Answering Advertisements*

## CATALOGER ASSISTANT LIBRARIAN

To supervise cataloging and processing operations of technological literature. This position is diversified, challenging, carries an excellent salary, and should be especially attractive to a young librarian who wishes to become associated with a rapidly expanding Technical Library.

Applicants should have a technical background and/or experience in servicing a technical organization.

Please send resume to:

Engineering Personnel Section

**CHANCE VOUGHT AIRCRAFT**  
Incorporated

P. O. Box 5907 Dallas, Texas

"The businessman . . . the fellow who deals primarily in ideas will find this absorbing reading." — *Burton Crane, N. Y. Times.*

## The TECHNIQUES of CREATIVE THINKING

How to Use Your Ideas to Achieve Success

By Robert P. Crawford

Based on thirty years of experience, this essential new guide gives step-by-step advice on creating practical ideas . . . testing their worth . . . getting financial help . . . protecting the idea . . . making it bring personal advancement and financial reward. "Of special interest to sales and promotion staff." — *A. L. A. Booklist.* Index. 288 pages. \$3.95

**HAWTHORN BOOKS, INC.**  
70 Fifth Avenue New York 11, N. Y.

**REFERENCE LIBRARIAN**—Chemist or Chemical Engineer, male or female. To answer technical and other reference questions submitted by research staff. Duties include preparation of brief literature searches, translating or obtaining translations, recommending new books for purchase, cataloging books received, and conducting special studies of library procedures. Knowledge of German and French desirable.

Personnel Manager

**ETHYL CORPORATION**

1600 West Eight Mile Road  
Ferndale 20, Detroit, Michigan

Now Available:

Technical Libraries,  
Their Organization and  
Management

LUCILLE JACKSON, *Editor*  
Third Printing . . . . \$6.00

Order from:

**Special Libraries Association**  
31 East Tenth Street, New York 3, N. Y.

## TECHNICAL LIBRARIAN

Young woman with Bachelor's in Chemistry or Chemical Engineering; Library degree or equivalent experience preferred. Duties include: reference questions, technical searches, abstractive and miscellaneous services. Send replies to

**SUN OIL CO.**

Research & Development Dept.  
MARCUS HOOK, PA.

## ASSISTANT LIBRARIAN

For expanding library in company with broad engineering and metallurgical interests. Maintain subject file of pamphlets, reports and translations; catalog and do reference work for research groups. Degree in engineering or related science. Library degree or good training and experience. Send personal resumé to

D. N. Borden

**THE TIMKEN ROLLER BEARING CO.**  
Canton 6, Ohio

Please Mention Special Libraries When Answering Advertisements