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THE NATURE AND DEVELOPMENT OF THE LIBRARY COLLECTION

With special reference
to
the small and medium-sized
public library

Papers presented at an Institute
conducted by
THE UNIVERSITY OF ILLINOIS LIBRARY SCHOOL
November 11 - 14, 1956

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FOREWORD

The Institute on the Nature and Development of the Library Collection, held November 11-14, 1956, at Robert Allerton Park, a University-owned country estate near Monticello, Illinois, was the third of a series of institutes offered for professional librarians of Illinois and other states by the University of Illinois Library School in cooperation with the Division of University Extension. The preceeding two were the Institute on School Library Supervision (October 1954) and the Institute on Developing the Library's Personnel Program (September 1955).

From the outset, speakers and prospective registrants for the 1956 Institute were urged to center their attention upon one specific group of libraries--public libraries of small and medium size--and their problems. As the initial invitation to speakers expressed it:

> It is hoped that speakers will take a close look at the library collection as it is in the small and medium-sized public library of the mid-20th century--its strengths and weaknesses, its size, the considerations affecting its growth and development, the purposes for which it exists, and the differing types of materials it provides to satisfy these purposes.

Speakers were further urged to flavor theory with fact by drawing freely upon their own experiences for interesting and helpful examples and, if speaking on a specific type of material, to provide a list of "practical, inexpensive, up-to-date (even unusual and informal) aids in selection" of such material.

As the contents of these papers reveal, the librarian's interest in and knowledge of materials _per se_ must be matched, especially in the small and medium-sized public library, by an equal interest in and knowledge of persons associated with providing these materials, such as the wholesaler and the state librarian--not only the part they play in developing library collections, but their particular problems and practices

as well.

The topic of censorship is, of course, central to any consideration of the library collection--what censorship is, how censorship differs from selection, the areas in which censorship is likely to arise, the causes and effects of censorship. Thus it seemed appropriate to conclude the Institute with a paper on this subject, again related (like the whole Institute) particularly to the small and medium-sized public library.

Planning the Institute rested with a committee of the Library School faculty, composed of Thelma Eaton, Frances B. Jenkins, Harold Lancour (ex officio) and Donald E. Strout, chairman. But this, of course, was only the "beginning of things". The progress and conduct of the Institute (and whatever measure of success it may have enjoyed) was, in the last analysis, the willing work of many hands. First, a word of thanks to the other members of the Library School faculty for helping in innumerable ways; special thanks to the staff of the Extension Division and of Allerton House for their careful cooperation and numerous courtesies at every stage of the Institute; and a word of gratitude to the several paperback publishers and to the A. C. McClurg Co. of Chicago for supplying paperbound and hardbound books, respectively, for exhibit. But last of all--and indeed most of all--a word of appreciation to the speakers and the registrants at the Institute, without whose eager and enthusiastic participation, the efforts of all the others, however well-intended, could have come to naught.

DONALD E. STROUT
F. THELMA EATON
Editors

Urbana, Illinois
March 15, 1957

Correction

In the Table of Contents and on p. 26, the author of "Books for Children and Young People" should read Elizabeth Nesbitt.

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THE LIBRARY COLLECTION AT MID-TWENTIETH CENTURY

Robert B. Downs
Director of the Library and Library School
University of Illinois

In all of nature, change is the most constant factor. Throughout manmade civilizations, likewise, change from era to era is continual and inevitable. How amazing it is, therefore, to realize that the product with which librarians are primarily concerned--the book--has remained substantially unchanged in form for the past two thousand years. Certainly, since the introduction of typography five hundred years ago, variations in the book's format have been relatively minor. I suspect that we would be hard put to it to name any other object in common use today of which this fact would be true.

But, we are now living in the twentieth century, a period during which the rate of technological change has been tremendously accelerated. No longer can we complacently assume that the book world, which is so vital to us as librarians, will go on for the next five centuries, or even the next twenty-five years, without profound modifications.

A striking historical illustration of this fact was cited by William Randall, who pointed out:

> The great. . . House of Books built by a caliph of medieval Bagdad was a wonder of its day. Scholars composed rhapsodies concerning its elegance and the treasures it contained. But a large proportion of its floor area was taken up with sleeping rooms for its patrons, and a major function of its staff was to feed the scholars who thronged to study its books, and a considerable item in its budget was for the purchase of paper and ink for the copying of manuscripts. . . . The building which housed the House of Books would scarcely be considered an efficient library structure today.[1]

In the same fashion, our ideas about the nature and contents of a library are constantly evolving. A library which would have satisfied our clientele yesterday may be regarded as quite inadequate tomorrow. The library collection, therefore, must be a dynamic, living organism, fully responsive to change, and always looking to the future.

In developing my subject, "The Library Collection at Mid-20th Century," it is necessary to explore also the status of the book and its allies in various forms in our contemporary society. By such an analysis, perhaps we can better understand what it is that we, as librarians, are attempting to do and the nature of the task that lies before us. Furthermore, we cannot consider the book in the abstract, but must have due regard to the potential users of the library's collection. In short, why and for whom are we assembling these materials? Also, since the clientele varies with the type of library--public, school, college, etc.--in speaking of "the library collection," we need to ask first, what library?

The title of my topic, "The Library Collection at Mid-20th Century," indicates that the program committee believes there are differences between a collection now being formed and a collection started, say, a generation ago. I think there are. Other phases of our culture have changed, too. A generation ago, we had no television; talking moving pictures were then new; FM had not yet been invented; the radio was in its infancy, with 9,000,000 home receivers compared to 138,000,000 today; and hi-fi was not yet discovered. In fact, the subsequent high-powered communications revolution had barely started. Looking back on those halcyon days, one would think that the people had nothing to do except read.

Well, let's see if we can determine some of the differences in library collections. Except for bound files of periodicals, a typical library of the 1920's would have consisted almost entirely of separately published books. In public libraries, at least, there would have been a predominance of fiction and other belles-lettres. A generation ago, American publishers were issuing about 10,000 titles annually, as compared to 12,600 last year--not a startling increase, titlewise.

A phenomenal growth in the size of library collections is one of the striking characteristics of our times. According to U.S. Office of Education figures, the libraries of the country contained 45,000,000 volumes in 1900. By 1929, about thirty years later, there were 162,000,000 volumes--close to quad-

rupling the 1900 figure--while in 1956 a conservative estimate would be 300,000,000 volumes, nearly seven times as large as at the turn of the century, and close to doubling in the last generation.

How does it happen that, though the number of book titles published has not shown any remarkable increase, library collections are growing at such a pace? To obtain an answer to this question, we need to look at the character of the collections.

It is not in size alone that the contents of libraries are different from those found earlier in the century. Separately published books are still the staple offering at libraries, and are likely to remain so for the foreseeable future. Year by year, however, serial literature has been assuming an increasingly important place. Not only the widely read popular magazines, but the learned and technical journals, transactions of academies, societies, museums, observatories, universities, and institutions of all descriptions, and the serial publications of governments take more and more of library funds, space, and attention. In the field of science alone, there are reported to be 50,000 journals currently issued around the world. From present trends, it seems probable that in the future we shall have even greater emphasis on materials appearing in serial form and decreasing stress on books and other monographic works.

Another area in which the rate of publishing has been immensely accelerated is government documents. In addition to the voluminous output of the federal government in a great range of fields, there are the publications of states, local units of government, and foreign governments--truly enough to inundate the largest libraries. A conspicuous example is the United Nations, which published as much during its first two years as was produced by its predecessor, the League of Nations, in twenty-five years.

But our responsibilities do not stop here. To obtain some conception of the scope of collections in a great modern library, look at the statistics of holdings reported annually by the Library of Congress. There we find groupings for each of the following: volumes and pamphlets, newspapers, manuscripts, maps and views, microcards, microfilms, motion pictures, music, phonograph records, photographic negatives, prints and slides, and a miscellaneous category consisting of broadsides, photostats, posters, etc.--each class numbering

hundreds of thousands or even millions of items. As Mr. Goldstein will doubtless tell you Tuesday morning, it would be a backward library indeed, nowadays, which failed to make liberal provision for such non-book materials as maps, slides, motion picture films, music and speech recordings, music scores, prints, and similar categories.

Also non-book in form, but more directly related to the traditional book, are developments in the field of microreproduction. Since the mid-1930's, vast quantities of printed and manuscript materials have been reduced from their normal proportions to miniature forms. A return to the ancient roll form--the microfilm--plus the use of flat-surface forms--microcards and microprints--have compressed millions of pages of periodicals, newspapers, government publications, early imprints, dissertations, manuscripts, archives, and a variety of other records into a fraction of their original bulk. There are such ambitious projects, for example, as the reproduction of all English books before 1640, all American books before 1800, all United States government publications from the colonial period to the present, all United Nations publications, all English and American plays before 1800, thousands of newspaper files, and on and on.

As one surveys the multiple areas in which microreproduction is operating and the vast amount of activity, the effect is rather overwhelming. One might gain the impression that soon the whole world of library materials will be in microtext form. That, of course, is far from being the case, for actually microreproduction thus far is functioning in fairly limited spheres. Nevertheless, it is making widely available extensive groups of little-used, rare, and perhaps inaccessible books, journals, newspapers, manuscripts, and other records. With few exceptions, however, at least in my view, originals are preferable to microtexts, because easier to use. Frequently, though, it is a microtext or nothing. The advisability of buying current publications, such as much-used periodicals, in anything except the original paper form is questionable, in spite of the fact that many libraries are doing it to save space and binding costs. Certainly, viewed objectively, microreproduction is not a universal panacea or an answer to all the problems of research libraries. Microfilm, microcards, and microprint have joined the wide range of auxiliary tools developed in recent years to complement the book as we have known it for centuries. It is to be doubted

that anyone will ever feel inclined to curl up in bed with a microcard or a roll of film. It is also unlikely that any scholar or student in his right mind would choose a microfacsimile in place of the original book or document. The reproduction may be a valuable substitute, but it will almost surely continue to run second in the affections of library users everywhere.

With all the myriad forms of material coming into libraries today, librarianship becomes an increasingly complex profession. There is no reason to believe that the future, with its promises of automation and technological revolution, will simplify our task of building library collections suitable for students, scholars, research workers and general readers.

Assuming, however, that books are basic and will remain our principal business, it may be enlightening to examine the present state of the book and publishing business in the United States. Last year, there were more than five hundred million hardbound books manufactured in this country, including trade books, textbooks, book club books, subscription books, and others. That was an average of over three hardbound books for every person, young or old, in the country. Furthermore, in the same year there were an estimated three hundred million paperback books published--nearly two per capita. Thus, the combined total was in excess of eight hundred million books. It is a startling fact that nearly twice as many books per capita were sold last year as in the bull market year 1929. There is convincing evidence here to disprove the gloomy statements frequently heard that reading is a vanishing art.

The expanding book market is partially, though by no means wholly, explained by the phenomenon of paperback books, which is the subject of Mr. Strout's talk. These books have had a sensational rise in popularity in the past fifteen years.

Another striking feature of contemporary publishing is the immense vogue for condensed books. Leading the parade is the _Reader's Digest_, with its 11,000,000 circulation, carrying a condensation of a new book each month. Such periodical publications as _Omnibook_, _Condensed Books_, _Best-in-Books_ and _Books Abridged_, whose main purpose is presenting books in condensed form, have sales ranging into the hundreds of thousands. A number of mass-circulation magazines, such as _Life_, _Ladies' Home Journal_ and _Coronet_, carry book con-

densations regularly or occasionally, while numerous periodicals serialize books--as, of course, they have been doing for decades.

The vogue for condensation has both good and bad features. On the asset side, millions who would never see the original books now get at least a taste of them in abbreviated form. On the debit side, to cite one example, there are many who might have read all of Lindbergh's magnificent Spirit of St. Louis if the edge had not been taken off by the excerpts which appeared in the Saturday Evening Post. Similarly, I doubt that many readers who had the cream skimmed off Winston Churchill's war memoirs for them by Life magazine went on to read the multiple volumes of the complete work, and thereby missed, except in diluted form, one of the great historical documents of our time.

Book clubs, which were a fairly minor factor 25 years ago with only two of any significance, have proliferated. The two oldest clubs--Literary Guild and Book of the Month--have had a sharp decline in membership since reaching their peak ten years ago. In part, at least, this is due to competition, for there are now no less than 85 book clubs--74 for adults and 11 for children. A majority of the clubs have some specialty, such as history, religion, or science. At one time it was feared that book clubs would cause too much uniformity of taste, but with so many in the field, so diverse in nature, the perils of conformity are lessened. According to the most recent figures I have seen, the book clubs are now distributing about 44,000,000 copies of books annually.

Rental libraries, which were flourishing in bookstores and elsewhere in the 1930's, have folded up or declined in importance, chiefly because of the competition of paperback books, and perhaps to some extent because people have money today to buy the books they want to read, while in the depression years they were lucky to have enough to pay rental charges.

Another changing trend is in relation to fiction and nonfiction. This is a matter of particular significance in the business of publishing new hardcover books, where high production costs and a weak distribution system are severe handicaps. There are not enough bookstores and those we have reach only a small proportion of the population. The book-buying public claims that books have become too expensive, though inflation in this area is less noticeable than for other commodities. However, publishers report a continuing strong

demand for nonfiction titles--a demand that is appreciably greater than it was before the war. Apparently the customer feels that he is more likely to get his money's worth in a work of nonfiction than in a work of fiction. Here is where the publishers are getting pinched. Formerly, they made their biggest profits out of best-selling novels. Today, such novels are few and their sales do not reach anywhere near the wartime figures, except in paperback editions. Parenthetically, one may say that what has happened to fiction in recent years illustrates the ups and downs of literature. I may be in error, but it seems to me questionable whether any top-rank novelist has emerged in the United States in the past fifteen years--at least no one comparable to the bumper crop which came along in the twenties and thirties. Perhaps it is because, as one critic commented, "What the novel has gained in skill it has lost in boldness and experiment."

The same shift in emphasis has occurred in the mass-circulation magazines. In the 1920's the text of such magazines averaged about seventy per cent fiction and thirty per cent nonfiction. In the 1950's the proportions have been reversed; at present they run to approximately thirty per cent fiction and seventy per cent nonfiction. The publishers clearly are responding to the demand for articles as opposed to stories.

Another field which has fallen into a decline is poetry. Few volumes of poetry appear now and fewer still are read. For the publisher to break even, a volume of poetry must sell at least 1,500 copies. The average sale recently has been 800. It is said that only two American poets today support themselves by their writing--Ogden Nash and Robert Frost, and Frost has to lecture on the side! Again, if I may risk a literary judgment, poetry is in its present low state principally because it fails to communicate. Poets are writing for each other rather than trying to reach a wide public, there is too much experimentation, and too many poets make a cult of the obscure. This is an area, by the way, that seems made to order for sound recordings in the library's collections. Not only in poetry, but in drama, fiction, or other literary forms where sound is important to the meaning, recordings offer a new dimension. A wide range of materials of this kind is already available on records; publishers and recording companies are continually adding to the list.

Now, having taken a cursory view of the kinds of collections being made by libraries, let's have a look at the possi-

ble users of these collections. There are a number of factors to consider here. In the first place, the American population has grown to a total of over 167,000,000--an increase of about 40,000,000 in the past twenty years--and it is continuing to expand at an astounding rate. Therefore, we have more potential book readers at every age level than ever before. Furthermore, per capita income is higher in actual purchasing power than at any time in our history, the educational level is rising steadily, and more leisure time is available. These facts do not necessarily mean that people will read more, but they do mean that there is financial ability to buy books and to support good library service; that the population as a whole is literate; and that it has free time on its hands, when it may conceivably read a book.

Another phenomenon characteristic of our times is that there is a steady shift from rural to urban areas. The 1956 census figures show only a little over thirteen per cent of the population living on farms (22,000,000 out of 167,000,000), and the trend continues. One of the features of urban living, of course, is greater accessibility to books and libraries. As Dan Lacy has pointed out:

> ...it remains true, by and large, that our rural or small town resident sees far fewer books, reads or hears much less about new books, has a far more limited chance to buy or borrow books, and hence reads far fewer books than a comparably educated urban resident.[2]

Such developments as the Library Services Bill, however, will mean more books and libraries for those who remain on farms or in small towns or, indeed, in other areas where books have hitherto been inaccessible and virtually unknown--except perhaps for a Bible, a dictionary and an almanac.

Another factor which is having and will continue to have a radical effect on the demand for books is the changing educational pattern. A college education, which was formerly only for the selected few, is as common now as was high school training a generation ago. It is predicted that the college population, which numbers about 3,230,000 this fall, will rise to at least 9,000,000 by 1975. According to a Gallup poll, college graduates read at least three times as many books as those who have not attended college. The implications of

these facts for librarians and other members of the book world are plain.

Of course, it does not automatically follow that because of increased leisure and improved education, everyone will be a book reader and library user. There are competitive forces at work in this era of rapid technological change.

In the opinion of many educators and librarians, the greatest threat to the world of books comes from the so-called mass media of communication. Such technological perils are nothing new, and I doubt that we need to tremble in our boots now, any more than in the past. Every time someone invents a spectacular new gadget, rumors are spread that books are fast losing their popularity and may soon join the dodo or be placed in an antiquarian museum. Students of the history of printing will recall the alarm with which producers, owners, and users of manuscript codices viewed Gutenberg's invention of typography. Donald Sheehan in his book This Was Publishing reported the widespread fear among publishers that the bicycle rage at the turn of the century would wreck the reading of books. In the past fifty years or so, similar apprehensions have been voiced concerning the coming of the automobile, the moving picture, the radio, television, and various forms of automation.

Of the present-day mass media, librarians have been most alarmed over the effects of television. From the evidence thus far, I am not inclined to think that TV will do any permanent injury to the habit of reading. It has been found that after the first flurry of TV viewing in sections where television is newly introduced, book sales snap back to normal in a matter of weeks or, at the most, months. Some public librarians even argue that in the long run TV will lead to more rather than less reading, for people are coming into libraries to look up books on biography, history, politics, current events, and other subjects depicted on their TV screns. (Incidentally, Mr. Stone of the University of Illinois Library School faculty and his associates are currently giving an excellent demonstration in their weekly "Book Talk" and "Books in Balance" programs of how TV may be used to promote wider interest in books and reading.)

Librarians know, and have known for years, that books are in competition with radio, television, motion pictures, and other forms of amusement and recreation. Nevertheless, the statistics which I have cited show that the American people are

reading more books, magazines and newspapers than ever before. One further convincing piece of evidence to this effect is the "Index of American Public Library Circulation," compiled by the University of Illinois Library School and published quarterly in the ALA Bulletin. This index is based on monthly circulation reports from a representative sample of all United States public libraries in cities of over 25,000 population. The year 1939 was chosen as a base year, because it represents the normal prewar period better than any other year. Rating 1939 circulation at an index value of 100, one finds a long period of declining use of American public libraries during the war and post-war era: 1939-100; 1940-98; 1941-90; 1942-80; 1943-75; 1944-75; 1945-75; 1946-76; 1947-76; 1948-76. Then in 1949 begins a slow but steady trend upward: 1949-82; 1950-85; 1951-86; 1952-89; 1953-92; 1954-103; a slight drop in 1955 to 101; and for the first six months of 1956, 107. This seems to me a highly encouraging development.

Relative to the competition of the other mass media with books, I was impressed not long ago by some comments from Gilbert Highet's able and stimulating pen. Said Mr. Highet:

> It is strange to compare the world of books with the other realms of communication: the movies, the radio, and their child TV. If you go regularly to the movies, watch and listen to TV and radio, you keep feeling that they are brilliant in execution, but poor, desperately poor, in ideas. When you look over a library or a bookstore, you find the opposite. Thousands, millions of ideas confront you; almost too many to cope with; a wonderful plenty; something like the richness of life itself. Only, the execution is often faulty, brilliant thoughts are unintelligibly presented. Complex arguments are buried beneath irrelevant facts. Often a good conception is clumsily worked out and couched in ugly jargon. Still, there is no dearth of ideas in our world. They come up so plentifully that we can only select and admire, and enjoy. [3]

Further testimony comes from the well-known American playwright, William Saroyan. "How much do any of us need

writing at all?" asks Mr. Saroyan.

> Because of the arrival of the television screen in the American parlor a lot of earnest people, including writers, believe the need of the book is swiftly diminishing and may in time disappear. I consider this theory nonsense, not because writing is my profession but because there _is_ no other language than the written one. Talk is o.k. for saying hello and good-bye, but after that everything must still be written. It can't be put on film in photographed images of truths or untruth. It can't be put into sounds, whether of alarms or music. It can't be put into odors, or in objects to reach out and touch, as the blind do at their schools, in sculpture, or in paintings, or in gadgets. We achieved written language in the first place because we couldn't keep very much in our heads. Instead of the disappearance of writing, I have an idea that the time will come when print will appear on television screens--without noise or music or anything else: just clear, easy-to-read print, the print of written works. A new book will be released as a new film is released. [4]

If you still lack faith in the future of the book after these statements by Highet and Saroyan, perhaps your inspiration will be renewed by two more quotations which I want to offer in conclusion. The first is by the distinguished critic, Antonio Iglesias:

> It is...clear that literature is neither a short and tender reed which is practically useful only as a cudgel to keep animal-like men in line or to prod them into action, nor a delicate, hothouse orchid having no practical use whatsoever. Is is rather a gigantic tree prodigiously tall, strong, and massive firmly planted in the rich, deep, and fecundating soil of human living. Of its multiple roots some of the largest go down into the deepest depths of the human mind. Its trunk majestically rises from the plainest descriptions of material facts to the loftiest expressions of man's most spiritual aspirations. Spreading in all directions,

covered with countless leaves, and bestowing an amazing variety of fruits, its branches overshadow and refresh all the activities of men while providing them with intellectual, emotional, and spiritual nourishment.[5]

And, finally, here is a stirring reaffirmation by Clarence Day:

The World of Books is the most remarkable creation of man; nothing else that he builds ever lasts. Monuments fall, nations perish, civilizations grow old and die out. After an era of darkness new races build others; but in the world of books are volumes that live on, still as young and fresh as the day they were written, still telling men's hearts of the hearts of men centuries old.[6]

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4. William Saroyan, "American Writing as I See It," The Reporter, XV (Sept. 6, 1956), 46.

5. Antonio Iglesias, "The Classic Blend in Literature," Saturday Review, XXXIII (Jan. 14, 1950), 32.

6. [Clarence Day] The Story of the Yale University Press Told by a Friend (New Haven: Yale University Press, 1920), [p. 3].

THE ADULT BOOK COLLECTION

Jerome Cushman
Head Librarian, Salina (Kans.)
Public Library

Ideas containing overgeneralizations must not be allowed to obscure the necessity for stating and coming to grips with some of the specific problems of the book collection of the small and medium-sized library. The smooth waters of library philosophy may belie the hidden reefs once the test of practicality is made. It must be mentioned that this paper will not presume to have the answers. It will only seek to measure a few everyday library dilemmas against a point of view. It hopes to pose some questions, let some possible answers hover tentatively, and pray that the members of this Institute exert their godlike possibilities and help bring order from the writer's chaos.

At a 1955 conference on "The Future of the Book," one of the participants said in conclusion:

> There are now, and there will be in the future, many rivals for the reader's attention and many new channels for the dissemination of facts, knowledge and ideas. But one theme runs throughout every paper: If we take as our basis for judgment the efficiency with which the book performs the tasks it is designed to serve, we need have no fears concerning its future.[1]

We librarians are still saying that books are basic and that there is no foreseeable revolution in communication which will upset the primacy of their position. Even though the communications revolution has widened the public's choice of desired activities, this competition should not be our profession's major concern. It might be more fruitful for us to do some thinking about the basic commitment of the American people to the public library as an institution. The Public Library Inquiry reports:

> Surveys of citizen opinion show that people like the public library as an institution; they think of it as a worthy community enterprise, although many who praise it do not themselves use it. The favorable attitude seems to imply respect for the community's library as a symbol and servant of culture, a function not fully measured by the number of users or the amount of use.[2]

Should we not also re-examine the basic American commitment to the cause of education itself? Attitudes of our public are important because it is upon this bulwark that we justify financial support, variety of services and, more specifically, the development of the adult book collection. At first hand all seems well. Budgets are showing healthy trends upward, salaries are increasing, gadgets are invented which give the delightful illusion of saving time and money, and new buildings are springing up as fast as Birnam Wood. America's interest in education continues to be reflected in added library support. It looks good, but is everything rosy now? We know better. Librarians are desperate for personnel, especially educated personnel. More lucrative fields are causing excellent prospects to turn elsewhere. And what about the public's real attitude toward the library? Perhaps we should hearken to the point of view of a personal friend who is both a library user and booster. He feels that we librarians keep our rose-colored glasses on too many hours of the day. His idea is that to most people the public library is only a small incident in the community. If this is true should we work harder at trying to become a larger incident? One of the assumptions of the Future of the Book Conference was

> the library is a social agency, responding to currents and trends in society as a whole [and]. . . the librarian cannot, if he is to fulfill his social role, limit his concerns solely to those activities, devices, and concepts which happen to impinge directly upon his daily activities, or are confined within the walls of his library.[3]

This means that the librarian will need to do some solid thinking. It will be necessary to understand the patterns and activities of life in his community and anticipate its changing requirements. How will he consider his reader, that person

who is at once a member of a group and yet a unique individual? Will the librarian's major efforts be toward consideration of him as one of many with similar needs and tastes or as an individual whose requirements are unlike those of most of the readers? An answer comes readily to mind and that is to serve both those whose reading habits conform to the many, with needs community-wide in application, and those unique souls whose demands are more particularized. That is the logical answer, and in general may be true, but one of the burdens of this paper is that the librarian can get a great deal more from his collection by keeping his sights upon this member of his community who is first and last an individual. We have a great deal to learn about the effects of reading, but one thing we know is that reading is a personal and voluntary occupation which requires personal effort. A leading communications expert admits, "Let us at the very beginning admit the inadequacy of our knowledge and understanding of this process (why adults read) which seems so clear and potent in the large, but often so complex and baffling in detail."[4] This paper then will consider the library book collection and its relationship to the community and that nameless individual who is of the community but also apart from it.

First of all let us examine the make-up of the community in this twentieth century. Here the social scientist is prepared to give the librarian assistance. The Russell Sage Foundation has published a work, Studying Your Community by Roland L. Warren, which offers valuable methodology for community study. While there may be some room for discussion of the extent to which a public library can engage in such studies, we do know that the Fund for Adult Education is interested in the subject as it pertains to adult education services of the library, and has channeled a series of four studies called the Library-Community Project under the direction of the Adult Education Office of the American Library Association. These studies indicate a growing awareness and interest in attempting to arrive at better than off-the-cuff assessment of the library's services. The chapter headings in Studying Your Community provide excellent clues for information of primary value to the librarian. Let us now look at some of these main elements of community life which should help determine the pattern of library service.

The background and setting of a community are important factors in library planning. As an example, the Salina Public Library, situated where the dust sometimes blows, and the wind occasionally, with the nearest body of water a manmade small lake, is not likely to have many books on yachting. Our geographical position in the mountain-plains area makes it important for us to have many items such as The Great Plains by Walter Prescott Webb and The Great Plains in Transition by Carl Kraenzel. Population, its make-up, sex ratio, rate of growth, racial characteristics and percentage of foreign born, are all factors to be taken into consideration for a library operation. The traditions and values of a community should not be underestimated in thinking about a library's collection.

> Traditions are the customs, practices, bits of legend and folklore and other material from your community's past, which are passed on by word-of-mouth and persist to affect social behavior in your community today. . . . These ways, along with specific bits of folklore and legend, go far in establishing the "tone" of the community, that intangible quality which makes it different in spirit from other communities of approximately the same size and situation.[5]

Happy is the librarian whose community refuses to get over-excited about the issues of the day, whether it be on fluoridation, politics, or banning a book. This provides a librarian with an opportunity to exercise discreet leadership in community life, because he is able to work within the framework of community traditions and still oppose what sometimes may be majority opinion. But woe unto him who fails to take into consideration the traditions which have become imbedded in the thinking of the community leadership. Issues far less explosive than segregation have blasted librarians from their positions or at the very least have lessened public confidence in the library as a local institution. This is why too many of us prefer to play it safe and tend to our administrative knitting. In many ways this is a pity, because the librarian by virtue of his position has a ready-made avenue of leadership open to him and available for his use. This digression on the idea of the librarian as a community leader

touches on the nature and quality of the book collection only obliquely, but the writer wanted it mentioned.

Let us examine via example how the book collection can reflect the traditions and values of a community. Ours is a community-minded small city of 35,000 population. Church groups contribute to each other's drives, the businessmen respond to the call for assistance on "projects," bond issues rarely fail, and there is a prevailing feeling that Salina has a reputation for being a progressive city. The City Commission and School Board are elected on a nonpartisan basis. Politics, though pointed, is rather a polite exercise in Salina, with fever-pitch enthusiasm an almost-unheard-of phenomenon. There is an easy toleration of different beliefs, both religious and political. This does not mean that Salina has a corner on the world's virtue, but rather in the words of Jimmie Durante, "Them's the conditions that prevail." On the other hand, Salina is considered a "tough town" socially. Letters to the editor complain that it is difficult for new people to become acquainted. There is much group-involvement in Salina with strong loyalties to these associations, and newcomers find it hard to break into these circles. Another les-than-perfect view of Salina is its lack of patronage of the arts, musical, artistic or literary. This does not mean that the community is a cultural desert. The regular quota of Civic Music concerts and local school programs appear, but one somehow gets the feeling that the community isn't really concerned with a cultural program.

Now, let us examine the public library book collection, using the above example. Obviously the library operating under an easygoing political atmosphere has little to fear that a fanatic will come and attempt to upset his book-purchasing policy. One places A Republican Looks at His Party by Arthur Larson alongside the selected works of Mao Tse-Tung without risking the wrath of a purification-bent committee. This in itself is good because it means that the librarian can operate in a fairly relaxed atmosphere and not have to allow tangential considerations to influence his development of his collection. As for the less-than-perfect aspects of the community, let us see what a library may do when the community fails to emphasize its cultural potentialities. By the nature of its book collection, the library can call the community's attention to the importance of the arts. Another paper will discuss other than book media, but suffice to say, art exhibits,

records and films are part and parcel of a unified program. At first glance, the Unesco Art Series or the Skira art books may be considered too expensive an investment for a community with less than moderate art interest. In the Salina situation, the writer would not consider such books too expensive. The librarian has what may be termed an extended duty to his patronage. It is assumed that the arts in their great variety are as necessary to the healthful growth of a community as its location and economic position. A community does not live in space only but in time as well, and time is on the side of the arts. Thus it seems important to have the Phaidon edition of the illustrations of Zurbaran, Ernest Pfuhl's Masterpieces of Greek Drawing and Painting, and the drawings of Gruenewald. No attempt is being made to deal with book selection per se, but only to cite examples of the kind of items which may be a part of a collection, once a point of view is established. A community needs to know about its roots, and those roots lie in Spain, Greece, Germany and points east, west, north and south.

Again as an example, another item in community planning is in the field of health. Each community places its own emphasis in this field. One may have a children's clinic, another a marriage counseling bureau, and yet another a mental health center. The public library can enhance its service possibilities by not only providing materials for public information but also taking some responsibility for helping establish a "tone of feeling" regarding the health agencies. For example, Salina, after careful investigation, established a Guidance Center which included marriage counseling, outpatient psychiatric service, child guidance, and teacher-parent workshops. Interest in the Guidance Center developed over a long background of organizational support and a one year's intensive information program. The library devoted more than ordinary budgeting to materials pertinent to the field of community mental health, child guidance, and parent-child relationships. Its purpose was to provide not only information but also an opportunity for the growth of a community point of view. This makes for what might be termed an "unbalanced" book collection, but most are unbalanced anyway, and more important, there is some confusion as to the meaning of a balanced collection. The writer feels that the book collection should be balanced in terms of the community's and the individual's spoken and unspoken needs.

There are many avenues of approach to a community, its economic life, government, planning, housing, education, recreation and intergroup relations. The librarian will do well to be sensitive to, even though he cannot personally explore, its manifold characteristics. Perhaps one more example may suffice for showing the connection between understanding a community and the library collection. Religious matters are receiving more and more attention in this somewhat sanctimonious decade. It is a three-pronged affair: one, the increase of sound religious scholarship and investigation; two, the flood of felicity-the-easy-way books; and, three, the impact of American social patterns upon church programming. The library collection, if it is to keep up with its educational commitment, will especially reflect points one and three, although it must be confessed that our patrons show a greater interest in item number two. Again, it is doubtful if there are many in a medium-sized community who insist upon the works of Reinhold Niebuhr, Christopher Dawson, Etienne Gilson, Paul Tillich or Martin Buber. Therefore, the librarian in recognition of his duty to the collection and the few in the community who find such works important need have no compunctions in having a healthy representation of these authors. As a corollary, modern theological thought seems to have been influenced by the Danish philosopher Soren Kierkegaard. Should not this influence be widely represented in the collection even though it may not receive much attention? Just for fun the Salina collection of Kierkegaards, acquired from Princeton University many months ago, was checked. Only three of the nine had been checked out once, the rest of them not at all. This indicates pretty damning evidence of wasting the public's money, or is it? If Mr. Kierkegaard, speaking from the nineteenth century, has set some of the best minds of today on fire, why should not the library give him a similar chance in Salina?

The impact of the American social pattern upon church programming is evidence of the trend toward secularism in our lives, even within the church framework. Will Herberg, in his essay in American religious sociology called Protestant, Catholic, Jew, says:

> The secularism dominating the American consciousness is not an overt philosophy; it is an underlying, often unconscious orientation of life and thought...

> American religion and American society would seem to be so closely interrelated as to make it virtually impossible to understand either without reference to the other.[6]

The librarian needs to be aware of social and religious trends in his community and thus be better able to assess the true needs of his book collection. If the new perspective before us is to resolve into a mixture of secularism and religiosity, our collections should reflect this emphasis.

Can we develop a yardstick for measuring our book collection against community and individual needs? The question must be asked how much community and how much individual emphasis on a book collection is required. Let us have a look at the books in our library and see if we can come up with some specific points of view. The writer suspects that book collections in the small and medium-sized library have grown without much rhyme or reason. On the one hand we have been content to let the publisher's output and the book review pages determine the line of development our collections have taken. For instance, we might have added the two or three current books on astronomy without checking the section to see whether we needed to purchase in addition four or five older but standard works on the subject. On the other hand we find out the weakness of our collections when a definite community interest asserts itself. A librarian close to the writer--too close for comfort--found out areas of weakness in the collection when a teacher approached him for a bibliography on the sciences for use by a projected grade school science fair. Yes, our library will be ordering some science books soon.

For better or worse, let us attempt now to deal with some specifics of library administration as it concerns the book collection. First and foremost we believe that the primary responsibility for the collection, its direction, rate of growth and character, belongs to the head librarian. He interprets the policies of the board of trustees to the staff and to the patrons of the library. If he does not keep on top of community trends, intellectual movements, and the worldwide patterns of change, he cannot blame his staff for not keeping the collection alive and vital. No, this doesn't call for a superman, but too many of our colleagues are willing to withdraw from this primary responsibility and delegate it to skilled

staff members. Too often the plea is heard that administrative and architectural duties are preventing the head from even reading, let alone keeping up with the direction of the book collection. This trend is not healthy because it indicates an accelerating substitution of the disciplines of the administrator for the disciplines of the educator. Sir John Livingstone of Cambridge University said somewhere that he could always secure bright young men to handle the technical aspects of the university so that he could be free to attend to the business at hand--education. The development of staff and committee recommendations for books has been good in that it presents a wider opportunity for staff participation. The danger is that the channeling of the development of a collection through a committee can result in diffuse and perhaps scattered holdings without the stern eye of the head librarian to prevent this possibility.

All librarians should beware of riding a hobby horse. Special interests of the librarian too often are reflected in the collection. When a librarian suddenly discovers that his institution has a rather overwhelming number of cookbooks he should resist the temptation to rationalize and call it the Such-and-Such Collection of Cookbooks. He merely needs to order fewer culinary items. Many of us have an inferiority complex about books of a technological nature. The writer has one stock answer to the questions of his algebraic son, "Ask your mother." We leave our technical books on our shelves too long. It becomes more imperative for the librarian to keep his technical collection up-to-date because technological change continues with unabated swiftness, and the library is an institution of today and tomorrow as well as of yesterday. We must not fret that an about-to-be-discarded technical book with a 1952 copyright has a lot of good material if the 1956 edition also contains it plus current valid research.

The number of volumes and circulation figures have become fetishes in the thinking of some of our colleagues. This may be ascribed partly to the fact that we live, according to the words of a friend, "in the age of the gilded report." Little has been done to assess the quality of the holdings of libraries as a group. One such study recently completed by LeRoy Charles Merritt, Professor of Librarianship, University of California, had a select group of public libraries over the country check a list of twelve hundred titles with their catalogs. This list, covering the 20-year period from 1933

to 1953, was made up from the three most recent compilations by Asa Don Dickinson of the "best" books and from the ALA annual (since 1944) lists of "outstanding" or "notable" books. Fiction comprised twenty-six per cent of the list; nonfiction, seventy-four per cent. Studies like this, with their emphasis on quality rather than quantity of books, should assist librarians in examining their collections against the more familiar background of such variables as population served, number of professional personnel, total operating expenses, book expenditures, number of titles purchased, and so on. We need to recognize the importance of other than numerical values. As librarians, we hesitate to purchase relatively expensive books because we know that we can buy three others on the same subject for the price of one. Then, too, expensive books may have a more limited appeal. The plea here is for the courage to add books which are intrinsically beautiful and which add quality to the collection. We cannot disregard price, but perhaps we can learn not to regard it with such awe.

Let us discuss fiction. In this writer's opinion, our profession is being too snobbish about this literary form. It seems pertinent to question some current attitudes. We shout huzza and proudly note in our annual reports that nonfiction reading is rising all the time. We do not take note that in effect we control the volume of our fiction reading by the policy of purchasing fewer and fewer titles. We have welcomed the paperback mystery, western, and romance as an opportunity to take the "lightweight" reader off our backs, but now with the publication of so much first class nonfiction in paperback form, need we fear losing some of our "heavyweight" readers? As we gleefully note our circulation rise, have we taken the time to correlate it with general population increases?

The writer is not entirely sure that we librarians have given enough thought to our patrons as individuals. And perhaps we have not even thought enough of the book, to use the words of Miriam Putnam, "as an instrument of fruitful solitude." To equate nonfiction as significant reading and all but a chosen few fiction titles as ephemeral reading is somehow to miss the point. William Wordsworth had something when he said, "To me the meanest flower that blows can give thoughts that do often lie too deep for tears." Fiction has its roots in the art of the storyteller, and the story is that art

form which weaves a web of magic involving us all in the concerns of our fellow men. If you really want to know about war, read Stephen Crane's Red Badge of Courage, not Battles and Leaders of the Civil War. Robert B. Downs included Uncle Tom's Cabin in his Books That Changed the World, but on the basis of this novel's sentimentality, bad literary construction, obvious moral purpose, poor ear for conversation, and other faults, the chances of its getting by a selection committee today would indeed be slim. Fiction makes it possible for individuals to recognize the essential not the factual truth. And it makes its imprint in different ways upon all manner of people. That is why, in this writer's opinion, the librarian might give more recognition to the varying backgrounds of his taxpaying patrons, even though he risk having some "lightweight" books on his shelves.

May a final word be said about fiction? The young writer not only is a product of his immediate times but if he is worth his salt, he may attempt to break out of what he believes to be literary sterility into paths of new development. Whether or not he is correct in his assumption does not matter. That he be given the chance is important, and the way we give the young writer a chance is to buy his books for our libraries, and also to read some of them ourselves. The novelist can be a man of vision and his insights of today can become the beliefs of tomorrow.

An identical assumption may be made for the poet and dramatist. In the latter case, libraries are usually more charitable because there is demand from the high school and college reading lists. From the standpoint of the dramatist, his outcry against an unfeeling world is that his unproduced plays do not get published at all. It is different with the poet. He gets published one way or another even if he has to set his own type. His problem is that his books are not purchased in sufficient quantity for him to exist. Scribner's is conducting an interesting experiment by publishing the works of three contemporary poets in a single volume called Poets of Today. A few paperback publishers are doing a good job with new writers. Some old-line publishers still get enthusiastic about an occasional newcomer, but not many. The poets keep producing and somehow they find sponsorship. What do we librarians owe the contemporary poet? We owe his works a place on our shelves. It is unfair to wait until the poet becomes collected in an anthology to give the public

a chance to read what he has to say. The poet as well as the novelist and playwright are vanguards of cultural growth and if the public library is to reflect that growth, its materials need to be in the book collection.

If the accusation is that too much time has been spent on the cultural aspects of the book collection, the plea is, "Guilty." If the accusation is riding one's particular hobby horse, the plea is, "Not guilty." The cultural aspects of a library will outweigh all other attributes. Just for fun look up the subject "Books" in the Stevenson Home Book of Quotations. The emphasis will be on the cultural value of books, not the practical. A library is not only a storehouse of the culture of the past but a reflection of the present and a view of the future. Of course the library should pay attention to the needs of its community because people band together in community enterprise. Its affairs governmental, economic, social, religious, and health are properly the concern of the public library and the collection should be sensitive to the unique needs of the city in which it is located.

But civilization advances by the intellect and will of creative individuals who point out directions and whose heresy of today is the standard of tomorrow. The librarian must be on the lookout for such people because who knows in what brain will burn creative fire? Such men and women come from someplace, why not your community? That is why an apparent dichotomy exists between a librarian's responsibility for service to the community, and his higher duty to the individual person of intellect. Let us not get into semantic difficulties over the word intellect. There is a difference between a trained intellectual and a man of intellect. Our resources in a medium-sized library may not be extensive enough for a trained intellectual, but it is our duty to have book collections which satisfy the needs of the man and woman of intellect. This is not a brief for the development of an elite. Our responsibility for service to the community as a whole will prevent that. However it is the "saving remnant" spoken of by Isaiah that has permitted any civilization to take a giant step forward, and since we are not sure that we know how to find these significant individuals, let us make it easy for them to find us.

A book collection should reflect the adventure of the human spirit. It must be broad in outlook, daring in conception and high in quality. The librarian should not be afraid to make

mistakes in his purchases, and if some purchases later prove of doubtful validity, he can also hope to have books which, in the words of Samuel Taylor Coleridge, "...conincide with the experience of men of the world." Just as it is important that the library have the feel of the community and the people in it, it is equally important that the opposite also be true. Then we can proudly suggest to our patrons the advice of the good Doctor Rabelais, "Therefore is it, that you must open the book and seriously consider the matter treated in it."

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BOOKS FOR CHILDREN AND YOUNG PEOPLE

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The phrase "building a collection" was once in frequent use. It is less often seen and heard today. The emphasis is more upon the selection of individual books or groups of books. This may be in large part a result of departmentalization and specialization in large library systems, an inevitable consequence of the rapidly growing body of knowledge and of the increasing demands upon that body of knowledge. But in the smaller library, and in such a collection as a collection of books for children, the idea of literally building a collection still has value and significance. A book collection, even a departmental book collection, is not merely an aggregate of miscellaneous titles. It is also, or should be, a totality which has architectural qualities in that it should be a construction erected in accordance with specific and clearly defined patterns; a functional construction designed to accomplish the standards and objectives which constitute the philosophy of the library; a construction in which each single unit is in itself a thing of balance and completeness and yet loses itself in its contribution to the whole. It may well be that library schools have contributed to the emphasis which focuses attention on selection of individual books as an end in itself rather than upon the contribution the single book makes to the structure which is the book collection. Both the content and the method of book courses may foster a disintegrated view of a multitude of fragments rather than a vision of an integrated whole.

The idea of ultimate concentration upon the book collection as a unified structure may seem remote, theoretical, and difficult if not impossible to achieve. On the contrary, achievement is not only possible, it is also distinctly helpful to correct selection, if clear perception of patterns and guiding lines is present. These patterns and lines evolve from the inherent nature of the fundamental aims of library work with

children. Children's librarians, traditionally and actually, have always felt that an essential part of their work is to broaden a child's interests in reading and to deepen his appreciation of quality in books. In other words, it is not enough to give a child the book he wants. He must also be unobtrusively persuaded to want the best books we have. There is another realization which, taken in conjunction with the one just mentioned, reveals the first pattern to be discerned in the building of a book collection for children. This is the recognition of the fact that generation after generation of children respond to the same books, and that, as the years pass, the ephemeral, the insufficiently worth-while, the expedient book is winnowed. What remains are the timeless books, the books whose appeal is universal in time and place, which are forever new to each new generation of children. These books we call, unpleasingly, the classics. These are the books we hope to persuade the children to want--not to take because of some compulsion exerted arbitrarily, but literally to want. In the case of some of these, no persuasion is necessary. In the case of others, long and skillful preparation may be necessary. And so the first pattern emerges. The core of every children's book collection, the foundation of the building, the nucleus about which the rest of the collection is built, is the group of those books which have passed the test of time, which, for want of another and better word, we call the classics. It is toward these that all our efforts and our selection are directed.

Laid upon the foundation is another group of books. Or, if you like the picture better, surrounding the nucleus of classics is a circle of books which might be called standard books. These are the titles which, with passage of time, will become classics; or titles which may never become true classics but which have such positive and permanent significance as to cause their defects to be of minor importance. Like the classics, many of them are duplicated in great numbers. Like the classics, there is within the group something for every child, though every child should not be expected to accept all the books.

It has been said that some classics, and also some standards, have the power of immediate and wide appeal, and that others will need slow and skillful introduction. It is also true that it is only realistic to accept the child as he is at the moment. The child who has known such books as the picture

books of Caldecott and Brooke, and the more modern Timothy Turtle, the small classics of Beatrix Potter, the stories of A.A. Milne, Trevor's Deep Wood, is ready for Wind in the Willows. But the child who has not been so happy in his early introduction to reading will not be ready for Grahame's books, unless he is one of those endowed with an instinctive appreciation of the rare in style and imaginative power. Consequently, a third and most important circle of books is essential. These are what used to be called the stepping-stone books. It is they which constitute the most difficult and the most dangerous problem in book selection. It is not hard to recognize either the superior book or the inexcusably inferior book. It is by no means inevitably easy to recognize when the positive qualities outweigh the negative; to realize that this particular book offers something so constructive in the way of meeting an interest, or a need, or acting as a stimulant to broaden interests or to introduce better books. This is especially true today, because of the mass production of books, the variety of uses to which many books may be put, and the pressure exerted toward undue consideration of certain elements. Such consideration frequently results in a distorted view of the book as a whole and of its total contribution.

This, then, is the main design of the book collection for children: three groups of books, the last or third being selected to guide the children to the second and first. An analysis of children as readers and of the objectives of library work with children reveals other patterns. Library work with children and young people is unique in that a wide age range of diversified interests is served. It is also true that certain reading interests persist throughout childhood and even through adolescence, broadening and deepening, taking on new aspects, but remaining basically the same. It is apparent, then, that for each age group, there should be a balanced collection meeting the need of that group. These groups are individualized in that each meets the interests of the age for which it is intended. At the same time, each group should bear resemblance to the others, in that the books contained therein represent not only the specific age interests of the children for whom they are intended, but also the interests common to all ages. It is trite to say that the beginning point of a child's acquaintance with books is the most important point. Fortunately, there is little excuse for failing to pro-

vide for the picture book age a well-rounded collection. The chief difficulty here is mass production, with the inevitable accompaniment of some degree of mediocrity. The guiding principle should be recognition of the fact that picture books today represent every possible reading interest of children not only in the picture book age but throughout their reading lives. There are folk tales and fantasies, realistic stories of every kind, poetry, and subject matter of various kinds. Since this diversity is available, it should be represented by the best of the old and the new. Due recognition should also be given to the healthy experimental features of content and illustration in many of the contemporary picture books. This in itself constitutes another selection problem. It is increasingly difficult for an adult to see some of the new picture books as a small child will see them. The mediocre, the shallow, the merely imitative, the artificially novel books are to be avoided. But avoidance of these should not lead into fear of genuine innovation, of true originality. Here the trial and error method of selection may have some value.

From the point of view of selection for age groups, the building of the book collection can rest upon a solid foundation of quality, variety, and the beginning of wide reading interests. But as the child acquires for himself the skill of reading, the sound attempt to provide for each succeeding age group a book collection which will instill new interests and continue existing ones runs into difficulty. The difficulty is caused by a lack of supply of books capable of being read by the beginning reader which are at the same time of such quality and variety as to preserve the breadth and depth of reading provided by the picture books. Such weaknesses in the book collection must be faced realistically. In this case, since we have available too few of the kind of book we need, every effort should be made to recognize the right book when it does appear and to encourage the writing of better books for these beginning readers.

Another and different weakness exists in the case of the eight to ten year olds. These middle children seem frequently to be the lost children. They come between the little children and the older ones, whose needs and demands, for one reason or another, come more forcibly to the attention of the librarian. That this is true is indicated by the habit in many children's rooms of segregating on separate shelves the books for the third and fourth grades. In view of rush of work con-

centrated within a few hours and of short staffs, this may be a practical device to facilitate book selection for these ages. From other points of view it is not desirable. This is a crucial age in the reading life of a child. His mechanical reading ability is becoming fixed, his interests are developing and broadening, and he is greatly in need of individual attention. Especially is this true in view of the fact that the supply of books is neither so numerous nor so good as could be wished. It may be helpful here for the librarian to keep in mind not titles but authors, those authors who have written successfully for these ages, Beverly Cleary, Eleanor Clymer, Eleanor Lattimore, and others, and to use them as measuring sticks in the evaluation of other titles.

Writing for older children has the same aspect of mass production as is true of the picture books. At both extremes of age range we have too many books; in the middle, not enough. In view of the constant complaint about insufficient funds, it may be dangerous to say that too many collections for children have too many titles--not too many volumes, but too many titles. The fact that this overplentitude is concentrated at the beginning and end of the child's use of a children's room throws the whole collection out of balance. While theoretic balance for its own sake is not desirable, the fact remains that oversupply means lack of discrimination, and that accessibility of too many books brings confusion.

The improved quality and the importance of subject matter books deserve special consideration. In these groups of books there are again logical and discernible designs which will build effectual and workable collections. These designs grow out of the nature of demands arising from curriculum needs and individual interests and of the nature of the books being written to meet these demands and interests. The natural and applied sciences, the fine arts and history typify the method by which collections can be built which will be all-embracing in their adequacy to meet and promote interest. At the head of each of these groups are books which treat the subject in a general and inclusive way, with or without the historic point of view--general books of science, histories of art and of music, histories of the world. After this general treatment, the subject matter in each of these collections breaks down inevitably into subdivisions of subject matter--into materials concerned with the various sciences, with the different forms of art and music, with the history of specific countries and periods. In

each subdivision and throughout the group as a whole, it is necessary to provide books of the right content and treatment to satisfy the requirements of as wide an age range as may be necessary because of school curricula or of natural interest. It is likewise obligatory to recognize the desirability and the necessity for varied types of presentation; for example, the frequent need for the purely factual, definition type of book, which should be supplemented by the readable discussion type. The principle which should guide selection throughout subject materials as a whole is attention to requirements of readers as stimulated by school curricula and natural interests, to the importance of general and specific content, to the needs and interests of different age levels, to the effectiveness and practicality of various kinds of presentation.

Work with young people is in method and philosophy an outgrowth of work with children, as Jean Roos has pointed out in her article "Young People and Public Libraries" in the October, 1954 issue of Library Trends. It seems to me too that her definition of the philosophy of this aspect of library work is not only exact, but that it also constitutes the chief guiding principle in the development of a book collection for adolescents. She writes, "The philosophy is that of leading out, not that of holding back." Library work with the high school age, like work with children, covers a wide age range. In both cases, it is also true that the book collections for children and young people should be in line with the growing maturity of children as they approach adolescence and of adolescents as they approach young adulthood. Unavoidably, books for the oldest children and for the youngest adolescents will be identical in many cases. There is no sharp cleavage at any given point in the reading interests or habits of a child or a young person. This talk has attempted to emphasize the continuity of reading interests from early childhood to and through adolescence, and the resultant necessity for providing books which will satisfy those interests as they and the reader mature and develop new aspects. The significant and unique feature in developing a book collection for young people is the realization that the adolescent is growing toward adulthood, and that when, by reason of individual growth and maturity he reaches adulthood, he should not be held back, but should have the best of adult books suited to his capabilities, no matter what his chronological age is. In the small library, where space and resources may not allow a large and perma-

nent collection for young people, this may mean opening the resources of the adult collection to him under wise supervision and guidance. I speak here without the authority of experience, but it seems to me that placement of materials is not so important as is sympathetic and informed reading guidance. If this reading guidance can be carried on in a specific location, using a permanent book collection, selected and administered by a librarian trained and experienced in working with this age, it is certainly advantageous, and constitutes the ultimate desirability. If this is not feasible, it is still possible to remember and accomplish the purpose of work with young people--that is, to carry the reading interests of youth into adult reading on as high a level and as broad a base as possible.

Traditionally, it has been considered that the large libraries have the advantage in book selection, since they are able usually to read and examine books previous to selection. It is by no means certain that this advantage is so great as it once was. For many reasons, it is difficult to do the thoughtful, comparative reading essential to sound book selection and the building of a close-knit, constructive book collection. There is the profuse production in certain fields, the popular interest in specific subject matters which leads to the writing of many similar books, the stressing of certain themes in fiction which again results in too many books of too great a similarity. There is the trend toward publishers' series. This in itself is beginning to constitute a problem of major proportions, chiefly again because of duplication of subject matter among the various series. All of this means that selection is becoming haphazard, that book collections are growing in quantity but not in quality, and are becoming unwieldy to a point where the second phase of book selection, book selection for the individual in the library, is being adversely affected. Both large and small libraries need the support afforded by a consensus of opinion, opinion based on a seasoned, thoughtful and comparative evaluation of books. Large libraries need to check their selection against such opinion as it is recorded in book selection aids and in reviews. Smaller libraries may be completely dependent upon aids and reviews for their selection. There is no need to mention the value of such basic and standard aids as the Children's Catalog and the Standard Catalog for High School Libraries. It may be helpful to suggest that whenever pos-

sible, it is wise to have two such basic aids, one comprehensive like the Children's Catalog, the second more intensively selective, like A Basic Book Collection for Elementary Grades or A Basic Book Collection for Junior High Schools, both ALA publications. The advantage is that one may be checked against the other. If a title is starred in the Children's Catalog and is listed also in the Basic Book Collection, it is pretty certain that the book is a desirable one. Seven Stories High, compiled by Anne Carroll Moore, published in Compton's Pictured Encyclopedia and available in reprint, is an exceptionally fine and informed selection of books for children from pre-school to the teen ages. By Way of Introduction, published by the ALA, is a valuable list of books for young people, as is Patterns in Reading, compiled by Jean Roos and also published by the ALA. This last has added value in that the books included are listed under interests and the books are so arranged as to encourage progress in the expansion of interests. The Boys and Girls Department of the Carnegie Library of Pittsburgh has compiled, for the guidance of its own children's librarians, a basic book list which represents books which are in the children's book collections of every agency of the system as a core collection. I believe other libraries have done the same thing. It is my understanding that these lists are not available for wide distribution, but the compiling of such a list might be helpful to many libraries in laying a firm foundation for their book collections.

Sources for the listing and reviewing of current books for children and young people, such as The Booklist, The Horn Book Magazine, Library Journal and Saturday Review are so well-known as not to need emphasis. But emphasis may well be laid on the quality of the English Junior Bookshelf, which is unexcelled for its fine, discerning and excellently expressed criticism. Many of the English books reviewed are available to us, but aside from this, the magazine is a lesson to us in the art of literary criticism.

These are reliable aids in the selection of books. As such, they are of help in the building and developing of a collection. But after a collection is built, it is we as children's librarians who must use the books with children. The ultimate effectiveness of the collection as proven by its effect upon children is our responsibility. Therefore, even at the risk of departing at the end from the exact subject of this talk, I am going

to make some other suggestions for the stimulation and inspiration of the children's librarian herself. The first suggestion is the reading for reading's sake, for the quickening of our own perceptiveness and the sharpening of our own critical faculties, of creative literary criticism in general and of children's literature in particular. I am thinking, of course, of such books as Hagard's Books, Children, and Men, Lillian Smith's The Unreluctant Years, Dorothy White's About Books for Children, and Annis Duff's Bequest of Wings and Longer Flight. The second suggestion is the reading of books not for children, but about children, adult books which appear usually in fiction or biography or autobiography, such as Grahame's Golden Age, Lewis' Dew on the Grass, Walpole's Jeremy, Hughes' Innocent Voyage, and Gosse's autobiography, Father and Son. These, and others like them, have an almost startling power of revelation as regards children. And it is a fact that while we have many problems in developing and maintaining a book collection, the cornerstone problem has always been and will always be the difficulty an adult experiences in getting inside the child's mind and in envisioning a book as a child will see it.

PAPERBOUND BOOKS--BOON OR BANE?

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The scene is a publishers' party--and the central figures a man in a tweedy sports coat, puffing at a pipe, and a pleasantly plump matron, balancing a glass in her hand. "Tell me," she gushes brightly, "Are you paper-back or hard-cover?"--Thus the New Yorker, with customary urbanity, recently paid its respects to an aspect of the contemporary publishing scene that to some is a revolution and to others merely revolting.

All of this business of publishing paperbacks started quite a while back and is not, one must hasten to point out, exclusively American, nor indeed, exclusively 20th century. Paperbacks have doubtless existed, in one form or another, for 2000 years or so. But for our purposes, a point of well-documented origin seems to be the famed Tauchnitz Edition series of British and American authors, started in Leipzig in 1841 by Bernhard (later Baron) Tauchnitz, and running ere its final days into something over 5,000 titles. This, and Philip Reclam's Universal Bibliothek, started in 1867 and running to 6,000 titles (with sales of over 30,000,000) in fifty years, are the most famous of the foreign series in paper covers prior to the 20th century. Interestingly enough, at almost the same time Tauchnitz was beginning his highly successful venture on the Continent, we witness (in 1831) the start of what is considered to be the first paperback series in America--The Library of Useful Knowledge, published by the Boston Society for the Diffusion of Knowledge.

The last four decades of the 19th century saw much activity in paperback publishing in this country. Perhaps we may permit ourselves the luxury of a moment's digression here to dwell upon one Mr. Erastus Beadle and his publishing ventures, as recounted with such gentle irony in J.D. Hart's The Popular Book:

> Erastus Beadle had a shrewd sense of popular taste... but he did best of all when in the mid-summer of 1860 he issued Malaeska, or The Indian Wife of the White Hunter, the first dime novel. . . . Beadle knew he had a good thing in the pocket-size paperbound novelette whose 120 pages combined conventional moral attitudes, stereotyped heroism and villainy, and the romance of the frontier in a simply told and fast-paced story that could be afforded by any man with a dime to spare.[1]

And who has not heard of the adventures of that stalwart exemplar of American virtue, Horatio Alger, thanks to the energy, imagination and efforts of the publishing house of Street & Smith--a firm with some 39 series of paperbacks to its credit since its inception in 1855?

But whether their hero was a "rags to riches" lad or a homespun hero of the western wilderness (a la the alliterative tendencies of Mr. Beadle and his competitors), or some courtier or gallant in a pirated French novel, or a character adorning the pages of a New York Tribune "extra," the whole paperback enterprise boomed in the post-Civil War years. In 1885, as Kurt Enoch points out in his excellent article in Library Quarterly for July 1954,[2] almost one-third of the titles published for the year were in paper covers (1,500 out of 4,500) as compared with roughly one-twelfth today (1,000 out of 12,000). But with the waning years of the century, production dwindled, and this area of publishing became, if not dead, at least dormant.

And so we arrive at the 20th century. Behind us are the names of Tauchnitz, Reclam, Beadle and Street & Smith. But not entirely behind us--the house of Reclam, with its little red paperbound volumes of philosophy and classics of literature, casts a long shadow--all the way into the American West--and to a figure heretofore inexplicably overlooked (or ignored) by writers on the history of the paperback, Emmanuel Haldemann-Julius of Girard, Kansas, and his Little Blue Books, books that sold 150,000,000 copies of 1,500 titles in their heyday, ranging from sex and socialism to Shakespeare and Schopenhauer, and including handbooks, "how-to" books and general hokum. His star-studded stable of authors included great literary figures of the past and present and his books won the approval of leading lights of

the '20's, who presumably subscribed to his philosophy of making good reading "as easily available and as cheap as chewing gum." (Incidentally, if the vogue and format set by the Haldemann-Julius books had caught on, we might today be speaking of vest-pocket rather than pocket books.)

As the long shadow of Reclam fell westward to Kansas to provide the impetus for the Little Blue Books series, so also Tauchnitz, through its successor, the Albatross Modern Continental Library, provided the inspiration for the highly-esteemed Penguin series, started in England in 1935 and widely acknowledged as the first of the modern paperbacks. In fact, Penguin's colophon and general format bear mute testimony to the Albatross influence. The Tauchnitz-Albatross-Penguin tradition, moreover, reached these American shores in the persons of Kurt Enoch and Victor Weybright, who subsequently left the American offices of Penguin to form New American Library, and Ian Ballantine, who also forsook Penguin to start Ballantine Books--two giants in American paperback publishing.

But Penguin deserves a further word. Now twenty-one years old and publishing both in Great Britain and the U.S.A., it boasts in its several series--Penguins, Pelicans, Puffins, et al.--1,000 titles, adds some 250 each year (and withdraws some, as well) and sells some 10,000,000 copies annually on subjects ranging from fiction and crime all the way to history, philosophy, religion and art.

This sketch of the backgrounds of paperback publishing concludes, appropriately enough, with the modern American scene. The closing years of the Depression saw the appearance of the first paperback publisher in the present tradition of mass production and mass distribution--Pocket Books, founded by Robert F. de Graff in 1939. Then came Avon in 1941; Bantam was started in 1946; New American Library in 1948--and paperbacks were on their way. (The widespread use of the term "pocket book" to denote any paperbound book generally betokens what was at one time the unique position of Pocket Books Inc. in this regard. This has doubtless not been an occasion for sorrow on the part of that firm.) The most recent significant development has been the emergence of the so-called "quality" paperbacks in the '50's, of which we shall hear more later.

"Leaps and bounds" is the only way to describe what has taken place in paperback publishing in the last decade. Over

5,000 separate titles were listed as "in print" last spring and the Fall 1956 issue of Paperbound Books in Print contains 5,400 titles from 83 different series, 21 of them new to this edition.

Sales of paperbakcs have reached astronomical proportions, if we can believe the widely quoted figures. However, it should be noted that statistics from the publishing world are, as anyone who has worked in this field will attest, notoriously hard to come by. Publishers themselves are quoted as saying that sales and distribution figures generally are not available outside the trade and, indeed, are not likely to be.

In 1954, the latest year for which any kind of official figures are in print, the two chief sources of information on this point--the American Book Publishers' Council and the U.S. Census Bureau--show considerable divergence in the figures reported for the one category for which comparable figures are provided--that of "adult general" books. The ABPC's figure for paperbacks sold in this category in 1954 is about 190,000,000;[3] the U.S. Census figure about 128,000,000.[4] Sales of paperbacks for 1954 in the categories of adult, juvenile, technical, scientific and professional, based on Census Bureau figures, totalled 265,000,000. As for 1955, several "general estimates" from the trade itself place sales rather broadly between 200,000,000 and 300,000,000 copies. As for 1956, one bookstore alone (Kroch's and Brentano's) in Chicago expects to sell $200,000 worth of paperbacks.

A segment of an industry which sells a quarter of a billion copies annually merits something more than passing consideration--and, I should hasten to add, gets it--all the way from bouquets to brickbats. This enterprise has been variously hailed inside and outside the trade as an "enfant terrible," a "Wunderkind," "the 20th century equivalent of the printing press of the 15th century," "the paperback revolution," and "the cultural revolution"--which last phrase, incidentally, caused no less a person than Bernard De Voto now and then (as in Harper's for October 1954) to rise up from his Easy Chair and tootle a loud and furious blast on his terrible trumpet against Messrs. Kurt Enoch et al.

And this phenomenon, or revolution, or whatever it is, has not gone unnoticed abroad. "Perhaps," observed D. W. Brogan in the Manchester Guardian, "in the paperback is the new American Lyceum, the substitute for lecture halls

where, a century ago, Emerson and Bronson Alcott brought the transcendentalist enlightenment to the prairies."[5]

Several isolated aspects of paperbacks have from time to time been the subject of prolonged and heated controversy--notably the contents and the covers. One source has described the paperback as "a book with a girl on the jacket but no jacket on the girl." Gilbert Highet, in praising the Penguin series, once observed, "Not one of the Penguin Books has a cover which emphasizes the fact that human beings are mammals. On the contrary, they treat us as intellectuals." Bennett Cerf, referring to the clean-up and cutback in paperbound publishing of a few years back, wrote, "With the weaker elements eliminated and the pornographic corps torsoed [italics the author's] into the ash heap, the survivors can prosper mightily." This is not to say that all the murder and mayhem, sex, sadism, and seduction masquerading occasionally under the thin guise of history or sociology have fled the paperback field in defeat. They most certainly have not. The flamboyant floozie, the blooming, buxom blonde, the historical (and often hysterical) heroine, whose morals are slipshod and whose apparel slipshed, the drunkard, the dope peddler, and numerous other oddballs and assorted unlovable characters are still here. One fact which seems to have been overlooked in this regard is that the appearance of these estimable figures in hardbound form antedates considerably their appearance in softer (i.e., paper) covers. To write off the whole field of paperback publishing as an unworthy venture, as some are prone to do, on the grounds that it publishes trash, is nonsense. After all, the hardbound field, as I recall, publishes both Spillane and Shakespeare. Trash continues, of course, in both hardbounds and paperbounds. But what with Congressional investigations, a one-time glutted market, a self-imposed clean-up by the publishers themselves, and one thing and another, today's paperbacks exhibit covers that are somewhat less lewd, lascivious and lurid than a few years back, and the contents as well (at least in many of the more substantial series) show a turn for the better, though no less a firm than Penguin still confesses that the "spine" of all its paperback publishing continues to be fiction--and crime.

This tendency towards publishing the significant, serious, worth-while book of lasting value in an inexpensive, easily-obtainable, mass-distributed format culminated with the

appearance of the "quality" paperback on the publishing scene in the early 1950's. Doubleday's Anchor Books in 1953 (with titles such as Edmund Wilson's To the Finland Station and others of like calibre) was joined by Knopf's Vintage Books, Harcourt Brace's Harvest Books, Van Nostrand's Anvil Books, Viking's Paperbound Portables, and others. (Some publishers, I am happy to add, have even employed a punning device in naming their series--the Grove Press, for example, with its Evergreen Books and the Noonday Press with its Meridian Books.) Such series as these along with others like Mentor and Signet published by New American Library represent a serious--and, to my mind, successful--attempt by the paperback publishers themselves to discharge what the Saturday Review in a well-turned phrase once called "the responsibility for raising the general level of the paperbacks from a combination peep-show and sadist's parlor."

Perhaps, at this point, a definition of a "paperback" would be in order. This is not so simple as it seems. Confronted with the magnificent muddle of terms which adorns the writing on the subject, one is reminded of a well-known observation on the meaning of a word. "When I use a word," said Humpty-Dumpty to Alice, "it means just what I choose it to mean--neither more nor less." "Softback," "softbound," "pocket-size book," "pocket book," "cardboard backs," "unbound books," "classics little books" (as Canada's paperback king, Louis Melzack, calls his shops in Ottawa and Montreal)--all these (and doubtless others) have been used at one time or another to describe what the trade has more recently and more uniformly come to call either the "paperback" or the "paperbound book." In the present context (and at the risk of being identified with Humpty-Dumpty) when we say "paperback" or "paperbound" we mean simply a book, either stitched or glued, either original or reprinted, with a flexible cover--laminated, lacquered, or plain.

We will not further muddy the waters by trying to frame a definition for "quality paperback"--that Johnny-come-lately of the '50's, which, somewhat erroneously, has been dubbed the "class" paperback in contrast to the "mass" paperback--a distinction which fails to take into account the presence of many "quality" titles (and indeed whole series) in the lists of the long-standing, well-established "mass" publishers like Ballantine, Bantam, Pocket Books and New American Library.

This, then, is the paperback at mid-twentieth century--a significant segment of American publishing, with 83 different series and over 5,000 titles, embracing every subject from archaeology and architecture to world affairs and westerns--titles for old and young alike, titles to read and titles to own. The one-time objections--cheap materials, objectionable covers and contents, inaccurate or inadequate indication of availability, and limited or uneven distribution--have in large measure been removed, thanks to the joint efforts of the more responsible old-line publishers and the "quality" newcomers in the field.

In short, the paperback of today is attractive physically; the paperback of today is compact, well-printed and often well-illustrated in color as well as in black-and-white; the paperback of today, even in the higher priced (and, one might add, far more durable) "quality" series, is still much less expensive than its hardbound counterpart; the paperback of today offers the newest and most up-to-date material on subjects of long standing; the paperback of today often provides the first report in print on a completely new aspect of a subject; the paperback of today is, in short, a readable, reliable and respectable addition to any bookshelf, public or private.

Because those who object to the paperback raise a good deal of hubbub about its physical aspects--whether or not it is attractive and whether or not it will wear well--this matter deserves some further attention. As regards simply the superficial matter of external appearance, the covers for the most part are colorful and bright, in contrast to the all-too-frequent somber and drab hardbound covers which remain after the dust-jacket has either been deliberately thrown away or has worn to tattered nothingness and fallen off. But more than simply in externals, the modern paperback is well-designed, well-illustrated, printed in type that is easily legible, and durably bound. No better proof of this can be found than the fact that the American Institute of Graphic Arts, in selecting their annual "50 Best" from the standpoint of typographic excellence and design, have included at least one paperback in seven out of the eleven years since 1945, and in 1955 included not one, but four. Pocket Books was represented by one 35¢ title (in 1945), I.A. Richard's The Pocket Book of Basic English. From Rinehart Editions (at 75¢ each) came four titles (in 1948, 1949, 1950 and 1955): Carlos Baker's William Wordsworth, The Prelude; Walt Whitman's Leaves

of Grass and Selected Poems; James Fenimore Cooper's The Prairie, a Tale; and Miss Ravenel's Conversion from Secession to Loyalty by J. W. DeForest. The 50¢ edition of Raoul Dufy in the Pocket Library of Great Art was one of the choices for 1953, while in that same year Doubleday's Anchor Books (85¢ each) were represented by Mark Van Doren's Shakespeare. Knopf's Vintage Books appeared on both the 1954 and 1955 lists with Alexis de Tocqueville's Democracy in America (2 vols. at 95¢ each) and Alistair Cooke's The Vintage Mencken. Harcourt Brace, with the 2-volume edition of Parrington's Main Currents in American Thought in its Harvest Books (at $1.45 each) and Simon and Schuster, with its paper-cover edition (at $1.00) of Langston Hughes' Sweet Flypaper of Life, were also represented on the AIGA's "50 Best" for 1955.

But, apart from aesthetic considerations, the paperbound books of today are superior to their predecessors in the more practical aspects of binding and stock. Many bindings, it is true, are the so-called "perfect" binding--i.e., not stitched or sewn, but held together by adhesives, which are today so strong that even some paperback publishers who have long used sewn bindings are considering adopting perfect binds instead. More durable and lasting papers, less subject to the yellowness and brittleness of aging, are taking the place of the old-time wood pulp stock of earlier days, especially in the better and more significant series. Such series, using this stronger paper, perfect bound with the stronger new adhesives (proved by tests at the National Bureau of Standards not to be inferior to comparable sewn bindings) will probably last as long as the average hardbound book, according to Schick, who treats of this along with other aspects of book production in a recent and readable article in the January 1956 issue of Library Trends.[6]

So much for the story of the paperback--how it grew and what it is today. From the foregoing, I suspect it would not require the services of tea leaves and a crystal ball to reveal what my answer to is the question posed by this paper. But that answer is conditioned, it seems to me, by what one believes to be the central purposes of the small and medium-sized public library as it operates on the American scene at mid-twentieth century. I believe that the small and medium-sized public library has several peculiar and distinct purposes in American life--some unique to itself and some for

which, along with bookseller and book publisher, it shares a common interest and a common stake. Let me state briefly these purposes as I see them:

(1) I believe the small and medium-sized public library exists to provide, from the world of print, materials selected on a quality basis adjusted to the diverse local needs and interests of its users.
(2) I believe it exists to foster the concept of books as sources of information, recreation, inspiration, and aesthetic enjoyment.
(3) I believe it exists to foster the idea that books are an integral part of a normal, well-rounded, full life in the present age.
(4) I believe it exists to encourage and stimulate the joy in the personal ownership of books both from a utilitarian and an aesthetic standpoint.
(5) I believe it exists in the main for the <u>use</u> rather than the <u>preservation</u> of books and related library materials, and therefore that considerations of use should in general take precedence over considerations of preservation.

Furthermore, I believe that these purposes are closely related to and can often best be served from the field of the paperback book. Set in this context, the paperback book is most emphatically a boon--a most welcome and effective boon--and a most economical one as well (or it is no longer true that libraries are afflicted by that well-known curse of poverty--the lack of means?).

The emergence and subsequent growth of the "quality" paperback in the early '50's provide for the librarian a virtually limitless bonanza of excellent, top-level writings in both the fiction and nonfiction fields. Whole series have appeared, devoted to specific groups of reader interests, such as Van Nostrand's Anvil Books (in the social sciences), Doubleday's Image Books (in religion) and Hill and Wang's new Dramabooks, wherein biography, criticism, and the plays themselves are joined to bring alive the stage before the reader's eyes.

Between the covers of the paperbacks, one often meets old friends in new dress--and makes new friends as well. The twentieth century library demands new interpretations of the

writings in other languages, a more colloquial and informal translation and rendition than the most classically stylized and formalized efforts of another age (witness the Revised Standard Version of the Bible as an example). The new Penguin translations, commissioned by the firm's head, Sir Allen Lane, have this ring of freshness and appeal to the present-day reader: Rieu's translation of Homer's Odyssey, Selincourt's translation of the Histories of Herodotus, Vellacott's translation of three of the plays of Euripides, Warner's translation of Thucydides' Peloponnesian Wars, and Handford's translation of the Fables of Aesop. These are, let me emphasize, completely new translations, made especially for this series. Penguin has announced for publication two more new translations, one of Vergil's Aeneid and one of Aeschylus' Oresteian trilogy. Only a short time ago, Regnery announced that Machiavelli's The Prince would appear in the paperbound Gateway Editions in a completely new translation, even to the title--The Ruler. And even the texts of classic and long-accepted English authors are subject to a new and closer look in the light of modern scholarship, and a new edition results, such as the Pelican Shakespeare, a remarkable series (Penguin's first completely American venture, by the way), wherein the individual plays are presented in fresh, attractive format, with notes on each page, sewn bindings and covers printed in two colors--and at only fifty cents each. Such editions as these, with their bright, neat, clean, modern look, are a far cry, indeed, from the dingy, dull, dog-eared hardbounds of another age which, sadly enough, continue to be the sole representation of the great heritage of the past on many a public library shelf.

This is all very well, one may say, but what of the present--with its new frontiers, its seemingly new problems and perplexities, its new discoveries? We need, cries the librarian, material that is up-to-date, that deals with matters of the moment, that is practical and meaningful, and everyday. Very well, let's look at religion. Religion is an enormously popular field--ranking third in number of titles published in the United States, led only by fiction and juveniles, year after year. And religion, as anyone knows, is fraught with controversy. The latest subject is the Dead Sea Scrolls which Time, in its usual picturesque manner, says "have already kicked up more dust in Christendom than anything since Darwin, and will certainly kick up more in years to come."

An original paperbound book on the Scrolls by J. Powell Davies has appeared in New American Library's Signet Key series; another by John M. Allegro in the Pelican series; and most recently the first complete English translation by Theodore H. Gaster appeared simultaneously in hardbound and paperbound format (the paperbound Anchor Books edition at 95¢, the hardbound at $4.00). But to return to broader aspects of religion: in addition to the already well-established Image series, two new series on religion (Meridian's Living Age Books and Harper's Torchlight Books) are making their debut this fall, to be joined early in 1957 by another series from the Association Press--all three completely new series on religion, all paperbacks and all in the best literary tradition.

The high price of books in some special fields has always plagued the librarian, confronted with the necessity of stretching every book dollar to the limit. Art is one such field, where book prices of $10.00, $25.00 and even higher occur with all too disturbing frequency. Here, as in other fields like the sciences and technology, the presence of low-cost, attractive paperbounds like the Pocket Library of Great Art is indeed a boon. Artists like Van Gogh, Gauguin and Rouault are the subjects of individual volumes in this excellent series, with magnificent color plates and evaluation of the artist's work by a leading critic. Twelve volumes in this series (at 50¢ each) representing twelve different artists and perhaps even twelve different reader interests could be obtained at far less than one would normally expect to pay for a single hardbound volume in the field.

Often, too, a paperbound is the only available edition of a book which is now out-of-print or which, because of scarcity or limited edition, is priced so high that, for all practical purposes, it lies beyond the reach of the smaller libraries. Dover Publications, a publisher of handsomely printed and beautifully illustrated paperbounds ranging from one to two dollars, currently offers an example of this--Rudolf Koch's Book of Signs, for which it is said that copies have brought $20 - $25 on the o. p. market. The price of this paperbound is $1.00.

The appearance of movies like War and Peace, Caine Mutiny, Away All Boats, Bhowani Junction or Tea and Sympathy creates an intensive, short-term demand for such titles in the public library. The purchase of several copies

of the paperbound edition (which often appears simultaneously with the release of the movie) provides a welcome number of much-needed duplicate copies--and at a very nominal cost. Likewise, for classes in long-term intensive demand such as mysteries and westerns (and there are quality mysteries and westerns, let me hasten to assure you--Agatha Christie, Georges Simenon, Dorothy Sayers, Graham Greene, Josephine Tey, Walter Van Tilburg Clark, Ross Santee and William McLeod Raine, for example), the library that selects and buys paperbacks can buy more titles, replace and substitute more frequently, shelve more books in the same space, and have a brighter, more colorful collection as well.

The generally attractive format, which characterizes many of the "mass" paperbacks (as published by Bantam, Pocket Books, New American Library, Dell, Popular Library, and others) as well as the "quality" paperbacks, constitutes in itself an easy and informal invitation to read, and hence serves to encourage and spread the notion that books are a normal and natural part of everyday living--to be owned as well as borrowed and read. This joy of ownership, this delight in books as objects of mental and physical pleasure, this ceaseless representation of the "book idea" not only inside the walls of the public library but outside as well is a responsibility of the librarian which cannot be overstressed. As he has long been accustomed to recommend reference sets, especially encyclopedias, for home purchase, so now the paperbound field offers him countless inexpensive editions of all kinds of books to recommend for home purchase--dictionaries, game books, books on beginning language study, cook and recipe books, seasonal books on gardening, "how-to" books, and so on and on. The librarian, thoroughly conversant with the paperbound field and with the aid of Bowker's Paperbound Books in Print which now appears twice a year, has literally innumerable opportunities both at the circulation desk and in social contacts in the life of the community to be helpful in the wise choice of titles in inexpensive editions useful for every member of the family, at every age level. In this connection, it should be observed that the interests of the junior age groups are particularly well-served by Scholastic's Teen Age Book Club (TAB), from whose offices at 351 Fourth Avenue, New York City, can be obtained a kit with manual, order forms and instructions as to how young people can participate in this exciting business of selecting and buying the

best of the paperbacks for their own personal libraries. Some libraries--college, university, public and school--stock and sell paperbounds as a part of their regular service. Others, like that of Southern Illinois University, handle personal orders for paperbounds from students, faculty, and (through the Extension Division) townsfolk in neighboring communities. But whether a librarian simply makes informal suggestions out of his knowledge of the paperback field, or whether he runs a Teen Age Book Club, or whether he stocks and sells paperbacks, he is striking a blow--an extra blow--for the cause of books and the whole reading habit; and this, coming from the person who, more than any other in his community, knows, respects and represents the "book idea", is very, very important, indeed.

It is well-known that all too few residents of a community are habitual library users, that perhaps 80 per cent of the population does not use the library at all--or, if at all, only very infrequently. One of the reasons for this may well be a public unawareness of the library and what it has to offer. Small, informal collections of paperbounds--bought with library funds and strategically placed throughout the community--in the factory, in assembly halls of the lodges, and in other places where people habitually meet, will take the library outside its physical self and make it more real to more people. These advertising expendables (for that is what they would be)--a few well-selected, readable titles of popular general fiction and nonfiction--could carry a tipped-in, home-printed flyer, something like "Read this while you relax at home--and return it when you've finished. For other good books, drop in and see us at the public library--we'll be glad to help you choose another." Here is another way in which a librarian can encourage the "book idea" and (selfishly) make his library a little better known in the process.

These are the larger considerations. One should hasten to add that there are many other ways, and more specific ways, in which paperbounds can be useful, effective and economical in the library. A few such follow. In the fields ridden by the ponderous anthology, for instance, such as poetry, the drama, and the short story, one hardbound anthology can be purchased for the permanent collection and, to supplement it, several additional paperbound copies of the individual playwrights or poets or short story writers whose efforts lie all but buried in the hardbound volume. Take drama, as an example:

G. B. Shaw, Tennessee Williams and Arthur Miller are available at as little as 35¢ each--the Pelican Shakespeare titles at 50¢ each have already been mentioned. The opportunity for savings here is apparent, but no less important is the convenience to the reader, not to mention the fact that the hardbound copy, spared a good deal of wear and tear, will last much longer.

Paperbacks, small, light-weight and compact as they are, with their cheery, colorful covers and often excellent illustrations, are a welcome sight to hospital patients and indeed to all who, for whatever reason, are shut-ins (which reminds me, Wayne County Library reports that it uses paperbounds for the county jail--hardbounds are not allowed!).

These same factors of compactness, attractiveness, and variety of content indicate the desirability of using paperbounds for exhibit and display purposes. The very nature of their design is calculated to make the casual person stop and look--at a title which may feature beekeeping or indoor plant growing or pet hamsters or the innumerable "how-to's," from how to change your name to how to stop smoking (both exact titles of paperbacks, by the way), or state social security laws or workmen's compensation (two more exact titles)--something serious or something silly--whatever the subject, the paperbound catches the eye--and eye-catching is the business of exhibits.

This, then, is the case for the paperback in the public library: more titles for the same money, more books in the same space, more duplicates for short-term demands, wider representation of reader interests, wider availability and selection in the higher priced and o. p. fields, brighter and more attractive format.

Now, new materials mean new approaches. And for the library, paperbacks are distinctly new materials. Permeating every aspect of the treatment of paperbacks in libraries, there is an idea of "separateness" or "differentness" either expressed or implied--they are processed and cataloged differently (and for the most part, very simply); they are shelved differently; their circulation is handled and recorded differently--or at least separately. This applies particularly to the inexpensive titles and series of wide popular appeal--titles in the 25¢, 35¢ or 50¢ category. As one librarian says, "We approach paperbounds with what one might call the 'Kleenex concept.' They are something to use and discard.

This concept demands simplicity and economy in all the routines associated with paperbounds--ordering, processing, discarding."[7] The higher priced the paperback (as in the "quality" series, with prices ranging from 85¢ to $1.95), the more the cataloging, shelving and circulating routines approach those for handling hardbounds. There is, of course, understandably wide variation in these practices, but there is general agreement that at least the inexpensive paperbacks merit separate and different treatment from that accorded to hardbounds.

What do we mean by "process and catalog differently"? Well, a number of things. Some libraries simply stamp a mark of ownership (let us hope not across the fore-edge of the book; such practices led a well-known rare-book librarian once to coin the phrase "librarians as enemies of books"), paste in a book-pocket, and make no cards at all. Others stamp mark of ownership and make author card (which also serves as a shelf-list card and files in a separate catalog for paperbounds). Still others--a very few--do rather full cataloging even for the inexpensive paperback. Generally, however, either for reasons of uniqueness of content or permanency of material, the "quality" paperback, along with other significant additions to the library collection, is processed and cataloged fully.

What do we mean by "shelve differently"? Most libraries shelve the inexpensive paperbounds completely apart physically from the hardbounds in the collection--and often, in order to take full advantage of their format, shelve them with front cover rather than spine facing the user, just as in bookstores and magazine shops, on racks either specially built or supplied by the paperback publishers themselves. Needless to say, these shelves of paperbacks occupy a position of prominence on the main lines of traffic in the library. The shelving of the higher-priced paperbacks, many of which in hardbound form would be too expensive for the smaller library, is another matter and depends largely on whether the library wishes to accord them full, partial, or marginal cataloging. One needs only to remember that if economy is a factor, economy in buying must be matched by economy all along the line in handling and servicing. But perhaps here is a place where a librarian can have his cake and eat it, too. Suppose, for example, he needs to replace Goodspeed's _A Life of Jesus_, and the choice is to buy one hardbound copy at

$3.00 or two copies of the Harper Torchlight paperbound at $1.25 each.--Buy the two paperbound copies, put one in pam binds, catalog and shelve in the permanent collection (along with the hardbounds) and put the second copy in the paperback collection; and you have one copy to preserve, one to display, and two to circulate--and for no more than the cost of the single hardbound copy.

As with processing, cataloging, and shelving, the circulating of the inexpensive paperback calls for new, and different, and simpler methods. Many libraries record paperback circulations only numerically and often in bulk without specific charges for specific titles; many libraries by-pass the usual procedures of overdue notices and fines; some libraries use book cards and pockets (printed on cheaper stock than that used in their hardbound books). Obviously, when a higher-priced paperback has been cataloged fully, it circulates and is recorded like all other fully cataloged materials.

One may well ask, at this point, how many times does a paperbound circulate, anyway? Perhaps there is no other aspect of the library use of paperbacks where there has been so much writing and so little agreement. Southern Illinois University reports that a paperbound will circulate 28 times before wearing out;[8] Brooklyn users, apparently, give their books (along with their baseball umpires) a rougher time--the Brooklyn Public (one of the earliest and most enthusiastic users of paperbounds, incidentally) reports only 6 to 10 circulations per title.[9] An English librarian claims 25 - 30 circulations for "thousands" of titles in the detective story category.[10] Back to this country, again,--the Huntington Public Library's figure of 9.6 circulations per title is widely cited.[11] The extremes advanced by libraries on this point range all the way from as few as 4 to as high as 40 circulations per title before discarding. One is safe in concluding, conservatively, that the average inexpensive popular paperback will circulate at least 10 times under normal circumstances. As for the "quality" paperback, Schick's observation that, with its sturdier bindings and better paper, it will probably circulate and last as long as a comparable hardbound book has already been noted. When one gauges the cost of a single circulation of either an inexpensive or a higher-priced paperback against the purchase price, it is easy to see that in both instances it will fall far below the generally accepted ALA figure of 25 cents--granted, of

course, that a librarian observes a modicum of common sense in keeping routines and records at a minimum.

Perhaps the thorniest problem confronting librarians is how to order paperbacks. The perplexity and confusion on this point arises, I suspect, from the fact that up to relatively recently, the paperback industry has identified itself more closely with magazines than with books. This has resulted in distribution through "mass market" outlets--newsstands, magazine shelves in drugstores, super markets, etc., rather than through the jobber--bookdealer channels more familiar to librarians.

In an effort to remove some of the uncertainty and doubt about this point, I approached 28 of the best-known publishers directly with a request for information on minimum orders and discount schedules for libraries. Of the 24 which replied, 22 were willing to supply direct to libraries at discounts ranging from 10 to 40 per cent, regardless of number of titles ordered. Several "preferred" that libraries order no less than 5 titles at one time. The discount most frequently offered was 20 to 25 per cent. Only one publisher stated that he gave no discount. Several indicated a sliding scale--the more titles ordered, the greater the discount.

Coincident with the rise in quality of the format and content of paperbacks comes an increase in availability to libraries through normal book channels. The publishers of Harvest Books and Vintage Books, for instance, both replied that their series were available through wholesalers and that they preferred that library orders go to those wholesalers rather than direct. Outlets like the newly opened Paper Editions Corporation in St. Louis, the Book Mail Service in Jamaica, New York, and wholesalers like A. C. McClurg's in Chicago, offer to supply at least the "quality" paperbacks to libraries at discount. No word on availability of paperbounds in the Middle West would be complete without a mention of Kroch's and Brentano's Bookstore in Chicago, which stocks more than 5,000 separate titles (both i. p. and o. p.) of all the leading paperback publishers and will sell direct to libraries but at retail prices, of course.

Let's close with a brief look into the future. The librarian may expect to find more and more original titles in paperbacks, along with the appearance of new titles simultaneously in hardcover and paperback (like the Doubleday translation of the Dead Sea Scrolls, already mentioned). He may expect to

witness the entry of more and more old-line publishers into the paperbound field with reprints of significant books of the past, either from their own back lists or from the whole wide field of print, in series like Compass Books (from Viking), like Ann Arbor Books (from the University of Michigan Press), and like the two new series (as yet unnamed) from the University of California and Cornell presses. And these series, whether reprints or originals, will be better bound, better printed, and more durable. Not only will they be better produced; they will be better distributed--through bookstore, jobber, and wholesaler. Their titles will carry a wide appeal to readers of every age and taste. Books like Riesman's The Lonely Crowd and Boas' Primitive Art, like Virginia Woolf's The Common Reader and Gaer's How the Great Religions Began will be joined, as in December of this year, by such titles as Saint-Exupéry's Night-Flight (New American Library Signet), Steinbeck's The Pearl (Bantam), Verne's Around the World in 80 Days (Avon), Ross' The Great Religions by Which Men Live (Premier), Basso's The View From Pompey's Head (Pocket Books Cardinal), and for those who want the lighter touch, The Second Ribald Reader (a Dell original), and Crazy Cartoons by the inimitable Virgil Partch (a Crest original), as announced in Publishers' Weekly for October 15, 1956, in its monthly "Forecast of Paperbacks."

One might venture a prophecy at this point as to the nature of the library collection of the small and medium-sized public library some twenty-five years hence. It would not be inconceivable, if present trends in paperback publishing continue (along with continued increases in what is already a phenomenally high cost of hardbound books of no more than passing interest) to visualize the adult general circulating collection of tomorrow's libraries in this group as consisting of 90 per cent paperbound books and 10 per cent hardbound books. After all, the main aim of these libraries is the use, not the preservation, of books. This concept envisages, then, a fluid, flexible, changing collection in place of the present (and all too generally accepted) firm, fixed, ever-growing collection. The classics of yesterday and today and tomorrow remain, of course, essentially a matter for the hardbounds; the books that reflect the changeability, the myriad interests (and indeed the uncertainty) of a passing present and an undetermined future may well be considered a matter for the paper-

backs. Remember, I am speaking now of the adult general circulating collection only--not of reference books, not of children's books, and not of special subject collections. The deliberate impermanence of paperbacks in the fields of westerns and mysteries has long been acknowledged. The relative permanence of the more substantial series in other fields is now an accepted fact. As one witnesses the emergence of more and more paperback titles and series in both of these widely different areas, it is entirely feasible to suggest that tomorrow's public will be best served at the adult general interest level by a collection that is in the main paperbound--best served both from the standpoint of economy and of effectiveness.

Tomorrow's librarian may resemble (Heaven forbid) the absurdly overstated caricature which the press, radio, television and (most recently the movies have thrust into the forefront of public consciousness. At all events, tomorrow's librarian is likely to be simply and genuinely possessed by what Lyman Bryson, in the November 1956 issue of House Beautiful, calls a "clinical solicitude"--I am not sure he means this as a compliment, though I think we should take it as such--a "clinical solicitude for the tastes and demands of the book-borrowing public." And part and parcel of this "clinical solicitude" is the knowledge of paperbacks--their value to libraries both public and private, their enormous range of reader interests, their attractiveness, and their economy. Tomorrow's librarian confronted with this "magic key to a satisfied mind" (to use Brentano's happy phrase) may well be asked one day, like the mythical publisher with whom this paper opened, "Are you hardbound--or paperbound?" And if he cannot unhesitatingly answer, "Both," then perhaps, after all, he is merely hidebound.

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1. J. D. Hart, The Popular Book (New York: Oxford University Press, 1950), pp. 153 f.

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3. Publishers' Weekly, CLXIX (Jan. 21, 1956), 214.

4. U.S. Bureau of the Census, Advance Report 1954 Census of Manufacturers: Books, Publishing and Printing, Industry. Series MC-27-1.1 (Washington: The Bureau, Sept., 1956).

5. Manchester Guardian, June 23, 1956.

6. Frank L. Schick, "Trends in Publications Affecting Binding and Conservation," Library Trends, IV (Jan., 1956), 229 f.

7. "Public Library Use of Paperbound Books," PLD Reporter, No. 1 (Sept., 1954), 44.

8. Elizabeth O. Stone and Mary B. Melvin, "Paperbounds Go to College," Library Journal, LXXX (Aug., 1955), 1647.

9. "Paperbacks in the Public Library; A New Set of Handling Problems," Publishers' Weekly, CLXVIII (Dec. 17, 1955), 2432.

10. W.B. Stevenson, "More about Penguins," The Librarian and Book World, XLIV (May, 1955), 89.

11. Schick, op. cit., p. 229.

For Further Reading

Carruth, Hayden. "The Phenomenon of the Paperback," Perspectives USA, No. 15 (Spring, 1956), 192-204.

Gelderbloom, Gertrude. "Paperbound Books and Public Libraries," UNESCO Bulletin for Libraries, X (Feb.-March, 1956), 55-59.

Lewis, Freeman. Paperbound Books in America. "R.R. Bowker Memorial Lectures," No. 16. New York: New York Public Library, 1952.

Walbridge, Earle F. "A New Look at Paperbacks," Library Journal, LXXXI (July, 1956), 1688-93+.

Aids in Paperback Selection

Good Reading (Committee on College Reading). Rev. ed. New York, New American Library, 1956. (NAL Mentor).

Itself a paperback, priced at fifty cents, this is an extremely valuable and practical selection aid for both hardbounds and paperbounds old and new. Provides an up-to-date and usable "checklist of paperbound editions" (pp. 224-66) arranged by subject, and addresses of leading reprint publishers, both paperbound and hardbound (pp. 21-22). No library should be without this, but be sure to get the latest edition, for it is revised very frequently.

Catalog of Reprints in Series (Robert M. Orton) 16th ed. New York, H. W. Wilson, 1955.

This is an outstanding aid for reprint selection--in both hardbound and paperbound form. Part II ("Publishers and Series") is especially good for showing the nature and contents of the better-known paperback series, grouping titles under each series. Not complete in coverage (for example, the Penguin list is very inadequate), but good. Excludes (as title indicates) the rapidly growing group of originals in paperbacks.

Paperbound Books in Print. New York, R.R. Bowker.

Published twice a year, ($2.00 for single issue, $3.00 yearly), this provides the most complete and up-to-date information anywhere available on publishers' series and addresses, together with separate author, title, and subject indexes for over 5,000 paperbacks, both originals and reprints. Not so good as Orton, however, for showing the contents of individual series.

Also special sections in the following periodicals:

Changing Times, The Kiplinger Magazine. Ten to 15 titles are listed every other month in a "brief random listing of non-fiction paperbacks, publicized here because they get little attention elsewhere." Especially good for reference and "how-to" books.

Publishers' Weekly. Its "Forecast of Paperbacks" is the only regularly appearing advance listing of new paperbacks. This is a regular feature in the third issue of each month and provides detailed information with annotations on paperbacks scheduled for publication two months later.

Saturday Review. While SR carries no regular section dealing with paperbacks, from time to time it publishes special lists like "The Pick of the Paperbacks" (Aug. 13, 1955). These lists give series, publisher, price, and are annotated. "New Editions," a regular feature, also lists paperbacks occasionally.

Note: The list of paperback titles which follows provides a convenient sampling of the contents and emphasis of 30 series most likely to prove useful for small and medium-sized public libraries. This list is selected from books which were submitted by publishers as representative of their series for exhibit at the Institute.

Recent and Representative Paperback Titles

AMERICAN HERITAGE SERIES (Liberal Arts)

Jefferson: Political Writings (selected) (.90)

ANCHOR BOOKS (Doubleday)

Bentley: The Modern Theatre; 5 Plays (.95)
Sypher: Four Stages of Renaissance Style (1.25)

BALLANTINE BOOKS (Ballantine)

Giles: Kansas Trail (.35)
Grombach: Olympic Cavalcade of Sports (.35)
Lasly: Turn the Tigers Loose (.35)
Kelly: The Wright Brothers (.35)
Mead: The Bright Phoenix (.35)
Tute: The Cruiser (.50)
Vance: To Live Forever (.35)
Vidal: Best Television Plays (.35)

BEACON PAPERBACKS (Beacon)

Mayorga: The Best Short Plays of 1955-56 (1.25)

COMPASS BOOKS (Viking)

Joyce: A Portrait of the Artist as a Young Man (.95)

DELL FIRST EDITIONS (Dell)

Gasser: How to Draw and Paint (.50)
Haber: Walt Disney Story of Our Friend the Atom (.35)
Hunter: Modern French Painting (.50)
The Ribald Reader (.50)
Six Great Modern Plays (.50)
Six Great Modern Short Novels (.50)

DOVER BOOKS (Dover)

Boas: Primitive Art (1.95)
Bragg: Concerning the Nature of Things (1.25)
Joad: Guide to Philosophy (1.95)
Klein: Famous Problems of Elementary Geometry (1.00)
Schlauch: The Gift of Language (1.75)
Taylor: Aristotle (1.00)

DRAMABOOKS and MERMAID DRAMABOOKS (Hill & Wang)

Chesterton: George Bernard Shaw (.95)
Fluchère: Shakespeare and the Elizabethans (1.25)
Granville-Barker: On Dramatic Method (.95)
Congreve: Complete Plays, ed. by Eric Bentley (1.45)
Marlowe: Five Plays, ed. by Eric Bentley (1.35)
Webster and Tourneur: Four Plays, ed. by Eric Bentley (1.35)

EVERGREEN BOOKS (Grove)

Norris: The Pit (1.75)

GALAXY BOOKS (Oxford)

Homer: Odyssey, trans. by Shaw (1.50)
Mills: White Collar (1.75)

GATEWAY EDITIONS (Regnery)

Bogen: Achievement in American Poetry (1.25)
Hearn: Tales and Essays from Old Japan (1.25)
Unamuno: Abel Sanchez and Other Stories (1.25)

HARVEST BOOKS (Harcourt, Brace)

Eliot: Essays on Elizabethan Drama (.95)
Wellek: Theory of Literature (1.65)

IMAGE BOOKS (Doubleday)

Burton: Sorrow Built a Bridge (.75)
Talbot: Saint among the Hurons (.95)

LIBRARY OF LIBERAL ARTS (Liberal Arts)

Plato: Protagoras, trans. by Jowett (.75)

LION LIBRARY EDITIONS and LION BOOKS (Atlas Magazines)

Great Tales of City Dwellers (.35)
Great Tales of the Far West (.35)
Greene: Nineteen Stories (.35)
Halecki and Murray: Pius XII; Pope of Peace (.50)
March: Company K (.25)
Parents' Magazine Book of Baby Care (.35)
Verne: Around the World in 80 Days (.35)

MENTOR (New American Library)

Downs: Books That Changed the World (.35)
Fremantle: The Papal Encyclicals (.50)
Good Reading (.50)
Lippmann: The Public Philosophy (.35)

The Mentor Philosophers

Berlin: The Age of Enlightenment (.50)

White: The Age of Analysis (.50)

The Reader's Companion to World Literature (.50)

Tunnard: American Skyline (.50)

MERIDIAN BOOKS (Noonday)

Fry: Vision and Design (1.35)

Stern: The Varieties of History... (1.45)

NEW DIRECTIONS PAPERBOOKS (New Directions)

Fitzgerald: The Crack Up (1.45)

Thomas: Portrait of the Artist as a Young Dog (.95)

Williams: In the American Grain (1.25)

PELICAN BOOKS (Penguin)

Allegro: The Dead Sea Scrolls (.85)

PENGUIN BOOKS (Penguin)

Chaucer: Canterbury Tales (1.25)

Shaw: Saint Joan (.50)

PHOENIX BOOKS (University of Chicago)

Chiera: They Wrote on Clay (1.00)

Wirth: The Ghetto (1.25)

PUFFIN STORY BOOKS (Penguin)

Green: King Arthur and His Knights... (.65)

Green: Robin Hood (.65)

PYRAMID BOOKS (Pyramid Books)

Balzac: Père Goriot (.35)

The Compact Bible (.95)

Daniels: It's Never Too Late to Love (.35)

Jackson: The Other Side of the Street (.35)

London: The Seed of McCoy and Other Stories (.35)

Loomis: Wild Country (.35)
Merrill: Women and Vodka (Russian Short Stories) (.35)

RINEHART EDITIONS (Rinehart)

De Forest: Miss Ravenel's Conversion (1.45)
Spenser: Selected Poetry (price not given)

SIGNET (New American Library)

Anderson: Tea and Sympathy (.25)
Coon: How to Be a Better Member (.35)
Davies: The Meaning of the Dead Sea Scrolls (.35)
Markandaya: Nectar in a Sieve (.35)
Orwell: 1984 (.35)
Rossiter: The American Presidency (.35)
Warren: Band of Angels (.50)

TORCHLIGHT BOOKS (Harper)

Enslin: Christian Beginnings, Parts I and II (1.25)
Enslin: The Literature of the Christian Movement (1.50)
Fosdick: A Guide to Understanding the Bible (1.75)
Goodspeed: A Life of Jesus (1.25)
Kirkegaard: Purity of Heart (1.25)
Niebuhr: Christ and Culture (1.25)

VIKING PAPERBOUND PORTABLES (Viking)

Haydn: The Portable Elizabethan Reader (1.25)
Saunders: The Portable Gibbon (1.25)

VINTAGE BOOKS (Knopf)

Gide: The Immoralist (.95)
Highet: The Art of Teaching (.95)

A Selected List of Paperback Publishers and Series

Note: * indicates publishers who supplied sample representative titles for exhibit at the Institute, along with information on discounts.

*Atlas Magazines, Inc.
LION BOOKS
LION LIBRARY EDITIONS
655 Madison Avenue
New York 21, New York

Avon Publishing Co.
AVON BOOKS
575 Madison Avenue
New York 22, New York

*Ballantine Books, Inc.
BALLANTINE BOOKS
101 Fifth Avenue
New York 18, New York

Bantam Books, Inc.
BANTAM BOOKS
25 West 45th Street
New York 36, New York

*Beacon Press, Inc.
BEACON PAPERBACKS
25 Beacon Street
Boston 8, Massachusetts

*Dell Publishing Co., Inc.
DELL BOOKS
DELL FIRST EDITIONS
261 Fifth Avenue
New York 16, New York

*Doubleday & Co., Inc.
ANCHOR BOOKS
IMAGE BOOKS
Garden City, New York

*Dover Publications, Inc.
DOVER BOOKS
920 Broadway
New York 10, New York

Grosset and Dunlap, Inc.
UNIVERSAL LIBRARY
1107 Broadway
New York 10, New York

*Grove Press
EVERGREEN BOOKS
795 Broadway
New York 3, New York

*Harcourt, Brace & Co., Inc.
HARVEST BOOKS
383 Madison Avenue
New York 17, New York

*Harper & Bros.
TORCHLIGHT BOOKS
49 East 33rd Street
New York 16, New York

*Hill and Wang, Inc.
DRAMABOOKS
MERMAID DRAMABOOKS
104 Fifth Avenue
New York 11, New York

*Alfred A. Knopf, Inc.
VINTAGE BOOKS
501 Madison Avenue
New York 22, New York

*Liberal Arts Press, Inc.
AM. HERITAGE SERIES
LIBR. OF LIBERAL ARTS
LIBR. OF RELIGION
153 West 72nd Street
New York 23, New York

*New American Library of World Literature, Inc.
MENTOR BOOKS
SIGNET BOOKS
501 Madison Avenue
New York 22, New York

*New Directions
N. D. PAPERBOOKS
Norfolk, Connecticut

*Noonday Press
LIVING AGE BOOKS
MERIDIAN BOOKS
17 Union Square
New York 3, New York

*Oxford University Press, Inc.
GALAXY BOOKS
114 Fifth Avenue
New York 11, New York

*Penguin Books, Inc.
PELICAN BOOKS
PENGUIN BOOKS
PUFFIN STORY BOOKS
3300 Clipper Mill Road
Baltimore 11, Maryland

Pocket Books, Inc.
PERMABOOKS
POCKET BOOKS
630 Fifth Avenue
New York 20, New York

Popular Library, Inc.
POPULAR LIBRARY
10 East 40th Street
New York 16, New York

*Pyramid Books
PYRAMID BOOKS
444 Madison Avenue
New York 22, New York

Random House, Inc.
MOD. LIBR. COLL. EDS.
MOD. LIBR. PAPERBACKS
457 Madison Avenue
New York 22, New York

*Henry Regnery Co.
GATEWAY EDITIONS
20 West Jackson Boulevard
Chicago 4, Illinois

*Rinehart & Co., Inc.
RINEHART EDITIONS
232 Madison Avenue
New York 16, New York

*University of Chicago Press
PHOENIX BOOKS
5750 Ellis Avenue
Chicago 37, Illinois

*Viking Press, Inc.
COMPASS BOOKS
V. PABD. PORTABLES
625 Madison Avenue
New York 22, New York

Note: Practice on payment of postal charges will vary with the publisher.

PERIODICALS AND DOCUMENTS

Helen Lightfoot
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At mid-20th century any librarian must be impressed with one need in particular--the need to choose wisely in order to keep the library collection for which he is responsible within a practicable size for giving the best possible service to his patrons. Elimination in selection requires the knowledge of and the intelligent use of available tools and of the local community needs as well as more courage than is exercised in quantitative acquisition. Certainly with the quantity of material available in both periodical and document form the need for intelligent selection is imperative. It is the more imperative because you as the librarian are the agent for bringing together the materials containing the information and the people wanting the information. Yours is the further duty of making the people want the material you are able to supply. Thus an informed community is in a large measure your responsibility. Today periodicals and government publications provide some of the best sources for reliable and timely information on current affairs, both domestic and international, on developments in research in all fields of knowledge, and in improved methods for carrying on the common tasks of everyday living. In many cases only the government has sufficient resources for carrying out a survey of such magnitude as that of the decennial census for example, the results of which are issued as government publications.

At this Institute we are concerned with exploring as many as possible of the practical tools and methods used in selecting and acquiring the materials. There are many magazine articles and books available for a comprehensive study of serials, which includes both periodicals and documents. If your interest and time is sufficient, I recommend that you secure, by borrowing from your state library if necessary, and read the recent book _Serial Publications, Their Place_

and Treatment in Libraries[1] to give you an over-all representation of the advantages and problems posed by serials. The many references throughout the text and the selected bibliography at the end will lead you to an almost endless amount of materials that will stir your imagination as well as inform. Working with periodicals and documents can be as exciting as any form of library work, and as rewarding too.

Let us consider first the aids to selection of periodicals. There are lists of basic titles suggested for the library of small or medium size and though we will all readily agree that no librarian should build his collection solely by consulting such a list, the use of a good one serves as a point of departure. One very helpful such list is Periodicals for Small and Medium-Sized Libraries, originally compiled by Frank K. Walter, with the listing in the 7th edition (1939) resulting from answers to questionnaires sent to 295 workers in small public libraries, branch libraries, extension agencies, and seven library schools.[2] Thus from a cross-section of libraries varying widely geographically and culturally a list of basic periodicals evolved, admittedly so workable that it is now in its 8th edition, this edition having been prepared by a Subcommittee of the Editorial Committee of the American Library Association.[3] The titles listed in the Abridged Readers' Guide[4] form another good basic list for the small library, and those listed in the regular Readers' Guide[5] for the medium-sized library. If your library also serves the entire county or the school libraries in your community, you will need additional selection aids. There are lists of periodicals recommended for school libraries. The Cundiff list of 101 Magazines for Schools, Grades 1-12 contains titles "for curricular use and for leisure reading" with brief annotations.[6] Laura Martin's Magazines for School Libraries covers magazines for elementary and secondary schools, with recommended grade levels and evaluative annotations for each title along with page size, name of editor, price, frequency, etc.[7] The new edition of the ALA Basic Book Collection for Elementary Grades contains a section on periodicals listed under broad subject groupings.[8] Additional titles for the seventh and eighth grades may be found in the ALA Basic Book Collection for Junior High Schools.[9]

Once the librarian has used prepared lists and possibly examined some sample issues in order to establish his own list of titles considered basic for his collection, he must then

consider the titles required by the known special interests of the community the library serves. As an instance, the head librarian in our own community reports that a few years ago a group of townswomen developed a great interest in hand-weaving so that it became practical to have a magazine covering that phase of handicraft. Other local hobbies would suggest other titles. The addition of pertinent titles would be demanded if a library were located in an agricultural area, or in or near an industrial area, or where there were very active women's study groups. The closeness of another library, such as a college or university library, would be another factor influencing choice of periodical titles.

Aids for periodical selection may be summarized then as lists of basic titles recommended for your size library, titles included in whatever periodical index is available to you, known special interests in your community, and to some extent titles listed in agents' guides. A short list of these aids will be found at the end of this paper.

In securing the titles you have decided upon there seems to be little doubt among librarians that using an established magazine subscription agency with a reputation for good service to libraries is the best policy. Discounts given do not vary greatly now. As long ago as 1948 they were considered to be "substantially standardized."[10] Therefore, the kind of special services given by the subscription agency is an important consideration in choosing an agency in preference to subscribing directly, or subscribing through a local agent, or using club combinations. Some of the services to be expected are the automatic renewal of a subscription until it is cancelled by the library; the prompt supplying of indexes and title pages issued separately the claiming of issues not received or the replacement of issues received but later missing; the information supplied and adjustments made in price and subscription expiration dates when publications cease or merge; the attempt to have all subscriptions expire at the same time so only one renewal operation is required annually; and the lower rates often obtainable for 2-year or 3-year subscriptions.[11] It is obvious that any or all of these services represent a great saving of time to the librarian.

If you are interested in changing from a single year to 2-year or 3-year subscription periods,there is a good article explaining a method for the conversion by William Kurth.[12] Though he uses a base of $9,000 in annual payments to be

converted to 3-year payment terms over a period of nine years, the system could be applied to smaller amounts quite easily.

The various subscription agencies also supply the librarian with periodical guides containing much useful information. They include such indications as where a magazine is indexed, frequency of issue, when the current volume starts, subscription prices including any limit on the length of time for which a subscription will be received, a subject grouping of the titles listed, dates when you may expect to receive issues of the most popular periodicals, and often sufficient advertising to acquaint you with the character of many magazines of rather wide appeal.

Securing a sample copy of a periodical is recommended by Osborn, especially if only one title is to be selected in a given subject area, or if there is any doubt as to the usefulness of a certain title. He suggests that the librarian compile a list of the titles in the particular subject field, solicit sample copies of each and make a choice only after comparing the publications.[13] If you are unable to secure sample copies from the publisher or the subscription agency, possibly you could borrow from your state library for purposes of examination. It should not be necessary to say that, once subscribed to, a title need not remain on your list indefinitely. Here is an opportunity for the alert librarian to practice the elimination in selection mentioned earlier.

It is to be hoped that you do not have to ask for bids before placing your subscriptions, for neither libraries nor agents find such a system wholly satisfactory. However, if by law you must secure bids, you should examine them with certain considerations in mind. These considerations have been identified and explained quite clearly by Osborn in a section on bids.[14] An "escalator clause" which allows the agent to increase his charges as the publishers raise subscription rates is advantageous to library and dealer alike, for without such a clause the dealer must make his bid high enough to cover such possible losses. Also the librarian must realize that the agent who has accurate and up-to-date subscription rates may submit a higher bid than the agent who has not secured current information. However, the former will not have to make additional charges as a consequence, whereas the latter, though lower in initial bid, will have to cover such losses with additional charges later.

We may conclude then that the librarian should be able to fit the acquisition of periodicals into a tidy little routine because the subscription agencies not only provide in some form a reference list of titles available but also attend to all subscription duties. Not so with government documents, or "documents" as they shall be designated most often here. True, there is one major listing (the Monthly Catalog of United States Government Publications) and one major acquisition source (the Superintendent of Documents, Government Printing Office, Washington 25, D. C.), but unlike periodicals which are renewed annually, documents require a recurring selection of individual titles.

Notwithstanding the general feeling of desperation one perceives when documents are mentioned, my mission is to show you that the situation is not so bad as it seems, that there are selection tools, and that there are ways of securing the publications.

Government documents encompass almost all areas of knowledge and are presented in popular and in technical form, as informational, as factual, and as statistical publications. All writers on government publications agree that certain of them are necessary tools for reference work, but I also like McCamy's approach in his study made for the Public Library Inquiry. He is more concerned with the publications that will interest the general reader than with those primarily of value as reference tools.[15] Since we are considering our responsibility for all facets of the collection, we must not follow McCamy's interest to the exclusion of those titles that are primarily reference tools or of those borderland publications of both reference value and limited general interest. So we shall consider the selection aids for all classes of documents.

Of the several selection aids the most inclusive is the Monthly Catalog of United States Government Publications. The Monthly Catalog is received soon after the first of each month and contains the most complete single listing available of publications issued during the preceding month. Each issue has an index with entries by subject and by series titles, and the annual cumulative index also contains entries by corporate authors and selected individual authors. A list of depository libraries appears in the September issue. It is well worth the $3.00 per year subscription price and is recommended for any library intending to secure a consider-

able number of documents or needing to identify materials to be secured on inter-library loan. The list of depository libraries mentioned earlier would be useful in locating a library from which to request such a loan. Most of these libraries have a liberal loan policy. By securing some titles in this manner, the small or medium-sized collection can be augmented for special use without filling its shelves with infrequently used materials.

Probably the most used list in the small library or in the medium-sized library securing only a few documents is the biweekly Selected United States Government Publications, also issued by the Superintendent of Documents and available free upon application. McCamy especially recommends it as a selection tool due to its variety of coverage, inclusion of items most apt to be of general interest, and its brevity as compared with the quantity of items covered by a single issue of the Monthly Catalog.[16] A brief annotation is included for each title. The individual issues of the Price List series, put out by the Superintendent of Documents and also available free upon application, are useful for selecting documents. There are over forty issued currently, each one covering a broad subject or related subjects and listing with a brief annotation the materials available from the Superintendent of Documents. For example Price List 36, 83d edition, August 1956, entitled "Government Periodicals" lists all periodicals for which subscriptions are received by the Superintendent of Documents; Price List 50, 40th edition, July 1956, is entitled "American History"; others, such as "Homes," "Construction," "Maintenance," "Furnishings," "Home Economics," "Foods and Cooking," and "Education," cover a wide variety of topics. These lists are frequently revised, most of the popular ones annually. The Superintendent of Documents has a fourth type of publication useful in the selection of documents. Issued irregularly, these lists may cover one subject or may be simply a miscellaneous group of current publications. Examples of lists under subjects are Your Child, "a must list for parents...23 popular government publications covering CHILD CARE from birth to the middle 'teens'," or Hobby Publications, 1955 edition; examples of the miscellaneous lists, which are collected under titles designed to catch one's attention and interest, are Helpful Government Publications on Subjects from A to Z, or Whether You're a Doctor, Lawyer, or an Indian Chief "you'll find something

to interest you in the thousands of fact-filled government publications..."

Also, once you have ordered a publication from the Superintendent of Documents you will be given an opportunity to receive notices of similar materials. When the publication ordered is received it will contain a card "If you are interested in being notified when future issues of this publication or other publications of a similar nature become available, please fill out and return this post card." (The code numbers at the bottom of the card are to identify for the Superintendent of Documents the "nature" of the publications.)

Other recommended sources for listing of documents are Leidy's A Popular Guide to Government Publications,[17] and Hirshberg and Melinat's Subject Guide to United States Government Publications.[18] These last two works complement each other. Hirshberg emphasizes publications of "great potential reference use"[19] while reference and statistical works and bibliographies are among the classes excluded by Leidy.[20] Hirshberg includes such annual publications as Statistical Abstract of the United States, the United States Government Organization Manual, and such periodically revised titles as The Constitution of the United States of America (annotated) and the Biographical Directory of the American Congress. Leidy concentrates on such information publications as the often revised Children's Bureau publications on infant and child care (Infant Care, Your Child from 1 to 6, Your Child from 6 to 12 are but a partial list of titles), or the volume entitled 100 Things You Should Know About Communism Series, and Spotlight on Spies issued as House Document 136 of the 82d Congress, 1st Session, 1951. Leidy also includes publications about the Constitution, such as United States Constitution, Text, Index, Chronology, and Leading Quotations (Senate Document 210, 80th Congress, 1949). The Leidy and Hirshberg lists are of course bounded by definite periods of time while the Superintendent of Documents lists previously mentioned focus on current materials.

There are innumerable magazine articles giving lists of popular government documents. Some good examples are those by Lillian Briscoe,[21] Sylvia Mechanic,[22] and Carl Melinat.[23]

Having acquired some of the selection aids mentioned, you are now faced with the problem of determining how to secure the materials themselves. At least we are prone to think of

the acquisition of documents as a problem. Actually it need not be one, because all the aids mentioned, with the exception of the Subject Guide to United States Publications, contain all the information necessary for securing the publications listed. Each has a device for indicating for each publication whether it is priced or free, to be ordered from the Superintendent of Documents or the issuing agency, or is issued for administrative use only and so is not distributed to the public. This last device appears in the Monthly Catalog only. In most cases an order blank is included and instructions are given for the method of payment, since prepayment is required by the Superintendent of Documents and usually by an issuing agency.

The two most satisfactory methods of payment to the Superintendent of Documents are by coupons or by a deposit account. Coupons, in 5¢ denominations, are purchased from the Superintendent and are good until used. If few documents are purchased, this method would be preferred. The deposit account is recommended for convenience if documents are ordered with any regularity. Any sum of money, with a $5.00 minimum, may be deposited with the Superintendent, who then supplies the library with an account number and deposit order blanks. The librarian orders against that account, always being sure that a sufficient balance is maintained. The Superintendent returns your original order with your current balance indicated, so there is very little paper work necessary. A file of the returned original orders would answer such questions as the actual status of an order or of your account and would be useful for estimating amounts required for future deposits; also, in case of error in an order, the original order must be returned to the Superintendent of Documents. If a publication is not supplied due to being temporarily out of stock or the supply exhausted, the reason is indicated by means of a symbol. All symbols are explained on the verso of the order blank.

Another method for purchasing documents has developed partly because of the discontinuance in 1952 of the standing order section of the Government Printing Office. There are firms which will maintain a standing order service on all government periodicals and series as well as a procurement service for separates. Bernan Associates, P.O. Box 5664, Washington 16, D.C., and the Documents Index, Box 453, Arlington 10, Virginia, are examples of such firms.

You still may expect to secure some publications free either from the issuing agency or through your congressman, though there are not as many available free as formerly. Mr. Wilcox indicates that the idea of "free" and "inexpensive" documents is a "myth,"[24] and Ullman also mentions the general trend toward availability through purchase instead of free distribution by an issuing agency or a congressman.[25] Sometimes you will find that an agency is able to supply a publication to a library even though it would not be able to supply the same publication to an individual. Your congressman should be addressed as Hon. [name in full], U.S. House of Representatives, House Office Building, Washington 25, D.C. You soon will be able to determine what you should try to secure free and what you should order.

The majority of the Senate and House documents and some of the Committee prints are free. The free Senate and House documents may be secured by writing to the U.S. Congress, Senate (or House) Document Room, The Capitol Building, Washington 25, D.C. The free Committee prints should be requested from the committee issuing the publication or from your congressman. A recent Senate document is No. 152, 84th Congress, 2d Session, 1956, How Our Laws Are Made, by Charles J. Zinn. Another one is Our Capitol, Factual Information Pertaining to Our Capitol and Places of Historic Interest in the National Capital, 84th Congress, 1st Session, Senate Document No. 13, a well-illustrated 57-page pamphlet which was first printed in the 83d Congress and has been so much in demand that a later printing was ordered in the 84th Congress. The House and Senate reports usually are reports to accompany public or private bills before Congress so there are only occasional reports that would be of general interest. One such exception is Organized Communism in the United States, prepared and released by the House Committee on Un-American Activities, 83d Congress, 2d Session, House Report 1694, 1954. This issue is listed without a price but the original printing in 1953 is listed at 35¢. In such a case I would assume it could be secured gratis until proved otherwise.

One Committee print issued annually with data as of January 1, Organization of Federal Executive Departments and Agencies, is accompanied by a separate chart which may be posted. The print for 1956 (Senate. Government Operations Committee, Committee Report No. 16, 84th Congress,

2d Session) is listed at 25¢, the chart at 20¢, both to be ordered from the Superintendent of Documents unless you are able to secure them through your congressman. The Monthly Catalog, previously mentioned as a selection tool, contains a listing of these Congressional materials with indications of source, price and availability.

State documents present more difficulty in securing than do federal documents. Some states, especially those having a state depository system, issue checklists of state documents. The Louisiana semiannual list, Public Documents, is issued by the Secretary of State; California State Publications, a quarterly listing cumulated annually is compiled by the State Library. Indiana documents are listed in the State Library quarterly, Library Occurrent, as "Indiana Documents Received at the State Library," with an indication of availability from the State Library or the issuing office.

The Monthly Checklist of State Publications, issued by the Library of Congress Processing Department, lists each month all of the state documents received in the Gift and Exchange Division of the Library of Congress. It is not possible of course to indicate the availability of the documents, and the completeness of the listing is dependent upon the completeness with which a state furnishes its publications. If there is no listing of state documents available from your state, it would be entirely proper to send a letter of inquiry to your state library or to an issuing agency. You find it helpful to maintain a mailing label file once you have established the source for obtaining a document.

The state documents collection in your library probably would be limited to your own state with only a few exceptions. A possible exception would be the need for some state manuals other than your own. Hotaling has compiled the needed information for securing these, giving frequency and approximate time of issue, whether priced or free, and the source from which to be ordered or requested.[26]

Even the small library has a responsibility to collect local documents, municipal and county. Osborn points out that such publications as those issued by local government bodies probably are more easily collected at the local level. He also believes that local libraries are able to relieve the larger libraries of this responsibility.[27] This is another instance of possible cooperation.

Your collection of United Nations publications probably

will be held to a minimum also but some UN material seems necessary in every library today. Taylor recommends the United Nations Department of Public Information, United Nations, New York, as a source for some free materials. It is an official United Nations office and will supply background materials and posters to libraries but not to individuals.[28] An inexpensive reference publication issued by this Department is Everyman's United Nations, 1945-1955.[29] The monthly U.S. National Commission for UNESCO Newsletter contains general information and selected publication announcements.[30] It is free upon application. The Commission also issues fact sheets, pamphlets, posters and other materials on UNESCO. If you are on a mailing list to receive free materials regularly, do not fail to return the letter or card that will be received periodically asking if you wish to remain on the mailing list. Government offices are required by law to make this periodic canvass as a measure of economy.

Of course the best single reference tool for the United Nations and its specialized agencies is the annual Yearbook of the United Nations, first issued for 1946-47 and now issued for the calendar year, but it would be considered an expensive item in a limited budget.[31] The International Reporter, issued by the International Documents Service, is a bimonthly listing of printed publications of the UN and its specialized agencies.[32] It is not annotated and probably would not be useful for the very selective collection.

The foregoing represents only a minimum of examples of interesting as well as valuable informational and reference materials available in documents from federal, state, and municipal governments and from the UN and its specialized agencies. It has been designed to try to dispel your hesitancy, if you have any, in adding documents to your collection, and to point out that, after all, it is not too difficult for even the library of small and medium size to select and acquire a workable and useful group of government publications. These publications, like periodicals, with their emphasis on the present, help to bring your book collection up-to-date and keep it so.

References

1. Andrew D. Osborn, Serial Publications, Their Place and Treatment in Libraries (Chicago: American Library Association, 1955).

2. Frank K. Walter, Periodicals for Small and Medium-Sized Libraries (7th ed., enlarged and rewritten; Chicago: American Library Association, 1939), p. 3.

3. American Library Association, Periodicals for Small and Medium-Sized Libraries (8th ed.; Chicago: A. L. A., 1948).

4. Abridged Readers' Guide to Periodical Literature, July 1935-date (New York: H. W. Wilson Co.).

5. Readers' Guide to Periodical Literature, 1900-date (New York: H. W. Wilson Co.).

6. Ruby Ethel Cundiff, 101 Magazines for Schools, Grades 1 to 12 (Nashville: Tennessee Book Co., 1954).

7. Laura K. Martin, Magazines for School Libraries (Rev. ed.; New York: H. W. Wilson Co., 1950).

8. American Library Association, A Basic Book Collection for Elementary Grades (6th ed.; Chicago: A. L. A., 1956).

9. American Library Association, A Basic Book Collection for Junior High Schools (Chicago: A. L. A., 1950).

10. American Library Association, Periodicals for Small and Medium-Sized Libraries, p. 17.

11. Ibid., p. 18. Also Maurice F. Tauber, Technical Services in Libraries (New York: Columbia University Press, 1954), p. 54.

12. William H. Kurth, "Advance Payments for Subscriptions," Library Journal LXXX (Oct. 15, 1955), 2201-05.

13. Osborn, op. cit., pp. 38-40.

14. Ibid., pp. 54-56.

15. James L. McCamy, Government Publications for the Citizen. A Report of the Public Library Inquiry. (New York: Columbia University Press, 1949), p. 4.

16. Ibid., pp. 34-35.

17. W. Philip Leidy, A Popular Guide to Government Publications (New York: Columbia University Press, 1953).

18. H.S. Hirshberg and C.H. Melinat, Subject Guide to United States Government Publications (Chicago: American Library Association, 1949).

19. Ibid., p. v.

20. Leidy, op. cit., p. xii.

21. Lillian Briscoe, "United States Government Publications," Illinois Libraries, XXXV (June, 1935), 223-29.

22. Sylvia Mechanic, "Popularization of Documents," Wilson Library Bulletin, XXVIII (June, 1954), 879-80.

23. Carl H. Melinat, "Outstanding United States Government Publications," appearing annually in June issue of Wilson Library Bulletin.

24. Jerome K. Wilcox, "The Acquisition of Government Publications," Library Trends, III (April, 1955), 403.

25. Morris B. Ullman, "The Indexing and Distributing of Census Publications," College and Research Libraries, XV (Jan., 1954), 39.

26. Donald O. Hotaling, "State Manual Procurement Guide," Special Libraries, XLIV (July-August, 1953), 228-32.

27. Osborn, op. cit., p. 44.

28. J.K. Taylor, "Library, Community, United Nations," ALA Bulletin, XLIX (Oct., 1955), 501-04.

29. United Nations. Department of Public Information. Everyman's United Nations, 1945-1955 (5th ed.; New York: United Nations, 1956).

30. U.S. National Commission for UNESCO Newsletter (Washington: U.S. Dept. of State).

31. Yearbook of the United Nations (New York: United Nations, Dept. of Public Information).

32. The International Reporter (New York: Columbia University Press).

Free and Inexpensive Aids to the Selection and Acquisition of Periodicals and Documents

Note: The publications starred (*) are priced; others are free upon application.

*Periodicals for Small and Medium-Sized Libraries. 8th ed. Chicago, American Library Association, 1948.

*Publishers' Weekly; the American Book Trade Journal. R.R. Bowker Co., 62 W. 45th Street, New York 36, N.Y. (Pamphlet material listed in the "Weekly Record" includes documents).

The Faxon Librarian's Guide to Periodicals and American Subscription Catalog. F.W. Faxon Co., Inc., 83-91 Francis Street, Boston 15, Mass.

Librarian's Reference Catalog. McGregor Magazine Agency, Mount Morris, Illinois.

The Periodical Handbook. The Mayfair Agency, 40 N. Van Brunt Street, Englewood, New Jersey.

How to Decode Expiration Dates. The Mayfair Agency, 40 N. Van Brunt Street, Englewood, New Jersey.

*Monthly Catalog of United States Government Publications. U.S. Government Printing Office, Washington 25, D.C. ($3.00 per year from Superintendent of Documents, Government Printing Office, Washington 25, D.C.).

Selected United States Government Publications. Biweekly. Superintendent of Documents, Government Printing Office, Washington 25, D.C.

Price Lists. (Each list contains a listing of all current Price Lists by number and title) Superintendent of Documents, Government Printing Office, Washington 25, D.C.

[Miscellaneous lists and fliers] Apply to Superintendent of Documents, Government Printing Office, Washington 25, D.C., asking for materials in subject fields in which you are interested.

*Monthly Checklist of State Publications. U.S. Government Printing Office, Washington 25, D.C. ($1.50 per year from the Superintendent of Documents, Government Printing Office, Washington 25, D.C.).

The International Reporter. Bimonthly. (For UN and Specialized Agencies) International Documents Service, Columbia University Press, 2960 Broadway, New York 27, N.Y.

An Explanation of the Superintendent of Documents Classification System. (Issued in 1955 by the Library of the Division of Public Documents) Superintendent of Documents, Government Printing Office, Washington 25, D.C.

NON-BOOK MATERIALS, LIBRARIES AND LIBRARIANS

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Davenport (Ia.) Public Library

The Nature of Non-Book Materials

Writing of one kind or another has been with us about 7,000 to 10,000 years; pictures, cave paintings, etc., as much as 50,000 years. It has been only 35 years since educational motion pictures became a physical reality in the classroom; we have had cheap film, slides, etc., only for the past 20 years. We have been using print in one or another form for only 500 years, and it too is now appearing in vastly changed and machinery-dependent forms. We are talking here about non-book materials: visual aids and aural aids, and the combination aural/visual such as motion pictures and television. A _sine qua non_ of this definition, but not always so stated, is that all types of materials are necessary to us in our libraries as aids and supplements to the experiences stirred up and made alive by _book_ materials. Therefore, in talking about non-book materials in libraries, I shall treat them as if they were as common to us as books, since I see no reason for their inclusion as part of our working tools if they are not considered as basic and vital for their particular purposes as are books for the things books can do.

Let me pretend that for the next three or so paragraphs I am talking to an audio/visual class, and that I am presenting to them a part of the story as to why it is important to consider audio/visual materials in the learning process. I shall refer to Edgar Dale's _Audio-Visual Methods in Teaching_, revised edition,[1] for the meat of this small digression. Mr. Dale tries, in an early chapter in his book, to impress on the reader that all learning must be hinged on concrete experiences if it is to be permanent or solid. He then proceeds to outline, on what he calls the "cone of experience," relative positions of different learning experiences with respect to their concreteness in the learner's mind. At the bottom of

this cone is the direct, purposeful experience--the thing "you can get your hands on or sink your teeth into"; thus, situations in which you participate with some responsibility for the outcome are such direct experiences. Less concrete are contrived experiences, dramatized situations, field trips, exhibits, in the order stated. Toward the top of the cone we come to those areas where we shall be primarily concerned--motion pictures, recordings/radio, still pictures, visual symbols (charts, graphs, maps), and at the very pinnacle of the cone we find verbal symbols. However, verbal symbols--words spoken or written--are the first symbolic experiences with which we become familiar as children. A fairly average vocabulary for first graders contains about 3,000 words; when a student finishes school at age 17 or so, he probably has looked at ten times that number (different ones, of course). So verbal symbols--the most abstract--are necessary parts of all of the other more concrete experiences; in fact, some of the other levels of concreteness are not possible to achieve without improved use of common abstractions, such as words in our vocabulary. The main purposes of the use of aural/visual aids are to help provide a two-way escalator for bringing more concrete understanding in all types of learning experiences, to pave the way for the learner to retain more of what is taught, and to facilitate self-help in all his future learning experiences.

Now we usually deal with the <u>fait accompli</u> insofar as <u>our</u> learners are concerned--that is, we are dealing with adults who have gone through the controlled learning situations and so are on their own. But all too many of them are still unable to handle abstract symbols in meaningful ways; too many of them think that only books have most of the answers to their informational, and other, problems. When they come to us for books, and we in our most concrete professional manner help them to obtain the most abstract learning tools, we run into troubles which have been already cited in library literature to the tune of hundreds of examples. Somewhere on this merry-go-round ride something has to give, and it usually is the patron; he politely thanks the librarian and takes the book, goes, and many times sends it back the next day with his child. Result: one successful "contact" and one vaguely disturbed unsatisfied patron; unsatisfied not because of our inadequacies or fumblings but because when the book is found that has the stuff, the patron cannot handle the ab-

stract symbols in the proper way for his learning needs. With this philosophy in mind, then, we have a clearcut reason for trying to tie together the patron's ability and the library's resources, assuming that audio/visual materials can be utilized to help bridge the gap.

The thought that books are hard objects, solid things, makes it seem to many librarians that the newer materials are flimsier, less permanent, and therefore less requiring of attention in their handling, organization, etc. This thought, coupled with the traditional unease that we are supposed to possess when it comes to handling equipment and machinery, may account for some of the slowness and uncertainty with which we have approached the whole field of non-book materials. After all, we have been brought up with books--reading--the slow absorption of printed materials; now we find that we must quickly change our accommodation-of-information patterns to account for moving images, sights, and sounds, and we must quickly acquire a relatively high degree of mechanical proficiency so as to use these new things. So the idea of dealing with the new impedimenta is possibly more of a block than the actuality of handling them.

Aside from the stereograph and the personal individual slide viewer (such as comes with sets of slides like the Disney African Lion), in order to use audio/visual materials you must handle the equipment which makes their use possible. This equipment ranges in complexity from the simple slide projector, which many of you have used and even own for showing 35mm. color slides, to the highly complex and easily misused professional tape recorders. The amount of information about equipment we as librarians need in order to pull off a program or set up services involving these materials is substantial, if you compare it to what we have to know about equipment in dealing with books. But remember that all audio/visual equipment has on/off switches, and in the moments of the most terrifying voids when nothing happens, a switch may be a librarian's best friend. Let us consider in some detail the equipment-material ties which are necessary in order to use the various groups of non-book materials.

For all photographed visual materials some projector is needed. Even a TV set is a projector of sorts, the electrons themselves acting as pinpoints of light which bounce off the fluorescent material of the picture tube and so activate a picture pattern. Light plus a motor plus a sound system

properly synchronized are the basic ingredients of a film projector; light plus lenses are required for other than motion pictures. For audio materials, a sound system and some means of transforming mechanical energy to electrical energy are necessary: records require phonographs to do this, tape recordings need tape mechanisms. The most wonderful thing about all of this equipment is that, once you get it set up and started off correctly, you only have to stand by and watch it run itself. There is no need to worry about how it works, only if it works. A minimum of technical know-how is necessary to put into use the material available to us, but the absolute maximum of knowing what to do with these things also becomes a necessity.

The various chemical and natural elements used in producing audio/visual materials differ in their combination so that the final product is a different physical thing which requires a bit more care and somewhat different handling. Books will not burn easily, in spite of Storm Center; 16mm. safety film must, by law, be non-explosive--however, it will scorch and disintegrate under heat. Books do tear easily if you've a mind to do so; film will break easily if incorrectly threaded but it is pretty hard to tear otherwise. You can patch a book page, but you have to splice film and tape; you can't do anything about a 35mm. filmstrip if you break it. Slides, glass mounted, can be fixed if the glass breaks; slides unmounted can only be thrown away if the slide itself gets badly scratched or torn. LP records can be ruined by a fingernail, manicured or not; dropping, however, may not do much. What I'm pointing out is that ordinary precautions in handling these materials will be necessary to prolong their usefulness and make them easier to use. We do not have to take a course in special techniques on this subject because, while film may remind you of a snake if it unwinds through error from its reel, it cannot bite the hand which feeds it through a projector.

Most pieces of equipment have operating instructions furnished with each machine, and usually there is little we can do if the equipment does not function as the manufacturer tells us it should. There is normal maintenance, of course, but many times even this is disregarded in spite of its simplicity. Beyond this, all other repairs must and should be done by competent service men. A word on service: sometimes it pays to select your items of equipment on the basis of local

service facilities, granted, of course, the range of selection is between items of equal value. It is pretty tough to have to pack an item and send it several hundred miles for service when another equally reliable make can be serviced in your home city.

I have taken the liberty of being so flatfootedly elemental about these points because we are talking about hundreds of dollars worth of items instead of a few dollars for each piece of equipment. If a book needs binding, or must be discarded, we think little of it; if a projector is damaged beyond repair, we think several times about its loss from the inventory. The materials themselves are not particularly expensive on an item basis, except for films, but in this field materials are useless without corresponding equipment.

Like their printed counterparts, audio/visual materials have prices, lengths of useful service, and they must be replaced. Unlike their counterparts, there are different bases of reasoning for each consideration. The library is uniquely the community's book center; the library's audio/visual collection may not--and probably should not--be the only source of such resources. Many libraries have gotten their start in this field through cooperative actions for audio/visual supplies where they could not or would not do so for printed materials. Therefore discarding - replacement - additions of audio/visual items bring in slightly different factors than those considered for books.

In presenting the case for audio/visual materials for the smaller libraries, one pictures the common question many boards will ask: how much for how much? There is much less resistance to buying a set of volumes for $50.00 than to buying a film for the same amount, whatever the reasons expressed as to how you get your money's worth. We have less of a problem in presenting a book list which may total far more than an audio/visual list, even though the cost per circulation for non-book things may be only a fraction of that for printed materials. For example, if a film costs $125.00 and is seen during its useful life by 2,000 viewers, the cost per capita use is about 6 1/4 cents; if a book costs with discount $3.65 and is circulated 30 times during its useful life, the cost per capita use is twice that of the film. I cannot equate cost absolutely(and it is not very much to the point to try) since there are too many other factors involved, such as films not being individual media as are books, etc.; yet if

you must argue costs, you have the basic point that initial expenditure is high and use cost is low for almost any audio/visual material. By the same token, you cannot expect librarians to start worrying only about cost, since then one might say that any reference tool over $25.00 which has limited use is a waste. I don't think we use Thomas' Register of American Manufacturers 25 times a year, but when we want it "there ain't nothing else." When we want to see, through the medium of the film, a far distant landscape, there is just nothing else so good for the purpose. Therefore, let us not compare costs too carefully since results are what count.

With relation to discarding, physical condition is a prime factor with audio/visual materials as it may not be with books. A phonograph record with chopped-up grooves is no good, nor is a badly scratched film; but a book with broken spine and torn end-sheets can be rebound if the material in it so justifies. Many libraries have become museum-minded because they can't bear to part with old treasures; not many audio-visual collections are old enough yet to worry about this point. There is nothing so horrible as a film which cannot be seen or heard or a record which is unintelligible. It is obviously impossible to compare items in the audio/visual collection for subject strength the way we do our book stock, since most of us haven't enough to start with, anyway. However, it is desirable to think in terms of coordinated subject presentations: don't discard all your books on Cuba before 1910 and then hold on to a historical film depicting the buccaneers of early 1800 and expect to really tie together the materials in your library. On the other hand, don't feel that because a film has been popular in the past year that your patrons are going to carry on a desire to keep reading about the subject of the film for quite a while to come. What I'm trying to stir up here is a feeling for two things: if you're audio/visual minded, think of discarding in terms of your own total (i.e., book and non-book) resources and then think of audio/visual materials in terms of availability from other sources.

There are perennial favorites among books none of us could live without; the only perennial among films so far is Mickey Mouse. Far be it from me to tell you why this is so, but I hope no one runs out and leases all the Disney films because I said this. There are some almost-perennials--The

River, Men of Aran, Louisiana Story, etc.--but they are not everywhere "musts" for replacements. We have been at this too short a time and are faced with too much new material to be able to say with certainty what is the minimum replacement list for films, records, etc. LP's will drive you nuts there are over 20 recordings by different artists of Beethoven's Emperor Concerto, Violin Concerto and Third Symphony, and each has its adherents as to best performance; if you discard one of these you probably will have to replace it. On the other hand, there are basic lists of "first choices" for all films and records and filmstrips; these could serve as guides for both discards and acquisitions. Audio/visual librarians should not feel the need for being over-cautious here anymore than anyone else would in the balancing of special collections.

Perhaps a word should be said here about upkeep of collections. How much does it take to keep films, records, and the like, up-to-date? There is no set answer, of course, nor can an empirical formula for proportionate expenditures be laid down as gospel. In a survey which I conducted a couple of years ago, audio/visual expenditures ranged from pennies to many thousands; and there are very few standards to state unequivocally that there is a definite amount to be spent for each kind of aid. Worse, none of the guides available for audio/visual materials show any connection (in organized fashion) between books and non-books, so that the librarian has no way of telling what it will cost to add or subtract items in relation to books. Further, taking a figure like 10 or 20 or 30 per cent of the funds for materials is not always useful: if you start with a small collection you must spend a greater percentage in the beginning than in the end as you approach your own satisfactory operating level. Would it not be more logical to think in terms of proportionate expenditures--that is, always being prepared to add audio/visual items as the need arises, but with reference to what is now on hand and what is available? If enough libraries were to purchase audio/visual materials on this basis and keep a set of figures, we might begin to set up norms for buying which could be useful; but only when libraries report audio/visual purchasing with consideration for and respect to their book services will these figures be meaningful.

Up to now I have tried to throw in a number of practical considerata from the viewpoint of the specialist with reference to the audio/visual area itself. Now let us pay some attention to the total institution of which audio/visual is only a part. At this point, too, I want to remark about our competence as professionals and therefore <u>teachers</u> in contrast to our patrons as <u>learners</u>. I think there is room for honest appraisal as to whether we as the professionals are as familiar with, interested in, and competent to handle all the vast range of materials we are more and more being subjected to. I question whether very many librarians attempt to focus their professional time on improving their own reading, hearing, seeing abilities--whether they consciously and constantly try to extend the range of their own interests and knowledges. If it is important to widen the range of materials available for our patrons, it is equally important that the dispenser of materials know what it is all about. It is only partly funny when a staff member stops in the middle of a reference search to tell a patron that a machine is as new to the staff member as to the patron; it is not even partly funny when a staff person has to have explained to her (or him) that a universal drive has nothing to do with church activity but is instead a part of an auto. For obvious reasons I won't go on--there'd soon be a sentence necessary about <u>my</u> inadequacies and misunderstandings. Now the inadequacies probably are necessary and inevitable; but interest in making up this lag in knowledge is not so common or easily found. There is just too much to become familiar with and too little time in which to do it; while we cannot go back to school at the onset of every new development or enlargement of a field of learning, we still cannot too many times put up with our own lacks without doing something about it. Here is where these extensions of learning come to our aid as well as our public's help: often a film, for example, can give us a badly-needed lift over the hump of new-information complexities which otherwise might be difficult to handle. Planned series of associations with audio/visual materials, organized around fields of knowledge which are not so easily explained by books or other printed forms, may be a wonderful way to coordinate staff training as well as provide the needed information. I don't know that this has been done on any kind of

"course" basis by librarians; if not, why not?

This brings us to the problem of knowing the subject matter and the range of current supplies of audio/visual goods. Fortunately there are tools to help us with the larger items: Educational Film Guide, Filmstrip Guide, various record catalogs, special lists of the more restricted items such as maps, charts, etc. These lists, especially the first two, are comprehensive and evaluative, thereby saving all of us much trouble and at the same time building our backgrounds. The problem of knowing the material is only partly solved by knowing about the guides and tools to the materials, however; it is fair to say that no one knows as much as he could about the audio/visual materials currently available because no one has seen or heard enough to have the commensurate experience with them that he has with books. Therefore, my thinking is that we should strive to be only small generalists and large specialists: the key to successful collections and service lies in the first-hand knowledge of specific materials for the most part and after that how to get at the more general items. This means that the literature specialist knows as much as is possible to garner about non-musical recordings, diagrammatic slides and filmstrips, biographical films, etc.; the technical specialist knows about films, filmstrips, graphic aids (in that order, probably); the fine arts specialist knows filmstrips, slides, models and exhibits, films, flat pictures (and records if music is included). The poor general staff, Young People's, Children's, Extension and Catalog Departments will just have to take the guides home nights and memorize all 45,000 entries!

For the smaller library with none of the subject breakdown found in the large institution, the staff probably will have to conspire with the public to get needed materials ordered, rented, or otherwise procured. There is a tendency in these places for so-and-so to "do films," so-and-so to "do records," and so on. What happens when the person isn't around to "do"? Moreover, the patron's needs can't wait, even if his request cannot be fulfilled by your library. One answer lies in cooperative actions, among which are film circuits, record pools, picture collection projects, etc. Only in this way will the main purpose of supplementing other aids and expanding subject matter found in books be accomplished for most of our small libraries.

A few words about available materials for the larger subject divisions: films cover the general knowledge of mankind, and do pretty well with thousands of specific subjects. By and large most 16mm. educational films fall into categories which best suit their use as classroom films. Many specialized films are so much so that their showing to general audiences is entirely useless; many general films are exactly that, and can satisfy no special individual interest. For example, how many libraries own a film which tells about the public library? Or, indeed, where is the film which tells, in general interest terms, about the public library? We have library films--made by librarians for librarians--but where is the good general film of popular appeal? Remember, however, that film making is only fun when it is profitable, and if libraries want more films which correspond more closely to the typical library operation, we shall all have to buy more of them; or else be content with what we have.

I do not want to be particularly critical about our film fare. From the size of library-sponsored film program audiences, it is obvious that we hit the mark pretty well most of the time with what we can get our hands on; therefore, don't be misled into thinking that one has to put up with a lot of misplaced materials which really don't belong in our hands.

Phonograph records are the most completely cataloged and arranged items in the whole audio/visual field. Partly this is because more specialists are in on the whole record business and partly it is because record listening, as far as most library services are concerned, is a personal thing rather than a group experience. It is relatively impossible to go wrong with record collections beyond the fact that you may buy too much or too little of one thing. The whole field of music recordings is practically unlimited in terms of sources from which you can select and buy.

We could spend a good deal of time talking about evaluation of the materials in various categories, but if you allow my premise that very few of us are expert selectors in these things, you will have to agree that we should seek guidance from established and well-known sources. These are relatively inexpensive, efficient, and absolutely necessary if you plan to furnish any information to the public and your co-workers. I have mentioned a few in passing: Educational Film Guide, Filmstrip Guide, etc. You may say that you

don't have enough films to make the purchase of these guides worthwhile; but do you take all of the periodicals in the various guides you have? What a guide is useful for mostly is that it shows the range of material available, and it gives the user some idea of the most likely sources. Some evaluative information is also given and, while this information is general, it is better than nothing and serves as a starting point for further probing or instant elimination.

Evaluation should be approached from several points of view: effectiveness of the material for providing the needed information; the physical value of the material in providing an informational experience; the capabilities of the group using the material (staff and public); the entire program setup which brought the group's thinking to this particular piece of material; and the consideration of how much librarians know about and do with audio/visual items. This is not the time to go into all of these factors (and there are probably more) except that one good starting point for talking to the mirror on the wall is the last item, since there would be no use of audio/visual aids if we had not already started to question ourselves somewhat as to where we stand in picking them up and getting them out. It is here that we actually sell audio/visual to ourselves, our boards and our staff, who in turn sell them to the public. It is here also where we must honestly appraise our own willingness to take on the new, spend more time than at first seems sensible in building our backgrounds, and experiment with our reactions and our ideas in turning the use of these materials to library advantage. They are new, they are demanding, they are rewarding--if we measure up to the total involvement required.

Here also, in promoting the use of these materials, comes a golden opportunity for building a public relations structure for present and future. You may be able to best serve your own purposes of integrating the library and its community by embarking on a cooperative evaluation scheme utilizing the specialized resources of experts around town; you could honestly proclaim to those invited that they have been asked because you didn't know the answer and you didn't want to go after secondhand information. Evaluative ideas built around the local need are all too few in our educational ventures, and until lately probably a totally unexplored area as far as libraries are concerned. Out of such sessions a real collection and service program would be set up which would have started

with a well-fertilized ground for the grass roots we hear so much about.

The whole question of how libraries use persons and materials is in itself the story of the development of the peculiarly American institution known as the public library. And there are as many types, kinds and depths of audio/visual experiences provided or arranged by these libraries as there are libraries themselves. Rather than catalog these now, let me instead point out where we still have whole careers ahead of us in terms of use and programs. For a time it was conceived that successful library participation in audio/visual areas consisted mainly of spending as much money as possible on procurement, then circulation. After the flush of overexertion had been somewhat dissipated on this front, we went wholehog for evaluation sessions in which we sat down and counted our experiences like sheep--but unlike sheep they didn't stay in the corral--and from this tried to determine where we had been and where we are now. Well, where are we? Are we yet at the point where we don't have to think twice about purchases, programs and results? Are we yet at the place where new staff members from library schools are conscious of an integrated library viewpoint regarding all materials used and the oneness of services offered?

Pretending that we are not quite at this spot, let me enumerate a minimum number of thoughts. I want to plead for the community information center concept as the final costume (1950-2050, at least) for our Carnegie coliseums, and as part of this concept I want to plead further for us librarians as directors of such centers. Specifically, we directors must serve as coordinators of the purchasing-using devices and by the act of coordination entitle ourselves to hang such a shingle on our doors, and we must also follow through on how our materials wind up. We must think in terms of extraterritorial conquests as well as in terms of internal orderliness and approach. We must be prepared either to conquer the opposition or to join it--and the opposition exists inside as well as outside. We must then make sure that the customers like it--at first it was sugar coated and easily digested, while now it is plastic coated and like an overcooked waffle--and even after they do, keep feeding them. All this generalia has to do with one important thrust at you fellow professionals: information itself is increasing in geometric ratios to our ability to absorb it, and recorded sources

of information are appearing in geometric ratios to our ability to procure and use them. This being so, no one of us can any longer hold off from becoming overwhelmed with the deluge of things in print and non-print which it is our duty and business to know and use. It is significant that the U.S. Government has had need in recent months for conferences relating to the flow of documents--not what's in them, mind you, but how to get them in and out--because the greatest impediment to intelligent agency functioning is the very volume of materials to be absorbed and used. Well, what about us? With 12,000-odd titles appearing in print each year, even if we could afford them, could we absorb them in the 8,760 hours of each year? Could we see the several thousand new films which are available during the year--or could we hear the thousands of hours of music recorded and radio/tv programs broadcast? Yet clamming up like the "see-hear-speak no evil" monkeys is not the answer; in fact, a better one is "we can't afford them" since that implies the positive idea of being interested but not yet possessive. How do we get out of this mess? Only, I think, by integrating all the library's services so that there is no duplication of routine or activity; and in the case of audio/visual materials, complete handling on the same plane as printed materials.

It would have to go something like this, in our community information center: the director sees a master acquisitions table which shows the steady flow of all materials on any and all subjects; he coordinates the handling of these materials by calling in subject specialists who are responsible for channeling the right groupings of integrated packages to the field workers in various community activity levels--branches, bookmobiles, plus school groups, home study groups, adult centers, etc. In turn, these field workers contact resource people, program leaders, activity chairmen for conferences about how these packages of integrated materials will be used. Reports go back through channels indicating the success or failure--with stress on the failure--of the packages to do the jobs they were created for, and with indication of the degree of relation with community people. The flow chart would show, instead of individual circulation of 100's, 500's, fiction, films, records, etc., the number of packages by subject area; by putting together the totals over periods we come up with a picture of how well the community information center is getting at the needs of the community.

Now this does not rule out individual use of the library at all--it rather increases the chance of individual success with a given subject since the reader will have more than one type of material at his fingertips and, depending on his own abilities, should be better able to find something that is useful. The Detroit reader-interest idea is a step in this direction for book organization, but materials are flowing too fast and too steadily for us to divert the river with a single dam. Incidentally, by so using staff as to bring out their best personal qualifications and interests, we can also help overcome other staff problems such as shortage of persons on any single activity, if the idea is handled correctly.

Now before anyone starts taking my gear box apart to see if it is oiled, let me hasten to add that I am not thinking only of the large libraries which seem obviously more able to do such things. I am in a medium-sized library and I feel that we could well afford to try out a simplified basis of this coordinated scheme in the limited way in which we would necessarily have to work. If it did nothing else for us, it would remind us that we do not stand alone in the community, or in our area.

From the lofty plane of theory let me fling us down to the well-worn dirt tracks of more normal operations. If it be true that there is money to be spent on audio/visual we might consider if two purses are not better than one; and if this is so, we might be able to arrange a little cooperation among our neighboring libraries which would expedite the collecting, distributing and using of these materials. Film circuits--on smaller or larger units of service bases--have proved a good way out of the dilemma of funds; they have not, however, contributed much toward the organization of complete services of which audio/visual is only a part. Other types of circuits--cooperative actions, that is--are either not well-known or maybe just not well-thought-of. The answer to this demand for banding together is not yet in sight, since we have really only just begun to act on larger than local frontiers. Here is where specialists in audio/visual use may be used to the greatest 40-hour week advantage: send them around in circuits (which might after all turn out to be only bigger circles) to take charge of the films, etc., which are already traveling. If we can fund away our boundaries, why can't we people them away, too? It was not so long ago when the pin-peddler performed yeoman duty in handling information as well as stock;

in like manner the traveling specialist can help overcome the difficulties of staff shortages and knowledges.

Finally, I should like to throw out at you--with every hope that you will throw them right back--a few thoughts about services in this field. We know how to count, to store, to arrange, to check up on things--but we don't know very much about the whys of successful programs. Many of them seem to happen, as it were, because we hit upon the selection of the right materials; others fall flat because we are not prepared to go beyond the known into the unknown field of program-service analysis. Typical library operations in audio visual cover the clock at the main building and at branches, with circulating equipment in some instances which goes right along with the materials; other institutions insist that programs take place in their buildings under the supervision of proper staff persons if library materials are used; still others offer only advice about how to get the materials but do not offer to lend or procure. Whatever the pattern in the community, it is not complete for all or lacking for one. Yet there seems to be no great experimentation in more general ways rather than in more specific approaches. For instance, we need far more consideration of the ways in which the news-recreation-information function performed by our local newspapers can be tied to library functions; mainly we need this because we need the customers worse than the newspapers do. What can/should the library do to add to its services those functions which hit at the common and oft-repeated items found in any city daily (excluding the comics since ours are available only in fancy collections), such as better maps to explain world news, exhibits which show state actions, TV shows which tie the library with the local scene, etc. Maybe it seems to some of you that there isn't too much reason for trying so hard, since it does cost money to do battle with a large organization like the papers; also, how much of a permanent dent can you make in the consciousness of ephemera users, many of whom are actually unable to handle the longer versions of printed informational supplies? Well, for them, the audio/visual aids could be a boon if they get the right ones organized into more than one experience and session; for special groups, such as golden agers, YP's, the organized grouping of audio/visual materials might be handled on a self-selective program basis, with the program committee chosen by the group and working with the staff. Other community

agencies might well be brought into a planning activity for their own specialized groups; but for general public strata, such as newspaper readers, the library should first exhaust its own staff and then go out to garner others (even the editor might be a good one to pull in--maybe he doesn't understand either why his paper is a success). Any time a large issue comes into focus in the community, the library ought to be pitching its informational tent and standing guard over the public's apathy about it; I feel shamefaced about even saying this since we got holy heck not so long ago from one women's organization for not having an exhibit ready in time for Marigold Month. But you know what I mean, I think; not one of us has exhausted or totally explored the avenues of contact with our public individually or collectively; the bromide of audio/visual has been in some instances that we have tranquilized our fears about lack of numbers by inserting lack of ideas. This leaves us many horsepower weaker, dollars poorer, but experience wiser.

If you agree that audio/visual materials are important in helping libraries to better reach adults whose reading ability is limited and often behind their other capacities, then you must further agree that there is no one place to "best" use these resources. Rather, as you think of your total operations, try to see your library as a more useful, potent agency whose purposes will be better realized because their impact will be more sure, satisfying and widespread. The impact resulting from the coordination of materials and their use may well be the greatest contribution we can make to meet public information needs.

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THE ROLE OF THE STATE LIBRARY IN THE DEVELOPMENT OF PUBLIC LIBRARY COLLECTIONS

(A talk in "legi-visual" form)*

Harold Brigham
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I. Introduction

Specific examples of requests received by the Indiana State Library illustrate the important part that a state library plays in the development of local library collections.

1. A request from a small library for help in weeding its total collection, including a large accumulation of dust-covered gifts in a dirt-floor basement.

2. A request, from a small library that is preparing to move into a handsome new building, for help in weeding and reorganizing its total collection. It was realized that the uninviting appearance of its book stock would detract from the appearance of the new quarters and that the location of the various types and classes of materials on the open shelves called for reorganization in order to facilitate use by public and staff.

3. A request from a medium-size county library for aid in its appeal to the State Tax Commission when the local Tax Adjustment Board had seriously reduced the new library tax levy. A substantial increase in funds had been proposed for developing

*Ed. note: This is frankly an experiment. By producing a speech in this form the author feels it "is capable of being read and visualized at the same time."

the library's collection of books and other materials, long needed. The increase was justified by the recent doubling of the county's assessed valuation resulting from the construction of a huge regional power plant in the county. The State Library was able to help in effecting a satisfactory compromise settlement by personal consultation with the Tax Commission.

4. A request from a new State Commission on the Aged and Aging that the State Library prepare an exhibit and reading list for a state conference to be staged by the Commission. This led to the library's collaborating with the Commission in dispatching a special letter to all libraries of the state, enclosing the reading list and urging special attention to the development of services for older people and for local agencies working in this field, with helpful suggestions.

II. The State Library: General Observations

1. By "state library" is meant that agency of state government which provides library extension services. In some states this is an independent Public Library Commission; in others it may be a division of the State Department of Education; in still others an integral part of the State Library. The national trend is to bring Extension into an integrated state library system that embraces many different library services maintained by state government. This has the advantage of bringing the total resources and services of the State Library to bear on the extension function of serving all libraries of the state.

2. The State Library is a natural and legal partner of all public libraries of the state. It is supported by public funds, as are local libraries, and its law authorizes and requires it to extend services to local libraries. This partnership tends to make the State Library a kind of "mother library" to the small libraries of the state.

3. The State Library feels a close affinity to local libraries, based on a direct knowledge and understanding of them. This comes from its extensive daily mail-order loans to libraries, from personal visits by local librarians, trustees and patrons to the State Library, from the collection and analysis of statistics which the State Library gathers from all libraries, and especially from visits to local libraries by extension field consultants. Local libraries feel a kind of ownership-dependence on the State Library. All libraries are knit together, through the State Library, into a state service system that can be based on mutual understanding. The State Library's information and knowledge that is gathered from all libraries is available, and can be applied, to every individual library.

4. The State Library feels a special obligation to exercise leadership on the growing edges of library development in the state. Examples:
   (a) audio-visual services (some State Libraries administer Library Film Circuits, as in Ohio, Missouri and Indiana).
   (b) promotion of new library developments, such as Adult Education and service in the field of the Aged (I., 4 above).
   (c) interlibrary cooperation and federation, especially in the development and use of book collections.
   (d) the housing or disposing of less-used materials, which is a critical problem in nearly every library.

5. State Library services to local libraries bear strongly on "developing local library collections." This is related directly to the nature and development of the State Library's own collections, both general and special. There is widespread ignorance of the scope of State Library collections and of the services offered, on the part of many local librarians and especially the public. Therefore it is most important that local librarians know their State Library well so that they may utilize

its resources and services to the maximum advantage of the local library and the public it serves.

III. The Local Library Situation

The State Library sees, and attempts to serve, local libraries that represent every variation in size and in quality of facilities and services. Some of the smallest libraries are relatively the strongest; some of the larger are relatively the weakest. The following general observations attempt to summarize local library situations and suggest bases for relationship to the State Library.

1. The smaller the library (in book collection and funds), the greater the need:
   (a) that the collection be as strong as possible, within financial limitations. This calls for special skill in selecting the best books that are best adapted to known needs in order to have a live and healthy collection.
   (b) that the collection be kept strong, i.e., that it be kept up-to-date, attractive, usable and reliable.
   (c) that the collection be supplemented.

2. The smaller the staff, the greater the need:
   (a) that the librarian make the most of the limited resources available. This calls for a maximum knowledge of the inside of books at hand.
   (b) that the librarian be resourceful, both within the library and outside. Enlisting the help of specialists in the community can be of vital importance in developing the library collection. Isolation from other libraries is often a factor that emphasizes the necessity of resourcefulness on the part of librarians of small libraries. We may therefore add:

3. The greater the distance from a larger library (i.e., from a city of, say, 50,000 population or more) the greater the need:

(a) that outside assistance and supplementation be available.
(b) that the local library make constant and systematic use of outside help.

These observations point to the State Library as a ready source of help to the small libraries of the state especially, but to medium and large libraries as well, as the following specifics will amply bear out.

IV. Specific Services of the State Library

The following enumeration of types of services, with illustrative examples, will make clear the Role of the State Library as it relates in particular to "the nature and development of the (local) library collection."

1. Advisory services.
   - Extension field consultants deal constantly with book selection problems and practices, weeding and discarding projects, advice on dealers and discounts, etc.
   - Advisory service in the field of adult education has had emphasis in recent years, covering program, methods and materials. State libraries have had special help in this from state universities, as in Indiana.
   - Overcrowded book shelves bring frequent calls for help to the State Library. This suggests the necessity, even in smaller libraries, of segregating less-used materials in compact storage apart from active materials; also the possibility of establishing a central depository at the State Library to serve all libraries of the state, relieving them of the necessity of keeping quantities of little-used materials.
   - (many of these advisory services relate to larger libraries as well as small).

2. Lending services.
   - Interlibrary loans from the State Library serve virtually all libraries of a state. Such loans to meet individual local requests make the State Library a veritable "mail-order house" for local libraries, large and small.
   - Such loans have added significance in enabling local libraries to select books for purchase after seeing and using them and recognizing those that meet a continuing local need.

3. Supplementation services.
   - Deposit collections, or "traveling libraries," constitute a major service of many State Libraries to local public libraries, and often to local schools. A modified form of this service is Indiana's "Book Lending Program" which operates in circuits of a dozen or more libraries, each library receiving a new collection of books every ten weeks from the State Library book car. One hundred sixty libraries receive such supplementation service regularly.
   - Large specialized collections maintained by the State Library, such as Federal Documents, Periodical files, State and Local History, constitute another form of supplementation service, which benefits larger libraries as well as small.
   - State grants-in-aid are a growing form of assistance to local libraries administered by state libraries. These are sometimes designated for book purchases exclusively, but in their more general form still have an important bearing on the development of local book collections.

4. Special staff services, or on-the-job work projects.
   - Field consultants from the State Library frequently accept special assignments of work in local libraries for several days at a time. This may be the planning and directing of a major weeding operation (see V below), or

making a professional survey of the local library, or organizing a cooperative undertaking among libraries of a region, as, for example, in book selection or book buying or interchange of books. (Indiana has libraries which interchange current popular novels when they become "read out".)

5. Publications services.
   - Preparation and distribution of reading lists and book selection aids is a common State Library practice, as in Wisconsin and Oregon.
   - A regularly published state bulletin or professional journal is issued by many State Libraries, sometimes in collaboration with the State Library Association. Indiana's Library Occurrent is 50 years old this year. Such publications usually contain lists which serve as selection aids, as well as general and special articles relating to the interests of librarians.
   - (these and other publications serve larger libraries as well as small).

6. Materials distribution services.
   - State government publications are usually distributed to local public libraries under a legal authorization. Some of these are suitable only for larger libraries but others are of great value to all libraries.
   - Occasionally the State Library purchases an unusual publication in quantity and distributes it to all libraries. Indiana did this with the paperback Wonderful World of Books. Robert Downs' Books That Changed the World (available in paperback) merits the same library distribution. [Ed. note: This testimonial was unsolicited.]

7. Demonstration, exhibit and promotion services.
   - The State Library often assumes responsibility for a library demonstration. Indiana, for example, administers a Library Film Circuit in cooperation with fourteen participating libraries as a demonstration in the area of educational film service by libraries.
   - State Library demonstrations of bookmobile service are more common.
   - Promotion efforts are common to all State Libraries, e.g., Indiana's project in the field of the Aged (I., 4 above).
   - Many State Libraries maintain exhibit collections of books, especially reference sets and juvenile books that are supplied by publishers, for librarians to examine, and for exhibition at library meetings.
   - (these services relate to larger libraries as well as small).

V. Special Consideration of WEEDING

The State Library receives probably more requests for advisory and staff help relating to weeding and discarding than any other kind of requests.

1. General observations.
   (a) Exhaustion of space is usually the urge that prompts these requests--a desperation move and last resort. This may be due to preoccupation or inertia or to a genuine lack of time. Often a log-jam of gifts that have accumulated for years paralyzes the librarian and necessitates a call for help. One state extension person suggests "Long looking at the same shelves makes librarians blind to what is there, how bad it may be and how sad it looks to others."
   (b) Requests for help in weeding, on analysis after the operation, seem to indicate often a <u>lack of knowledge</u> of this important operation, or a <u>lack of confidence</u> in own ability or judgment; too often a reluctance, almost fear, to

discard anything (the old complex that preservation is more important than use); or a feeling of need for support from an authoritative source in an operation of violence.

(c) Weeding offers a threefold opportunity which may be stated as aims:
   - To improve the collection itself, e.g., by discovering "unbalance" that has occurred as a result of changes in the community over the years.
   - To improve the physical arrangement of materials in the interest of their most effective use.
   - To improve appearances. (Have courage to replace those dirty and unsightly books!)

(d) In any large weeding operation it is well to involve the board of trustees, to gain their understanding and approval. In small library situations it often helps to have the State Library representative meet with the board for the purpose.

2. Procedures.
   (a) Plan weeding as a training process (self-training or staff training) that will go on afterward as a continuous process.
   (b) Conduct it as a selection process ("negative selection") that will reveal replacement needs.
   (c) Direct it to the three aims noted just above.
   (d) Add the zest of treasure hunting. A real rarity may turn up at any moment to call for protective custody, BUT a rarity may often better be sold in order to buy something that is much more necessary to have.

VI. Conclusions

1. The State Library is legal partner and ready help-mate to all local libraries.

2. All libraries have need for some of the services of their State Library--the smaller the library the

greater the need.

3. State Library services are widely varied and so devised as to meet all kinds of needs as far as possible.

4. Full knowledge of these services is essential to assure that a maximum of benefit is derived from them.

5. In no area is the role of the State Library more important than in the development and supplementation of local library collections.

THE ROLE OF THE WHOLESALER

David Busse
Sales Manager, Book Department
A. C. McClurg & Co.

The past weeks have been full of campaign talk about the High Road and the Low Road. Although I am connected with one of the wholesalers, I expect to follow the High Road and stay away from competitive statements. However, you will have to forgive the illustrations which I draw from my own experience. Since we are taking the High Road, I believe you would like to know where we are going, and so I have divided our trip into four parts:

First - We will define the wholesaler.

Second - We will indicate the purposes, or functions, of the wholesaler.

Third - We will take up the problems of the wholesaler.

Fourth - We will point out the role of the wholesaler and indicate ways in which we, the librarian and the wholesaler, can cooperate to meet our common goals.

Before taking up these points we might ask why the role of the wholesaler in the library book market should be of interest to you at librarians. In 1930, the per cent of library book funds spent through wholesaler channels was only 28.6, local dealers 42.6, publishers 26.9 and the remainder 1.9. In 1953, as reported in the November 10th Booklist in an article "Survey of Practices," of 1,189 libraries spending an aggregate of $6,000,000, 961 libraries, or approximately 80 per cent, reported purchases through wholesaler channels. In other words, during the 22 years, 1931 to 1953, the use of the wholesaler in the library book market had increased phenomenally.

We may start by asking--what is a wholesaler in the book trade? A wholesaler is a company which buys new books in large quantities from the publishers, enabling him to carry a representative stock of books on his shelves at all times, to sell to libraries, schools and retail dealers usually at a price lower than retail as set by the publisher.

Perhaps we can now see that there are agencies other than the retailer selling books which are not included in our definition. First, there is the binder who carries books in his stock, not in bindings as supplied by the publisher, but in a special binding, usually buckram. Then, there is a variety of companies or organizations who sell from a limited list of titles or represent a limited number of publishers. We do not include as wholesalers those dealers who specialize in out-of-print books, secondhand books, or imports.

To continue our definition, when we speak of books we are speaking of them in the classical sense. In other words, we are not talking about pamphlets, paperbound books, remainders, ephemeral materials, or magazines. We will be discussing the distribution of cloth bound or hard cover books.

Having defined the two most important terms in our subject, we can proceed to illustrate the purpose of the book wholesaler. After all is said and done, the purpose of the wholesaler is to provide the books of many publishers for a number of customers from one central source. Basically, it is a buying, warehousing and shipping operation.

We can show visually the purpose of the wholesaler by two charts. Look at the confusion which the first chart shows! If we assume that we have only five libraries and five publishers, each library has five sources which means five orders, five individual packages coming into the library, five bills to pay with five checks to make out and five envelopes to mail. Multiply these five publishers by at least 100 and you have some idea of the number of publishers with which a library would at some time have to deal. Reverse the process and think of the thousands of libraries and the chaos which would result from a publisher attempting to serve each one of these outlets.

The second chart shows these same five libraries dealing through a wholesaler. Here the librarian has only one order to prepare, one shipment to receive and one bill to pay. But even more important he has one source to hold responsible for his supply of books. The keynote here is simplification

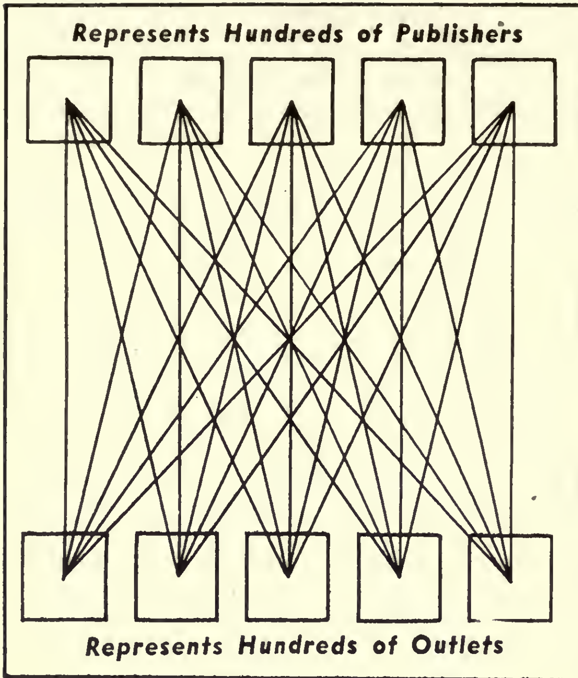

Chart I

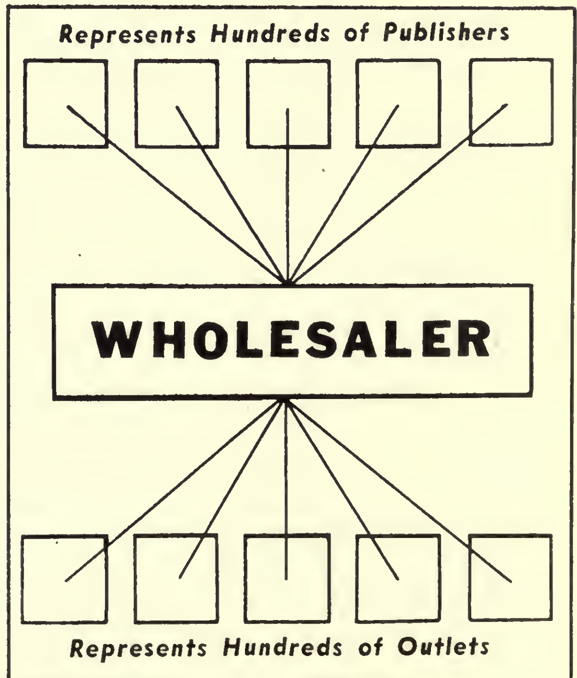

Chart II

through consolidation!

Let us now look at the function of the wholesaler. In 1931, there appeared a book which for some time was the Bible of the book trade--The Economic Survey of the Book Industry, 1930-31 by O.H. Cheney. At that particular time, he defined the function of the wholesaler as "to make sure that books of various publishers appear at the right place and at the right time." Now this means:

A. To have the goods available at some place convenient for meeting the "place function." In other words, to have individual wholesaler's stocks of books perhaps in as many as five or six locations throughout the country from which shipment might be made to the customer quickly and economically and so to meet this "place function." Actually the "place function" is concerned with the economies of large shipments from the publishers to a place near the market from which many small shipments can be made to the many individual libraries.

B. To warehouse the goods in such a way as to be able to meet the "time function." Included in this function is the ability to carry an adequate inventory, maintain an efficient working staff and finally to extend credit for the necessary time. In other words, to serve the consumer when he wants the books.

The time and place functions are still most important. To carry out these functions, there are wholesalers located throughout the country who carry on their shelves the titles for which they expect a demand. In most instances, this involves a stock of more than 40,000 titles valued at more than a million dollars worth of books in each wholesaler's stockroom. But it means more than merely a stock of books. One of the reasons for the change in library buying over the past 25 years from the retailer to the wholesaler has been the increased purchasing power of the library. With this increase in orders, it soon became evident that procedure for handling orders in quantity was necessary. The titles, to be assembled quickly, had to be laid out not from a consumer sales

standpoint but according to either publisher, author, or title, whichever the wholesaler found most convenient. The purpose of arrangement was twofold: (1) positive location to fill orders, (2) easy replenishment of depleted stock.

Since 1931, these functions have continued to be the most important, but there have been added a host of others which we might call fringe functions. These functions have assumed a growing importance as a result of pressures from the people who buy books. One of the added functions which has been assumed by the wholesaler is to help librarians to become more aware of the new books as well as those already published which are available. To carry on this function, two types of activity have been added.

First, most wholesalers distribute some type of book selection helps or aids. These helps may be in the form of publishers' announcements, annotated lists, or catalogs of books carrying the endorsement of an authoritative librarian. Perhaps many of you wonder about this particular function. Drawing on my own experience, I might state that in a survey which we made five years ago in Illinois and Indiana, we found that aids supplied by the wholesalers were the only book selection materials available to approximately three out of five schools and libraries in the areas.

Second, more and more customers have asked to see books before buying. This is especially true with regard to juvenile and art books. These requests have led the wholesaler to participate in conventions and meetings, both on the state and national level. It might be added that the rental fees for space at such meetings form a real contribution to these associations. This fall, we ourselves will be showing books at more than 50 meetings of this kind. In addition, area displays for three or four communities have become popular. Such displays call for approximately 500 to 700 new titles. It is true that more libraries are given the opportunity of seeing more books through these displays than ever before.

During the past 25 years, the wholesaler has added what we might call service representatives. These representatives were first added to sell books. However, over a period of time, most of the travelers on the road for wholesale houses in the book trade have been asked to supply many other needs of the customer. First and foremost, even today, a wholesaler's salesmen must know books and be able to advise customers regarding their purchases. These representatives

are also concerned with problems which libraries have with regard to handling of their orders, billing and shipping. The salesman has become the contact between one library and another as well as between the library and the supplier. He also reports back to the wholesaler any changes in the buying habits or needs of his customers. Speaking again from my own experience, we have found that every new service which we have added to our operation has had its inception in a suggestion from a customer, many of these made to our salesmen.

Most of the wholesalers today sell books in publisher's binding and also books bound in buckram. This binding function has grown, because of the librarians' demand for more sturdy binding. Ordinarily, the wholesaler does not maintain his own bindery but has made some arrangement with a bindery to bind in a more substantial binding such books as are requested by the customer. In this connection, it might be well to point out the difference between the function of the bindery and that of the wholesaler who sells library bound books. The binderies bind quantities of a title which they have bought folded and gathered in sheet form. The binder actually catalogs and binds a particular list of titles which he anticipates will find a demand. The wholesaler, on the other hand, usually does not carry a stock of library bound books. However, he offers as a service to take from his stock the books in publisher's binding and have them bound in a library binding.

Book fairs have become a means of the local P. T. A., Friends of the Library, or other organizations, to raise money. The wholesaler has been asked to participate by supplying the books for such book fairs. Generally speaking, the wholesaler, because of his close tie-up with the retailer, would prefer not to participate in these functions. If there is a dealer in the community stocking and selling books, he should not have such interference. However, an even greater obstacle to such a program, from the wholesaler's standpoint, is the fact that if many libraries and schools held fairs at the same time a disproportionate amount of stock would be away from his shelves. Having the stock away would mean lessening the service which the wholesaler could render. Also, we must consider that books returned might not be in saleable condition. Another factor is that placing one copy of a title back on the shelf is almost as expensive in labor as

originally shelving 50 copies. Quite truthfully, book fairs should be carried on by either retail outlets or by regularly constituted book fair operators selling at retail or giving a small percentage to the organization putting on the fair to compensate for the time and labor which its members have expended.

Several other functions have been attempted by some of the wholesalers, including the supplying of plastic or other protective covers for the titles ordered by the customer. This service has not been used to a great extent to date because it involves a considerable amount of labor. Actually, the library or school can usually employ local labor much more reasonably than the wholesaler who is situated in a larger community.

Supplying catalog cards has also been suggested but again the labor cost is high and the library can obtain cards directly from H. W. Wilson Company by using a carbon copy of its order for books as an order for catalog cards, or from Library of Congress by using L. C.'s special order form.

You can see that these additional functions have expanded the wholesaler's operations. We may ask, therefore, what criteria the wholesaler should use for adding or eliminating functions. Only such functions should be added as can be done more reasonably by virtue of quantity production by the wholesaler than can be done by the individual library with its own staff or with additional help hired at reasonable rates.

A second, and perhaps more important, criterion is quite apart from mass production, business costs, etc. I speak of those functions which could be described as stemming from librarianship as a profession. No function which most properly belongs within the domain of the library profession should be given to or taken over by the wholesaler. Let us leave librarianship to librarians and bookselling to booksellers.

And now let us consider the problems of the wholesaler. In dealing with these problems, I do not mean in any way to infer that they are insurmountable or unusual in any business organization. As has been so aptly said many times--"If there were no problems, there would be no business." We can divide the problems of the wholesaler into two categories: (1) the internal operating problems of wholesaling, (2) the problems which he has regarding his supply of the product--BOOKS.

Naturally, the biggest problem of the wholesaler is concerned with inventory. He must carry an inventory large enough to serve his customers and yet stay within the bounds of good business practice regarding his investment, both in stock and also in accounts receivable. Cost of space as well as financial ability are factors determining how adequate a stock can be carried.

The new Books in Print has just been issued. The wholesaler is expected to supply all of the more than 100,000 items listed as well as those items listed in Textbooks in Print and other items not listed except in Cumulative Book Index. No other wholesaling function is so complex. Usually in other lines of wholesaling, a set number of items are purchased and cataloged, and the wholesaler limits his services to these particular items. In the book business, the wholesaler must be willing to accept orders for the new items not yet available as well as those which have been in print for many years.

The book business is also unique in that a title may become an unexpected best seller overnight because of a good review or the story's appearing as a movie, or because of other events breaking at a fortuitous moment.

The opposite reaction to a title is just as possible. The librarians, retailers and wholesalers may expect a good demand only to find that by publication date the particular interest has passed by. A book is different from any other piece of merchandise. It is usually worth full price or else it is worth close to nothing. For a publisher or wholesaler to have to mark a book down to as low as 20¢ or 25¢ to remainder it certainly is expensive, and illustrates why there is a good deal of caution in the book business.

Another of the wholesaler's problems with regard to inventory involves means of transmitting information concerning titles carried in stock. There is nothing that would please the wholesaler more than to inform the customer of exactly what he carries in stock--I mean a complete catalog. Let us investigate that possibility. Almost daily changes in price and availability of stock would make such a list obsolete almost as soon as the ink dries. The list would be authoritative then in name only. The task of revising and keeping each customer informed of changes would be financially prohibitive. In other words, such a catalog is theoretically sound but highly impractical, since it could never serve as a final authority.

Added to these considerations is the fact that a catalog of this nature would, in effect, be an ultimatum to librarians: These books and only these books are the ones you can purchase from us. There are certainly books we cannot supply. There are no books we will not try to supply.

In conclusion, with regard to this inventory problem, may I pay tribute to the buyers in the book wholesaling operation. They are perhaps the most vital cog in good service, and only experience can develop the fine balance between offering the best service with an adequate stock and still ending the year with a minimum of dead stock. You, as librarians, must be interested in this depreciation factor since ultimately any errors in buying result in higher cost to the library.

This leads us to the second major problem of the wholesaler, which concerns the supply of books to the wholesaler. After all, we are middlemen who can supply only the items which are supplied to us. If an item is out of stock or is not ordinarily carried, the customer is in reality dependent for service on the speed with which we, the wholesaler, can procure the item from the publisher.

I should like to take a moment to say that the publisher has many of the same problems regarding inventory and labor that we have. In addition, he is dependent on the paper supplier, the printer, and the binder. At this particular time, the binderies are taxed to capacity and a publisher might be faced with delays of five to eight weeks or more. Many items scheduled for publication this fall have been delayed until spring. The same is true of items scheduled for reprinting. Delays because of the publisher's being out of stock as well as postponements of many titles add to the wholesaler's problems.

Another point with regard to reprinting which should be borne in mind is that many items which you and your wholesaler would like to see reprinted at once are delayed because the publisher cannot reprint in small quantities. He must have some idea that the book in question will have a demand large enough to warrant an economical printing. Because of increased costs, publishers tell me that reprinting in quantities of less than 2,000 copies is not feasible. The publisher will report such an item out of stock indefinitely until such time as he is satisfied, because of the number of orders received, that he can meet the minimum quantity for reprinting.

I would like here to inject one very important point--all of the wholesalers are making a definite effort to inform customers correctly concerning the availability of books ordered. To report a book POS (publisher out of stock) or OP (out of print) which is in reality available means only that the supplier has lost a sale after having incurred identical costs which would have been involved had the book been supplied.

Let me deviate and explain how an order from a customer is handled through a wholesaler's plant. The order is received, entered and sent to stock. The items available are picked, priced, packed and shipped. The items not available are requisitioned. A separate requisition is written for each item indicating quantity, author, title, price, publisher, and the back order location where all open items on that order will be assembled. The requsitions go to the buyer, who separates the ones for books which he has on order from those for books not on order. The requisition for each book on order is put with the order for that book, which has already gone to the publisher. The others are ordered special. When the bill from the publisher is received, the requisitions for the books are tabulated on the bill, and requisitions and bill go to the receiving room. The requisition is placed in the correct book, and the book and requisition find their way to the customer's order.

Now suppose that instead of a book, a report OP or POS is received. Then such a report is noted on the requisition and the requisition finds its way to the order and is reported to customer. Note that the same amount of costs are incurred to obtain a report as to obtain the book, but there is nothing to compensate for this work.

To sum up briefly, it might be stated that the ultimate purpose of the wholesaler is to help make it possible for the library to present its patron with the right book at the right time and in the right place.

Much constructive thinking is needed to clarify the means by which the wholesaler can be of more value to the librarian. The librarian can help the wholesaler fill the librarian's demands more efficiently by a knowledge of the wholesaler's routine, which I have tried to indicate in some measure to you today. Here are a few other ways for you to enable the wholesaler to make his role in the book business more valuable to you.

Communication provides our greatest problem. If the wholesaler were to know what the customer is thinking as he writes his order and if the customer were to be more fully aware of what the wholesaler can do, I am certain that the customer would be served more efficiently and these problems would be solved.

One of the most serious problems concerns books which are wanted by a particular library on a particular day, or perhaps for a particular person--usually a VIP--the mayor or a board member. If, on the order for such items, a specific date or a specific need were indicated, steps would be taken to remove the order from regular routine and to supply the item in the least amount of time. This would add to the wholesaler's cost of obtaining the particular book but would eliminate unnecessary follow-ups and correspondence.

The wholesaler carries the titles which are most in demand. These titles he will always have on his shelves or on order with the publisher. I am certain that all of you who deal with a wholesaler can, from your experience, tell which items are stock titles and which are supplied on special order. I would greatly recommend your visiting your wholesaler's warehouse to know more fully what to expect in service from his stock. If you are aware that an item is not likely to be on the wholesaler's shelves, allow added time for him to obtain the book for you.

A customer came into our office and reported she was not getting her shipments quickly enough. In checking the library's Kardex, I found that the instructions given called for holding books and shipping in 100-lb. lots. She asked who gave the instructions, and when we looked up the correspondence we found the library had had three librarians since the instructions were given. A change was made in the instructions and the librarian is happy again. Be sure the standing instructions to your supplier are reviewed and corrected periodically to meet your needs.

Recently, I had correspondence with a librarian who needed information about a book long overdue. She did not receive an answer to a previous letter and wrote to me. I checked and found that the letter with regard to the overdue book was affixed to a carton of returned books which had been shipped by freight and had just arrived. The best service can be given if orders, payments, information about books being returned, or requests for information be written on separate

sheets of paper which can be separated and sent immediately to the correct department.

Of course, your orders will receive more prompt handling if care is taken with regard to such details as the author, the title, the publisher and the date of publication. Along this line, we should mention that when indicating the name of the author, you use his "pen name" rather than his given name. The publisher will use the author's "pen name" on the book. The book will be placed in stock under such a name. You can realize the confusion and delay when your order is received with the author given as "Geisel" and the book is stocked under "Dr. Seuss," or with the author on the order as "Mrs. Gilbert Highet" and the book stocked under "Helen MacInnes."

Here is more information vital to both wholesaler and customer. Books are being continually reported "publisher out of stock" or "publisher out of stock indefinitely." If you would inform your wholesaler so he could set up standing instructions as to whether you wished him to carry these orders for five months or a year pending delivery, many misunderstandings could be eliminated. Along this line, we have experimented during the past several years. I had felt that when a book was postponed after it had been announced, most libraries would appreciate the item being reported and cancelled. The storm of protest received after we attempted such a program was tremendous and led us back to reporting the item but holding the order for the library. The holding of such orders is expensive for the wholesaler. However, we do realize the cost to the library in placing orders for the same book on several occasions and believe it a service to hold such orders on file.

From time to time, new situations develop in a library. Perhaps your budget for books has been raised or perhaps you have changed your routines. When such changes come about, write to your wholesaler. Let him know of the changes. Perhaps he can help you with regard to your new routines which will allow him to serve you better.

In conclusion, we may again point out that the wholesaler's purposes and problems are in great measure the same as the purposes and problems of the librarian. You have your problems of supply, routines and staff. We have similar problems.

Looking forward to the next few years, we can anticipate, both because of monies to be spent under the Library Services

Bill and because of continuing increase in educational facilities, a greater market for books. The book distribution system will be strained. However, you can expect that the future role of the wholesaler in the library market will change only as you and your organization in turn reflect changed demands of the ultimate consumer--your patrons.

Bear in mind that the wholesaler and the library have a unique relationship in the business world nurtured by the very nature of the product in which they deal. In all things they are permeated by a common interest and unity of purpose.

CENSORSHIP AND SELECTION: THE LIBRARIAN AS A TRUSTEE OF THE PUBLIC'S RIGHT TO KNOW

Paul Bixler
Head Librarian
Antioch College

I

At any given moment of time in any individual library the book collection is the payoff on the librarian's performance as selector (or as censor). The book collection is the basic evidence of the librarian's professional competence in choosing the materials he sets before the public. It indicates whether he understands the community his library is designed to serve, whether he is aware of public demand that is latent as well as that which is blatant, whether he has courage to reject as well as to buy, whether he sees the whole forest while he is selecting some of the trees. The book collection is the eating of the pie of selection. Yet it is so intimate and individual a matter both for the librarian and for the library user, it varies so in its content from library to library, that it is impossible to deal with it practically or in detail except in an extended report on a particular library.

I doubt that I am competent to discuss the book collection in any library but my own. In any case there is not time to describe a total book collection even of a few thousand volumes. What I can do here is to discuss some of the conditions surrounding selection. This will mean giving somewhat more attention to the attitudes of the public and of librarians than to individual books. Books are important in themselves but as volumes on a library shelf they are, first of all, significant in relation to use and potential use within a particular community. Librarians are also to be seen within a social context, and before considering some of the details of their job as selectors, suppose we look at them in longer perspective.

The librarian plays a variety of roles in modern society. But what is his principal role? The answer, I suggest, con-

cerns his efforts as protector, selector, and builder of the book collection. A little more than a year ago in Philadelphia I suggested that the librarian primarily acts in the community as an honest broker of ideas and culture. I was simply and perhaps too literally suggesting that he was an agent at work in the market place of public opinion. Since Justice Oliver Wendell Holmes, in his now famous dissent in the Abrams case, used the figure of the market to describe the working of public opinion, it has become a kind of hallmark of the democratic process. The Justice spoke of "free trade in ideas," and noted that "the best test of truth is the power of the thought to get itself accepted in the competition of the market." I think we all have come to accept this figure of speech as representing the process by which ideas compete against each other and by which a consensus or a majority opinion presently emerges in a series of popular decisions to govern for a time the working operation of society and of the government.

But just as communication itself is no longer a simple process employed by a few voices, so the market is no longer a single mechanism for simple exchange. The modern market place of public opinion does not work automatically. It needs agents and institutions to assist the process of competition, exchange and consensus. It seemed to me that libraries were a part--a most important part--of the great complex which can be called the market place of ideas. They are the location where ideas must be taken most seriously, the place where books are exchanged--books which still surpass all other media of communication for presenting the history, the complexity and the comparison of ideas.

But in calling the librarian an honest broker, it is easy to press the parallel too far. A couple of decades ago the term was frequently used to describe a certain function or concept of democratic government--"the honest broker," the agent for measuring or weighing the special forces or pressure groups in society and aligning them for the common good. But if the honest broker must maintain a reputation for personal integrity, he also wears the air of commerce. If he is objective, he may also seem indifferent. The librarian may play the honest broker to the extent of acting as a middleman in the idea market, of giving factual and balanced advice, of evaluating community pressures. Yet he can hardly be said to buy or sell ideas.

The figure is probably an uncongenial one. Honest or not, there is too much about the broker-librarian that is sterile, too much that seems mechanical. As a person he seems a little inhuman.

Suppose we consider the primary role of the librarian from another view. Let me, at this point, exchange the term "intellectual freedom," so traditional to discussions of censorship, for the "right to know," a term which in some ways is even more broad in concept.

Who first used this term I don't know, but recently it has seemed of particular interest to newspapermen. In a recent book about newspaper work, Mr. Kent Cooper uses the words, "The Right to Know," for his title. Unfortunately, much of the content of the book proves disappointing. The historian and the sophisticated journalist is likely to be disturbed by the author's implicitly partial view of American news practices. Mr. Cooper seems peculiarly the prisoner of his long and distinguished service (25 years as chief executive) to a business enterprise known as the Associated Press. But this should not obscure the fact that in a few pages in his second chapter he has discovered, or perhaps rediscovered and reemphasized, the revolutionary concept of free communication.

There he translates the traditional phrase "freedom of the press" into this larger term. As a principle, the right to know represents, he says, "not merely a selfish right of printers alone," but "the people's right." He suggests that in order to say what we mean we ought to amend the First Amendment. Instead of the historical prohibition against abridging freedom of speech and of the press, the First Amendment might preferably read: "Congress shall make no law. . . abridging the Right to Know through the oral or printed word or any other means of communicating ideas or intelligence."

One may be skeptical, of course, of attempts to update the First Amendment. As a practical matter, we may more easily repeal an amendment, as we did with the Eighteenth, than we can revise or amend one. It seems dangerous to begin tinkering with a statement which is clothed in a 165-year history of constitutional decisions. Actually it appears that Mr. Cooper raised the question of revision more as a rhetorical device than as a guide to immediate action. The significant fact is that his concept of the right to know enlarges the scope of intellectual freedom in two important respects,

one implicitly and the other explicitly.

First, in my opinion, one may assume that the process of communication in modern life is essentially one, and that many workers in many institutions have equal responsibilities in keeping the process free and open. The First Amendment defends freedom of religion, freedom of speech and of the press. But why, for example, are not academic freedom and the freedom to read equally worthy of defense? The concept of the right to know would surely cover not only the daily press, radio, television and movies, which Mr. Cooper explicitly includes, but the publishing of books and magazines, which (perhaps by inadvertence) he does not. It would appear also to offer protection to some of the basic activities of libraries, schools, research institutes, adult education, foundations "for the public welfare"--in fact to any operation devoted to the discovery of new truth or to the dissemination of knowledge and opinion.

The true problem is not so much one of legal change as of popular comprehension. In our world, the freedoms to speak, listen, assemble, write, publish, read, distribute, teach, learn and investigate have come into closer and closer association; often today they are interrelated. Why, one asks, do not the writer, the editor, the publisher, the librarian, the broadcaster, the teacher understand that their problems in the area of freedom are much the same? Why do they not more often cooperate in making clear to themselves and to the public their associated responsibilities toward the right to know?

The significant fact for us here is that the librarian is not alone in his efforts to establish and to maintain intellectual freedom. He has friends, he has allies and co-workers in other professions with essentially similar responsibilities and ideals. The librarian has not entirely ignored this fact. The fourth provision of the Library Bill of Rights reads: "Libraries should enlist the cooperation of allied groups in the fields of science, of education and of book publishing in resisting all abridgement of the free access to ideas and full freedom of expression that are the tradition and heritage of Americans." Over the past several years librarians have occasionally attempted to implement this principle. The concept of the right to know would enlarge the area of potential cooperation still further. I cannot emphasize too much the distance we have yet to travel in this respect. But it will

mean a great deal if in the meanwhile the librarian comes to understand more fully the larger implications of his struggle to maintain intellectual freedom.

Here enters the second aspect of the right to know, and this point Mr. Cooper makes quite explicitly. The rights and freedoms of modern communication are not private but public. They are the rights and freedoms of laymen. The real kicker in the concept of the right to know is that it puts shoes on both feet of the knowledge-able or the knowledge-seeking citizen; it would protect him in his capacity as consumer in communication as well as in his capacity as producer. Whereas the protection for freedom has been offered traditionally to the producer (the newspaper publisher, for example), with protection for the consumer (the reader) only implied, the new concept would protect the freedom of readers or consumers--with protection to the producer, if it is more than implied, still no more than equal. If the shift in view seems radical, it appears more so in the historically legal forms of protection than in the facts of recent technology and social institutions. Modern communication has passed somewhat beyond the experience of a John Milton or a Peter Zenger or a Thomas Jefferson, while the need for maximum freedom is probably both broader and deeper than it has ever been.

American librarians who first tackled the problem of censorship recognized this fact. It is written implicitly into the Library Bill of Rights. In 1940 when the special Committee on Censorship had drafted its provisions, in order to promote their acceptance and interpretation, the ALA Council created the Committee on Intellectual Freedom to Safeguard the Rights of Library Users to Freedom of Inquiry. The title was long and clumsy, and it was presently shortened to the Committee on Intellectual Freedom. But something has been lost in the alteration. In the recent period of stress, there has been a tendency on the part of a few librarians to confuse protection of the rights of librarians and even of libraries with the protection of the rights of library users.

The chief role of the librarian as I have been approaching it now emerges. He is a trustee of the public's right to know. As a trustee, he is one of a number of fellow-agents in the great complex of modern communication. And when he exercises or protects freedom, he should be acting in behalf of the public right of citizens to understand, to compare and to find out. Let us keep these large implications in mind as we

examine some of the more detailed aspects of censorship and selection.

II

I presume it is a cliché to say that librarians, as part of their professional creed, are constitutionally opposed to all forms of censorship. Certainly their opposition can generally be assumed to be adamant and all-inclusive. They know that censorship, particularly in the form of external pressures, is a threat to the integrity and sometimes to the continued existence of their own libraries. For much of the value and reputation of a book collection depends on the ability of the librarian at any moment freely to buy and display such items as meet the needs of current controversy.

Censorship is usually recognizable for what it is. Not always, however. In the past few years, a number of libraries found their normal flow of certain imported materials interrupted. It was not immediately understood that the United States Customs Service and the Post Office department were combining to halt from abroad material which their officials interpreted as containing foreign propaganda.

In 1938 the Congress passed the Foreign Agents Registration Act which was designed not for censorship of material but simply to identify foreign agents distributing foreign propaganda in the United States. In 1940 a "wartime" interpretation by the Attorney General held that the act applied not only to agents of foreign principals in this country but to those outside the United States. Action under this interpretation presently lapsed, but in the early 1950's the Customs Service and the Post Office "rediscovered" it and began systematically to screen foreign publications coming into the United States; without notice to sender or recipient, they proceeded to impound or destroy whatever material their officials thought contained "political propaganda" under the act's very broad definition of that term. In 1955, for example, the Post Office refused to deliver copies of Pravda and Izvestia, certain foreign pamphlets requested by the American Friends Service Committee, and Russian copies of works by Shakespeare, Dickens, Tolstoy, and Mark Twain because of "propaganda" introduced in prefaces by their Russian editors. Though it later relaxed its ban somewhat, the Post Office did

so without relinquishing the principle involved in the Attorney General's 1940 opinion.

What can the librarians of small or medium-sized libraries do in the face of censorship by the federal government? Probably very little, directly. But it seems important that they constantly keep alive an opposition to the idea of censorship and that they support leaders in the profession who may be able to take action. In this instance, although the House Judiciary Committee and the United States Supreme Court had some years earlier explicitly held that the Foreign Agents Registration Act was not designed for censorship, a proposed amendment was introduced into the Congress which would have written the Attorney General's 1940 opinion into law. But last July at hearings on the bill before a House committee, with librarians taking the initiative, a number of witnesses testified that under the act's broad definition of propaganda, the proposed amendment could prohibit importation of such publications as the London Times and the London Economist, because they publish editorials. Furthermore, under the requirements of the bill, a library seeking an uninterrupted and "legal" flow of foreign publications would either have to register itself with the federal government as the agent of a foreign government--a designation any respectable institution would seek to avoid--or it must "insist" that foreign principals sending it publications would register as foreign agents--something no American library, even if it wished, could enforce or expect to be enforced. After this testimony, further hearings were postponed and presumably the bill is dead and buried.

Historically, the chief source of censorship has been national governments. In spite of the instance I have just recounted, this has not been true in recent days in this country. Government at the state level has been far more at fault. I doubt that in the past five years there has been a single state legislature which has not considered at least one censorship bill, and many of them have been considering one bill after another in session after session. Moreover, some of these bills passed. In some states, as in New York, the struggle over censorship has actively continued month after month, session after session, at least since 1952, and I think before that. Four years ago an atrocious book labelling bill was introduced into the Texas legislature. After a noisy fight it was defeated. Not long afterward almost the same bill was

introduced in Alabama. It passed, and for five months after it went into effect, Alabama librarians lay in a state of shock until the state Supreme Court mercifully declared the act unconstitutional.

In South Carolina last spring the legislature passed a joint resolution asking the removal from public libraries of books which are "antagonistic and inimical to the traditions and customs of this state." The resolution was inspired by the discovery that copies of Jerrold Beim's Swimming Hole, which portrays Negro and white children swimming in the same creek, were on the shelves of some of the libraries in the state.

In 1955 the Rhode Island assembly appointed a nine-member commission, headed by the librarian of the Providence Public Library, to study newsstand literature and its effects on the minds of young people. Last February after the commission made its report, the assembly passed without opposition a bill to stop the distribution to anyone under 18 of publications (including paperbounds) which may be construed as obscene or pornographic. One of the books upon which the commission based its findings was Henry James' Turn of the Screw.

More recently a Massachusetts state commission, of which the editor of the Atlantic Monthly was a member, studied "the relation between juvenile delinquency and the distribution of publications portraying crime, obscenity and horror." Acting on the report's recommendations, the state legislature, without the usual committee hearings, unanimously passed a bill penalizing anyone convicted of selling, distributing or advertising for sale any printed material which might harm the morals of children under 18. After passage, a number of legislators agreed that the act put bookstores and newsstands in the same legal category as barrooms and liquor stores but that the legal restrictions on such book agencies were not so precisely defined as in the liquor laws.

What is a librarian to do about such problems of censorship? With a very few exceptions, these bills and acts are not directed at libraries. Yet many of them do affect the intellectual climate, the atmosphere in which censorship exists or grows. Few social problems are so pervasive today in the United States. I can only suggest here that the librarian join with others in seeking the best solution in his own area. No other state has been more plagued with a

repeated rash of ill-considered bills concerned with censorship than Minnesota. There librarians have joined others in the Minnesota Council for Freedom to Read, not only to fight such legislation but to foster a model bill of their own providing sound legal procedure for handling objectionable printed literature. They have, incidentally, published a five-page mimeographed statement entitled "How Can Obscene Literature Be Dealt With Effectively?"

Municipal councils have sometimes followed in the wake of state legislatures, in the urge to pass legislation, but they have not been successful with the same frequency. There was, of course, the paroxysm of Bartlesville, Oklahoma, where the city government removed the librarian and the library board from office because they did not comply with censorship, and there is the case of San Antonio, Texas, where the librarian and her board were prevented by the city council for months on end from normally conducting library business, because they would not label their book collection. But the chief problem on the local level arises not from legislative or governmental interference but from private pressure groups. These same groups support repressive state legislation, but locally they foster private or "citizen" action. From a representative of one of these pressure groups I recently received a printed statement called "Modesty and the Printed Word" which concluded that "legal statutes will never suffice in matters of this kind." It may not be immediately clear in any given instance whether citizen pressures are legitimate or whether they have edged over into the area of censorship. But it is usually worth a librarian's time to find out.

For it is clear that librarians have a stake in these matters--whether or not their own libraries appear to be directly involved. Some of the paperback books interdicted on the widely used Publications Disapproved list of the National Organization for Decent Literature have their counterparts in hard covers on library shelves. It is a blow to any community's integrity, not to say its climate of opinion, to have the literary judgments of a group of Catholic Mothers in Chicago enforced, willy nilly, on local newsstands.

On the assumption that their interests are involved and that it is one of their responsibilities to promote the better types of literature, some librarians have taken part in the widely popular "swap plan" by which an acceptable book has

been offered children for every five or ten horror comics which they were willing to bring in--and some have brought the swaps right into the library. Other librarians have been able to take advantage of the interest of women's clubs, stimulated by the excitement about comic books, to improve library book collections, to supply parents with reading lists, to establish new libraries, and to initiate special youth corners and story hours in libraries.

The answers to local problems of censorship are not all written down, and sometimes the librarian has to play by ear. I am reminded of the uproar in Galion, Ohio, two years ago when the board of education voted to screen all the books in the high school library. Private opinions about three books--one by Richard Wright and two by Hervey Allen--had originally led to the demand for screening. I am sure that the librarian of the Galion Public Library does not see herself as heroic. She was acutely uncomfortable when a photographer from a city newspaper took a picture of her pointing to copies of two of the allegedly objectionable books on her own library's shelves. Later, she was asked as an expert on books to do the screening of the high school collection. (I am sure there were some in Galion who thought it an honor.) It was a simple request but she refused it.

When your library is attacked directly, there is no substitute for raw courage. Mildred Harlan had it recently in Punxsutawney, Pennsylvania, when she and her library board were repeatedly belabored by a belligerent American Legionnaire for tolerating not only books that were presumed without evidence to be subversive but for associating with a reputedly subversive organization known as the American Library Association.

Mildred Harlan had the support of her library board. Sometimes one needs more than that. And sometimes the support is more than the librarian expected. Universities have defended campus appearances of speakers with unpopular opinions and adult education discussions of civil liberties, together with the fact that the library contained books on Communism. And let me quote here the words of the trustees of the Dallas Art Association as they summed up a vigorous defense of their own right of free selection of paintings: "...the fundamental issue at stake is that of Freedom and Liberty--not just for the Dallas Museum of Fine Arts, but eventually for our school system, our free press, our

Library, our orchestra, and the many other institutions of our society." (Incidentally, in my copy "Library" is the only general noun that is capitalized.)

I have suggested that librarians should act as trustees of the public's right to know. There are others in the community also fitted and sometimes willing to play a similar role. Is it too much to add that in some communities what we need is a kind of informal board of such trustees?

III

What is the relation of the librarian to his own library book collection? How is he to tackle the job of selection? Up to this point we have avoided the possibility that the librarian himself may act as his own censor. Yet the possibility exists, and it is a fact that librarians have sometimes been charged with this form of malpractice.

In an article in Human Events entitled "Book Burning: How the Librarians Do It," Victor Lasky cited the rejection of three books in a few eastern libraries in contrast to the purchase of other volumes as examples of censorship. He commented that whether these books were "good or bad, accurate or inaccurate" is not the point. And he concluded that "the real issue is whether librarians should be permitted to purchase books solely on the basis of their personal opinions," whether, in fact, they "should be permitted to put their own form of 'thought control' over on the American people."

Mr. Lasky's treatment of library book selection was inaccurate, "loaded" and unfair, and his insinuations led to a conclusion about popular demand which I want to refer to elsewhere. But of course it is possible for librarians to allow personal opinions to interfere in the practice of book selection. And granted that they have to choose some books and reject others, how can they be sure that they are practicing selection and not censorship?

The line between the two may sometimes be thin, yet it will always be significant. I know no better treatment of this difference than Lester Asheim's "Not Censorship But Selection." The major difference, says Mr. Asheim, is that the selector takes a positive approach, the censor a negative one. The selector seeks values, strengths and virtues; the censor

looks for "the objectionable features, the weaknesses, the possibilities of misinterpretation." The selector "asks what the reaction of a rational intelligent adult would be to the...work; the censor fears for the results on the weak, the warped, and the irrational."

Mr. Asheim points out that one of the consequences of the negative approach is to concentrate on isolated parts of a work rather than on the whole, and that this point of view has led to some of the worst examples of censorship in modern history. Mrs. Anne Smart of California recently furnished us a footnote on this point that is almost spectacular. As many of you know, Mrs. Smart has qualified over the past few years as the number-one individual would-be censor in the United States; and the primary targets of her attention have been high schools and libraries. In her latest campaign against what she terms "obscene and subversive" books in the Tamalpais and Drake High Schools in Marin County, California, she has been mailing out quotations from Richard Wright's Black Boy, Bucklin Moon's Without Magnolias, Oliver LaFarge's Laughing Boy, Carey McWilliams' Factories in the Field, and Margaret Halsey's Color Blind; each of the five, she says, is on a list of 200 used for an English course called "Intercultural Understanding." The Larkspur, California, postmaster, however, recently ordered her to stop mailing the quotations because they violate a section of the United States Code which prohibits the mailing of "obscene, lewd, lascivious or filthy publications or writings." School officials have said that the quotations were taken out of context and have presumably left the booklist intact.

The negative approach, says Mr. Asheim, also leads to the judgment of books by external rather than internal evidence. The selector asks what the book has to say, what total message it suggests, what basic values may be lost if the work is suppressed. But the censor looks at the author's political affiliations, at his color, his race or his religion, or he may even base his judgment on circumstances surrounding publication.

The aim of the selector, says Asheim, "is to promote reading, not to inhibit it; to multiply the points of view which will find expression, not limit them; to be a channel for communication, not a bar against it."

In drawing the line between selection and censorship, Mr.

Asheim is describing attitudes of mind. This is basic for understanding, and I suggest that any librarian who has not already done so read this essay in full.

For some other aspects of selection I want to draw upon materials in the proceedings of the Philadelphia Conference on Book Selection published in the PLD Reporter for October, 1955.

One of the problems in selection concerns who is to make book selection policy and who is to be responsible for making individual decisions. At the Philadelphia Conference it was agreed that all libraries should have an explicit statement of book selection policy, that the Library Bill of Rights might be the basis for such a statement, that the statement should reflect the library's philosophy and over-all objectives, and that the policy should be periodically reviewed. One participant at the conference argued from the floor that book selection policy should be the responsibility of the library board, and another contended that the board was qualified to do no more than approve the policy worked out by the librarian and staff. It was generally agreed, however, that the trustees or governing body, the librarian and the staff, if possible, should all participate in formulating selection policy. Ultimate responsibility for selection will usually rest in the chief librarian. Yet the privilege and responsibility for selection of books rightfully belongs to every member of the staff capable of exercising particular judgments.

In Philadelphia many of the small discussion groups emphasized the importance of knowledge of the community and awareness of its "climate." They spoke of the need for the librarian to know about hidden pressures and to be able to anticipate what is going to happen, being prepared to back up what has been done and to explain why it was done. The local climate of opinion can be emphasized, of course, until it becomes an inhibiting force. Climate should never control book selection. In fact, the library has a responsibility for affecting the climate of opinion by providing books on many sides of issues, especially in communities already tending preponderantly toward a minimum of shades in the opinion spectrum.

This conclusion becomes clearer as one considers the problem of public demand or listens to someone speak glibly of giving the public what it wants. How does anyone know what the public wants without giving it a chance to see some

items about which it has expressed no opinions. The public can be inarticulate on subjects it knows nothing about. It must sometimes see what it _may_ want, or any evaluation of public demand will be unrealistic. Furthermore, librarians sometimes mistakenly assume that there are no segments of the library public outside the women and children who have traditionally used its facilities, or that attempting to serve segments of the public unaccustomed to visiting the library is useless.

Public demand should change continuously, with the librarian influencing it. Being sensitive to popular demand is a way of keeping open the channels which may result in the chance to meet more fundamental and less obvious needs.

Looking back upon the Philadelphia Conference, I think one of the aspects we gave too little attention to was the use of book reviewing and annotation authorities in making selection. I assume everyone would reject the use of the NODL's _Publications Disapproved_ blacklist--though to someone's everlasting shame, we did find one library in Michigan using this criterion for what Lester Asheim would call not selection but censorship. But what about the _Standard Catalog for Public Libraries_, the _A.L.A. Catalog_, and similar authorities? Last year the A.L.A. Committee on Intellectual Freedom had to attempt to placate an irate author who claimed his book had been discarded by a library after the volume had been purchased because of its being listed in one of these catalogs. A sticking point in the controversy was that the librarian had admitted purchasing the book because it was on an "approved" list. That may be one reason among several for buying a book but it should hardly be _the_ reason. Soundly conceived booklists and a variety of reviews may all be used in book selection but not individually in isolation. And there is as yet no real substitute for reading the book, particularly the book which may be considered "controversial" or a book which readers may talk about.

A word, too, about labelling--although this is not strictly a function of selection. I am reminded that at the 1952 Intellectual Freedom Conference in New York someone from the floor asked for a definition of labelling, and in the stunned silence which ensued there was no answer. Labelling is a mark or any other device designed to scare off an individual from examining or reading a book on its own merits. Librarians are properly aghast when a congressman suggests that

the books in the Library of Congress be labelled, or when a Texas legislature considers a labelling bill, or when an Alabama legislature passes such a bill. But there are cases in which librarians have done their own labelling. By a roundabout route I recently received a letter from a library user in an eastern city announcing that the copy of Paul Blanshard's American Freedom and Catholic Power in the local public library was "labelled," that inside the front cover was a pamphlet, "securely taped, and stamped with the library's stamp," a "reply" to Blanshard, reprinted from the magazine America. To the librarian, who, it so happened, had occasionally sent me news clippings about censorship in other communities, I sent a copy of the complainant's letter. She authenticated the case, and commented that she did not believe in labelling as such, but that she felt in the case of Blanshard, the only book in the library to receive such treatment, the volume needed a counter-balance; with no full-length book available, she purchased the America reprint. "On its arrival," she wrote, "I found it so thin that it would have been lost if catalogued for the shelves along with the Blanshard book. I therefore had it tipped into the front of the Blanshard copies. It seemed to me that there was no compulsion to read it. Its point of view was clearly stated in the title ["Religion and American Democracy--a Reply to Paul Blanshard's American Freedom and Catholic Power"]." One may wonder satirically whether that library contains any other "controversial" books, and if it does, why they didn't receive similar treatment. Yet there are other similar subterfuges practiced by librarians in the handling of controversial material. A prominent librarian in the Midwest said the other day that many public libraries had simply moved their controversial books out of the way--down in the basement or up in the attic.

Librarians often talk about the climate of opinion in their communities and about the pressures exerted on library book collections. But except for the controversies which break out in the newspapers, what do we really know about such pressures? It is only too easy for librarians to make compromises in an effort "to avoid trouble." All aside from the disastrous effect of compromise on the library collection, the librarian's assumption about the climate of opinion and community pressures may be wrong. There is now going on in the state of California a study of community pressures concerning libraries and books. Readers, trustees and librarians are being

interviewed about their knowledge and opinions. When the study is concluded, we should know more not only about the actual pressures against book selection and their effects but also about the realism and judgment of librarians. Speed the day.

In a further effort to illuminate some of the practical problems of book selection, I had planned to close this talk with a hypothetical case history of book selection on the subject of academic freedom. I must, however, cut it down to a brief suggestive outline. If you were to consider buying books on academic freedom for a small or medium-sized public library you would realize, first of all, that academic freedom today is part of a larger complex, which has been described as national security and individual freedom. (One of the best intellectual roundups in the larger area is a book by Harold Lasswell with those very words in the title, but it is somewhat diffciult to read and is hardly a first purchase for a public library.) Our first move, then, is to back up a bit and consider the fact that national security and individual freedom for several years has been one of the most important of national issues. If the librarian has been on the job, he has already purchased some of the books on the issue. If the library doesn't have Lasswell, it probably has several such books as Sidney Hook's Heresy, Yes - Conspiracy, No!, Alan Barth's The Loyalty of Free Men, Henry Commager's Freedom, Loyalty, Dissent, Elmer Davis' But We Were Born Free, Buckley and Bozell's McCarthy and His Enemies, Rorty and Decter's McCarthy and the Communists. Several of these books have chapters on academic freedom. Thus if the library is small or higher education is not a major interest in the community and if the library has a reasonable spread of magazines and if it subscribes to the "Reference Shelf" with the volume Freedom and Loyalty in Our Colleges, then perhaps no book devoted solely to academic freedom need be purchased.

But let's assume that the subject is of considerable interest in the community and that money is available. A first purchase, I believe, would be Metzger and Hofstadter's The Development of Academic Freedom in the United States. This is a book of history and is in itself a fresh contribution to the subject. A second purchase would probably be Robert MacIver's Academic Freedom in Our Time, and if this seemed worth while, a third and probably a fourth are in order--

Russell Kirk's Academic Freedom and E. Merrill Root's Collectivism on the Campus. Professor MacIver has been criticized as exaggerating the violation and the problem of academic freedom. Russell Kirk is the leader of the New Conservatism. Professor Root is a member of the school of rampant individualism one associates with the publication Human Events. Somewhere along the way, the library may have been asked to buy or even been presented with a copy of William Buckley's God and Man at Yale, but unless the community has some special interest in the Ivy League, Root will provide a broader base for the same thesis and even parts of Kirk may be an acceptable substitute. Metzger and Hofstadter, MacIver, Kirk, and Root provide four points of view on academic freedom. I find a kind of perverse interest in bringing up the subject, for the two conservative books have provided incidents of censorship. A librarian at a university in the West withheld Kirk's book from his library because the book referred to the university's president as stupid. And at Miami Beach, the librarian of an eastern public library said that he had rejected requests for Root's book because, if I remember correctly, it was wild and reactionary.

We are all trustees of the public's right to know. And after selling the thesis that all sides of controversial issues should be represented in the library, we can hardly reject a conservative book because it steps on someone's toes or even a reactionary one just because many people would describe it that way. There the case rests.

SUMMARY

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The Institute was soundly based on the belief that collection development is the central function of librarianship. A library by definition is a collection of materials. To bring together a collection which furthers the objectives of the institution and meets the needs and purposes of the library's clientele is the primary purpose of the librarian. While it is true that modern librarianship gives great and proper emphasis to reader services, the success of these services depends in large measure upon the quality of the collection around which they are built.

One of the speakers, Elizabeth Nesbitt, drew attention to the aptness of the figure of "building a collection" with its connotation of an architectural construction. Such a construction is planned, it is orderly, and its results are functional. This idea became,in a way, the theme of the conference.

It was generally agreed that if a collection of books suitable and satisfactory for its purpose is to be created over a period of years it must be carefully planned. The heart of a plan is a selection policy worked out by library board, head librarian, and professional staff working together and recorded in a written statement. A broad and comprehensive statement can be the basis for all selection and rejection, whether of purchase or of gift. In speaking of rejection the point was frequently made that the negative aspect of selection is as important as the positive aspect; negative, of course, being the items decided against or refused. It was suggested that in many cases the excellence of a collection will be determined not so much by what is added but by what is rejected or discarded.

All book collections, like a house, have a foundation, a main frame structure, and a set of partitions. The foundation is made up of the timeless and universal "classics"--those basic books without which any collection would be incomplete,

regardless of the subject or character of the library. Upon this foundation rests the main structure, called by the Institute speaker the "standards." These are the books that are on their way to becoming classics or just miss being so for one or another reason. They are more numerous than the classics and round out and give variety to the collection. Within the main walls are the partitions--the specialized materials which give uniqueness to a collection and which reflect the special or specific interests of the institution or its readers. Then there are the "stepping stones "--those books which lead to an understanding of the "standards" and the "classics."

As for its functional character, the point was frequently made that a collection is adequately so only if its development is based on community and individual needs, the needs of the maturing child and the adolescents going into adulthood, and on the adult's multitude of purposes. Someone called these the felt needs of the community. But this raised specific questions. How does the librarian find out "felt needs"? How can a librarian identify purposes and community requirements?

The community survey is a proven method of getting the kind of information which would help to gauge the requirements of the community and no comprehensive development plan should be formulated without it. A community survey does not necessarily call for original research upon the part of the library staff. Data covering population characteristics, economic conditions, schools, town planning and other facets are usually available and these may be adequate for background knowledge. To this collection of information the librarian brings his interpretative skill.

This led to a consideration of what some called the art of librarianship, an art which is based on an extensive knowledge of materials, a thorough understanding of the processes of communications, and a sensitivity to the needs and problems of all kinds of people in all kinds of situations. The uses to which this art is put are likewise the ways of education and are, in turn, derived from the educational function of the library.

When the librarian becomes an educator he must take on the responsibility of the teacher. Accepting these responsibilities means that the librarian must take that lonely way of individual judgment. This personal judgment will determine

what books he buys, rejects, and eventually makes available to his readers. This is the kind of book selection which is based on more than public demand for the best seller. This is the book selection which goes beyond reliance upon lists of "best books" or simple numerical formulae.

The Institute further brought out that good book selection is based on a sound grasp of existing limitations. For example, the medium-sized library cannot, as it was said, meet the needs of the trained intellectual or the advanced scholar. On the other hand, it can meet the needs of the man of intellect in the community, the 10 per cent or more who know how to read, how to use books and other communications media, and who rely upon their use for their work or pleasure.

Another kind of limitation was highlighted by LeRoy Merritt who reported upon his recent study of book selection practice in public libraries all over the country. His research revealed that it was only those libraries serving a population of 100,000 or more that consistently secured all of the 60-odd "outstanding" books selected each year by the American Library Association. This suggests that, whether we like it or not, the smaller libraries do not possess the resources necessary for them to acquire completely adequate collections of books, films, recordings and related materials.

Also underlined during the Institute was the realization that the librarian serving as selector must be courageous besides being skillful and perceptive. He must have courage to choose the books he does not approve of but recognizes as being necessary for the well-balanced collection. He must also have the courage to resist those who would limit his choice.

It was clearly evident from the information presented at the Institute that the censor is ever present in our communities. The librarian, Paul Bixler reminded us, is in the forefront as the defender of the community's fundamental liberties. In the market place of ideas, he said, the librarian is the honest broker, and he must carry out his duties fearlessly and without favor. The librarian as the selector, the builder, and the protector of his library must, more than most, keep clear the objective of the "right to know."

The Institute also turned to some rather specific problems of collection development. One of these had to do with where to purchase books. It was revealed that 80 per cent of Amer-

ican libraries customarily buy their books through the wholesaler, a number which has doubled in the past 20 years. Apparently libraries have found that handling at least the bulk of their materials through one jobber facilitates the acquisition process and simplifies the various procedures in connection with book order and purchase. By and large the profession has been well served by its suppliers. There is every reason to believe that it may continue to expect a high degree of professional responsibility from these commercial establishments.

There is a limit, however, to what can be expected, and asked, of the commercial book houses. These enterprises exist to make a financial profit, and in the long run their decisions must be based on this transcendingly important factor. That their purpose is profit does not mean that they cannot be of great help to the library profession, but it must be remembered that it does affect their thinking and their actions.

There are certain costs that are unavoidable in connection with selecting, finding, and securing books. These costs must be paid whether directly through the use of library personnel or indirectly through the use of commercial supply houses. Each library must decide for itself, and should frequently reappraise its decision, as to where these costs are best met, whether from the personnel budget, or from the book budget.

The attention of the Institute members was brought to matters affecting the acquisitions of periodicals and documents. They were reminded of the tremendous growth of periodical and document literature not only in their bulk and cost, but in the increasing use that is being made of them in most kinds of libraries. The purchase of periodicals particularly can consume a large share of the book budget. Great care is needed to keep the periodical subscription list balanced with the book acquisitions as well as being balanced within itself.

In the discussion of the role of the periodical subscription agent, the evidence presented in the Institute clearly established the many advantages of the agent's services to libraries. At the present time these agents provide essential services to libraries and can do so at less cost than most libraries are able to themselves.

As for government publications and other public documents the Institute learned that these are not nearly as difficult to choose, acquire, and to use as many librarians seem to feel.

Selection tools are available, and, once acquired, documents may be cataloged and indexed or arranged as would any other addition to the library. Moreover, documents have proven to be an exceptionally good device for strengthening collections inexpensively and they are appearing in an ever increasing number of subject areas.

Attention was paid during the Institute to the role of the state agency in providing assistance to libraries and especially to the smaller libraries. It was pointed out that the state library is both father and mother to other libraries in the state. In the better of these state institutions help is provided along what was called the growing edge of library problems, including suggestions for new services and particularly materials for new or poorly covered subject areas. Several members of the Institute testified to the tremendous value of this help to the smaller library.

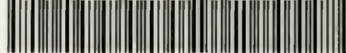
Recognition of the necessary and desirable services of the state agencies did not diminish the realization by some members of the Institute that there were several dangers inherent in the kinds of assistance now provided by state agencies. It was pointed out that the smaller the library, the smaller the staff, and the greater the distance from a large library system, the more the supplementation that was necessary. As some could see, it might reasonably be asked whether the state agency in this instance was merely providing a crutch to maintain a bare subsistence level in inferior institutions. Does this kind of help nurture that which will grow or is it merely keeping alive something that should never exist in the first place?

There is another way of looking at it, however. That is to envision all the libraries of the state as one great statewide cooperative system. Thus, the resoruces of the state are used to alleviate inequalities in the library service which is rendered to various sections of the state.

The Institute finally turned to two perplexing problems arising from the change in the nature of material available to libraries: the paperback book, and audio-visual materials. Early in the Institute the position was taken that books are here to stay, "books" meaning the more familiar hard-cover. The two speakers discussing paperbacks and audio-visual aids took the unequivocal position that these were here to stay also. While each form has its limits and its disadvantages the important matter is that both can materially enrich library col-

lections. Full acceptance of paperbacks, films, recordings, pictures, and filmstrips in our libraries is based on the realization that the book, in its traditional form, is not sacred. This one-time heretical notion was acknowledged without emotion. It was recognized that books can and will be changed, expended, and replaced. As libraries have successively, and successfully, absorbed clay tablets, the codex manuscript, and the printed book, now will they, with equal facility, usefully adapt to their needs the newer materials.

The Institute closed with the recognition that the challenge of collection development belongs to every librarian and his response to it the principal measure of his professional success. After all the only reason people come to the library is to use a book, whatever the form that "book" might take or whatever the use might be. If the library is to mean anything in our society, it must fulfill those requests with precision and understanding.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