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ART LIBRARY MANUAL



ART LIBRARY MANUAL

A Guide to Resources and Practice

Edited by PHILIP PACEY

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BOWKER

LONDON & NEW YORK

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प्रकाशित संख्या दिनांक 25.5.79

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केन्द्रीय पुरातत्व पुस्तकालय

First published 1977 in Great Britain by Bowker Publishing Company Limited, Epping, Essex and in the United States of America by R. R. Bowker Co., 1180 Avenue of the Americas, New York, NY 10036

Reprinted 1978

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ISBN 0 85935 054 1

Library of Congress catalog card number 77-702-90

Printed in Great Britain by
Thomson Litho Ltd., East Kilbride, Scotland.

Received from Associated Book Centre, vide bill no. 000110,
dated 1.5.79, price Rs 25.00

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Introduction

Philip Pacey

Perhaps more than any other kind of subject specialist, the art librarian in a fully developed collection has to deal with a disparate assortment of materials and media, the result of his involvement with images and varied substitutes for original artefacts as well as with printed texts. [1]

Referring to various kinds of visual material — slides, photographs, illustrations, prints, posters, films — as well as to books in 'every possible format', the author of this passage proceeded to remark that

the acquisition of such materials is often complicated and requires a specialized knowledge of supply sources; their handling and storage and use may demand special techniques and equipment; the creation of the necessary bibliographic records will not be straightforward.

Many materials would necessarily have to be obtained from abroad — whatever country the art librarian happened to be working in.

Furthermore, art and design

shares with other subjects in the humanities a long perspective of literature. A significant proportion of past writing about art is still valid or partly valid, and in a sense none of it is really superseded since it continues to provide evidence of former attitudes and preoccupations, themselves the context in which art of the past was created. So the art librarian has to know about, and know how to obtain, non-current out-of-print literature, which means that he must be concerned actively with the antiquarian book trade and

perhaps the auction houses as well. It also follows that he will need some of the skills and erudition of the rare book librarian.

I have quoted at length from Trevor Fawcett's essay 'The compleat art librarian', not just because it is as good a concise introduction to art librarianship as one could hope to read, but also because it both establishes the need for this *Manual* and in so doing provides an introduction to it which it would be vain to attempt to improve on. It is precisely the problems of acquisition, organization, accommodation, exploitation and conservation, referred to by Fawcett, which each chapter of this book sets out to deal with so far as one or other of the various categories of art library materials are concerned, after first summarizing the significance and role of those materials in the context of the library's service to its users. So it will be understood that this *Manual* differs markedly from previous, still useful volumes introducing the *literature* of art [2]: these were written for the general reader and the art student, rather than specifically for the practising librarian and student of librarianship; nor do they look further than the book and the periodical. Broxis's *Organising the Arts* [3], a pioneering work which is more nearly an antecedent of this book, is in effect an art librarian's manual of cataloguing and classification, and as such it has been partly overtaken by events — the publication of the Anglo-American Cataloguing Rules of 1967, and of the 18th edition of the Dewey Decimal Classification, for example. Insofar as it dealt with the variety of art library materials, it did so in the space of a brief final chapter. Pioneering as it was, *Organising the Arts* can now be seen as a product of the days before art librarians had really begun to get together to compare notes.

This *Manual*, by contrast, tackles the whole range of practical librarianship with reference to the documentation of art and design in all its forms. It is a manual of the sources of 'art library power' [4], and also of the ways in which these source materials can be marshalled, in order to be most effectively brought into active service. As such it is a direct result of the collective 'power' of art librarians closing ranks in the face of common problems.

ARLIS, the Art Libraries Society, was founded in 1969; its early history was plotted by Clive Phillpot in an article in the *Library Association Record* [5]. The need for a publishing programme dealing with the problems and interests of the art librarian was one point which emerged from the first conference held by ARLIS, on 'Education for Art Librarianship', which took place at Aberystwyth in 1972. The idea was pursued by the ARLIS Education Committee chaired by J. F. W.

Bryon, and, in more detail, by a Working Party consisting of Michael Doran (Courtauld Institute), Beth Houghton (at that time at Leicester Polytechnic) and Irene Whalley (Victoria and Albert Museum). The present volume is the first of several envisaged by the Education Committee, and it leaves the way open for additional volumes on art library administration; on the different types of art library; on the differing subject areas within the broad field of art, their literature and the problems they present to the art librarian; and, perhaps, on the major art libraries of the world. Two contributors to this *Manual* are members of ARLIS/North America, which was inaugurated in 1972. It is likely that any future volumes dealing with art librarianship will reflect the ever-wider and increasingly frequent contacts between art librarians the world over, which may yet culminate in the international organization discussed at the first international conference of art librarians held at Brighton in 1976 [6].

That there are different types of art library (including the autonomous art college, museum, or 'special' library; the art sections of polytechnic, university and public library systems; and those relatively few art libraries which, though they may serve a university or museum, have grown to be of national and international importance), and that there are and must always be differences in the practice of art librarianship from institution to institution and from country to country, should be constantly borne in mind by the user of this *Manual*. Indeed, he will not be allowed to forget it. No two art libraries are the same; probably no one art library would find it appropriate to include in its stock materials of all the kinds discussed in the pages which follow, even if it could consider doing so. The *Manual* offers guidance, derived from the varied experience of its authors; although there may sometimes be substantial agreement about the best solution to a particular problem, this is not always the case, and the *Manual* most certainly does not seek to impose uniformity for its own sake, to eradicate differences, or to discourage the emergence of new ideas. It is the responsibility of every art librarian to acquaint himself with the unique requirements of his readers, and to serve their needs as best he can in the particular circumstances he finds himself in [7].

At the risk of stating the obvious, one final point must be set down in this introduction. The 'art library resources' described in this volume either document some aspect of art and design, or illustrate a portion of the visible world which the visual arts are nourished by and, in their turn, extend. This should not be taken to imply either that art can be studied, or made, in isolation from other spheres or human activity, or that the art library should contain *only* those kinds of material discussed

in these pages. Man as individual, and in society; philosophy and religion; technology, history, literature, music and the performing arts; all these may have their place in the art library. Certainly the user of the art library must have access to just such a breadth of subject-matter as this, but whether it is provided by the art library will depend on local circumstances, and not least on the location of the library in relation to other libraries, and on the funds available for the purchase of stock and for interlibrary loans. The creative librarian always bears in mind that supply stimulates demand; but if 'complementary' material cannot always be acquired, its existence and availability elsewhere should be advertised, for example, by the provision of directories to the contents of other libraries (see Appendix 1), and by the purchase of abstracting and indexing services such as *British Humanities Index*.

I am indebted to all the members of the ARLIS Education Committee who contributed to the planning of the *Manual* in its preliminary stages, especially to those named above, and also to those people who have found time to contribute chapters in spite of professional and family commitments. Trevor Fawcett, as Chairman of ARLIS for much of the gestation period of the *Manual*, also played a vital role, and it is fitting that he should find himself in effect the co-author of this introduction.

References

- 1 Trevor Fawcett, 'The compleat art librarian, or what it takes', *ARLIS Newsletter*, No. 22 (March 1975), pp. 7-9
- 2 Neville Carrick, *How to Find Out About the Arts: A Guide to Sources of Information* (Oxford: Pergamon, 1965); Jack Dove, *Fine Arts* (the Readers Guide series) (Clive Bingley, 1966)
- 3 Peter F. Broxis, *Organising the Arts* (London: Bingley, 1968)
- 4 Philip Pacey, 'Art library power', *Assistant Librarian*, vol. 68, No. 6 (June 1975), pp. 96-100
- 5 Clive Phillpot, 'ARLIS: the Art Libraries Society', *Library Association Record*, vol. 74, No. 1 (January 1972), pp. 5-6
- 6 *Art Libraries Journal*, vol. 1, No. 2 (Summer 1976), pp. 2-9
- 7 For an example of an art librarian improvising a solution to a local problem, see: Derek Toyne, 'A great leap backwards', *ARLIS Newsletter*, No. 15 (June 1973), p. 21

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1

General art bibliographies

Vera Kaden

Biblion (Greek for 'book') and *graphein* ('to write'), after meaning 'to write books', came to mean 'the study of the history of books' — as late as 1911 the eleventh edition of the *Encyclopaedia Britannica*, in its article on 'Bibliography' uses this meaning almost exclusively. More recently it has also come to mean the compilation of lists of books and other materials according to some principle of usefulness or logic — systematic or enumerative, rather than historical, bibliography.

As early as the sixteenth century attempts were made to list all the publications throughout the world in all languages on all subjects. Even in those days, when the relatively small number of books made this an almost feasible ambition, the attempt failed. Today, such a task would be neither feasible nor very useful. On the other hand the mass of material is now so immense that some form of bibliographic control is essential.

Only by using bibliographies can a researcher discover what material is available in his field; a student can, if a bibliography is well arranged, use it as a guide to the structure of his subject; for the librarian a bibliography is essential to check details of individual publications or to indicate material available on certain topics. In other words, a bibliography is a key to available information, without which the greater part of human knowledge could become useless to all but the very few because it would remain unorganized and uncontrolled.

Generally bibliographies in a given subject should aim to be either exhaustive or selective, retrospective or current, and the compiler should indicate precisely what limits have been set and what the approach in compiling the bibliography has been.

Inevitably there are problems. In very few subjects — and certainly not in the arts — does the ideal state obtain where the production of

various kinds of bibliographies is centrally coordinated in such a way as to avoid duplication and to ensure maximum coverage. Furthermore, in most subjects the sheer quantity of literature is so great that it is impossible for any bibliography to be up to date as well as usefully comprehensive: most are already out of date by the time they are published — and all too few publish supplements. Some of these problems were discussed in 1969 at the conference on art historical bibliographies organized by the Centre National de la Recherche Scientifique. The papers of this 'colloque' [1] make interesting, if depressing reading!

Neither in this chapter, nor in the one that follows, has any attempt been made to produce either a bibliography of bibliographies or of quick reference books. The aim is merely to give an outline of the type of literature that is available; the kind of material a librarian should try to acquire or be aware of, and some of the advantages or problems associated with it.

Bibliographies of bibliographies

So many bibliographies have been produced that it has become necessary to publish bibliographies of bibliographies. These generally cover all subjects and frequently all languages, and, in so far as they are of use to anyone, they are of use to the librarian rather than the average reader. The most notable of these is Theodore Besterman's *Bibliography of Bibliographies* [2]. This is a bulky and expensive work. Specialist up to date bibliographies are really more help than a general one of these dimensions — it is useful to the art librarian only in so far as the section on art and architecture has been reissued as a separate publication [3]. Walford's *Guide to Reference Material* [4] is a more manageable work — volume 3 of the second edition deals with the arts. Winchell's *Guide to Reference Books* has now been published in a ninth edition, edited by Eugene P. Sheehy, who has been editing the volume supplements [5].

General and national bibliographies

Most countries with national libraries or national bibliographical centres publish national bibliographies as well as the catalogues of the national libraries themselves. The British Museum *General Catalogue of Printed Books* and the Library of Congress *National Union Catalog* together constitute a massive bibliography — though they are rather

beyond the means of the ordinary art library. The *British National Bibliography* (BNB) [6] on the other hand is perhaps the most important current-awareness tool for the British librarian. The art librarian must beware, however, that literature which may well be required in an art library is not missed, since the BNB scatters it strangely, through idiosyncratic and subjective classifying by the compilers. France's *Bibliographie de la France* [7], published weekly, but with no annual cumulations since 1971; Italy's *Bibliografia Nazionale Italiana* [8]; the *Deutsche Bibliografie* based on the National Library in Frankfurt [9] (since mid-1975 this library has successfully been operating a 'Cataloguing in Publication' programme); the *Deutsches Bücherverzeichnis* [10] published by the Deutsche Bücherei in Leipzig since 1911 and horribly out of date; *Libros Españoles* [11] published by the Spanish ISBN agency in Madrid since 1973; the *Oesterreichische Bibliographie* [12]; *Das Schweizer Buch* [13] are just some of the national bibliographies which art librarians should be aware of and, when possible, scan. In some instances the time lag between publication and listing is so great that their use is mainly retrospective, but others — the West German bibliography, for instance — are useful as current bibliographies.

Art bibliographies

The type of bibliography that a reader may require depends to a great extent on the depth of knowledge. The less the knowledge — the more general the bibliography. As knowledge increases, so does the specificity of the bibliography. However, at all levels allied topics will be required. A reader with a profound knowledge of early Islamic ceramics may nevertheless need to be provided with more general literature on the economic background of the period, on trade routes, on astronomy and astrology. In other words: a bibliography may be general, it may be specific, it may be limited by period or by geographic regions.

Art bibliographies are nothing new. According to Kate Steinitz [14] the first art bibliography was compiled by Raphael Trichet du Fresne who drew up a list of books on art published in the sixteenth and seventeenth centuries as a prologue to Leonardo's *Trattato della Pittura* which du Fresne published in 1651 [15]. The list contained the name of the author, the title, the place and year of publication and indicated the format.

In subsequent years it was more usual for art bibliographies to be related to specific libraries. The most notable example of this was the

catalogue of the library of Count Cicognara *Catalogo Ragionato dei Libri d'Arte e d'Antichità Posseduti dal Conte Cicognara* [16] which was published in two volumes in Pisa in 1821.

Another early, different bibliography of art books is the *Universal Catalogue of Books on Art* [17] which was published by Chapman and Hall in 1870. This was a Utopian attempt by the luminaries of the South Kensington Museum (now the Victoria and Albert) to compile a catalogue of books on art in whatever language. Freelancers were paid a few pennies for any entries they supplied. Supplements were published in 1877 and 1890. Today, this forms the catalogue of books acquired by the Victoria and Albert Museum Library before 1890, as well as being a desiderata list for those books not in the Library's holdings.

General art bibliographies today are, though out of date, more useful to the majority of modern readers. They are E. L. Lucas's *Art Books* [18] and, of course, Mary Chamberlin's *Guide to Art Reference Books* [19]. The American Library Association is intending to publish a new edition of this invaluable work in the next year or two.

Although the importance of keeping bibliographies up to date cannot be emphasized too strongly, the scholarly publications of the past should not be dismissed or discarded. For retrospective searching they can be extremely useful. Two of these could be mentioned here. The first is the *Internationale Bibliographie der Kunstwissenschaft* [20] compiled by Jellinek in 15 volumes from 1903 to 1920. The other is Julius von Schlosser's *Letteratura Artistica* [21]. A third edition of the latter (which originally appeared in German in 1924 as *Die Kunstliteratur*) was translated and revised by Otto Kurz and published in 1964.

Art bibliographies limited by place and, in some instances, also by time, appear in a variety of ways. One of the most useful of these, which is sadly no longer published, was the *Annual Bibliography of the History of British Art* [22]. This was based on the library of the Courtauld Institute. It was published from 1936 to 1956 and covered the years 1934 to 1948. It included books and periodical articles on all aspects of the history of British art, except Roman art. Each volume had its own index.

From West Germany comes the *Schrifttum zur Deutschen Kunst* [23] published by the Deutscher Verein für Kunstwissenschaft, though since 1961 it has been compiled by the library of the Germanisches Nationalmuseum in Nuremberg. The first volume was published in 1934 and covered the period October 1933 to September 1934. The most recent volume was published in 1975 and covered the year 1967! However, it is a scholarly and comprehensive publication which is both indexed and annotated, and includes books, articles, exhibition

catalogues and reviews. It deals with the literature on art of all German-speaking countries.

In 1974, the Sächsische Landesbibliothek in Dresden launched the first volume, covering the year 1973, of its *Bibliographie Bildende Kunst* [24], which lists publications on art from the German Democratic Republic and foreign publications on art in the German Democratic Republic. A second volume has also been published.

In 1954, Fabia Borroni began the publication of *Il Cicognara. Bibliografia dell'Archeologia Classica e dell'Arte Italiana* [25]. This is an annotated and classified bibliography, published in the series 'Biblioteca Bibliografica Italica' and is an ambitious and important work.

America will soon produce an important bibliography: the Smithsonian Institution's Archives of American Art is to publish a bibliography of 200 years of American arts, to be edited by Bernard Karpel. The projected title is *Arts in America: an Anthology of Bibliographies*. The work will cover most of the arts in some 22 sections compiled by a variety of people. The section on 'Visual Resources' will be compiled by ARLIS/North America coordinated by Judy Hoffberg. Hopefully, it will be published in the winter of 1977-8.

Limitations by time and place of a slightly different kind are imposed on works such as the *Dumbarton Oaks Bibliographies* [26] based on the bibliographies in volumes 1-60 of the *Byzantinische Zeitschrift* (this will be referred to again in a later section of this chapter dealing with bibliographies in periodicals). It cumulates titles by location in the first volume and by subject in the second. K. A. C. Creswell's scholarly and thorough *Bibliography of the Architecture, Arts and Crafts of Islam* [27] is a publication which is a 'must' for art librarians dealing with this subject.

Even more specifically limited to geographical regions are the bibliographies which have been appearing in France and Germany for some time. These limit themselves to certain well-defined regions. In Germany they usually restrict themselves to 'Länder'. In West Germany, the Deutscher Verein für Kunstwissenschaft published not only the *Schrifttum zur Deutschen Kunst* [23] but also supplements such as Kügler's *Schrifttum zur Deutsch-Baltischen Kunst* [28]. The Kommission für Bayerische Landesgeschichte has published a 4-volume *Bibliographie der Kunst in Bayern* [29]. The Deutsche Akademie der Wissenschaften zu Berlin has published a number of regional works. These include, among others, bibliographies on the art of Berlin and Potsdam, Sachsen-Anhalt, Saxony and Thuringia [30-33].

Other art bibliographies are limited more specifically by time and less

by place. Librarians or readers seeking bibliographies on recent twentieth-century art are hard done by — the supply seems to dwindle. The *Art Libraries Journal* carries reviews of new bibliographies and should therefore be closely watched. *Art Kunst* [34] has the disadvantage of being a trade publication, dependent on the lists of art books in print being submitted to it by the publishers. For bibliographies of twentieth-century artists and movements it is best to use the bibliographical notes for each entry in works such as Vollmer's *Allgemeines Lexikon* (see reference 35 of chapter 2), or John Walker's *Glossary of Art* (see reference 22 of chapter 2), or the bibliographies in other modern works of reference or monographs. It is worth remembering that the series *Documents of 20th century Art* — published by Thames and Hudson in the UK, and by the Viking Press in the USA — contains very full bibliographies in each volume. And while we are on the subject of bibliographies in works of reference: the entry under 'Bibliographies' in the *Encyclopaedia of World Art* (reference 3, chapter 2), though out of date, is a helpful one.

A third category of art bibliography is limited, not by time or by place, but by being restricted to specific subjects. These may be limited to the works on one individual artist such as Evan Gill's *Bibliography of Eric Gill* [35] or Roscoe's *Thomas Bewick: a Bibliography Raisonné* [36]; or to a movement, such as Gershman's *Bibliography of the Surrealist Revolution in France* [37]; or of a particular type of book illustration such as Tooley's *English Books with Coloured Plates* [38], or Abbey's *Life in England in Aquatint and Lithography* [39]. A particular library may have a specific collection and publish a catalogue of this collection which comes to be an authoritative bibliography on the subject, such as the Berlin Kunstbibliothek's *Katalog der Lipperheideschen Kostümbibliothek* [40].

Catalogues of art libraries

Not many art librarians will be able to afford the very helpful catalogues of art libraries that are being photomechanically produced by G. K. Hall of Boston. However, librarians should be aware of the existence of these catalogues and should know where in their vicinity they may be consulted. Such catalogues are invaluable but they present certain obvious difficulties. In most instances the cards of the catalogues (whether it is an alphabetic, author or subject catalogue) are merely taken in the order that they are filed and photocopied on to sheets and then bound. As we are far from having an international system of

cataloguing or even of card filing, the reader needs to become familiar with the idiosyncrasies of each library before being able to come to grips with the published catalogue. Where the catalogue is that of an older library, the cards may be handwritten or the system may have been changed over a number of years. Frequently this means that a good deal of patience is required from the researcher — but it is usually worth the trouble.

Some of the libraries whose catalogues have been reproduced by G. K. Hall are: the Metropolitan Museum of Art, New York [41]; the Freer Gallery of Art, Washington, DC [42]; Harvard University Fine Arts Library (The Fogg Art Museum) [43]; the Warburg Institute Library [44]; the Institute for the History of Art, Florence [45]; the Bibliothèque Forney, Paris [46] — G. K. Hall published only the catalogue of sale catalogues and of periodical articles for this last library: the subject catalogue was published by the Bibliothèque itself. Hall also publish the author catalogue and the catalogue of exhibition catalogues of the Victoria and Albert Museum Library [47]. The Avery Memorial Architectural Library of Columbia University was one of the earliest to have its alphabetical catalogue photomechanically reproduced [48].

In some instances these catalogues are brought up to date by the publication of supplements, consequently some may be of more use than others. The Victoria and Albert Museum Library subject catalogue which is not on cards but in guard books has not been published. Its present form makes its reproduction not economically viable, which is a pity, since this is one of the greatest art bibliographies there is.

G. K. Hall are, of course, not the only firm to reproduce library catalogues, but they are, at the present time, the firm with the most art library catalogues to their credit. Until the end of 1974 the Victoria and Albert Library regularly published a monthly accessions list which included exhibition catalogues — and in this context it is perhaps also useful to mention the sectional list 55 published by Her Majesty's Stationery Office which lists the publications of the Victoria and Albert Museum, and thus constitutes the nearest thing to a government art bibliography.

Public libraries frequently publish bibliographies of their own art books, or even more specific bibliographies on subjects of interest to art librarians, such as the bibliographies published from time to time by the New York Public Library.

Bibliographies in, or as, periodicals

One of the most hopeful signs is the increasing publication of bibliographies as part of a periodical or as periodical publications in their own right. In this way it is possible to update current bibliographies more effectively than by publishing supplements to some massive bibliography. The names of some of the most notable periodicals containing bibliographies are listed here, but art librarians should be aware of this trend, since the list is far from exhaustive.

The *Zeitschrift für Kunstgeschichte* [49] publishes a 'Bibliographischer Teil' as part 4 of each year and it covers the publications of the previous year. It has been published since 1932.

Since 1950, the Italian periodical *Commentari — Rivista di Critica e Storia della Arte* [50] has published a 'Bollettino bibliografico' in the last issue of every year; the entries are grouped by period. The Dutch periodical *Simiolus* [51], which began publication in 1966 and is published by the *Kunsthistorisch Tijdschrift*, also devotes the fourth issue of every year to a bibliography of books and articles on Dutch and Flemish art. The *Oesterreichische Zeitschrift für Kunst und Denkmalpflege* [52] publishes a bibliography in the fifth issue of every year. It has been compiled by the Kunsthistorisches Institut of the University of Vienna since 1966. From Sweden comes the *Konsthistorisk Tijdskrift* [53] which publishes a 'Svensk Konsthistorisk bibliografi' in the last fascicle of every year: it is published by the History of Art Society of the University of Stockholm. The Art Institute of the Polish Academy of Sciences publishes *Rocznik Historii Sztuki* [54] which includes a substantial bibliography. Mention has already been made of the cumulation of the bibliography published in the *Byzantinische Zeitschrift* [55] as 'Bibliographische Notizen und Mitteilungen'. This periodical has been published with some short interruptions since 1892. The Instituto Diego Velazquez in Madrid publishes the *Archivo Español de Arte* [56] which includes a bibliography listed by authors after its book review section in the second and fourth part of each year.

Bibliographies which are published as periodicals are, for instance: *Bibliographie Internationale de l'Humanisme et de la Renaissance* [57] which has been published annually since 1965. The volume for 1975 covered publications for 1972. The *Bibliographie zur Symbolik, Ikonographie und Mythologie* [58] is also an annual publication, is fairly up to date and includes abstracts. Since 1954 the Istituto Nazionale d'Archeologia e Storia dell'Arte in Rome has published the *Annuario Bibliografico di Storia dell'Arte* [59] and the *Annuario*

Bibliografico di Archeologia [60], but the time-lag between the publication of the literature and its listing in the *Annuario* is great.

Summary

All of this has been no more than an outline — to give clues to where bibliographies may be found and who may be producing them. In all libraries it is the librarian, rather than the reader, who must be aware of the bibliographical tools available and of their quality. Even in a library attached to an academic institution, where faculty members sometimes try to keep the reins in their own hands, the bibliographical work is left to the librarian. In many cases he is even asked to give instruction on the subject or to publish a guide to the literature of the subject. It follows, therefore, that the more subject specialization the librarian has, the better. Most readers find bibliographical searches confusing and require help from the library staff. The degree of service the library can provide depends on the size of the staff, on the knowledge available to them (knowledge of the subject itself, of the bibliographies and the literature) and on their ability to assess the degree of competence of the reader and to evaluate the reliability of the bibliography (whether it is well arranged, well annotated, comprehensive or selective, up to date). When a new bibliography is published the librarian should be able to assess whether it is better than others on the same subject. And he should discard bibliographies that are no longer useful, though by no means all old bibliographies should be dismissed as useless.

Because readers depend on help from the library staff for the solution of bibliographical problems, and because bibliographies form such an important part of the librarian's everyday work in acquisition and cataloguing, it is essential that bibliographies should never be allowed to leave the library — they must at all times be for reference only. Furthermore, in a general library, though the general bibliographies, such as the national ones, should be within easy reach of the general enquiry point, the art bibliographies should be in the vicinity of the subject specialist and the art books. Inevitably, with a subject as diffuse as art, it will be impossible to keep *all* the bibliographies needed by the art librarian immediately to hand.

Art librarians who find that need compels them to produce their own bibliographies on a specific subject and to produce multiple copies of it, could perhaps be persuaded to inform the *ARLIS News sheet* (in the UK) or the *ARLIS/NA Newsletter* of this, so that colleagues could also benefit from their work.

The literature of science and technology has, for obvious reasons, been subjected to a greater degree and sophistication of control than that of the humanities. Though few art librarians would hanker after a scheme as grandiose as that obtaining for the literature of medicine, for instance, they are justified in attempting to achieve a greater degree of coordination. Both coordination and computerization can go a long way towards controlling the literature of art more effectively and making it more rapidly available. But until that time, and after, the art librarian must keep on perfecting his subject knowledge, his knowledge of the literature and its bibliographies.

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2

Quick reference material

Vera Kaden

Once people become aware of the existence of a library, they have a tendency to turn to it for the answer to all manner of questions, many of them in no way within the scope of the library itself. The library at the Victoria and Albert Museum, for example, is inundated with the most unlikely questions about Queen Victoria, merely because her name figures in the name of the Museum!

It is a fact that most libraries, even if they are special ones, are prepared to deal with quick reference questions which officially lie outside their terms of reference.

The speed with which a 'quick reference' service can be supplied by a library depends on a number of factors: (1) the ability of the questioner to put the query clearly, (2) the ability of the librarian to clarify exactly what is required, (3) the amount of knowledge of the subject the librarian has or failing that (4) the knowledge the librarian has as to where to turn to find the information. (5) If the information is not in the library — and this may depend on its size — or in the institution it serves, it depends on the librarian to know who would be able to help.

The more familiar the librarian is with the reference material at his disposal, the more he knows which provides the answers to which types of question, the speedier the process of providing the answer. Most of this can only be acquired through experience: the experience of working with the literature of art (with all its many ramifications). Experience is required, too, of the types of readers using the library and the sorts of questions they are likely to ask.

Who are the readers likely to use an art library? They may be university or art college teachers, or students, or art historians, or dealers, or members of the public trying to identify something that they own. A wide variety, with a great range of interests, knowledge, needs

and ability to formulate the exact question they wish to ask.

Almost every question is unique and requires a variation in procedures. Similarly, no library is typical. Each is individual and serves the needs of the community in which it operates. It is impossible to be categorical in stating that this or that kind of library (museum, art college, public) must provide this or that kind of publication on its shelves. Consequently it is not possible here to formulate an ideal scheme for different types of libraries. All that is possible in the space available is to indicate the kinds of reference material that are published and to give the names of some of the more important or helpful. It would take a book in itself to give anything resembling a comprehensive list and, in fact, when a new edition is published in the near future of Mary Chamberlin's *Guide to Art Reference Books* [1] the job will, if the first edition is anything to go by, be done as well as anyone could hope. So the present chapter does not aim to be a complete listing of quick reference materials. Each librarian will discover through experience what is required — and all too often even the most experienced librarian will find that the question that seemed so easy at first turns out to be not a quick reference question at all, but the beginning of what appears to be a major research project. Before the librarian turns the enquiry into a research project, however, it is important to remember that what is complicated for one person may be common knowledge to another and to remember one of the most essential aspects of library work, which frequently elicits a quick response to a question: passing the buck.

There are two kinds of buck-passing. One is the purely negative kind which is to be eschewed at any price. It consists of dismissing the question because it is outside the immediate terms of reference of the library or because no answer becomes obvious after one minute's cursory searching. The librarian who says 'Sorry, can't help' or even 'Sorry, can't help, try the public library', under such circumstances is, in nine cases out of ten, indulging in negative buck passing.

Positive buck-passing is constructive and helpful. The essence of the art is the precise knowledge of where to pass the buck. When all else has failed, or if the reply is required more quickly than the librarian can supply it, he must turn elsewhere. To do this he needs to know about other libraries and their holdings through personal experience, or through knowing exactly where to look them up. In turning to other libraries or librarians it is obviously of the greatest possible help to have personal contacts. An organization like ARLIS makes it possible for art librarians to meet and to find out about colleagues' libraries not merely for their mutual interest, but for the positive advantage of their readers. Conferences and meetings are essential for this aspect of library work.

Although no library can be expected to provide answers to every question, every library should be able to give guidance as to where the answer may be found. Even the Victoria and Albert Library, which, in theory, should be the one place displaying the notice 'The buck stops here', obviously cannot answer every question quickly, if at all; it too, must turn to others for help. Appendix I lists directories to some of the other libraries and external organizations which may prove useful as sources of information.

Quick reference materials are mostly in published form, though some of the most helpful material is often the accumulation of unpublished documents that every library acquires over the years.

Published sources

Encyclopedias

These can be general compendia of knowledge or they can be restricted to one specific subject. Every library — even the smallest — should aim to have one general encyclopedia. If it is well written and edited it is invaluable for general reference or for a survey of a subject. It is useful for starting a search on a given subject, for providing facts quickly or for a rapid over-view, as well as for giving bibliographical references. The disadvantages of encyclopedias are their cost and the difficulty of keeping them up to date. Different methods are used to overcome this by the editors, but the librarian is still faced with the choice of spending a good deal of money on replacing an encyclopedia at regular intervals, or having one that is not up to date for general reference and relying on other materials for more recent information. Conversely, some of the older editions of the great encyclopedias have never been surpassed and should never be discarded. The eleventh edition of the *Encyclopaedia Britannica* (1911) is the most famous example of this. The fact that it is useless for answering any questions on matters relating to post-1911 is more than compensated for by the quality of many of its articles. For art and architectural subjects the contributors include such people as Walter Crane, W. R. Lethaby, William Morris, Laurence Binyon, Sir Joseph Crowe, Austin Dobson, Philip Hamerton, Fernand Khnopff and Bernard Rackham.

There is a large number of general foreign language encyclopedias such as those published in Germany by Brockhaus or in France by Larousse. However, for the art library perhaps the most important of these is the *Enciclopedia Italiana di Scienze, Lettere ed Arti* [2].

Although this is a general work, it contains detailed, signed articles on art subjects, as well as excellent illustrations. It is published in 36 volumes, with a number of appendixes of equal standard to update it.

The best subject encyclopedia for the art library is undoubtedly the *Encyclopaedia of World Art* [3] published in 15 volumes by McGraw-Hill. This describes itself as a 'monographic encyclopaedia' rather than an 'analytic dictionary index', which is probably true of most great encyclopedias. It is designed for readers who have no previous art-history training and it aims at universal coverage, with its contributors drawn from all over the world. It contains a large number of excellent illustrations, biographical and bibliographical entries, including references to periodical articles. Staveley [4] has described it as 'an excellent example of scholarly workmanship'. By now, of course, it suffers from a need of updating, particularly for its bibliographical information.

Less ambitious in scope, and less expensive, is the *Dictionary of Art* [5], also from McGraw-Hill, published in 1969 in five volumes. This is more in the form of a dictionary containing short, concise entries, by some 125 contributors who sign their articles. It is a useful quick reference tool: it defines terms, gives a large number of biographies and has more than 2,000 illustrations. Other useful works which should be mentioned here are: *Kindlers Malerei Lexikon* [6] published 1964-71 in six volumes. It indicates the location of some of the works by each artist who has an entry and gives facsimiles of signatures; the sixth volume contains not only the index, but meanings of terms, and essays on styles and techniques. There are illustrations in black and white and in colour, and bibliographies. From the German Democratic Republic comes the *Lexikon der Kunst* [7], dealing not only with painting as the previous work does, but with most aspects of art and architecture, applied art and theory. By 1975 three volumes of the four had been published, taking it as far as 'Pyxis'. Most entries have short bibliographies. A useful quick reference aid. From West Germany, originally from Otto Schmitt and now from the Zentralinstitut für Kunstgeschichte in Munich, comes (slowly) the *Reallexikon der Deutschen Kunstgeschichte* [8]. This began publication in 1937 and by 1975 it had reached 'Fässschen'. However, it is worth waiting for. It is an immensely scholarly work. The fact that it is ostensibly limited to German art should not be a deterrent, since it deals with many aspects of art, architecture and iconography which are universal. For ancient art, the Istituto della Enciclopedia Italiana has produced the *Enciclopedia dell'Arte Antica, Classica e Orientale* [9]. This was published in seven volumes from 1958-66. An eighth volume containing an atlas was published in 1973. Signed articles cover ancient

art from the prehistorical period to 500 AD. Works of this type exist for different periods and different regions: the *Encyclopaedia of Islam*, the *Lexikon der Ägyptologie*, the *Reallexikon der Assyriologie* [10-12] are all still in course of publication, but are reliable and scholarly examples.

There are, too, several very useful one-volume encyclopedias of art, notably the *Oxford Companion to Art* [13] described as a 'non-specialist introduction to the fine arts', the *Encyclopaedia of the Arts* [14], edited by Herbert Read, *A Dictionary of Art and Artists* [15] by Peter and Linda Murray and *The Penguin Dictionary of Architecture* [16].

Dictionaries

These, when they give more information than merely the meaning or spelling of a word can be difficult to distinguish from encyclopedias. They can be divided into four categories: the general one-language dictionary; the general multi-language dictionary; the subject one-language dictionary; and the subject multi-language dictionary.

In the first category, the *Oxford English Dictionary* [17] should be available in any art library that can afford to buy it. It not only gives the meaning and spelling of words, but also their etymology and development, and illustrates this by quotations. It is a careful and immensely scholarly work (as well as being highly addictive), and is at present being brought up to date by four supplements, the second of which covering H-N was published in 1976.

Failing this, the *Shorter Oxford Dictionary* [18] and/or Webster's *New International Dictionary* [19] should have their place in the art library, together with as large a number of multi-language dictionaries as can be afforded. A great deal of the literature of art and art history is in a wide range of foreign languages, and a talent for these languages is still not a very noticeable feature among the users of libraries in Britain, nor, I suspect, in America.

Perhaps because of an increasing awareness of this in recent years, a number of subject dictionaries — both single and multi-language — have been published. R. G. Haggard's *Dictionary of Art Terms* [20] is a useful example of this kind of work: basically it is an English dictionary, but it also contains a single word definition of terms in German and French in a separate section at the back of the book. Another English dictionary is Ralph Mayer's *Dictionary of Art Terms and Techniques* [21] and for more recent terms there is John Walker's *Glossary of Art, Architecture and Design Since 1945: Terms and Labels Describing Movements, Styles and Groups Derived from the Vocabulary of Artists and Critics* [22]. The latter is useful: the author gives one or two

bibliographical references for each entry and gives the names of artists involved in the different movements and groups. Other dictionaries related to specific themes are: Warwick Bray's *Dictionary of Archaeology* [23]; Therle Hughes' *Antiques: an Illustrated A-Z* [24]; José Wilson's *Decorating Defined, a Dictionary of Decoration and Design* [25] and Claude Salvy's *Dictionnaire des Meubles Régionaux* [26]. The International Commission on Glass has produced a multilingual *Dictionary of Glass-making* [27] in two volumes. The first gives terms in English-Czech-Russian; the second in English-French-German. The Centre International d'Etudes des Textiles Anciens published, in 1971, a *Vokabular der Textiltechniken* [28] in German-English-French-Italian-Spanish-Swedish. Still in the process of publication is the German-French *Glossarium Artis* [29] which is being produced under the aegis of the Comité International d'Histoire de l'Art. This is a multi-volume work in which each fascicle is devoted to a different subject area. German is the lead language. Some of the subjects dealt with so far are military architecture, archways and arcades, liturgical objects. Useful bibliographies are included in each part.

Biographical sources

In any library — and particularly in an art library — there is a constant need for biographical reference works. There is no shortage of these, and yet is still often difficult to find quickly the biographical information that is required. Most countries have national reference works of this kind: the *Dictionary of National Biography* [30] (identifiable as British by its total lack of indication in the title of which nationality) is of most use as a guide for nineteenth-century biographies, though it has published ten-yearly supplements after 1900. In France, Germany and Italy new national biographies are in the course of publication: the *Dictionnaire de Biographie Française* [31], which was begun in 1933 had reached the letters FLERS by 1975; the *Neue Deutsche Biographie* [32] is doing a little better: it began publication in 1952 and by 1974 had reached KAF. The *Dizionario Biografico degli Italiani* [33], having started in 1960 had reached CAPPELLO by 1975. Despite these frustrations, librarians should aim to have some of these works either in stock or accessible nearby. For the art library the most important work is Thieme-Becker's *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart* [34]. This remarkable 37-volume work was published from 1907 to 1950 and is the standard source for biographical references in the arts. It gives biographical references and locations of artists' works. It suffers from the obvious disadvantage that

it includes few twentieth-century artists, and the earlier the volume, the more out of date it is likely to be, particularly in its information relating to location and bibliography. It can be complemented for the twentieth century by Hans Vollmer's *Allgemeines Lexikon der Bildenden Künstler des XX. Jahrhunderts* [35]. Thieme-Becker is at present being revised and will be published with twentieth-century artists included. However, it is not expected to see the light of day before the 1990s. Since many readers find French easier than German, it is important to have available E. Bénézit's *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs* [36].

Other biographical works may limit themselves more to countries, or periods, or art forms, such as Edouard-Joseph's *Dictionnaire Biographique des Artistes Contemporains, 1910-30* [37]; or the New York Historical Society's *Dictionary of Artists in America, 1564-1860* [38]; or Harper's *Early Painters and Engravers in Canada* [39]; or Colvin's *Biographical Dictionary of English Architects, 1660-1840* [40]; or the many useful works published by F. Lewis of Leigh-on-Sea. These and a further sample of biographical reference works are listed in the References at the end of this chapter [41-60].

Briefer, but nonetheless useful, information about artists can be found in works which do little more than list the titles of works exhibited by artists. The most notable example of this kind of work is Algernon Graves's *The Royal Academy of Arts — A Complete Dictionary of Contributors and Their Work From its Foundation in 1769 to 1904* [61]. This is now being updated by the Royal Academy, taking it from 1905 to 1970. The Antique Collectors' Club have rendered a similar service in two volumes for the Royal Society of British Artists, covering the years 1824 to 1893, and this overlaps slightly with the three-volume work edited by Maurice Bradshaw and published by F. Lewis which lists exhibitors to the RBA from 1825 to 1930 [62-3]. The former work also includes exhibitors at the New English Art Club from 1888 to 1917.

Many of these works give some indication of facsimiles of artists' signatures, but it is better to have available some works devoted exclusively to this problem of identification. There are two important publications in this field: Nagler's *Die Monogrammisten, 1858-79* [64] in five volumes, complemented by Goldstein's *Monogrammlexikon* [65]. The two works are not identically arranged: the former lists artists' monograms alphabetically by the dominant letter of the monogram, and the latter by the first letter.

Directories and yearbooks

The main use of this type of publication is to find an address or a name or both quickly. They may be produced commercially or as an institutional publication. Inevitably there is an overlap with the previous section. *Who's Who in Art* [41], or *Who's Who in American Art* [66], for example, give biographical information on living artists as well as their addresses.

It may seem absurd to mention anything as obvious as a telephone directory, particularly since the most obvious general works of reference have not been listed here, but it is amazing how many librarians do not have a current telephone directory to hand. The *Writers' and Artists' Year Book* [67], *Museums and Art Galleries in Great Britain and Ireland* [68] and *Historic Houses, Castles and Gardens in Great Britain and Ireland* [69] are three annual, general publications that are frequently needed in certain types of libraries. To find the names, addresses and contents of museums a number of directories have recently been published: Hudson and Nicholls's *Directory of Museums* [70] is arranged purely alphabetically by place and also gives a listing of museums by subject. Its main drawback is that the names of all the museums are listed in English only. The German *Handbuch der Museen* [71], published in two volumes, covers the German-speaking countries, but its usefulness is already diminishing, as any work of this kind must, because it is beginning to be out of date: published in 1971, it no longer inspires confidence that the museum staff listed are still the same. For this reason any directory that does not issue supplements or new editions should really only be acquired if there is no other source of information. The *Museums Yearbook* (formerly *Calendar*) [72] published by the Museums Association and the American equivalent, the *Official Museum Directory* [73] published by the American Association of Museums are consequently safer publications. Wider in scope is *The World of Learning* [74], also published annually and listing academies and learned societies, research institutes, libraries and archives, museums, universities, colleges, schools of art and music; institutional publications and senior staff are also listed. More geared to the art library, and more ambitious — and consequently more superficial — is the *International Directory of Arts* [75] which lists museums, universities, associations, restorers, experts, antique dealers, art galleries, auctioneers, publishers, periodicals, booksellers, artists and collectors. This is inevitably a very useful work of reference, but it is, equally inevitably, very expensive. Similar in coverage, but limiting itself to Britain, is the *Arts Review Yearbook and Directory* [76]; and,

published by the American Federation of Arts, the *American Art Directory* [77] lists such things as art schools, art magazines and newspapers carrying art notes and criticism, scholarships and fellowships and gives the names of booking agencies for travelling exhibitions.

More difficult than discovering the address of an institution or a person, is finding the location of a work of art. If it is merely a question of confirming that a certain painting is in a particular gallery, it is helpful to have as many catalogues of the permanent collections of museums and galleries. But it is rarely as straightforward as that. Apart from personal knowledge, divine inspiration or a little help from your friends, a number of books may be helpful even if they are not really intended for this particular purpose. A recent *catalogue raisonné* on the artist is obviously the most use, failing that books such as the *Picture Researcher's Handbook* [78] may be helpful, or Blunt and Whinney's *The Nation's Pictures* [79], though it is restricted to Britain. The *World Museums Guide* [80] lists some masterpieces in the 200 museums and galleries it covers; sometimes the UNESCO publication *Catalogue de Reproductions de Peintures* [81] provides an answer, as may the two works by I. S. and K. Monro, *Index of Reproductions of European/American Paintings* [82-3], since all three works give the location of the original. An unusual publication which might be useful in tracking down art works in public places in the USA is Fundaburk and Davenport's *Art at Educational Institutions in the United States* [84]. On the whole, however, this is a classical example of the type of enquiry which should be rejected as a quick reference question if the first few minutes of searching do not produce the answer.

Similarly problematic is the tracking down or identification of portraits. To some extent the *Dictionary of National Biography* can be helpful here, as it frequently gives the sources of portraits of the people with entries. Otherwise the most useful work is the *ALA Portrait Index* [85] which lists by subject, and gives the name of the artist and the source (books and periodicals) of the illustration. The chief disadvantage is the fact that it was published in 1906. H. W. Singer's *Allgemeiner Bildniskatalog* [86] and the supplement *Neuer Bildniskatalog*, consisting between them of 19 volumes, index engraved, painted, sculpted and some photographic portraits. The main disadvantage here is that they relate to portraits in German public collections.

Iconography and symbolism

Despite a number of reference works as guides in this particular field,

this too is an area which can only be treated as a *quick* reference one on a few fortunate occasions — generally it requires time and research. Iconography deals with the subject-matter of a work of art and can therefore be religious or secular in character. Christian iconography is well catered for by Kirschbaum's *Lexikon der Christlichen Ikonographie* [87] published in seven volumes, by Schiller's *Ikonographie der Christlichen Kunst* [88] and by L. Réau's *Iconographie de l'Art Chrétien* [89]. Shorter works of reference on secular themes include Daniel's *Encyclopaedia of Themes and Subjects in Painting* [90], Chevalier's *Dictionnaire des Symboles* [91] and Cirlot's *Dictionary of Symbols* [92]. Dictionaries and lives of saints are numerous and include such classic works as S. Baring-Gould's *Lives of the Saints* [93], or shorter works such as Roeder's *Saints and their Attributes* [94]. For classical mythology there are also many reference works: the *Oxford Classical Dictionary* [95] and Tripp's *Handbook of Classical Mythology* [96] are helpful.

Geographical sources

Guidebooks, gazetteers, atlases and topographical works are all at some time essential. Pevsner's *The Buildings of England* [97] should be available. The five-volume *Times Atlas* [98] is the best of the world atlases and its index forms an invaluable gazetteer. However, as a gazetteer the best is probably the *Columbia Lippincott Gazetteer of the World* [99].

Courses, careers, prospectuses

Most libraries in art colleges will have on their shelves information on courses and careers. In many instances this will be dealt with by some other advisory department of the college, but some material should nevertheless be available for reference by students. Such material should include the prospectuses of relevant educational institutions. No easy way of acquiring these: they have to be written for! Handbooks of polytechnic and university courses; information on courses from the clearing house for postgraduate courses in art education; grants registers; the British Council's *Scholarships Abroad*; *Schedules of Postgraduate courses in the UK universities* published by the Association of Commonwealth Universities; and a number of different publications on careers are all the sorts of publications that the librarian should have available. They must be kept up to date or they are useless, and they must be treated as reference material so that they may be

consulted by anyone who needs them. Sometimes the college compiles its own, unpublished information on scholarships abroad or on courses available after the completion of the foundation course.

Series

Among the quick reference books it is often useful to include those books which are standard works and which are frequently in demand. Such publications might be Pevsner's *Buildings of England* [97] already mentioned; the *Pelican History of Art* [100]; the *Propyläen Kunstgeschichte* [101]; Fox Davies' *Complete Guide to Heraldry* [102]; some of the *Handbooks on English Costume* [103] by C. W. and P. Cunnington; and dictionaries of marks on ceramics, gold, silver or pewter.

Unpublished material

Apart from the unpublished material on courses and careers already mentioned, the librarian must have a number of other unpublished items to hand. These are, principally, the house telephone list, some guidance on who does what in the building in which the library is situated (museum, college, university, etc.); a list of addresses and telephone numbers that are frequently required and any useful bibliographies that may have been compiled by the library staff. Libraries in colleges and universities will probably regard it as a part of their function to keep a file of the minutes of meetings of the academic board and appropriate committees. The art librarian who has the time may keep a record of the queries that have been dealt with and where, if at all, the answer was found. Few have the time for this, though it could be useful in showing where there are gaps in the quick reference literature.

Selection and acquisition

It is difficult to make any hard and fast rules on the selection of reference materials. Choice is conditioned very much by the needs of the readers. In art colleges or other educational establishments, selection is based to a large extent on the demands of the curriculum and the needs of students and faculty. In a more general library there are fewer guidelines for selection. The librarian must have some subject knowledge and must

be aware of the best publishers of art books: the types of works they publish and its quality. Furthermore, the librarian must know the suppliers: their specialization, their reliability — and where possible he must be able to arrange for books to be sent 'on approval'. Finally, the librarian must know where to check book reviews.

Reference books present peculiar problems in terms of decisions on discarding. Not all old reference works are useless. The eleventh edition of the *Encyclopaedia Britannica* has already been mentioned in this context. It is generally lack of space that forces librarians to discard reference books: generally it is preferable to remove them from the reference shelves and return them to the main stock when they are no longer up to date. To look again through the different types of reference work that we have been discussing: encyclopedias should, where possible, be kept and an up to date edition should be bought roughly every ten years. Dictionaries need never be replaced except when they fall apart through use; new supplements such as that to the *Oxford English Dictionary* should be acquired. The same is true of biographical material. Directories and yearbooks must be absolutely up to date: only the most recent should be on the reference shelf. Iconographical works should not be discarded, except when a more comprehensive work on the same subject is published: recent works should be added to the reference collection. Geographical works need to be updated and it is absolutely essential that all material on courses and careers is the very latest available.

Organization

It is important to place all quick reference material in such a way as to make it easily accessible both to the reader and to the staff on the enquiry desk. It should be logically grouped and clearly labelled. It should not, under any circumstances, be allowed to leave the library. In the large general library (such as that of a university or polytechnic), specialized art reference works should be located close to the art librarian who is responsible for dealing with enquiries in this field, and who can be expected to be located adjacent to the art section of the library and in an accessible position. It may be thought desirable to duplicate a very few of the least specialized of these specialized works in a general quick reference collection which will probably be located close to the enquiry desk at the entrance to the library, but to avoid the two evils of excessive duplication of expensive volumes, or of a general quick reference collection which creams off the most useful reference material

from specialist subject areas (which may be some distance away), libraries of this kind must be able to rely on sensible buck-passing between general reference and specialist subject areas and the staff concerned. In the case of multi-site libraries, while a central reference collection can in theory be tapped, from distant branch libraries, by telephone and other means, the outlying art library will not be able to function properly without both art reference works and reference works of a more general nature of the kind likely to be in constant use.

Turning from the large general library to the very small library, the 'chained library' at Falmouth School of Art, comprising the *Encyclopaedia Britannica* and the *Encyclopaedia of World Art*, demonstrates how such a library, which serves a residential community and is open only for limited hours, can make a streamlined, quick reference collection available to readers, without supervision, for 24 hours a day [104].

It is daunting for anyone responsible for building up a new art reference collection to face the amount of material available and the ever-increasing costs. One consolation is that, unlike the sciences, art books, if carefully chosen, can remain useful for a very long time. With a limited budget it is also well to remember that reference books must be used: fewer works, whose potential is well known to the librarian are more help than a huge collection whose contents remain unknown and unused.

The quick reference section of any library is its most important public relations point: the one by which most newcomers will judge, not just the library, but the entire institution.

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The art book

Philip Pacey

Despite the importance to the art library of a wide range of non-book materials, the art librarian must still concern himself in no small part with the traditional book, the unrivalled vehicle for information and ideas which are to be absorbed by the reader at his own speed and in a location of his own choosing. To adapt McLuhan's terminology, the book is relatively 'cool' as distinct from the 'hot' electronic media which burn their messages into us; it lends itself to *education*, as Martin Buber pointed out in distinguishing education from propaganda:

The tempo of propaganda is feverish, nervous. It is the pace of television and radio. It is the pace of the newspaper headline, the cry of the vendor in the street. Whereas education goes at a slow pace. It is the pace of teachers talking with their pupils. It is the pace of a man reading by himself in a room. It cannot be hurried or speeded up and remain education. [1]

The book is above all the ideal medium for the thorough, scholarly text: for close argument, backed up with evidence; for details and references, which can be footnoted or appended; for suggestions and interpretations, to be mulled over; for wisdom, which can only be absorbed and understood gradually. The content of a book can, of course, be illustrated; indeed, a book can comprise little or nothing besides illustrative matter, so that it is no longer to be read so much as looked at. And although its plates can never equal the original works of art which they reproduce, a book can bring together on opposite pages related works which in actuality are located in different museums on opposite sides of the world; it can bring to the reader where he sits a complete gallery of illustrative material, with the chance to browse at

leisure, to ponder and compare, to be reminded at length of what can only ever be seen too briefly, for who has not visited a museum or art gallery without becoming aware, days or years later, of the inadequacy of one's ability to see.

In the case of the art book, it is not so much that the plates illustrate the text; rather, it is the text which exists in order to shed light on visual artefacts, illustrations of which cannot substitute for, but can, at least, remind the reader of, the thing itself, which, hopefully, he has seen or will see. Illustrations are necessarily limited in their capacity to represent original works of art. They are 'stills' — not in itself a limitation so far as two-dimensional works are concerned, but limiting the presentation of three-dimensional objects to one or more 'views' showing part of the object only, and severely limited in their ability to represent actual or cinematic 'happenings'. The tactile qualities of a three-dimensional object or a two-dimensional surface are, at best, suggested by light and shade which can be photographed. And then there is the question of colour. Black and white plates are better than poor colour reproductions because they deceive no one; however, it is surely not unreasonable for the reader to expect to be given some notion of this aspect of the object as well as its form and tonal values? The quality of colour reproductions still varies much more than it ought to do, and art books need to be examined critically from this point of view. While in general satisfactory 'likenesses' are now provided, it remains of the first importance that the reader should constantly bear in mind that the reproduction is, in Platonic terms, only a shadow of the real thing.

As compared with the assorted visual images which we cannot avoid in the course of our daily lives, the pictures in a book are not revealed until the book is opened — an obvious point, but one which has a bearing on the librarian's practice of active or passive librarianship. Books may be attractively covered; even so, only the spine is visible once it is placed with its companions on a shelf, offering little evidence of the riches within. Art books tend to be especially attractive; in part because of this, and especially when great care has been taken in the printing of colour plates, they are also relatively expensive. Probably no other category of book varies so much in size and format, and the significant proportion of art books which are large or larger than large (generally to enable reproductions to be of a good size, for reduction leads to loss of detail and distortion of colour values) can cause difficulties of storage and handling. Art books, too, tend to be heavy, not just because of their size, but also because they are 'heavy with clay' — printed wholly or in part on coated art paper, again for the sake of better-quality illustration. Despite all this, because books are the traditional and staple goods dealt

with by libraries, fewer problems are posed by the art book than by almost any other category of art documentation.

Acquisition

Details of those books which have become accepted as 'standard' works can be discovered by means of the bibliographies described in Chapter 1 of this *Manual*; the second-hand book trade, which is too often the only way of acquiring these, is introduced in a later chapter. New art books are the least elusive of all art library materials, for these are, in general (there are exceptions) well promoted by their publishers, and the art library will make sure it receives, at least, the catalogues of those publishers who specialize in art and design. Some new books on modern art are noted in *Art Design Photo* and *ART bibliographies MODERN*, which, however, serve primarily as periodical indexing services and are dealt with in Chapter 10. An annual, international bibliography of new art books, *Art Kunst* [2], is still in its infancy, but could become invaluable. New art books are also listed in current, general, bibliographies, and many are reviewed in the press. Reviews provide the art librarian with some guidance in the selection of stock; the experienced art librarian is likely to be familiar with the interests and reputations of art scholars, and this may be of some help in assessing their contributions whether as author or critic. But wherever possible the art librarian will wish to make a final decision on the basis of a personal examination of the book he is considering: for the art book is to be judged not on its text alone, but also by the quality of its illustrations. It may be possible to receive books on approval, and this is an advantage in library situations in which others (such as college lecturers) are involved in the process of selection besides the librarian, though it is fraught with administrative disadvantages. But there is no alternative to visiting specialist booksellers (which in Britain means visiting London), for in the first place this is a means of extending one's awareness of what is available, while, secondly, it provides an opportunity to examine books before making purchases.

In particular, visits to specialist booksellers enable the art librarian to discover art books from abroad, as well as elusive material from nearer home, which might otherwise be missed, and while the bookseller may well circulate regular lists of foreign material, it is particularly important for such books to be seen. The probability is that the librarian will have seen no review to help him, while it may well be the case that a book in a foreign language is bought primarily for its visual content. Quite rightly,

the 'Statement on standards in art and design libraries', published by ARLIS in 1973 [3], asserts that

it is not possible to build up a comprehensively useful collection in art and design if stock is limited to English-language publications, and this remains true even in those public and college library contexts in which high academic requirements are not made: on the one hand, it should not be assumed that any readership is entirely without linguistic ability, and, on the other, in publications in art and design illustration often plays a major and preponderating role, independent of the language of their texts.

And the same document is at pains to stress that

an exclusive reliance on general booksellers and library suppliers ... is inimical to efficient stockbuilding in this field.

Selection: varieties of art books

The art book comes in a variety of shapes and sizes, and in every language; singly, or as part of a series usually initiated by a publisher. Exhibition catalogues (which increasingly take the form of books of some substance), the publications of museums, out-of-print art books, reprints, artist-illustrated *éditions de luxe* and *livres d'artiste*, are all dealt with elsewhere in this volume; but even the 'ordinary' art book can range from pocket paperback to unwieldy folio, and from the volume which is chiefly text to that which is all pictures. Their variety of subject-matter matches the infinite variety of art itself, from the 'primitive' to the refined, from humble craft to purest poetry (though the latter cannot dispense with the former while, by definition, whatever merits the name of art is invested with more than the requirements of mere utility).

So that at one end of the scale or Jacob's ladder or song of degrees, we can include ... those differing coloured marks or spots that boys chalk carefully on their whipping-tops, which, when they whip the top, take on definity and form and appear as revolving circles of rainbow hue. [4]

And at the other are to be found the sublimest creations of *homo faber*, *homo sapiens*.

But whereas a work of art is sufficient unto itself, be it painting,

building, photograph, chair or ewer, suggesting within its form in space everything that has ever been or can ever be said about it, no one book can ever account for the variety of human responses it evokes; the variety of art books reflects not only the multiplicity of art objects (and of artists), but also the fact that no two people look at the same object in quite the same way, while different writers will also interpret the same object to different readers, among them students, laymen, collectors and scholars.

The exhibition of art books, organized by the National Book League at the Tate Gallery in 1968, 'mapped' a quantity of English-language in-print material for the most part chronologically (from the beginnings of art to the present day); the annotated catalogue which accompanied the exhibition remains a useful reference tool [5]. An alternative view can be obtained by categorizing according to specificity of subject, beginning, as one must always begin, with the single work of art, and ending with the ultimate challenge of trying to realize the continuity, embracing individual, national, and historic styles, of Man the Artist. The study devoted to a single work of art is a comparative rarity outside the field of museum publications, though at the time of writing one series continues to bring forth excellent yet relatively inexpensive examples of this rewarding genre, the 'Art in Context' volumes published in Britain by Allen Lane at the Penguin Press. More common by far, and very much a part of the staple fare of the art library, is the monograph devoted to a particular artist. Single volumes, and series, abound, and here, as with other types of art book, the discriminating librarian with a limited budget must sift the wheat from the chaff, being on his guard most especially against the book which simply repeats what has been said before, maybe *ad infinitum*, and which offers only those favourites from an artist's *oeuvre* which have already been reproduced *ad nauseam*. (A poor text, accompanied by reproductions not readily available elsewhere, may be worth buying; a good text is always worth buying, if necessary for use in conjunction with illustrations from other sources.) There may be a question of whether particular works attributed to the artist are authenticated as being his; indeed, there is a particular category of art book, unique to the field, which is crucially concerned with matters of authenticity. This is the artist's *catalogue raisonné*, which has been provisionally defined as

a book that lists all of the known works of art of a particular artist, arranged by period and type and annotated with specifics including dimensions, medium and inscriptions. Ideally each work should be clearly reproduced and accompanied by a full provenance —

chronologies of its ownership and its appearance in exhibitions, accounts of bibliographic references to it and prices fetched at public sales, and selective note of previous reproductions. These entries should be annotated to indicate the relative importance of the works and the condition and technique of pivotal examples so as to suggest the development and nature of an artist's entire *oeuvre*. It is assumed that the author of an authentic *catalogue raisonné* will have seen each original work of art ... Insofar as possible, a *catalogue raisonné* should present samples of fakes, forgeries and 'school' pictures; the book's purpose is to document the genuine output of the artist and to offer comparative guidelines for authentication. [6]

So it is clear that when these exacting conditions are fulfilled, what is offered is an invaluable, if expensive, publication which the art library will be most anxious to acquire. A *catalogue raisonné* may exist on its own or be appended to a monograph, as may interim catalogues, or catalogues of a part of an artist's work (a painter's lithographs, for example).

From the single work and the individual artist, the scope broadens to encompass groups of works by a number of artists, linked by time and place (a particular 'school' or movement, or the art of particular area or country); by medium or form; by theme or motif. The permutations are endless, and there is no shortage of material. Finally, there are the all-encompassing general histories, of which E. H. Gombrich's *The Story of Art* is a deservedly well-known example. In the study of art, which is by definition the study of particular things, and which by virtue of human limitation must be for each individual the study of only a relatively few parts of the whole, it is helpful to have from the beginning a sense of the whole in which the pieces fit (a sense which will thereafter be renewed again and again, with ever-deepening intuition, in those moments when, as it were, the scholar surfaces from his detail and takes a deep breath of the air blowing over all). Gombrich, in the words of the National Book League's annotation [5],

aims to show the newcomer the lie of the land without confusing him with details, and hopes to enable him to bring some intelligible order into the wealth of names, periods and styles, so to equip him for consulting more specialized books.

Another way of categorizing art books could be according to who writes them — historian, critic, popularizer, or the artist himself, his friends or

family — and *for* whom they are written. Without elaborating this approach, we can at least allow it to remind us that the art book which is not merely a collection of bound illustrations has an author, and to some degree can be expected to be about that author (his ideas, his prejudices) as well as its stated subject. In other words, a third person mediates between the artist (as represented by his work) and the reader, unless the author happens to be an artist writing about his work (and the writings of artists, whatever their subject, will always have their place in the art library). Of course, this is not necessarily a bad thing; the fact that the book has been published ought to mean that the author can assist, or add to, our understanding of the work of art. The presence of an author distinguishes the art book from the photograph which represents an art work without accretions, however imperfectly; it distinguishes it, too, from those periodicals which present contemporary art almost in the same moment in which it is revealed to the world, with an immediacy which excludes any but a first impression, setting it in the context of its own times and without either the benefit or the distancing of hindsight. The art book published after the event cannot substitute either for direct experience of the work of art in its eternal present, or for recourse to relevant documents published at the time and including those books published in time to treat that art while it was still 'new'.

Of the critic's role Harold Rosenberg has said that 'in dealing with new things there is a question that precedes that of good or bad ...':

I refer to the question, 'What is it?' — the question of identity. To answer this question in such a way as to distinguish between a real novelty and a fake one *is itself an evaluation*, perhaps the primary one for criticism is this revolutionary epoch when art, ideas, mass movements, keep changing their nature, so that their most familiar features are often the most misleading. [7]

So it is that every art movement throws up a body of critical writing, many of the evaluations of which will in time be discredited but which nevertheless remain of interest as evidence of what people thought at that time. But Rosenberg is wrong to imply that the question 'What is it?' is quickly, or is ever completely, answered, of a work of art. Thus the roles of critic and historian overlap: who but the driest of historians can write about art without offering evaluation or interpretation (after all, the historian evaluates, if only by selecting), for the work of art, no mere thing, demands of each of us a personal response which can be embodied in books but should not be wholly borrowed from them.

If often indirectly (on the basis of a review, or the author's

reputation), the art librarian, selecting books for stock, will find himself evaluating the evaluations of writers on art, and not least, distinguishing 'between a real novelty and a fake one'. A danger is that he may be too influenced by his own preferences (and prejudices); almost anything written about art is likely to be of interest to someone at some time, and the most misleading of texts will be the less likely to mislead if it is remembered (if the reader can be reminded) that the 'truth' of any work of art is embodied in the work, and may or may not be represented in some degree in a book.

The question of the level of writing, and of readership written for, will be asked by the potential purchaser of books in all the categories described above; the librarian will base his final decision on his assessment of the book in relation to the users of his library. Gombrich demonstrates that it is possible to write at an introductory level without writing patronizingly or diluting scholarly integrity with trivia or inaccuracies; at all levels it is right to apply essential minimum standards of reliability and also of ease of reading and consultation. Debts should be acknowledged; an index should be provided; illustrations should be properly and fully captioned (including among other information the size of the work reproduced, and making it quite clear when a detail only is shown and not the whole). Just how much bibliographical and critical apparatus is necessary depends very much on a book's purpose and level, ranging from selected suggestions for further reading in an introductory book, to the scholarly work, breaking new ground or offering a new synthesis of earlier scholarship, in which notes and references may even outweigh the text.

A feature of our materialistic way of life, dating from the prosperity of the 1960s which saw an expansion of publishing in all directions, has been that lavish art books have followed works of art in becoming desired not principally for their intrinsic worth but as possessable, prestigious things; the term 'coffee-table book' has come into being to suggest a function of a book left lying around, with a studied, casual air of having just been put down, to take its place in a domestic environment designed to enhance the status of the host, and to serve as a talking-point, rather than stimulating and reflecting a genuine interest; by virtue of its lavishness the same book in a library may perform a valuable function in attracting readers, not only to itself, but also to its subject-matter. Like the work of art, the worthy art book is undiminished by impurities in the motivation of those who commission or possess it. Yet the desire for profit, and an economy in which profits must be made if books are to be published at all, does mean that books are commissioned, and are sometimes written-up from third-hand sources,

which are not needed, and that books for which there is a need are not printed. The field of art is no exception in being over-generously covered in some areas, with worn rags and bare patches in others, and it is clearly of importance for librarians to wield what power they have, individually and collectively, not only in their discriminating selection (avoiding those books which cannot by design or accident fulfil a serious role), but also by indicating what they would be only too pleased to purchase if only it could be made available.

Two types of art book not previously mentioned concern theory on the one hand, practice on the other. Of importance in every kind of art library are those books which explore the theory and philosophy of art, and the relationship between Man the Artist to men in society. These are the books which come to grips with such questions as: What is art? What are the origins of human creativity? Is the artist a special kind of man, or is every man a special kind of artist (to borrow a phrase of Ananda Coomaraswamy)? To whom does the artist address his work? Who should the designer design for?

Many books which fall into this group are not confined to the visual arts, since creativity erupts in a variety of forms whose relationships one with the other make a fascinating study in itself; one can shed light on another, while together they contribute to the particular quality of the culture or civilization to which they belong. Literature, music, as well as the visual arts, provide vital evidence for enquiries directed at human creativity and at the underlying question, what is Man? The art student worth his salt will be asking questions of this kind of himself, perhaps with an urgency bordering on anxiety; the artist will continue to explore — and to create — answers, by means of his work, throughout his life. While the answers offered by artist and author in the past, even if scarcely relevant to the contemporary mind, are valuable material for the historian.

Practical 'manuals' may be addressed primarily to art student and to the professional artist or designer (though books of this kind are no substitute for teachers, and the art college library will seek to complement rather than to render redundant the talents of its teaching staff), or, unashamedly, to the 'amateur'. So far as the latter group are concerned, there is real danger of the blind leading the blind — or of the already blind blinding those who could yet learn to see. The art librarian should never underestimate the innate creativity of humankind; in his selection of 'practical' books he will seek out those that explain techniques and the properties of materials clearly and without preconception as to how those techniques are to be employed. That is for the artist to discover in and for himself. Happily good series

have been produced, and these include the splendid volumes in the 'Artistic Crafts Series of Technical Handbooks' edited by W. R. Lethaby — a product of the Arts and Crafts movement still in daily use in many libraries.

Organization

The cataloguing and classification of art books is by no means unproblematical; however, the former is provided for by the Anglo-American Cataloguing Rules of 1967, and both ARLIS and ARLIS/North America have proposed revisions to AACR which would improve matters so far as art materials are concerned [8]. Classification either deserves a book to itself, or it has to be accepted that most art libraries will make use of one of the usual schemes, with local modifications. As a general rule, a maximum of standardization and centralization makes sense: to stand out against it is not only to let oneself or one's staff in for extra work, but, given increasing trends towards cooperation and towards larger units, may be to lay in trouble for the future. Moreover, there is a lot to be said for not proliferating the number of classification 'languages' which library users are expected to familiarize themselves with as they go from one library to another. But of the schemes on offer, none is satisfactory so far as art is concerned; if the Dewey Decimal Classification is the one most likely to succeed, at least in Britain, its failure to recognize graphic design as a subject in its own right within the visual arts is for some art libraries its worst, though it is not its only, failing.

While the efforts of art librarians should be directed towards the improvement of the major schemes at source, by means of revised editions (ARLIS is presently examining Dewey with a view to recommending revision of the schedules), a degree of local modification is likely to be unavoidable if the most reasonable expectations of readers are not to be ridden over roughshod. As Broxis has pointed out, 'the users of art libraries have interests which are as varied as the range of materials which should be found in those libraries, and each user in turn has his own approach to the materials provided' [9]. The users of the art section of the more general library will of course have to recognize that other users will not only want to use art books from time to time, but may even claim certain volumes for 'their' section of the library. For example, costume is as legitimately a part of the study of sociology as it is a constituent of the 'art' of dress; a trainee teacher or an educationist may expect to find books on art education under education rather than

art. So a good classification scheme must incorporate options and offer flexibility, so that different libraries can adapt it to their needs (to employ the analogy with language once again, it should be a common tongue capable of being spoken in a variety of accents). The temptation to accept a 'central' application of such a scheme (such as the British National Bibliography's application of Dewey) blindly, for the sake of economy and perhaps to facilitate automation, thus depriving the library of such choice as is offered by the original scheme (quite apart from the further possibilities of tinkering with it in other ways), must be resisted, and the advantage to librarians of having classification done for them should be combined with the advantages to readers of a degree of willingness on the part of the library to amend and correct centrally allocated class numbers as necessary. Where centralized classification is adopted by a larger, general library, the art librarian should expect to be involved in the process of monitoring it on the basis of his knowledge of the subject and of the readers chiefly concerned with that subject, so that his explanations of the classification to those readers need not be an apology for a system to which their needs are sacrificed and which is none of his doing.

Monographs on individual artists can conveniently be kept in alphabetical artist order within the categories provided for by the chosen classification (twentieth-century art, English art, English painting, or whatever) by the addition to the class number of some part or all of the artist's name, e.g.

759.2	English painting
759.2 CON	Constable
759.2 COT	Cotman
759.2 COZ	Cozens

A first-rate subject index (or subject entries in the dictionary catalogue) is essential to guide readers to books of related interest which are scattered by the classification. Entries for artists can be included in the subject index, or a separate artists' index or sequence of catalogue entries under artist headings, can be maintained. For those with a particular interest in classification, a reading list is in the References [10].

Physically, the organization of art books on the shelves presents one principal problem to the librarian who is anxious to make the library as easy to use as possible. The ideal is a single, straightforward, classified sequence — assuming a satisfactory classification (one partial solution to unsatisfactory classification is physically to ignore certain class

numbers and to shelve related stock together in a 'broken' sequence). But to achieve a single sequence of books in an art library necessitates having all the shelves very wide apart in order to accommodate the larger volumes, and of course this is very wasteful of space. Space being a commodity which most libraries are short of, it is usually necessary to separate out the largest of the books into an 'outsize' section (and certain very large books will be best stored flat), which means that the reader has two places in which to look for the same subject (catalogue cards will, of course, be marked, to indicate the location of particular books which are not shelved in the main sequence). Large books also require large surfaces on which they can be used. At the other end of the scale there is the question of pamphlets, which for the art librarian may be to a large extent a question of exhibition catalogues. Are these best inter-shelved with books, among which they are easily lost, in order to concentrate as much material as possible in a main sequence of stock, or is it better to house them in pamphlet boxes, interspersed in the main sequence or in a separate section, or in filing cabinets? There is no 'right' answer which is applicable to every circumstance.

Exploitation

However the librarian tackles the problems of organizing his stock, his work is not done — for, as has been seen, no solution is ideal in that it will suit everyone, and related items are frequently separated, whether by classification or by physical format. Nor could the librarian rest content, even if his stock was organized perfectly, if it was not exploited as it ought to be. 'Books are for use', declared Ranganathan. 'Every reader his book': 'Every book its reader'. It is the librarian's task to bring books and readers together.

One way of doing this is, having found a book a place on the shelves, to take it down again and display it. On the shelves only the spine is visible; taken down, the book can be shown off, and no books lend themselves to showing-off better than art books. Furthermore a temporary display is a means of bringing together related library materials which are normally separated. Attractive displays may be made up by showing books with related objects — pottery books with pots, or books on printed ephemera with examples of that genre.

In addition the librarian can compile guides to the library and its arrangement, and lists of selected books on particular themes, perhaps to accompany a display or exhibition, perhaps in relation to a particular course of studies, perhaps at the request of an individual. And of course

the art librarian will make himself accessible to his readers, will get to know their interests and requirements, and will thus be able to effect introductions between particular people and particular books.

So far as loan procedures are concerned, art books are no different from any others. However, the art librarian will find himself the custodian of a fair proportion of expensive and, in some cases, irreplaceable volumes, and it will be necessary to decide what restrictions, if any, to place on the use of these books. It may also be worth considering whether certain books which are not reference books 'proper' but which may be well illustrated or consist largely of illustration, should be retained on the library shelves to be constantly available for reference purposes.

Conservation

The art librarian no less than other librarians, and indeed more so, on account both of the especially visual significance of art books and of their permanent usefulness, will be concerned with the conservation of the library's bookstock. So he will be concerned to guard books from their enemies: fire and flood; light, especially direct sunlight (which causes fading and warping, including the fading of plates if a book is left open); damp; dust; the air and its impurities; insects, rodents and fungi. He will be concerned with standards of book production — for if books are not properly put together the chances of preserving them must be so much the less — and through ARLIS and ARLIS/ North America, art librarians have begun to bring to the notice of publishers such matters as 'perfect' binding (which is far from perfect!) and 'tipped-in' plates which are so easily removed if they do not come unstuck by themselves. Art books may be especially vulnerable to damp conditions, in that they tend to be printed on coated 'art' paper, pages of which are sometimes 'little more than sheets of clay supported by a skeleton of wood, straw, or esparto fibres' [11]; humidity can cause such pages to adhere to each other. The acid content of paper (and of binding and storage materials), causing books to consume themselves, is a general problem affecting librarians of every kind (see Appendix 2).

'A statement on standards in art and design libraries', [3], already referred to in connection with the acquisition of foreign material, includes a section on 'Care of stock' which stresses the art librarian's especial care for the book 'as a vehicle of art and design information'. In particular, it is often necessary 'to adopt a more thorough preservation policy than is usual in other subject-fields', including the preservation of

book jackets which may

carry illustration or information not repeated within the publication, or may constitute in themselves significant examples of graphic design, or be evidence of the visual style of their period.

Transparent sleeves which contain jackets without adhering to them serve the purpose of protecting jackets, while enabling the jacket to perform its own dual function of protecting the book itself and displaying something of its contents in an eye-catching manner. Similarly, when a book is to be rebound, measures may be taken to prevent the destruction of designed end-papers, the guillotining of bleed-off illustration and fore-edge guillotining likely to cut through the folds of folded plates or diagrams. And indeed

at one (relatively rare) extreme, the book itself will be an art object, and will demand a curatorial approach (perhaps at variance with ordinary standards of reader accessibility).

But the book as a work of art, as distinct from the art book, is not the concern of this chapter.

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Museum and gallery publications

Antony Symons

Today the museum is an institution that assembles, studies and conserves objects representative of nature and man in order to set them before the public for the sake of information, education and enjoyment. [1]

This apt and comprehensive definition of museum functions and objectives can be applied to the work of art museums and galleries, and consequently to their publications which reflect that work. Information in such publications ranges from the fruits of research to news of current institutional activities, while the aims of education and enjoyment give rise to publications of an interpretative nature. For covering all aspects of art from the earliest times to the present day and through all the various manifestations of art activity, museum publications form an indispensable element in the documentation available for the subject area. It should be noted at this point that only material published by or on behalf of museums is under consideration. Previous guides to art literature by Carrick [2] and Dove [3] provide a start for studying the nature and scope of museum publications, and the present chapter is concerned with attempting a more extended survey of the relevant categories: guides and handbooks, permanent collection catalogues whether full or summary, monographs, periodical publications, and a range of more ephemeral matter. The museum exhibition catalogue, a significant item for discussion, belongs nevertheless to a more pervasive category of art literature including publications of many bodies and organizations apart from museums; accordingly, this category is dealt with separately in Chapter 5. Although museum publications also

embrace several types of illustrative material (including colour transparencies, photographs, monochrome and colour postcard reproductions and reproductive prints), these categories will not be examined here but variously elsewhere in their own appropriate chapters. Publications specifically about the theory and practice of professional museum work (museumology and museography) are likewise excluded, since, on a subject basis, they are not confined to and do not deal directly with art as such; but within the area of conservation and restoration of museum objects, publications relating to art will not be overlooked.

Guides and handbooks

Museum guides and handbooks, which are usually compiled by their curatorial staff, may be considered basic publications as they provide an introduction (whether formal or relatively informal) to the collections and sometimes to the departmental organization of the institutions as well. They can range from the detailed, factual survey which defines the subject scope and describes the character of the holdings to the brief and mainly pictorial introduction slanted towards the visiting public. It needs to be mentioned in passing that in the case of large general art museums particularly, a comprehensive guide or handbook to the collections may be supplemented on occasions by others which deal with individual departmental collections.

Straightforward general guides or handbooks may be exemplified by the extensive *British Museum Guide* [4] and by the aptly titled *Victoria and Albert Museum Brief Guide* [5]. The former, in 295 pages, describes the scope and content of the museum's nine departments (such as coins and medals, medieval and later antiquities and prints and drawings) and sets them in their historical background and context, with examples drawn from important exhibits; illustrations, maps and plans accompany the text (with colour plans on end-papers and a number of colour illustrations in the text) and there is a listing of works illustrated — with brief catalogue details; finally, the guide is completed by a concise one-page listing of the museum's services, each given a short paragraph of one or two sentences, and by an index of works mentioned in the text. The latter, in contrast, provides a very compact room-by-room guide to the primary galleries (including early medieval art, theatre art and the Raphael cartoons) and to the departmental collections (like architecture and sculpture, ceramics and furniture and woodwork) — in only 67 pages; a selection of well chosen monochrome

illustrations complements the text and there is also a succinct account of the library (the National Art Library), indicating scope and content, hours of opening and reader access.

As an illustration of the departmental guide or handbook, the Victoria and Albert Museum's *Handbook to the Departments of Prints and Drawings and Paintings* [6] is worth citing; although the introduction modestly defines the publication as a summary guide to the contents of the collections concerned, the 116 pages represent quite detailed descriptions of the various holdings from old master drawings to modern prints and from furniture designs to English and foreign posters, each section including a useful historical background; in addition, there is helpful information about the catalogues and subject index, photographs, the rules of the Print Room and the departmental publications. Another example of a brief illustrated guide is provided by the *Guide to the Collections of the Tate Gallery* [7], which in some 48 pages introduces the gallery's British and modern collections in an imaginative and sympathetically interpretative way, reinforced by aptly chosen monochrome illustrations and by a plan of the gallery showing the locations of the various categories of exhibits. The same gallery's publication *The Tate Gallery* [8] consists simply of illustrations of a representative selection of some 200 paintings and sculptures from the collections, some reproduced in colour. Falling somewhat between the foregoing examples is the *Detroit Institute of Arts Illustrated Handbook* [9]; a pictorial selection of the institute's exhibits, partly in colour and ranging from ancient times to the present day, is accompanied by concise but informative caption texts; and brief notes on activities and departments such as Exhibitions, the Art Research Library, and the Education Department complete the handbook, together with a plan of the layout of the exhibits. Another characteristic introduction to a general art collection is that to the rich and prestigious treasures of the Kunsthistorisches Museum in Vienna; entitled *Guide to the Collections* [10], this publication provides in a running narrative a comprehensive description of the departments and out-stations and their contents, sometimes room-by-room, together with supporting text illustrations and some plans. It should be noted that this guide is an English translation version of the Museum's *Führer Durch die Sammlungen ...* [11] and that it serves as an example of the practice of museums of international stature and reputation in publishing different language editions of their guides and handbooks for the benefit of the various foreign visitors — as with the Victoria and Albert Museum's *Brief Guide* which is available in French, German, Italian and Spanish versions.

Since art museums and galleries constitute an important source for

art information and display, their guides and handbooks must be considered as filling an essential reference role in appropriate libraries. From time to time curatorial staff need to verify or investigate the scope and holdings of institutions other than their own, and other art researchers (and teachers) on occasions have to make themselves aware of the potential usefulness of these institutions for research opportunities and facilities, as well as for possibilities of guided visits and lectures. Similarly, students following up both syllabus requirements and the demands of special projects often need to orientate themselves in relation to the educational resources offered by museums and galleries. Even those without special or specialist commitments — who form the museum-going public and who look to museums and galleries for recreation and enjoyment — will at times also want some preliminary briefing in the form of concise, easily-assimilated background information, preferably with illustrations of representative exhibits.

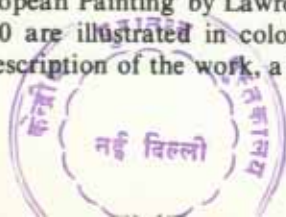
Catalogues of permanent collections

Chief among museum publications in terms of their substantial contribution to art documentation are permanent collection catalogues, which, under continuous revision, list and describe the contents of the whole or of particular parts of the collections of museums and galleries. Compiled by experts, usually on the institution's own curatorial staff, these catalogues represent the application of the most strict and systematic scholarship, not least in the provision of essential, factual detail for every single entry. On the question of overall detail, it is necessary to draw a distinction between those permanent collection catalogues which constitute a full, definitive listing (the French *catalogue raisonné*) and those which furnish a more concise or summary version. Allowing for variations in order and arrangement, both categories demonstrate the same basic content and structure in their entries: name and dates of artist or art worker, or indication of period, style or school; title (or description) of work and dating; note of any signature or mark; medium and support, or material; dimensions; note of provenance; and inventory number. Only brief biographical details on artists and very limited exhibition and literature references (if at all) are found in summary catalogue entries, and illustrations, where present, are invariably small-scale. What characterizes the full catalogue is the type of entry containing comprehensive biographical notes on artists, extensive exhibition, literature and reproduction references, and

exhaustive provenance notes, backed up by illustrations of adequate quality and scale. In addition, among other features which may be expected in full catalogues are succinct observations on the actual physical state of the work and some discussion of subject content, historical context and attribution and dating, as appropriate. In the case of entries for paintings, full catalogues will also cite related drawings and prints, along with any other known versions of the work in question.

The National Gallery in London has produced a series of nine full catalogues to date, replacing an earlier general catalogue of 1929 [12], and the latest publication in this survey of the historic national schools of painting, Cecil Gould's *Sixteenth-Century Italian Schools* [13], fully exemplifies the accumulation of scholarly information referred to above. All the catalogues in this series are arranged alphabetically by the names of the artists represented, and each volume contains indexes for subjects, collections (i.e. pre-National Gallery ownership or provenance) and inventory numbers — all indispensable features for research purposes. A good standard and range of illustration may be assumed for full, definitive catalogues, and in this respect — as with the texts — the National Gallery catalogues are quite outstanding. Text volumes are accompanied by folio volumes of high-quality plates, such as *Sixteenth-Century Italian Schools* [14] which complements the foregoing catalogue of the same title, and which consists of a total of 12 colour plates and some 255 monochrome plates, including a number of detail illustrations of works as well as a few relevant X-ray photographs. The National Gallery's Publications Department is able to supply contact prints from negatives used for the plates and, of course, colour transparencies too.

In contrast, other full permanent collection catalogues do not necessarily possess quite the same degree of detail, particularly in the case of modern art collections, where the more remote historical and technical problems and involved provenances do not occur. *Contemporary Art, 1942-72* [15], a catalogue of part of the Albright-Knox Gallery's collections, records over 500 works by more than 100 leading American and European artists and covers paintings, sculptures and constructions, but not works on paper. As the catalogue reflects a vital period in modern art, running from abstract expressionism to recent movements, it is both appropriate and extremely helpful that it should contain a series of eight interpretative essays contributed by authoritative scholars, such as 'Abstract Expressionism' by Irving Sandler and 'European Painting' by Lawrence Alloway. Major works, of which over 80 are illustrated in colour, receive primary entries consisting of a description of the work, a biography of the artist (and



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sometimes a statement by the artist as well), and concise standard catalogue details; these primary entries variously follow their appropriate essays — which set them in their art-historical context and for which they provide significant examples. In addition, the primary entries are augmented by an appendix (arranged alphabetically by artists' names) which lists extensive exhibition and literature references, besides giving details of inscriptions, where present, on the works catalogued. Less important works are recorded in the last section of the catalogue, again arranged alphabetically by artists' names, with small-scale monochrome reproductions for each work. The concise standard details present in the primary entries also figure in the secondary entries and, apart from details of an artist's nationality and dates, they constitute the entire content of the latter; specifically, they consist of title and date of the work, medium and support (or material), dimensions, provenance and inventory coding.

A further variation of the full permanent collection catalogue is the selective type of listing of a museum's holdings, such as *Asiatic Art in the Seattle Art Museum* [16], whose foreword [17] indicates that certain items or groups of objects have been deleted owing to lack of space but that the aim of the compilers has been to make the catalogue representative of the whole collection and of its essential elements. In fact, the preceding acknowledgements [18] make clear that the intention — despite certain omissions — has been to produce a catalogue at once comprehensive and definitive. The objects represented in the catalogue — which include carvings, bronzes, ceramics, textiles, miniature and other paintings and lacquer work — are arranged in historical sequences within three main groups: India, Nepal, Tibet and South East Asia; China; and Japan and Korea; and each item from first to last in the catalogue bears a serial reference number. The uniformly concise and compact individual entries consist of an identifying word or phrase to describe the nature of the work (or a title, if appropriate), an indication of region and period, material and dimensions, provenance (if other than the Eugene Fuller Memorial Collection), and an inventory coding; in each case, a descriptive and interpretative paragraph completes the entry, together with a good-quality monochrome reproduction of the work. Selected works which are especially representative are also reproduced in a series of colour plates, and the catalogue further includes a map of the overall area involved. The general historical-chronological arrangement of the catalogue entries is clarified by a chronology covering the relevant stylistic periods and by an introduction which provides useful historical summaries on these same periods. Following the run of individual catalogue entries, there is a

sequence of notes which offer additional background and explanatory information, as well as citing references to the publishing and exhibiting of the objects catalogued; and finally, the whole catalogue is completed by the addition of a selected bibliography and an index. This notable collection of the Seattle Art Museum forms through its illuminating catalogue an exemplary survey of Asiatic art. It may be noted in passing that colour slides from original photographs reproduced in the catalogue are available for purchase, a fact which stresses the value of full permanent collection catalogues as illustration sources.

In view of what has been said about full permanent collection catalogues, it is obvious that they provide in effect basic historical studies on art, whether fine, applied or decorative, for different periods, styles, schools and movements, through the study of groups of museum exhibits. Being the compilations of experts, they must rank as the natural complement of authoritative monographs on art (particularly those of the *catalogue raisonné* type) and therefore they must be considered to exercise themselves the role of standard reference works in art libraries. With such a role, it follows that they will be a regular and normal source of information for art researchers; for curatorial staff following up references to works of art in other collections, which they may be investigating on account of possible relevance for works in their own collections — either in terms of variation, similarity or possible derivation; for other art historians encountering and following up references to individual museum exhibits in the course of their various researches, or checking permanent collection catalogues to assess the potential usefulness or otherwise of particular collections in relation to their projects in hand; and for art teachers briefing themselves on specific works of art which could effectively characterize individual artists, periods or styles — as supporting research for their teaching and lecturing projects. Undergraduate students also may have recourse to full, definitive catalogues during their studies since these publications can be cited as items for consultation in reading lists and bibliographies for the art history type of syllabus. Furthermore, on occasions individual library users whose connection with art is restricted to visiting museums and galleries may be sufficiently aroused or interested to read up on exhibits actually seen in the course of such visits.

Summary catalogues

The length and detail of text in full catalogues tend to preclude easy quick reference, and this accounts for the compiling of more concise

listings, generally referred to as summary catalogues. The Louvre in Paris has published such a catalogue in its *École Française*, volume I of the *Catalogue des Peintures* [19]; along with a volume projected to cover foreign schools, the whole catalogue will record the 6,000 or so pictures actually in the collections — with, ultimately, the possible addition of a volume dealing with the considerable number of Louvre paintings located in out-stations. The arrangement of the *École Française* is by alphabetical order of artists' names with a sequence of anonymous entries at the end; and apart from extremely brief notes, where appropriate, on such matters as dating, subject, citation in standard works on artists, existence of versions, major exhibitions and provenance, entries consist simply of the artists' dates, inventory number of the work, title, type of support, dimensions, details of signature and dating where present, and references to entries in previous Louvre catalogues. No illustrations are included. The preface [20] stresses that the aim is to provide in the entry for each picture factual data only, without discussion of problems, and the catalogue is described as a simple working tool, compact and easily handled; in effect, this passage in the preface admirably defines the essential object and function of the summary catalogue. Reference is also made to the projected series of Louvre definitive catalogues [21], the first of which was compiled by Edouard Michel [22], and for which the *Catalogue des Peintures* is not intended to act as more than a basic version. Among other concise listings of collections, mention may be made of *European Paintings: an Illustrated Summary Catalogue* [23], published by the National Gallery of Art in Washington as an updated and revised version of the previous *Summary Catalogue of European Paintings and Sculpture* [24] and its companion volume *European Paintings and Sculpture: Illustrations* [25] — the sculpture entries and reproductions being reserved for a future separate catalogue. The present work lists over 1,000 paintings arranged alphabetically under artists, where attributed, or otherwise alphabetically under the names of national or local schools. Entries, which are kept decidedly short and compact, include nationality and dates of the artist; title of the work; its inventory number; type of support; dimensions; attributed dating or details of inscribed signature and dating, as present; and a brief statement of provenance. Small text illustrations, adequate for identification purposes, accompany the entries, which are complemented by subject and inventory number indexes. Another pertinent example of a summary catalogue is the *Illustrated General Catalogue* [26], replacing the 1958 *Summary Catalogue* [27], of the National Gallery in London. Something over 2,000 works are recorded (accompanied by small-scale

monochrome text illustrations) with arrangement in alphabetical order of the artists represented, each of whom receives a concise biographical note. The entries consist of the inventory number of the work and its title; notes of signature and dating, if present; details of support (and medium where necessary) plus dimensions; some descriptive or explanatory notes in the case of most works, generally a very few lines but sometimes extending to a half-page paragraph; and the briefest indication of provenance or acquisition. It will be noted that the absence of literature references in the entries means that this type of permanent collection catalogue cannot be used for extended research. Indeed, an introductory note [28] in the *Illustrated General Catalogue* makes clear that the publication has two aims: firstly, to furnish the non-specialist gallery visitor with a portable, basic-information resource; and secondly, to include a photograph of every work recorded in the catalogue — as a means at least of quick identification. For further textual information and for larger-scale reproductions, users are referred respectively to the series of full catalogues and to the folio volumes of plates which accompany them (both of which have already been mentioned in the present chapter).

In contrast to the foregoing examples, *The Tate Gallery Collections* [29] of the Tate Gallery, London, is an even more compact listing, reproduced from typescript and described as a 'complete concise catalogue of the works ...' [30]. Covering both the historic British collection (of British painting) and the modern collection (of painting and sculpture), the catalogue comprises two separate sequences arranged in alphabetical order of artists' names, but no illustrations are included with the text. Each entry consists of the inventory number of the work catalogued; the title (and date, if available); the medium and support (or material); the dimensions; the presence of a signature, if applicable; and the mode of acquisition. This information is arranged across the text pages in three columns: one for the inventory number; one for the title; and one to accommodate all other details. In most cases, individual entries occupy only one line of text, and even where two or more lines are taken up, this is due simply to a lengthier title of a work; invariably, the data in the third column fits into one line, thanks to the use of close-set, standardized abbreviations. To clarify an overlap in some areas between the Tate Gallery and the National Gallery in London, certain artists represented in the Tate catalogue have useful additional short entries noting corresponding holdings in the National Gallery.

The quick reference significance of summary catalogues indicates their role in art libraries and in other libraries holding material on art; in

fact, the demands for conveniently accessible information on important museum collections will be ample reason for acquiring summary catalogues, either to supplement representation of full permanent collection catalogues, or at least as a practical alternative to providing the latter in the case of libraries with less comprehensive needs (or of relatively limited means). Curatorial staff will require summary catalogues to verify basic details of individual works of art and to check on the representation of particular artists in specific collections, as well as to effect speedy visual identification of works where illustrated catalogues are available; much of the same sort of use of summary catalogues will be made by other art historians and researchers, including postgraduate students, especially in following up references. Similarly, undergraduate students engaged on art courses will need summary catalogues for factual and visual quick reference as background to their studies; and finally, there will be non-specialist library users (as actual or potential visitors to museums and galleries) who will want to consult summary catalogues just as they will want to refer to museum guides and handbooks.

Monographs

Apart from their cataloguing and other duties, curatorial staff of art museums and galleries — and other scholars — produce various kinds of (illustrated) monographs relevant to the collections concerned. These monographs extend in scope and format from brief booklets or pamphlets to quite substantial book publications, and they can cover such topics as the history and development of a museum, individual works in its collections, the work of particular artists or art workers, periods, styles, schools and movements represented in the museum, and themes in art, as present in its collections. Turning to specific examples, the *History of the Victoria and Albert Museum* [31] describes the growth of that institution, while John Beckwith's *The Veroli Casket* [32] deals with an outstanding Byzantine ivory in its collections. Another example of a monograph on an individual work is William Water's booklet [33] on Burne-Jones's painting 'Laus Veneris', in the Laing Art Gallery, Newcastle-upon-Tyne. Among artist studies, William Rubin's *Miro in the Collection of the Museum of Modern Art* [34] may be cited as a perceptive and informative monograph based on the highly representative works in the museum — and including a detailed catalogue; in fact, this combination of monograph and catalogue (both permanent and serving for an exhibition) is characteristic of the

publications of the New York Museum of Modern Art. Others with a similar dual purpose include Rubin's *Dada, Surrealism and Their Heritage* [35], which accompanied an exhibition in 1968, and Arthur Drexler's *Charles Eames Furniture* [36], which surveys the work of a distinguished designer. Returning to monographs dealing with the work of individual artists, Ian Fleming-Williams's *Constable: Landscape Watercolours and Drawings* [37] is a recent publication which appeared at the time of the major Constable exhibition at the Tate Gallery, London. In the case of periods, styles, schools and movements, Victoria and Albert Museum monographs like *Romanesque Art* [38], *Elizabethan Art* [39] and the 284-page *Paintings of the Sikhs* by W. G. Archer [40] provide examples for such aspects, as does Simon Wilson's *The Surrealists* [41], the latest of the Tate Gallery's Little Books; the monographs in this series (normally of some 48 pages, including illustrations) cover, among artists, Blake, Turner and Constable, and among other topics, the Pre-Raphaelites, British painting of 1910-45, British sculpture since 1945, optical and kinetic art and recent American art. Finally, for themes in art, Homan Potterton's *Reynolds and Gainsborough* [42] can be cited as the most recent monograph in the series Themes and Painters in the National Gallery (London). There are two other monographs of the National Gallery which illustrate aspects not covered in the foregoing examples. The first is *The Working of the National Gallery* [43], a publication accompanying the 150th anniversary exhibition there in 1974, which is directed towards visitors to the gallery and which describes in concise and straightforward terms the general working of the institution but with useful emphasis on the work of the Conservation Department and the supporting Scientific Department, as well as on the use made of technical photography (X-radiography, ultra-violet fluorescence and infra-red photography). The second is Alistair Smith's *The Looking, Drawing and Standing-still Book* [44] which is a combined identification and drawing book aimed at stimulating the enjoyment and appreciation of the gallery's pictures by younger visitors.

The variety of subjects covered by museum monographs means that, in the context of art documentation, they form an invaluable supplement to the publications not only of other learned institutions and societies but also to those of art (and general) publishers. Indeed, for numbers of topics in art — as with periodical articles — they will provide on occasions the only available texts and illustrations. For this reason, art libraries (and general libraries holding art material) will have to consider the acquisition of museum monographs, as appropriate to their subject interests and coverage — and readership needs. The more

scholarly monographs constitute a group likely to be consulted by art researchers including other curatorial staff, art teachers, and postgraduate students — inasmuch as such monographs represent original contributions to the field of knowledge and research. Undergraduate students, too, can be expected to make use of monographs for their studies, to reinforce standard texts and periodical references. However, all museum monographs do not merely fill a formal educational role; they can also provide a broader, informal and interpretative approach which caters for recreation and enjoyment, particularly in the case of some of the Victoria and Albert Museum and Tate Gallery monographs which are directed towards the museum-visiting public. Accordingly, non-specialist users of art and other libraries, whether actual or potential museum visitors, may expect to find such material available.

Periodical publications

Yearbooks and bulletins

Excluding for the moment newsletters and calendars, a considerable number of periodical publications are produced by art museums and galleries, ranging from variously titled yearbooks and bulletins to annual or other reports and acquisitions lists, where these latter categories are published separately. As has been pointed out by Lois Swan Jones [45], who has listed over 40 relevant titles, the yearbooks and bulletins provide an outlet for curatorial research on museum collections — although acquisitions, conservation matters, exhibitions and other activities may also be covered, at least in bulletins. For substantial, scholarly articles the (illustrated) yearbooks are the natural vehicle, and they may be exemplified by the New York Metropolitan Museum's *Journal* [46] and by the Victoria and Albert Museum's *Yearbook* [47], which includes studies of notable acquisitions and which, despite its scholarly content, is directed towards the non-specialist museum visitor; in addition, mention should be made of a particularly long-standing and erudite yearbook, the *Jahrbuch der Berliner Museen* [48]. Among bulletins, those of the New York Metropolitan Museum [49] and the Boston Museum of Fine Arts [50] are not untypical, their issues being attractively produced and well illustrated; the Metropolitan's *Bulletin* features particular galleries or collections in the museum — and exhibitions devoted to them, as with the winter 1975/76 issue [51] which surveys works from the American

wing included in a Bicentennial exhibition; and the Boston Museum's *Bulletin* features works in its collections, whether acquired in the past or recently. It is worth noting that the style of both bulletins is at once scholarly and yet accessible to the interested layman. Sometimes bulletins are a joint publication for a number of museums, as in the case of the scholarly *Revue du Louvre et des Musées de France* [52] or of the lively *Museumjournaal* [53], which forms an outlet on modern art for some 24 museums and cultural centres in the Netherlands; the latter carries features on artists and exhibitions, news of the participating museums and a useful English language summary in each issue.

Occasionally, a bulletin will not be published directly by a museum or group of museums but by some other organization; such is the *Scottish Art Review* [54], which is published by the Glasgow Art Gallery and Museums Association and which contains useful articles on Scottish art, often of local Glaswegian interest. One museum bulletin is unique in scope and coverage: *Vincent* [55], the bulletin of the Rijksmuseum Vincent van Gogh in Amsterdam, provides studies on the life and work of that artist — in English texts. All the bulletins exemplified previously have issues ranging from at least 30 to over 100 pages, but the small bulletin *Preview* [56] of the York City Art Gallery is an exception; apart from details of exhibitions and other activities, each issue is devoted to one brief but scholarly illustrated feature about a work or works in the gallery's collections, and all of this is contained within some six or so pages. Before leaving museum yearbooks and bulletins, it is appropriate to make some mention of those periodicals which are specifically concerned with the conservation and restoration of works of art; the Fogg Art Museum, for example, has published the specialist bulletin *Technical Studies in the Field of the Fine Arts* [57], while the conservation studies contained in the *Annales* [58] of the Laboratoire de Recherche des Musées de France complement the more general coverage of *La Revue du Louvre et des Musées de France* [52]. In addition, organizations supporting museums sometimes have their own bulletins, such as *The British Museum Society Bulletin* [59]; in this periodical, news of both the museum and the society accompany articles on the museum's collections and its acquisitions and exhibitions; another, which imaginatively introduces both collections and exhibitions, is the New York Museum of Modern Art bulletin (for the membership) entitled *MoMA* [60].

Reports

Museum reports always provide a basic account of administrative

factors like overall policy, finance, premises and staffing; and in varying degrees they can also cover the state and development of departmental collections (including acquisitions, whether by purchase or donation), conservation and restoration work, exhibitions and education activities, publications — and, particularly in the case of American museums, membership matters. Quite often it has been possible to incorporate an annual report into the regular issues of a museum bulletin, as with *The Bulletin of the Cleveland Museum of Art* [61], in which the June issue forms the annual report for the preceding year. Elsewhere, an annual report like that of the Boston Museum of Fine Arts has been a regular separate publication, and since 1965 it has appeared as *The Museum Year* [62]. Some museum reports are published at longer intervals, like the current reports of the National Gallery [63] and the Tate Gallery [64] in London; the former's last report (for January 1973–June 1975) is a model of conciseness and lucidity, and the latter's most recent publication (April 1974 — March 1976) includes in its comprehensive and well-illustrated contents a particularly useful and detailed series of entries for acquisitions. The Tate also exemplifies an instance where the institution's supporting organization (the Friends) issues its own illustrated report [65] on its activities — and on works which it has purchased for the gallery or towards whose purchase it has contributed.

Acquisition lists

Mention has already been made of the inclusion of acquisition items and lists in bulletins (and yearbooks); thus *The Bulletin of the Cleveland Museum of Art* for March 1975 [66] reports the 188 works of art added to the museum during 1974; and works added to the Tate Gallery during 1972–74 are listed in the gallery's report for that period, as indicated above. Separately published acquisition lists are encountered, however, and those of the Fogg Art Museum serve as a suitable example. Acquisitions had been listed (and sometimes described) in the unillustrated *Annual Reports* [67] of the museum, but from 1963 (period 1959–62) a regular listing entitled *Acquisitions* [68] was commenced; besides a concise catalogue entry for each acquisition — and a selective range of illustrations — the issues contain (like the museum's defunct *Bulletin* [69]) scholarly articles on works recently acquired, as well as on earlier acquisitions which merit further research. In passing, it is worth noting that the appearance of an acquisition item, whether in a yearbook, bulletin, report or separate acquisition list, may constitute the first publication of a work of art.

Just as art libraries and general libraries with art commitments have

to make provision for a range of art periodicals, in order that current news and research may be covered, so they will have to include the specialist contribution of museum publications in that provision — according to the character and depth of their subject interests and the ascertained needs of their users. On a professional basis curatorial staff will consult all categories of periodical publications of other museums, and other art researchers including postgraduate students will draw on the scholarly articles, reports of acquisitions and features on exhibitions. Undergraduate students too, will profit from some articles in bulletins and yearbooks; this material can serve as background to their studies and can be traced in sources like *Art Index* [70]. As for the non-specialist library user, it has already been suggested above that the content of museum bulletins (and at least one yearbook) can be perfectly accessible to the keen and interested museum visitor.

Newsletters and calendars

One further group of museum periodical publications is of value to all the readership categories previously considered: this is the range of newsletters and calendars which provide for current awareness on such matters as premises and facilities, hours of opening, acquisitions, exhibitions and education activities including lectures and film shows. The newsletter type of publication, which may run to 12 or more pages, can be exemplified by the illustrated *News and Calendar* [71] of the Cleveland Museum of Art or by the *Newsletter* [72] of the Indianapolis Museum of Art. Calendars present their information in a much more compact form — generally as a (monthly) folder — though some do not exclude illustrations; the untitled calendar of the Tate Gallery and that of the Victoria and Albert Museum (*Coming Events*) typify the normal monthly issue with illustrations, while the *Museum Calendar* [73] of the Cincinnati Museum of Art may represent the alternative bi-monthly type of calendar. Although some museums, as with the Cleveland Museum of Art, publish both a bulletin and a newsletter or calendar, it should be remembered that others like the Tate Gallery and the Victoria and Albert Museum rely on a calendar only (or a newsletter) for imparting specifically current information, and that different museums can have different ways of meeting this need. Finally, to supplement the foregoing, some museums issue press releases in connection with forthcoming exhibitions and other matters of immediate note. Thus the Tate Gallery issued no less than five press notices [74] between 19 May 1975 and 14 April 1976 for its major Constable exhibition, shown from 18 February to 9 May 1976 (extended from 25 April); the largest of these

notices, published on 3 February 1976, even included a useful chronology of the artist's life. Another example of a press release for a forthcoming exhibition is the Albright-Knox Gallery's announcement [75] of 19 March 1976 for the exhibition 'The General Jungle; or, Carrying on Sculpting' of the artists Gilbert and George (shown 1 April to 2 May 1976).

As all the preceding, relatively ephemeral publications form an invaluable current information file on museum activities, there is something to be said for making them available at art (and other) library service points, arranged by museum or gallery and possibly housed in pamphlet boxes — and for retaining them at least until their essential information is accessible in the more permanent museum publications. The art library will not neglect those calendars, posters, handbills, or private view invitations, obtainable from public and private galleries in the library's own region, which, displayed, together provide information as to what can be seen where, until when.

Selection and acquisition

Although the various categories of art museum and gallery publications have been outlined, their significance for libraries considered, and their likely readership potential suggested, there remains the problem of knowing what to select in terms of the essential institutions which produce such material. From a source like the *International Directory of Arts* [76] it is possible to identify the national museums and galleries and other major collections country by country, and generally to note the branches and periods of art which they cover from the details of curatorial departments given under individual institutions. Selection of museum publications is, however, subject to certain limitations in bibliographical control, whether retrospective or current. Among the compilers of general bibliographies, Winchell [77] includes no museum publications under the heading Fine Arts, while Walford [78] restricts coverage to a few catalogues of the National Gallery and the Tate Gallery in London; and among compilers of art bibliographies, both Chamberlin [79] and Lucas [80] exclude museum catalogues, the former completely (to avoid bulking) and the latter virtually so (owing to the volume from which to select) — with occasional exceptions like the British Museum's *Italian Drawings* [81]. The latest contribution to art bibliography, by Ehresmann [82], likewise leaves museum publications unrepresented. Jane Clapp's *Museum Publications* [83], mainly devoted to the monograph type, includes the art sector and gives a good

illustration of the extent and variety of American publications which were available at the time when the bibliography was compiled. Published permanent collection catalogues have quite a long history, bibliographically speaking, and tracing them can entail the use of printed catalogues of national libraries, except where a special bibliography exists, as in the case of Marquet de Vasselot's [84] record of catalogues of the Louvre. However, for retrospective checking of the categories in general, the published catalogue of the contents of a large art library — particularly of a large art museum library — can serve as the best source; thus the New York Metropolitan Museum's *Library Catalog* [85], for example, abounds in pertinent entries. Turning to current checking, Carrick [86] has pointed out how 'occasional' publications (categorized as monographs in this chapter) may be traced in current national bibliographies like the *British National Bibliography* [87] but infrequently in trade compilations of the *Cumulative Book Index* [88] type; the same position applies to permanent collection catalogues and guides and handbooks, unless publication or at least distribution is undertaken by a commercial house, with consequent inclusion in a trade bibliography. Essential yearbooks and bulletins, currently appearing, may be identified from the title lists in the standard art periodical indexing services which variously cover them, and Lois Swan Jones [89] succinctly describes these latter sources. In the broader context of museum publications, accessions lists of large art libraries provide a reliable current checklist, as with the monthly *Library Catalogue List* of the Victoria and Albert Museum Library; and inevitably, recourse has to be made to reviews and reports ('books received') in current issues of appropriate art periodicals. Both the *Art Bulletin* [90] and the *Art Journal* [91] of the College Art Association of America may be scanned fruitfully for museum publications, as may the *British Burlington Magazine* [92]; the latter's June 1976 issue, for example, includes a full review of the Prado's *Catálogo de Dibujos* (Catalogue of Drawings) [93], as well as brief, report-type reviews of no less than six permanent collection catalogues [94]. Needless to say, it is also imperative that up to date publications lists of major museums should be obtained and checked to ensure current coverage; the Tate Gallery's *Complete Catalogue of Publications* [95] is a case in point.

As regards actually acquiring museum publications, there are no exceptional problems. Permanent collection catalogues — as well as guides, handbooks and monographs — are often obtainable, at least for the major museums and galleries, through established art bookselling channels; and in other cases, and for other categories of publications, direct orders to the publications departments of the institutions

concerned will be the obvious approach, particularly where standing order arrangements are envisaged. For newsletters and calendars, and other publicity material like press releases and posters for display, it will again be necessary to contact individual museums, frequently through their press or public relations departments. Finally, libraries — mainly of museums — which hold stocks of their own institutions' publications which are of interest and use to (other) museums are able to acquire conveniently a range of the categories discussed in this chapter on an exchange basis.

Organization

After considering the selection and acquisition of museum publications, certain points relating to organization of the material need to be mentioned in conclusion. In particular, permanent collection catalogues of art museums and galleries exist in sufficient volume to justify the provision of a special class for this form of material in standard classification schemes; thus in the Dewey Decimal Classification [96], class 708 accommodates catalogues (and guidebooks), subdivided, if required, by geographical treatment at 708.1 — 708.9, while in the detailed, enumerative schedules of the Library of Congress Classification [97], classes N 510 — N 3990 cover catalogues of art museums and galleries specified by country and individual institutions and subdivided A 1-4 for reports and A 5-7 for catalogues (both sequences being catalogued under the name of the institution). Libraries adding few permanent collection catalogues may find a placing like 708 above perfectly adequate — at least for catalogues of general collections, with simple alphabetical arrangement under names of museums; where permanent catalogues deal with specific subjects in art (as with national schools of painting in the catalogues of the National Gallery, London) such libraries may prefer to class the material under the appropriate subject in the normal bookstock. In the case of comprehensive art library collections, however, sequences of permanent collection catalogues (and guides and reports, where provided for) will require the extended shelf arrangement made possible under schedules like 708.1 — 708.9, or more especially like Congress N 510 — N 3990.

Cataloguing of museum publications entails entry as for corporate authorship, and the inherent variations require some passing notice. The longstanding arrangement under the 1908 Anglo-American Code [98], as explained by Broxus [99], was for museums to receive institutional entry under place (rule 82) except where entry was

conversely made under name (rule 83) in the case of those museums with names defined as distinctive (like the British Museum); this element of inconsistency was resolved by rule 60 of *AACR 67* [100], in which corporate bodies, including museums, are invariably entered under name. Official museum publications, such as permanent collection catalogues, guides and handbooks, and monographs frequently have named authors, and this poses a question of form of entry; Broxis [101] uses the (negative) precedent of rule 60 (reports not by an official) in the 1908 Anglo-American Code [102] to support entry under the institution, with added entry under the personal author (or authors). He rightly stresses the need to identify personal authors as paid officials, in order to apply this interpretation, but it seems reasonable to include even outside contributors who have been commissioned by a museum to compile a work which is officially published by that institution as its own; and at the present time, rule 17 A2 in *AACR 67* [103] may also be taken as justification for entry of a publication under the institution. One last problem relates to periodical indexing as applied to museum periodicals: although the survey by Lois Swan Jones [104] indicates that a large number of yearbooks and bulletins are covered by current indexing sources, there are some art libraries, especially museum libraries, which may hold other useful titles worthy of indexing but which are not serviced; in such cases, a policy of at least selective indexing within the library seems appropriate.

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5

Exhibition catalogues

Anthony Burton

An exhibition can be defined as the display, in a certain place and for a limited time, of a number of objects, brought together primarily for their intrinsic interest (but also, perhaps, for the purpose of sale, or for propaganda, or for the encouragement of the participants): an exhibition catalogue is the record of an exhibition. The fact that exhibitions are events has implications for the bibliographic description of exhibition catalogues, since they are more tightly attached to time and space than are books (see below, under 'Organization'). But exhibition catalogues are important first and foremost as a record of the existence of works of art.

The earliest exhibition catalogues were simple lists of artists and titles. The Royal Academy catalogues (begun in 1769) still retain this elementary form, after more than 200 years of exhibitions. The catalogues of exhibitions at the Königlische Akademie der Künste, Berlin (from 1786), may be instanced as similar examples. In the course of time, and especially in this century, exhibition catalogues have enlarged their scope to include technical descriptions of works of art, information on their provenance and references to the literature which has accrued to them (as well as a running commentary on the significance of individual works of art in the context of the exhibition as a whole). This kind of catalogue, similar to a *catalogue raisonné*, tends to be produced for exhibitions held in museums, whose staff are trained in compiling *catalogues raisonnés*. Dealers' catalogues are not usually so thorough, but may be even more useful than catalogues produced by museums. For whereas works of art exhibited in museums are usually gathered from comparatively stable and well-recorded collections, dealers' catalogues document works of art at their most unstable moment, the point of exchange on the market. Dealers are often careless

with their records, or are reluctant to give an art historian access to them, and so a dealer's exhibition catalogue may be the only record available to a researcher of the movement of an artefact through the market.

Catalogues of one-man shows have a special status. By virtue of dealing with a single artist, they have a greater coherence than most catalogues and may amount to a conspectus of an *oeuvre*, rather than just a record of individual works. They may provide information unavailable in any other form; for exhibition catalogues and periodicals are frequently the only sources of information on artists whose work has yet to become the subject of a book. A retrospective exhibition may constitute an authoritative statement on an artist's work. A one-man show organized by a living artist may have some polemical force and act as a manifesto, not just a sales display. (This was the case with the exhibition usually considered the first one-man show in England, Nathaniel Hone's exhibition of 1775, held as an act of defiance after the Academy ejected a controversial picture of his.) The catalogues of such exhibitions have an enhanced importance.

An exhibition may attempt successfully to make a deep scrutiny of a genre, or a subject, or a period, no less than of the work of a single artist. The exhibitions arranged by the Burlington Fine Arts Club in the early decades of this century are examples of this (e.g. English Silversmiths' Work, 1901, Early German Art, 1906). Some of their illustrated catalogues still remain unsurpassed in size, weight and pomp.

The information presented in a catalogue inevitably remains imperfectly digested. One would not usually read a catalogue for fun; but catalogues can be excellent reference books, especially when they are provided with indexes, bibliographies and biographies. Little critical thought has been expended on how to compile exhibition catalogues: discussion rarely goes beyond such problems as whether to cite height before length, or how to relate illustration numbers to catalogue numbers. If exhibition catalogues lack a critical theory, so do exhibitions. But exhibitions have by now received some historical study, and it is here that one looks for sidelights on the history of catalogues.

The early history of exhibitions (and some not altogether convincing prehistory) is surveyed with scholarly thoroughness by Georg Friedrich Koch in an illustrated treatise, which ends at the close of the eighteenth-century [1]. Kenneth W. Luckhurst's thinner work, *The Story of Exhibitions*, covers the nineteenth-century, especially its international exhibitions [2], and Ian Dunlop's *The Shock of the New* comes further up to date with accounts of 'seven historic exhibitions of modern art' [3]. There are some specialized studies: by Fabia Borroni on exhibitions in

Florence between 1674 and 1767 [4], by Bernardino de Pantorba on Spanish exhibitions [5], and by S. Kozakiewicz on Warsaw exhibitions 1819-45 [6]. And the French salons have attracted a good deal of attention [7].

The past of the exhibition catalogue is here fitfully chronicled. Its future holds some problems, for the definition of an exhibition given at the head of this chapter is beginning to fail. When exhibitions consisted simply of a hodge-podge of things, the catalogue provided a record and commentary. Now that designers have a large hand in exhibitions, the things sometimes take a second place; exhibitions become their own commentary; and traditional catalogues become inappropriate. Some exhibitions do without things at all and take the form of happenings or ideas. If any publications are produced to accompany such exhibitions, they escape from the normal category of exhibition catalogues. Sometimes an exhibition catalogue becomes a thing in its own right. In France (perhaps as an offshoot of the *beaux livres* tradition) some dealers' catalogues have contained original works of, or have been designed by, the artists to which they relate [8]. Some very recent catalogues have taken curious and tortured shapes [9] — as have some recent artists' books. For the moment, however, such catalogues remain deviations from a norm which still permits useful generalizations to be made.

Selection and acquisition

Most librarians will wish to acquire only a selection of significant catalogues, and will have no difficulty in informing themselves about these by the usual osmotic process, while scanning journals and bibliographies.

Scholarly art-historical exhibitions are listed in the *Burlington Magazine* and the *Kunstchronik* of the Zentralinstitut für Kunstgeschichte, Munich (both monthly); are reviewed in the *Burlington* and in *Apollo*, *The Connoisseur* (both monthly); *Pantheon* (bi-monthly); and are chronicled in the *Gazette des Beaux-Arts* (ten a year). It must be noted, however, that most of the really heavy scholarly journals do not review exhibitions.

Avant-garde exhibitions and manifestations can be followed (or anticipated) in such current scene magazines as *Art International* (ten a year); *Flash Art*, *Heute Kunst* (both six a year); *Art Press*, *Artitudes* (both irregular); *Chroniques de l'Art Vivant* (nine a year) and *D'Ars* (three a year).

But the ideal librarian will aspire towards complete global coverage. He will expect that in some major art library somewhere every single exhibition catalogue is being laid down. Or at least he will hope that comprehensive national collections are being formed by the art libraries of every country, and that these are being exploited through international cooperation. Such coverage is not yet achieved. Nor do the existing means of bibliographic control catch up with anything like the full total of catalogues.

RILA, ABM and ADP (see Chapter 10) all include exhibition catalogues within their scope. (*Art Index* and the *Répertoire d'Art et d'Archéologie* include reviews of exhibitions; in the index to the *Répertoire* exhibition reviews are listed as a category, and this list can be utilized as a survey of important exhibitions; in *Art Index* there is no way of tracing exhibition reviews as a category.) RILA cites catalogues under town and institution, includes abstracts of them in its main classified sequence of entries, and provides a separate 'Exhibition list: by city' which may be used as a desiderata list. In ABM catalogues are cited by title, and abstracts appear in its alphabetical encyclopedic sequence of entries. There is no separate list of catalogues, however; only cross-references in a 'Museum and Gallery Index'. ADP lists exhibition catalogues under town and institution, and provides descriptions in its two sequences of entries. As with ABM, there is no separate list of catalogues. So RILA is most helpful to the librarian seeking a worldwide roundup of catalogues; but all three bibliographies (which differ in scope, of course) help librarians to trace catalogues by subject. A slight disadvantage of these bibliographies lies in the fact that, as abstracting services, they are chiefly interested in exhibition catalogues with a large critical content, and tend to ignore those which are only records. Moreover, since they pick up much of their material from existing library holdings and are published annually, it may be that they cannot provide information about exhibition catalogues quickly enough to enable libraries to order before the catalogues go out of print.

An international monitoring service for exhibitions is what is wanted, preferably one which provides advance notice. It is possible to contrive a home-made monitoring service by conflating information from a selection of periodicals. Fortunately, exhibition organizers court publicity, and advertise as widely as they can. They may well advertise most persistently in daily newspapers, or in magazines and information sheets directed at tourists, and these are not likely to be available in most art libraries. However, in large general libraries, reference librarians who try to provide an information service on the current scene may be able to feed back some information on the exhibitions to the art section.

The following art periodicals contain fairly comprehensive calendars of exhibitions in the countries in which they are published; those with an asterisk make some attempt at worldwide coverage.

- Great Britain: *Arts Review* (fortnightly)
- Belgium: *Clés pour les Arts* (irregular)
- Canada: *Artscanada* (bi-monthly)
- East Germany: *Bildende Kunst* (monthly)
- West Germany: *Die Kunst und das Schöne Heim* (monthly)
- **Belser Kunstquartal* (quarterly)
- Italy: **Bolaffiarte* (10 a year)
- South Africa: *Artlook* (bi-monthly)
- Switzerland: **Kunst-Bulletin der Schweizerischen Kunstvereins* (monthly)

When a country's art journals fail to provide calendars, they may often provide reviews of exhibitions.

- Austria: *Alte und moderne Kunst* (bi-monthly)
- Czechoslovakia: *Umeni* (bi-monthly)
- Norway: *Kunst og Kultur* (quarterly)
- Poland: *Przegląd Artystyczny* (bi-monthly)
- Portugal: *Coloquio* (5 a year)
- Romania: *Arta* (monthly)
- Spain: *Goya* (bi-monthly)
- USA: *Arts Magazine* (8 a year)
- USSR: *Iskusstvo* (monthly)

This amounts to less than a worldwide coverage; but, without practical experimentation, it is impossible to suggest a more definite scheme for monitoring exhibitions.

If it proved possible to compile and keep up a record of exhibitions, the question would arise: how to exploit this list for acquisition purposes? To write directly to the organizers of every exhibition would probably result in postal charges which even a major library could not afford. Some method of bulk acquisition is required. Before considering a bookseller's part in this, we should take note of a means by which institutional libraries can acquire material from other institutions, with some saving of effort in screening, chasing and invoicing: that is, by exchange.

In an exchange arrangement, each institution maintains an approximate balance sheet, in which the value of the publications

received is set against the value of those sent. The scheme works in favour of large institutions, which may expect to receive all the publications of small institutions, whereas the latter are unable to match the value of the complete range of publications of large institutions, and can only take a selection. In an exchange arrangement, moreover, it usually works out that there is one passive partner and one aggressive partner who takes the initiative. Large and prestigious institutions can get away with passivity more easily than small ones. Even if an exchange relationship (much more like human relationships than the cash nexus that usually binds acquisition activity) calls forth equally eager and scrupulous involvement on both sides, the parties can never afford to relax into simple gratefulness, but must remain to some extent predatory, continuing to check and chase.

The number of institutions that publish exhibition catalogues is very large. The librarian who lacks the resources (or stamina) to cultivate relationships with such a multitude of other institutions may elect to place standing orders with booksellers. Specialist art booksellers, who naturally take a special interest in exhibition catalogues, include the following. In Britain: St George's Gallery, 8 Duke St, London SW1; The Art Book Company, 18 Endell St, London, WC1. In Germany: Gunther Fuchs, Cranachplatz 1, D-4000 Dusseldorf; Jürgen Holstein, Holzhausenstrasse 63, Frankfurt am Main. In Switzerland: Hans Bolliger, Lenggstrasse 14, CH-8008 Zurich. In America: Wittenborn & Co., 1018 Madison Ave, New York 10021. The disadvantage of relying on booksellers lies in the fact that they tend to be interested only in handling material that makes a profit for them. Consequently they prefer to deal in large and expensive catalogues and may let the small, cheap, obscure and ephemeral publications pass by.

Besides the art booksellers who handle exhibition catalogues as part of their normal operations, there are several who have set themselves up as special agencies for exhibition catalogues.

Buchhandlung Robert Krauthammer, Predigerplatz 26, Zurich 8001, operating under the title 'The international art catalogue press', produces regular catalogues of *International Art Catalogues/Internationale Kunstaussstellungskataloge Catalogues d'Art Internationaux*. These have been found to be rather deficient in detail, and as Krauthammer (like the other agencies to be mentioned) do not send exhibition catalogues on approval, ordering from this source may be attended with difficulty.

A larger-scale agency is Centro Di, Piazza de'Mozzi 1r, 50125 Firenze, Italy. Centro Di is a publishing and documentation firm which since 1968 has endeavoured to establish a central library of catalogues of

art exhibitions and cultural events from all over the world, and, depending on this, a marketing service. The library is open to customers, but information as to its contents is mediated (to subscribers) chiefly through a 'Primary Bulletin', which is intended to appear six times a year, each issue containing the previous two months' accessions. In the Bulletin, catalogues are listed chronologically (in the order of the month in which they began), in two categories: Ancient Art (up to the middle of the nineteenth-century), and Modern Art (from then onwards). They are described according to a formula whose categories (title; place and time; author or editor; subjects covered; collation; etc.) can be manipulated by a computer, so as to produce a series of analytical indexes, which are published twice yearly, the second absorbing the first; by further manipulation of the data the computer can produce further indexes to order. With each issue of the Primary Bulletin comes a price list of catalogues in stock; those mentioned in the Bulletin which are not in stock will be obtained if available. Catalogues are not sent on approval. Centro Di has run into some problems with its computer-produced bulletins, and publication has been interrupted and delayed.

Another marketing agency is the Worldwide Art Catalogue Centre, a division of Worldwide Books Inc., 37-39 Antwerp Street, Boston Mass. 02135. This was established in 1962, and since Fall 1963 has published the quarterly *Worldwide Art Catalogue Bulletin*. This provides brief reviews of each of the exhibition catalogues listed, and therefore provides fuller coverage than the Bulletin of Centro Di. Catalogues are arranged by place (within countries), and series of indexes similar to those in the Centro Di Bulletin are provided; they are cumulated in an annual index. All catalogues listed are for sale; catalogues are not sent on approval; a wide range of standing order plans is offered.

Librarians who depend on one or other of these agencies will be able to acquire a copious selection of important and expensive catalogues; the smaller and more ephemeral are not likely to be offered, and among the larger there may be a prejudice on the part of the agencies in favour of catalogues with a substantial critical content.

Worldwide Books, besides dealing chiefly with current catalogues, also offer older ones from time to time. The acquisition of out-of-print catalogues, however, must be through the second-hand book trade which is the subject of another chapter. The difficulty of getting hold of out-of-print catalogues may be alleviated by microform reprints, which are now beginning to appear. The firm of Chadwyck-Healey Ltd., 21 Bateman St, Cambridge, CB2 1NB, has recently started an extensive programme of microfiche reprints, and has issued several lists.

Hardly any exhibition catalogues have been reproduced in facsimile

reprint. A series which has is *Die Kataloge der Berliner Akademie-Ausstellungen, 1786-1850*; the facsimiles fill two volumes and indexes are published in a third [10].

Separately published indexes to similar runs of catalogues go a long way towards making the original catalogues superfluous. Graves's *Dictionary of Artists Who Have Exhibited Works in the Principal London Exhibitions from 1760 to 1880* [11] is an epitome of his more comprehensive indexes of exhibitors at *The Royal Academy of Arts* [12], *The Society of Artists of Great Britain, 1760-1791* and *The Free Society of Artists, 1761-1783* [13], and *The British Institution, 1806-1867* [14]. The first volume of a supplementary index of artists who exhibited at the Royal Academy, 1905-1970, has appeared [15]. *Works Exhibited at the Royal Society of British Artists, 1824-93 (and at the New English Art Club, 1888-1917)* have been recently indexed for the Antique Collectors' Club [16]; M. Bradshaw's index of members exhibiting at the Royal Society of British Artists, 1824-1930, covers some of the same ground [17]. For America, there is a *Cumulative Record of Exhibition Catalogues [of] the Pennsylvania Academy of the Fine Arts, 1807-1870, the Society of Artists, 1800-1814, the Artists' Fund Society, 1835-1845* [18]; and the *National Academy of Design Exhibition Record* in two doses, 1826-1860 and 1861-1900 [19]. Graves's *A Century of Loan Exhibitions, 1813-1912* [20] aggregates another type of exhibition catalogue. Donald E. Gordon's *Modern Art Exhibitions, 1900-1916: Selected Catalogue Documentation* [21] covers 851 exhibitions of modern art held in 83 cities in 15 countries (including Russia, Czechoslovakia, Hungary and Japan): the information is manipulated in various ways. These works, a convenient encapsulation of exhibition catalogues, are obviously useful also as reference books.

Cataloguing

The *Anglo-American Cataloguing Rules* assume that exhibition catalogues will be catalogued as books, and offer a ruling only on whether the author of a catalogue or the artist (when a catalogue contains many reproductions) is to be regarded as the main entry: Rule 8E prescribes the latter.

Many problems are here left untouched. The assumption that most exhibitions are one-man shows (which seems to be present, though unexpressed, in the minds of the compilers of the Rules) must first be contested. It may be doubted whether even half the exhibition catalogues published are for one-man shows; at any rate the number of

mixed shows, or exhibitions devoted to a subject, period, or genre, is so large that any system of organizing exhibition catalogues that regards one-man shows as the norm and the rest as exceptions is bound to be awkwardly bifurcated.

Further objections to the Anglo-American Rules have been formulated in the ARLIS submission to the joint committee of the Library Association and the British Library considering amendments to the Rules [22]. It is here suggested that Rule 8E be widened, or that a new rule for exhibition catalogues be introduced. Objections are proposed to entering an exhibition catalogue under artist, or author of the text, or sponsoring organization. 'The most consistent feature of exhibition catalogues is that they record events held at a specific place or places. In the belief that theoretical principle must sometimes yield to the claims of consistency and practicality, we recommend that all exhibition catalogues should be entered primarily under the place stated in the catalogue as the first place of exhibition.' This suggestion is based on experience. Most art libraries seem to adopt this system for some if not all of their exhibition catalogues.

It will be useful to compare the practice of two great art libraries, those of the Metropolitan Museum, New York, and of the Victoria and Albert Museum, London. The one is almost unduly elaborate, the other almost unduly simple. The Metropolitan Museum Library's practice has been described in an exhibition catalogue manual, published in 1974 [23].

The Met's cataloguing describes the physical form and location of the exhibition catalogues in its collection quite precisely. Consequently, catalogues are bound, or destined for storage in pamphlet boxes or bonnet boards before cataloguing begins. The Victoria and Albert system simply records the entry of an exhibition catalogue into the library, with a minimal location mark; binding is done later.

Important catalogues in the Met collection are catalogued individually as monographs. As the Met employs a decimal classification system, these catalogues are distributed along the shelves at appropriate locations. Less important catalogues, however, are treated more or less as serials and catalogued under collective title; they are kept under one number, 107, in the classification system, and shelved accordingly. Thus, some of the Met's catalogues can be found together in one place, while the rest are widely scattered among the stock. The Victoria and Albert exhibition catalogues are kept together as a separate section of the library, and are all accorded an abbreviated form of cataloguing.

The main entry under which the Met's exhibition catalogues are

catalogued is the institution at which the exhibition took place. The Met catalogues corporate bodies according to the Anglo-American Rules, i.e. by the first word of their name, followed by the town. The ARLIS comments on the Anglo-American Rules [22] point out that this rule, applied in an art library, can result in an unwieldy accumulation of entries under the words 'Museum' and 'Gallery', and that it may be easier to identify corporate bodies by their town, followed by their name. This is what is done in the Victoria and Albert Library. Exhibition catalogues are catalogued under town and institution (and then chronologically) in a handlist kept separate from the main author catalogue. (Particularly large and important catalogues may also be additionally catalogued as books in the author catalogue.)

The Met provides a full collation of exhibition catalogues that are treated as monographs, but in the case of catalogues entered briefly under a collective title it cites only the title of the exhibition and its date. The Victoria and Albert brief cataloguing system likewise supplies (as well as the town and institution) only the exhibition title and date; cross-references in the subject index, however, include the legends 'Illus.' and 'Bibliogr.' where appropriate. There is no collation in the Victoria and Albert cataloguing.

For its dictionary catalogue, the Met provides added entry cards with subject headings. The Victoria and Albert, as just mentioned, supplies cross-references to exhibition catalogues in its subject index.

The Met cataloguing provides a precise description of the physical state (bound or boxed) and the location of all its catalogues (whether they are catalogued as monographs or as a series under collective title) and gives them classification numbers which act as call-marks. The Victoria and Albert does not provide this information, and catalogues are bound up or boxed randomly for convenience. It assigns no call-mark except a number indicating the section of the library where catalogues are housed together, and a letter, being the initial of the town in which the exhibition was held. Towns, and institutions within them, are arranged alphabetically: the catalogues on the shelf thus follow the arrangement of the entries in the handlist. In finding or replacing a catalogue on the shelf, some ratiocination is needed, as there is no automatic call-mark system.

The Victoria and Albert system, if skimpy, is consistent. The Met system is inconsistent, though much more conscientious. Perhaps an ideal system would lie somewhere in between. The practice of various English libraries has been described in the *ARLIS Newsletter* [24]; and the *ARLIS/NA Newsletter* has had a running series on American libraries.

Although the identification of exhibition catalogues by town and institution makes for consistent cataloguing, the average reader may well remember a catalogue primarily by its subject or author. The most convenient form of cataloguing will be one which allows a reader to come at a catalogue from any of the various possible angles, and such a system can be provided by a computer. A computerized exhibition catalogue programme has been started at the Arts Library, University of California, Santa Barbara. It has been described in *ARLIS/NA Newsletter* [25]. Similar to the automatic data processing at Centro Di, it makes possible the provision of lists of catalogues under town, agency, author, date, subject, etc., and thus effectively evades some of the problems with which this section has been concerned.

Accommodation

Some exhibition catalogues are in fact books. Occasionally they are published in hardback, in which case the librarian need do no more than place them on the shelves. Substantial paperbacks can be individually bound, and treated likewise.

The problems begin with smaller catalogues. To bind them all individually would be wasteful of money and space. Some museums regard their catalogues as series, and produce them all to the same format, so that they can be conveniently bound together. This notion seems to commend itself particularly to museums concerned with design. The Kunstgewerbemuseum in Zurich has produced a long series of well-designed catalogues in which a wide typographical variety has been contained within a common format. The format was established first in the second decade of the century, and was changed to its present dimensions in the late 1950s. Even when an institution publishes its catalogues in a common format, it usually allows each catalogue an individual bibliographical identity. Sometimes, however, catalogues are numbered serially: a recent example is the numbered series of contemporary one-man show catalogues from the Museum Fodor, Amsterdam, with their orange covers, titles in computer lettering and typewritten text. It is not normal practice for publishing institutions to supply bindings for catalogues in standard format. This does seem to have been done, however, by the Gewerbemuseum at Basle; every year or two from 1945 to 1965 catalogues were bound up in a standard case.

Catalogues that are too slight to be bound individually and too various in size to be bound together are perhaps best accommodated in pamphlet boxes which can stand on the shelves beside the catalogues in

bound volume form. Flimsy catalogues can be housed in vertical files, but this is not a convenient form of storage for volumes.

In recent years exhibition catalogues have been produced in very odd forms [26]. Some, though peculiar in shape or material, remain conventional books: they may have cut-off corners, or covers of sandpaper or tin, or plastic pages, or the pages may be held together by ribbons rather than stitched. But still, they are books, and therefore not a serious problem to the librarian. Some catalogues are a single large sheet of paper folded down to a more or less convenient size. The poster of the exhibition thus sometimes doubles as the catalogue; or the catalogue may be printed on the back of the poster; or a large piece of paper may be brought to pamphlet size by concertina folding (this being cheaper than stitching). More difficult to deal with are boxes, bags or portfolios of loose sheets: this format is quite popular nowadays, presumably because it gives a visitor to an exhibition an opportunity to arrange his catalogue to suit his own progress round the exhibition. But loose sheets are a problem to a librarian, and if they are enclosed in a padded envelope or a denim pouch, the problem is greater. Packs of colour slides are equally difficult to deal with. Some catalogues are intended to be objects in their own right. The museum of Modern Art's Oldenberg catalogue (1969) was bound in a kind of small plastic mattress. The covers of the catalogue of the Bernard Schultze exhibition at the Staatliche Kunsthalle, Baden-Baden (1974), were moulded in high relief in *papier mâché*. Every librarian must cope as best he can with catalogues such as these.

It has already been implied that there may be some advantage in keeping exhibition catalogues as a separate section even of a classified library, though this has to be weighed against the advantage to the reader of shelving various materials on the same subject (including the same artist) together. Much may depend on the kind of use made of the library by its readers, and of the proportion of catalogues in its total stock. If it has only a small number of catalogues, they are best integrated into the main stock; but the larger the catalogue collection, the more advantages accrue through separation. Some libraries arrange their catalogues in two series: one-man shows by artist, and the rest by town and institution. It is more consistent, however, to arrange the whole collection by the latter method, provided that some kind of subject-indexing makes it possible to trace catalogues easily within such an arrangement.

If catalogues are arranged thus, no call-mark or classification number is absolutely necessary. But to reduce cogitation for readers and to maintain the catalogues in better order on the shelves, a form of Cutter-

numbering may be devised, as has been done at the Art and Architecture Library, Stanford University [27]. The symbols employed can be mnemonic to a large degree.

It is with catalogues of odd shapes that problems of conservation arise, and these problems are more or less the same as the problems of accommodation.

Exploitation

If exhibition catalogues are chiefly valuable as records, then, after an exhibition is over, a librarian's chief concern must be to keep them safe. They are not likely to be wanted for prolonged perusal, so there is no great harm and much advantage in restricting readers' access to them, if they are kept as a special section of a library. They are likely to be specially useful for their illustrations, so it will be advisable to preserve them in such a way that they can be easily photocopied.

It is only while an exhibition is current that a librarian need try specially to arouse his readers' interest in exhibition catalogues. Exhibitions need all the publicity they can get, and a librarian who tries to promote current awareness may wish to display the latest exhibition catalogues along with the latest periodicals. Again, it is only while an exhibition is current that he need feel a special obligation to make exhibition catalogues available for loan (if his library is a lending library). Students will be grateful to be able to borrow an expensive catalogue for a visit to an exhibition. On the other hand, it may be felt that the loan of a catalogue should be restricted particularly while the exhibition is on show, since, if it is absent from the library at the time, it cannot serve the purpose of publicizing the exhibition, and many are deprived of its use in favour of one fortunate borrower.

A collection of exhibition catalogues can be enhanced by two other kinds of material: cuttings and publicity ephemera. The usefulness of press cuttings as documentation hardly needs emphasizing, and exhibition reviews always figure prominently in cuttings collections. Reviews present an alternative view of an exhibition to that propounded in the catalogue, and are thus of great value to the historian, who, without them, may not realize that a polemical catalogue is pulling the wool over his eyes. The historian interested in catalogues as propaganda will also find much interest in private view invitations, publicity leaflets and press handouts. Such material is usually thrown away, though it may be deliberately designed as an adjunct to the catalogue, and has often delighted collectors of printed ephemera [28]. Furthermore, it is

itself a record of taste: there have been at least two exhibitions of exhibition ephemera [29], but catalogues of these have not been traced.

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6

Sales catalogues and the art market

Elizabeth Leach

It is probably wise to start any chapter on sales catalogues with a warning: their potential will be realized only if they are regarded as permanent reference stock and they will then take up an alarming amount of space and absorb a good deal of staff time. Add to this the fact that they are quite expensive to buy and it becomes obvious that one should not start a collection without first considering all the factors involved. Nevertheless these catalogues can be so useful in an art library that a decision to purchase in spite of the difficulties will in the majority of cases be the right one.

Several distinct types of user can be identified: first perhaps a group consisting of museum and gallery keepers or scholarly private collectors. One of their aims will be to watch the art market and the movement of important art objects, possibly making plans to purchase. They will also frequently wish to establish provenance; to trace the history of an object by working back from sale to sale and thus from owner to owner far into the past. If one is lucky a sale catalogue will state the present owner, for example 'Property of the Duke of Hamilton'; and if one is very lucky it may carry some such note as 'Provenance. Jan Gildmeester; sale Amsterdam, June 11, 1800, lot 26'. Such good fortune is however unusual and progress generally a slow business.

An allied approach on a humbler level is that of art and antique dealers or individual owners with a single heirloom to identify or sell. Here demand will be limited largely to current catalogues and such users will describe their activities as 'looking around to see what Staffordshire pot-lids are in the market', 'watching the price of nineteenth-century watercolours', 'checking my silver against the photographs'. The more

remotely situated the library the more necessary the catalogues are to these users. In or near London the major showrooms themselves can be visited and actual objects seen. 'If you did not have them I should have to travel to some town which did. I must see them in my business.' This in fact is the rather rare instance in which the art library is serving a purely commercial and perfectly legitimate public need.

More important to the majority of users, and to librarians themselves, is the sheer subject value of the catalogues. A large collection of them contains an impressive amount of information about pictures, prints, ceramics and so forth, and is a valuable supplement to the bookstock. This is true even when the material is plentiful (e.g. Fabergé, Art Nouveau) but where little has been written upon a topic a 'monograph' catalogue can be a major find. Sales of Victorian paintings at Sotheby's Belgravia often fall into this category. As Professor Murray said in his address to the ARLIS Annual General Meeting in 1975:

The material contained in old sale catalogues such as those held at Christie's and the other London auctioneers in the 18th and 19th centuries is one of the richest sources for the history of painting in this country ... the archives of Christie's are nowadays consulted by ever-increasing numbers of American art historians. [1]

The rise and fall of reputations can be watched (although the situation here resembles the classic one of the chicken and the egg. Does an artist win popular esteem because his work costs so much or vice versa?). Prices tell us a lot about contemporary taste. It may well be the case also that a sale catalogue prepared at the break-up of a major collection is the only complete record of it which was ever made and is thus invaluable.

Equally in any catalogue the detailed description of some object, now lost, may be the best to be found anywhere. Annotations can be quite detailed drawing attention to 'marked objects', collectors' stamps or the known history of the object and useful for more than sale purposes. Mention of the 'literature' can be particularly helpful to us. A short and a longer example will show the range of such notes:

1) See Richard Buckle. Jacob Epstein, sculptor, 1963. Pl.624 and pp. 393 and 395.

2) Ivor Hitchens.

Autumn ride. No. 2. 1951. signed.

17¼ by 42½ in. 44 cm. by 108 cm.

From the collection of Howard Bliss.

See Patrick Heron. The changing forms of art. 1956. Pl.15.

Exhibited: Lincoln, Derby, Nottingham, Newcastle, Belfast, etc. 1953-60. Exhibited Perth (Australia), Adelaide, Melbourne, Sydney, Brisbane, Hobart, 1961.

Exhibited; Tate Gallery, Ivon Hitchens Retrospective Exhibition, 1963. No. 75.

It would be hard to find a better 'curriculum vitae' of Autumn Ride No. 2 than that.

The photographs which illustrate many of the catalogues provide a reason for purchase in themselves. Often of excellent quality they are well-lit and show detail clearly. The colour plates of ceramics, jewellery and other things lending themselves to this treatment (often glittering against a dark background) can be a visual delight. It might be noted in passing that copyright is strictly enforced and they must not be reproduced. Such photographs are an aid to the identification, study and care of an object. The introduction to the *Catalogue des Catalogues de Ventes d'Art*, Bibliothèque Forney, Paris, expresses this:

Our aim was to help cabinet-makers, tapestry makers, goldsmiths repair works of art placed in their care by collectors. It was consequently imperative to find quickly reproduction of works of 18th century cabinet-makers, sometimes as little known as Pierre-Jean Mathieu or François Rubestuck, or works by goldsmiths like Cousinet and Charles Spire. Where could this information be located if not in sales catalogues? We have however dealt with illustrated catalogues only. [2]

Local auctioneers rarely produce catalogues of this high standard but their output can at times serve some of the purposes already mentioned. Their main value, however, is probably to local and social historians; here we are where estate agent and auctioneer and art and sociology meet. Their major use in an art library is for the study of domestic architecture and interiors. The room by room listing of the contents of a Georgian or Victorian house is source material. What could be more evocative of a period than this:

Housekeeper's Room.

443. A wire fender and standards, fire irons, coal box, hearth brush, a copper tea-kettle and two pieces of oil-cloth.

444. A Brussels carpet 21 ft by 15 and a rug.

445. An easy chair, stuffed and covered in linen, deal table and cover.

446. Six chairs, cane seats and loose cushions and 3 painted chairs, rush seats.
447. A pair of green damask window curtains, long brass rod and a mahogany table, 2 flaps.
448. Two tea trays and 3 waiters, brass pan, two tin tea kettles and a pair of copper scales.
449. Seven tin canisters, 2 coffee biggins, hanger and shade, Dutch oven, beer can, pair of nippers, 2 brass candlesticks, flat candlestick, snuffers and tray, a mahogany knife box and 20 pieces of cutlery.
450. Three spa ornaments.

A local authority, architectural preservationists or some society devoted to a literary figure, perhaps, may wish to restore a house and to that end will be seeking the furniture dispersed from it. If a sale catalogue can be found the battle is half won, it will be known what should be there and possibly where a good deal of it went.

Some catalogues of this type of household sale are of course of far more than local importance. The 24-day sale in 1842, by his descendant the Earl of Waldegrave, of the contents of 'Strawberry Hill, the renowned seat of Horace Walpole' is a case in point. The auctioneer, Mr George Robins, evidently felt this at the time since he declares:

It may fearlessly be proclaimed as the most distinguished gem that has ever adorned the annals of auctions ... within will be found a repast for the Lovers of Literature and the Fine Arts, of which bygone days furnish no previous example, and it would be in vain to contemplate it in times to come.

Mr Robins's saleroom was in Covent Garden and contemporary playbills appear to have influenced his literary style. Nevertheless it is a remarkably fine catalogue frequently stating previous ownership: 'The picture was purchased from the collection in Buckingham House', and with full after-sale price lists recording purchaser.

Acquisition

These then are the main ways in which sales catalogues can be of use. Their order of importance will vary from library to library. If on balance there seems to be a case for starting a collection the next step will be to

decide which catalogues to acquire. It would of course be ideal if material from all the major art centres of the world could be afforded and housed but this is unlikely. In practice most English-speaking people will settle (at the international level) for Christie's, Sotheby's and Sotheby Parke Bernet (New York). Such firms as Bonham and Phillips should also be remembered. Next, is the whole of a selected firm's output to be bought or only certain parts of it? Christie's catalogues for instance are issued in 57 categories. Like categories are grouped together, e.g. 'Ceramics, jade and glass — Categories 23-30'. Subscriptions will be accepted for individual categories, groups of categories, or for all catalogues including the overseas sales in Geneva, Rome, Amsterdam, Australia and Canada.

Christie's South Kensington catalogues can also be bought by category or as a whole. Sotheby's material is arranged in much the same way and can be purchased in part or entirety. Christie's offer half rates for the half season March-July. Sotheby's 'do not ordinarily take subscriptions of less than a year's duration'. Most art libraries, particularly those forming part of a general library service, will be well advised to pay the full subscription. The catalogues of books and manuscripts sales can be very useful in other departments and indeed the manuscript sales catalogues are essential to an archivist. Wine sales records are perhaps not often needed by a librarian in his working capacity but may well be of great personal interest to him and to many readers.

Comparatively recent comers are Sotheby's Belgravia and Christie's South Kensington salerooms already mentioned above. Belgravia deals in the main with nineteenth-century objects of lesser value than those sold at Bond Street. Its catalogues should most certainly be taken as they cover the area of 'minor' interests quite admirably: dolls, musical boxes, decorative arts including Art Nouveau and Art Deco. The Victorian paintings sold there can hardly be called minor any longer and the sales of historic photographs and photographic equipment (Category 68) are of quite major importance. South Kensington includes watercolours, jewellery, mechanical music, costume, textiles, fans and juvenilia.

A digression may be advisable here to point out that the conventions (which differ from those of Continental Europe and America), typography and format of Christie and Sotheby catalogues have considerable significance and should be understood. Their compilers assume that the user will know what is implied by certain forms of entry; to give only the surname of an artist means 'In our opinion a work of the school or by one of the followers of the artist ...'; the surname with

initials means '... may be in whole or part the work of the artist'. Not until the full name appears is attribution virtually certain. 'Bears date' carries an element of doubt not present in 'Dated' and italics, e.g. '(*Tang Dynasty*)' at the end of certain Sotheby descriptions are also a virtual guarantee whereas '(*Tang figure*)' in the body of the text is not. Capital letters for the words at the beginning of an entry, bolder print or wider spacing indicate the importance of an item and something of supreme importance may be given a page to itself. A further convention (this time in compiling the after-sale price lists and also not found with other auctioneers) concerns 'bought in' objects. These are items which have not reached their reserve price and have been withdrawn unsold. No indication of this fact is given and a price is recorded at one bid above the highest bid actually made. The colour of the paper used for the wrappers of the catalogues varies and is intended as an aid to rapid identification. The format of the secondary salerooms, for example, is smaller and easily distinguishable; the almost square crimson catalogue of Belgravia is very easily recognized but not particularly convenient to file with others. Both firms cover their catalogues of sales in such places as the Mandarin Hotel, Hong Kong, the Baur au Lac, Zurich, or (to come nearer home) Gleneagles in distinctive, rather grand and often pictorial wrappers.

The local auctioneer can be considered as a possible source of sales catalogues. If a well established local firm doing a good class of trade exists, many of its catalogues can be of value. If such material is acquired, it is possibly wisest not to be selective; no categories will have been worked out here for the librarian to make a choice in advance; and it is not easy for the firm itself to decide precisely what will be of interest. No material of this sort is useless to a local history library and some colleague of the library will accept the residue with enthusiasm when those catalogues which are of value have been filtered out. They will frequently be given free of charge by the auctioneers as a *quid pro quo* for help given to his staff by the library information services. Even when payment is made and some obligation thus incurred by the seller, it may be wiser to ensure continuity of supply by collecting from the saleroom rather than waiting for receipt which is often erratic. Such visits can also be a means of hearing about forthcoming sales worth attending in order to see (and possibly photograph) some interesting interior or object. To go to sales in this way from time to time can add the bonus of a record of purchaser and prices since they can then be noted in the margins of the catalogue in the traditional way. Firms of this type do not normally issue post-sale price lists.

Organization

Having decided exactly what to acquire the next step is to consider how it should be recorded, arranged and exploited. It is hardly practicable to record the receipt of individual items (which will be slim and exceedingly numerous). If desired, however, methods of doing this by ticking dates, marking squared cards, listing short titles and so forth are easily evolved. Fortunately price lists and catalogues do to a large extent act as a check upon each other; if one fails to arrive the other will usually do so and draw attention to the gap. Moreover, failure to supply by either of the major firms is rare and occurs mainly with overseas sales. A complication which will be realized very early is that whereas Christie and Sotheby catalogues are issued well in advance of a sale, the price lists giving the prices fetched thereat are naturally not available until two or three weeks after it has taken place. At some point the library's system must provide for their permanent union as this increases the value of the record beyond measure. It can be done by mounting the price list (which consists of a single or double sheet) on a throw-out linen guard attached to the edge of the back cover of the catalogue inside which it will lie when not in use. An 'estimated prices' list of similar format will have been received with the catalogue and can also be hinged in at this point. Until recently (Sotheby's end of season 1973-4, Christie's March 1975) price lists carried the name of the buyer against the price he paid. Unfortunately for reasons of security this is no longer done and the tracing of provenance will be that much the more difficult in future. The record is of course still maintained by the auctioneers who will, I believe, give information to persons known to them.

It is important that catalogues should be protected from damage and above all from dust (that great enemy of records) as soon as received. This can be done by filing them in pamphlet boxes, preferably buckram covered to stand the hard wear they will get, only just tall and wide enough to hold them, thus eliminating damage by falling and slipping about. The order of filing must of course be decided at the outset and a workable method is to arrange chronologically under each auctioneer. Catalogues will then go as received into boxes lettered '[Sotheby's] Sales catalogues. Forthcoming sales', and after the date of sale (now temporarily dead wood) into the next series of boxes '[Sotheby's] Sale catalogues. Recent sales'. The price lists received and inserted the catalogue makes its final move into a dated box '[Sotheby's] Sale catalogues. June 1976'. The 'Forthcoming' and 'Recent' boxes are used over and over again during a season as they empty, but the dated boxes form a permanent home and will probably be transferred from open

shelves to a stack at the year's end in August. Alternatively at this stage the catalogues can be bound into volumes of convenient thickness. This will keep them in strict order and protect them from theft but be expensive in view of the volume of material involved: an annual shelf run of about 6 metres for the two major firms. This single, chronological arrangement will not be the best for all purposes and many variants are possible. Filing first by subject category and then by date may be more useful, particularly for museum purposes, but it is less mechanical and problems arise also in that very many catalogues are of mixed category. Or, as was common practice in the nineteenth-century, one can file under the name of the collector or collection where possible. The catalogue of the Warburg Institute is arranged first by town of origin and then by date, disregarding auctioneer, and this could be a useful system when a large amount of foreign or provincial, and not much London, material is involved.

There are however a few catalogues issued by the international firms which are so well produced and illustrated, or make so great a contribution to their subject that the block handling suggested above is not appropriate. They may be hard-backed in several volumes and amount to scholarly monographs more appropriately treated as separate additions to the bookstock, and thus classified, catalogued and shelved in the manner usual in the library. Christie's sale of drawings by Stefa Della Bella, Sotheby's Henri Vever collection of Japanese art, or the Diaghilev theatre material come to mind. Booksellers have for some time in fact been offering the Diaghilev volumes in the ordinary book market.

The important few will thus be entered separately in the library catalogues but the main collection will appear as a serial publication with an open entry in some such form as:

- 708.051 Sotheby & Co., auctioneers
 Sol [Catalogues of art sales]. [Irregular].
 Day of sale 1st Oct. 1910 —
 1910- il., col.il
 With price list supplements.
 A few catalogues are separately shelved and catalogued
 (see separate cards)
 Catalogues 1851-1900 (complete file) are available on
 microfilm (MF2375-2523) with a printed guide to subject
 contents (708.051 So2)

The names by which the firms have been successively known, which will

be needed for cross-references, can be painlessly traced for cataloguing purposes from the *British Museum. Catalogue of Printed Books* (Christie's), and the back wrapper of any sales catalogue (Sotheby's).

The last annotation of the specimen catalogue entry introduces a point of some importance: Sotheby's catalogues from 1733 to 1970 can now be obtained on microfilm from University Microfilms Ltd. Catalogues published from 1975 will be covered by annual microfilms. This creates an entirely new situation. The librarian is given the means of righting past failures in purchasing and an answer to the space problem. A bonus attached to the purchase of the microfilms is the subject-contents guide sold with them. These guides are equally useful as an index to the paper catalogues and consist of pages ingeniously ruled into columns for various subjects with all sale dates listed down the left margin. A cross is placed on the appropriate date line under any subject heading represented in the sale. By this means coin and medal sales, say, during a given period can be isolated by glancing down the appropriate column.

Indexing to connect object and sale is in fact vital to the librarian and all sources of help should be utilized. *Art Prices Current: a Record of Sales Prices at the Principal London, Continental and American Auction Rooms* [3], published annually from 1907, can be made to serve in this way and has the advantage of usually giving seller and often purchaser. Nowadays it is limited to recording paintings, drawings, miniatures, engravings and prints, but until the end of season 1950-1 also covered silver, furniture, glass, ceramics, armour, coins. Its main sequence is of sales in order of date (with ample indexes of artists). The newer *Annual Art Sales Index* [4] is in one alphabetical order of artists and schools and covers worldwide sales but is limited to pictures only. A monthly (actually ten times yearly omitting August and September) looseleaf art sales index is available and is of course more up to date but very liable to mutilation and best regarded as a staff tool. An artist index card service can be obtained from the same publishers. E. Mayer's *International Auction Records* [5] arranged under classified artists adds sculpture, and H. Baile de Laperriere's *Silver Auction Records* [6] arranged under artefact, e.g. apostle spoons, cake baskets, gives further coverage.

It is well worth while to maintain a home-made index on card of catalogues likely to be of special subject interest to readers but not quite warranting cataloguing as separates. Items of importance in more general catalogues will also be entered. Illustrations and coloured illustrations should be noted. A typical run of entries might read as shown overleaf.

Pot lids
Pre-Raphaelites
Romanesque enamels
Sharaku, Toshusai
Snuff boxes
Sporting and coaching prints

Such an index can provide help with difficult topics and it is sensible to tap so rich a source.

It might be noted that indirect indexing occurs when periodicals such as *Apollo*, the *Burlington Magazine*, carry articles triggered by some sale which has aroused interest in an artist or object. These will in due course appear in such compilations as *Art Index*.

Christie's subscription includes an illustrated bi-monthly *Forthcoming Sales* and Sotheby's a similar *Preview: a Calendar of Sales* which are useful for tracing current sales. When out of date they can be a source of beautiful clippings for an illustrations file.

Existing collections

Finally we might deal briefly with existing library holdings of sales catalogues and with the bibliography of the subject. The British Museum and the great art libraries of the Victoria and Albert Museum and the Courtauld Institute, of course cover the field. A number of older college and public libraries have quite considerable collections dating back in some cases to the seventeenth-century. In the earlier periods, however, such catalogues do tend to consist largely of sales of private libraries; mansions and their contents, or paintings, but not of the variety of art objects we should expect today. Many museums too have their own working collections and will allow a serious reader access to them. The holdings of the Metropolitan Museum of Art, New York [7] and of the Bibliothèque Forney, have already been mentioned. Each devotes two volumes of its printed catalogue to sales catalogues and provides an informative introduction. James Humphry of the Metropolitan Museum writes:

The mention of auction leads to the special files of the Library's sales catalogues ... which number in the thousands and which have been gathered from all the principal art centers of Europe as well as from New York ... Although the direct object of art sales is to convert works of art into money, the sales catalogue is a valuable

instrument of learning. In the dispersion of collections long 'lost' pictures are sometimes brought to light and located. The existence of a painting is confirmed; the matter of authenticity is proved or disproved; or perhaps the matter of attribution can be determined conclusively.

Jacqueline Viaux of the Bibliothèque Forney says of their collection:

There are now about 14,000 catalogues and some 500 volumes are added each year. There is no bibliography for sales catalogues for the period 1900-1970. Frits Lugt's *Répertoire des Catalogues de Ventes Publiques* published in the Hague between 1938 and 1964 ends in 1900. The present catalogue completes the excellent, though unfinished work of Lugt. The cataloguing of these publications produced some 50,000 entries arranged into 3 catalogues. Collectors ... places of auctions ... dates of auctions ... an additional card is added to the general alphabetical subject catalogue of the library when the auction sale concerns a very definite subject.

Frits Lugt's great work [8] to which Viaux refers here, is probably the most important single item in this field, acting as it does as a union list of the sales catalogue holdings of libraries and auctioneers.

Very little appears to have been written about sales catalogues in themselves; possibly there is not a great deal to say. Neville Carrick's *How to Find Out About the Arts* [9] and Mary W. Chamberlin's *Guide to Art Reference Books* [10] each contain a section 'Sales records'. Indeed the accepted 'literature of the subject' is often more precisely described as being the record of sales. It is a parallel source of information to be used with (or instead of) the actual catalogues in the search for provenance and art history. Some important works of this kind are listed in the References at the end of this chapter [11-17].

When turning to the current art market, mainly books of the index type are available, which have been dealt with earlier [3-6], and other periodical publications addressed to dealers and collectors [18-21]. Useful articles also appear in both the general art magazines and those covering a more limited art-subject field, e.g. *The Connoisseur*, *Oriental Art*, and indeed in the quality newspapers.

Many things about sales catalogues become clearer when one has some knowledge of the (frequently odd) history of the art market. There is no dearth of books upon the livelier aspects of the subject and it

might prove both entertaining and rewarding to glance through one or two of them [22-28].

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- 3 *Art Prices Current: a record of Sale Prices at the Principal London, Continental and American Auction Rooms* (London: Dawson of Pall Mall, 1907-)
- 4 Richard Hislop (ed.), *Annual Art Sales Index* (Weybridge: Art Sales Index Ltd, 1972-)
- 5 *International Auction Records* (Paris: Editions Mayer, 1967-). The 1967 title was *International Yearbook of Sales*
- 6 H. Baile de Laperriere, *Silver Auction Records* (Calne, Wilts: Hilmarton Manor Press, 1969-)
- 7 *The Metropolitan Museum of Art, New York, Library Catalog*, 25 volumes plus 6 supplementary volumes (Boston, Mass.: G. K. Hall, 1960-75). Volumes 24 and 25 consist of 'Sales catalogs' A-J, K-Z
- 8 Frits Lugt, *Répertoire des Catalogues de Ventes Publiques*, 3 volumes (The Hague: Nijhoff, 1938-64)
- 9 Neville Carrick, *How to Find Out About the Arts* (Oxford: Pergamon Press, 1965), pp. 64-9
- 10 Mary Chamberlin, *Guide to Art Reference Books* (Chicago: American Library Association, 1959), pp. 23-6
- 11 Rudolph Weigel, *R. Weigel's Kunstcatalog: Anstalt für Kunst und Literatur*, 5 volumes (Leipzig: R. Weigel, 1838-66)
- 12 A. A. P. Charles Blanc, *Le Trésor de la Curiosité, Tiré des Catalogues de Vente de Tableaux, Dessins, Estampes ... Objets d'Art*, 2 volumes (Paris: Jules Renouard, 1857-8)
- 13 George Redford, *Art Sales: a History of Sales of Pictures and Other Works of Art. With Notices of the Collections Sold, Names of Owners, Titles of Pictures, Prices and Purchasers*, 2 volumes, issued to subscribers (1888)
- 14 William Roberts, *Memorials of Christie's: a Record of Art Sales From 1766 to 1896*, 2 volumes (London: George Bell & Sons, 1897)
- 15 Hippolyte Mireur, *Dictionnaire des Ventes d'Art Faites en France et à l'Étranger Pendant les VXIII^{me}. et XIX^{me}. Siècles*;

- Tableaux, Dessins, Estampes, Aquarelles*, 7 volumes (Paris: Gustave Ficker and others, 1910–12)
- 16 Algernon Graves, *Art Sales From Early in the Eighteenth Century to Early in the Twentieth Century*, 3 volumes (published by the author, 1918–21). Mostly old master and early English pictures
 - 17 Frits Lugt, *Les Marques de Collections de Dessins et d'Estampes ... Vereenigde Drukkerijen* (Amsterdam, 1921). Intended to help in the identification of 'marked objects' (such as furniture stamped with a maker's mark) but does much more than this
 - 18 *The Antique Dealer and Collectors' Guide* (London: City Magazines, 1946–) monthly
 - 19 *The Art Investment Guide* (London: Art Sales Index Ltd and Faustus Galleries, 1973–), quarterly
 - 20 Christie's, *Christie's Review of the Season* (London: Hutchinson & Abrams). Earlier published as *Christie's Review of the Year*
 - 21 Sotheby's, *Art at Auction: the Year at Sotheby Parke Bernet* (London: Macdonald, 1963–), Seasons 1962–3 to 1965–6 published as *The Ivory Hammer*. Both Christie's and Sotheby's publications are well produced and illustrated.
 - 22 Francis Henry Taylor, *The Taste of Angels: a History of Art Collecting from Rameses to Napoleon* (London: Hamish Hamilton, 1948)
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 - 24 Maurice Rheims, *Art On the Market: Thirty-five Centuries of Collecting and Collectors from Midas to Paul Getty* (London: Weidenfeld & Nicolson, 1961)
 - 25 Gerald Reitlinger, *The Economics of Taste*, 3 volumes: *The Rise and Fall of Picture Prices, 1760–1960*, *The Rise and Fall of Object d'Art Prices Since 1750*, *The Art Market in the 1960s* (London: Barrie & Rockliff, 1961–70)
 - 26 Geraldine Keen, *The Sale of Works of Art: a Study Based on the 'Times-Sotheby Index'* (London: Nelson, 1971)
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7

Standards and patents

Valerie J. Bradfield

In considering both standards and patents as materials of interest to the art librarian there are certain provisos which ought to be mentioned at the outset. Their treatment in this context will not be entirely from the angle of the librarian, but from that of the user. Few art librarians will have the need, resources and time to spend in providing their readers with this type of literature. However, having made the disclaimer, it is necessary to point out why artists and designers need to be aware of the potential of these forms of information, to indicate what is meant by the terms used, and where they and further sources of information about them can be located. In this context it is intended to do no more than introduce an awareness of what is available and how to start locating it; to do more would require greater depth and length — rather than skimp that, a guidebook, not a full manual, has been provided.

While discussing information resources in this chapter the question of protecting the designer's interests and of the guidelines of which he should be aware are also discussed. Where a standard exists work ought to conform to it to be generally accepted, but it is not legally binding. Where an original design contribution is made the patenting procedure may give protection to the originator but is not always the appropriate process. In many instances the copyright or industrial design registration procedures may be more appropriate. Thus the designer ought to be aware of the differences between and the principles of: copyright, which automatically subsists in certain works; industrial design protection and registration; trade mark registration; and the patent system. It is in the light of this that this chapter was conceived, in order to give to the librarian an understanding of what the users are

likely to require, why and how to obtain it or guide readers to it.

Therefore it is intended to create two distinct divisions from the outset, 'Standards', and 'Patents and related topics'. The former will involve the art librarian in the processes of acquisition, organization and exploitation as well as in the appreciation of what a standard is and the way in which it is most likely to be sought and used. The latter however need only involve an understanding of the various types of protection afforded to designers by the law and of where when and how to apply for them if necessary or to find further information and resources.

Before moving on it should be asked in general terms why the art librarian need be interested. These may initially seem to be mainly technical topics irrelevant to arts subjects. But industrial and graphic design are just two examples of artistic elements being linked to technical processes. They will be governed by the same rules and regulations as the manufacturers and inventors of machinery and processes. Materials are used whose properties are outlined in standards. Information on new materials is first available in the form of patents. Individual products will then indicate how they comply with standards.

Original designs belong initially to the designer but in certain instances he must take action to protect his interests so that imitations or adaptations will not prejudice his designs should he stand to benefit commercially from them. He should know when the Copyright Act affords him automatic protection and when he must apply for protection. The law has various ways of affording him this protection. These same processes which afford protection may also be seen as a source of information — a visual reference resource. Ideas may be gained from browsing through patent specification drawings, or from industrial designs registrations where they are available. To do this a knowledge of their organization and availability is required. Originality may be checked by looking to see whether there is already anything similar registered. The graphic designer working on a new trade mark idea must be sure that it does not conflict with, or suggest, some other product, if it is successfully to represent the intended product. Published directories and guides can help in these instances, both before, and, as an auxiliary to, the consultation of the official sources.

Standards

Standards are the specifications laid down by certain companies and institutions to which manufactures and some services should conform

and by which they may be defined, measured and tested. In Great Britain a standard, or standard specification, may emanate from a government department, a trade association, a company, or the British Standards Institution (BSI). Most countries have an official standards institution, e.g. Deutscher Normenausschuss, many of whose standards are available elsewhere throughout the world in translation [1]. It is these national bodies which are the most important standard-issuing bodies. Publications from the other types of sources can usually be traced either through the usual channels for government publications (official and unofficial), or through trade associations' lists of publications, but for companies they are usually internal and difficult to trace bibliographically. Attention will usually be drawn to the latter when one is working with or for a firm.

In the USA several standards authorities exist. The National Bureau of Standards' publications are more descriptive than most standards being more akin to articles or monographs. The standards of the American National Standards Institute are listed with a subject index in their annual catalogue [2], but the largest standards agency is the American Society for Testing and Materials (ASTM), whose own catalogue runs to 32 parts (volumes) each covering a subject area, thus making the annual index volume essential [3].

Standards work is coordinated internationally by the International Organization for Standardization (ISO), whose publications are available in Great Britain through the BSI, in the Science Reference Library, and in some large public libraries. This pattern of availability is followed in most countries, and ISO standards are intended to be taken into account when drafting national standards as well as providing some international standardization for existing standards.

Returning to British standards, these not only relate to products themselves but also to the terminology used to describe them, the units used to measure them and such like considerations. Their aim generally is to standardize the quality of products and services in order to indicate to both users and manufacturers their reliability and compatibility, and to assist in their evaluation. The standards from the BSI are recommendations, they are not law. But it is in the manufacturer's interest to observe them since compliance usually increases the sales and acceptance of his products. Company standards may be built around them and government ones will usually supplement and amplify BSI standards. Thus these will be concentrated on.

A standard evolves through a series of procedures over one, two, or more years. The formation of a committee is undertaken. It is comprised of manufacturers' representatives and specialists in the field often from

government research institutions, and also of representatives of the major trade research associations in the subject concerned. A 'Draft for Development' is published, or a draft standard and comments are invited through the medium of *BSI News*, the monthly standards journal, and through the subject-related journals. This draft is then revised in the light of comments to form the actual standard, which will itself be revised frequently over five, ten or more years. The process is described in more detail in a standard on standards published in 1974 [4].

It is through the publications of the BSI that we are able to keep abreast of standards and their development. Some services, such as Technical Indexes (Ti), do cover some standards but not in their entirety, most services or books refer to their clauses or numbered sections as they relate to the subject of discussion [5]. This means that access to the actual published standard is essential to designers, architects, etc., who must ensure that their work conforms to the relevant standards. The library should try to hold all or some of the likely relevant standards which its users will require. But, since standards vary in coverage from paper sizes to electrical appliances [6], and from textile materials to concrete [7], this is not easy without a full subscription.

The *BSI Yearbook* lists every standard available in a numerical sequence giving its date, title and an occasional, brief, scope note. A subject index gives access to the numerical sequence but the subject indexing in many instances leaves a lot to be desired and even a known standard can be difficult to retrieve. It must therefore be used with care. Each standard is usually identified by a number following code letters which indicate whether it belongs to the general series, e.g. BS 4329 [7], or to one of the subject series, e.g. AU 40, the automobile series [8]. Numbers are not assigned consecutively. As the subject series are now being phased out most standards now belong to the general series. A supplement is issued half yearly to keep it up to date and the *BSI News* records all new standards, withdrawals and amendments to enable users to keep abreast of developments. In the library, ideally, every change should be noted in the *Yearbook* or supplement to provide an instant record of the current situation. To this end a ring-bound version of the *Yearbook* is available. However this is a long, intricate job and one that is not necessarily kept up although it forms the key to the collection in most libraries.

If individual standards only are purchased as required these are often added to the bookstock in the usual way. However it is worth checking whether the price reduction on a full subscription would give better

value to the organization since it does carry further advantages. Details of subscriptions and services are given in the *Yearbook* or in PD 4845, a guide to the BSI. Standards are not cheap. They are price coded from 0 to 15, 30p to £30. Selection will always be from either the *Yearbook* or the relevant product information. New ones will be noticed either in *BSI News* or in the subject journals, e.g. *Design*. Some are mentioned in bibliographies such as Bristow's on furniture, which lists the relevant standards in a separate section on pages 181-6 [9].

Until recently standards varied in size between A4 and A5 with varying coloured covers (or no cover) according to their series. They have now been standardized themselves into A4 format, punched for ring binders, although the specially stamped binders sold by BSI are rod, not ring, bound. These may be purchased and used for shelving but they are not the only way. Any pamphlet boxes or binders will be suited to storage (and perhaps be cheaper). Some institutions prefer to keep standards in filing cabinets. Wherever they are kept it is best to store them in number order for retrieval purposes. Holdings can be marked off in the *Yearbook* which thus acts as a catalogue and subject index. Generally speaking it is not worth compiling one's own index or catalogue data since a monthly input from a subscription does entail a large number of small pamphlets which are normally referred to by number rather than title. The correct form of reference will usually be: BS number, year, title, e.g. BS 4327 : 1968 *Glossary of Basic Terms for Textile Winding Machines*. If you are reasonably familiar with the letter prefixes applied to standards it is quite easy to distinguish them in the literature from the many two or three-letter report codes which are also followed by numbers, e.g. BS, AU, CP are all within the British series but DIN is a German prefix and ISO is an international standard prefix [10]. A recent guide to standards which indicated very clearly the present changes and current series was published in *Aslib Proceedings* by Angela Allott. Although it was stated to be the first of three the other two were not available at the time of writing [11].

Essentially standards are reference material but a policy for libraries has to be evolved according to local criteria. Some designers will require certain copies by their desks for considerable lengths of time, but others will be frustrated to find gaps in the set when they require them for quick reference. One solution is to duplicate and to provide loan copies of certain standards. While they are rarely available on interlibrary loan, this is because most large public libraries maintain a full set and both these sets and those located in other countries are listed in the *Yearbook* [12]. The BSI itself provides a collection of foreign standards for reference and many of these are available in translation from the British

Library. To aid the identification of foreign standards the BSI issues a *Worldwide List of Published Standards*, in UDC order [13]. This useful publication covers everything received at the BSI but not necessarily everything published by other countries.

The work of the BSI extends beyond the standardization publications discussed above. Their testing facilities also provide a quality assurance service on certain goods. This covers factory inspection and laboratory testing prior to the issuing of the 'Kitemark' certificate, which applies to a particular product rather than a subject range as a standard does. Its award signifies quality control and it is not applied to everything conforming to a British Standard. The annual *Buyer's Guide* subject indexes these Kitemarked products and lists the manufacturers with those of their products which are entitled to the Kitemark. Again this may not be their whole range but items from a range. The British Electrotechnical Approvals Board for Household Equipment licenses the use of its symbol on products conforming to production tests and manufacturing controls. These are assurances of a standard of quality. The Good Housekeeping Institute's Seal of Approval is a different symbol of approval and performance to tests-in-use, but it is nevertheless related to such standards. It certifies that the product is suited to the use for which it was intended. The Design Centre, while not issuing standards, does issue certificates or awards for design innovation, practicality and style. These will be of interest to the artist or designer. Lists and some of the designs will be found in their own publications and many journals such as *Design*.

Before leaving this field the certification scheme of the Agrément Board should be mentioned as it is of increasing interest to those in architecture and to anyone using materials. The Board issues certificates to products which have undergone severe tests not only in laboratory situations, as with standards requirements, but also in the way in which they were designed to be used. The certificate therefore states how a product performed in the use for which it was recommended by its manufacturer. This is obviously of value to the potential purchaser and it stems from the French 'Service de l'Agrément' which has to have approved materials, or products, which are used in the construction of government housing and education projects. The British Agrément Board was established in 1966 and gained ground slowly until 1973 when it began to work in cooperation with the BSI. It issues certificates to approved products and these have to be renewed periodically. Manufacturers have to pay for the testing but the results are useful for sales promotion. All certificates and Methods of Testing (MOATs) are

listed and indexed by the Board and are available on a subscription basis [14].

The art library will obviously have need of only certain standards but this will depend largely on the size and scope of its potential clientele. But since there are many collections available on which reliance can be placed for reference purposes the *Yearbook* of the BSI may be kept at hand for checking references rather than maintaining a full purchase policy. In some subject areas standards are digested and published in BS Handbooks, e.g. Handbook number 11:1974, *Methods of Test for Textiles*, in order to cater for users not always requiring the full text, or a full collection. Unfortunately there are not many of these. The subject section lists might also be useful in this context [15]. But it must not be forgotten that not all standards emanate from the BSI. If the emphasis appears to be on these it is because they are the most readily located and frequently used. Contact trade associations and check in trade directories for others.

Patents and related topics

The patent is a form of industrial property which gives protection to a new idea, whether it is a thing, machine, process or method of production, for long enough to allow it to be developed by the patentee, but for no more than 16 years [16]. It must be proved to be new and every novel part can constitute the subject of a separate patent if it is made up of a number of component parts. Thus a number of patents may be needed to cover one completely new and multi-faceted product fully. Sometimes this complex series of patents may cover many years of development. Patent history goes back to the fourteenth-century in England with the roots of the present system being established under Elizabeth I.

The rules governing what may be patented vary with every country and the potential applicant is wise to check whether practices in one country affect eligibility in another, although most countries belong to the International Convention which allows that the filing of an application in any country is treated as the first date of priority when filing an application in another country provided that it is done within 12 months. Around 130 patents are needed for worldwide protection. And these secure only certain rights, the rights to manufacture and market the invention and to license or sell these rights to someone else. A patent does not preclude development by someone else and sometimes applications will be delayed by a company to maintain secrecy in order

to develop an idea before any details are published in the patent specification (as they must be) enabling competitors to recognize possible avenues for production [17]. Other techniques used by companies to achieve secrecy include the filing of a patent under the name of a subsidiary company not necessarily associated with the product, and also the delaying of the specification submission. This can be filed at any time within a year to 15 months after the application is made. If it is not submitted the application lapses.

A patent actually consists of a very carefully worded description accompanied by the appropriate specification drawings. There are many legal niceties involved in both of these and it is wise to employ a patent agent, a trained specialist, to guide you through the processes if you are intending to patent an invention [18]. He may also be able to find for you any related patents which were not obvious or were deliberately 'hidden' by companies as above.

Leaflets available from the Patent Office cover every stage of the process and are not only continuously updated, but most are also free [19]. The first stage is to file an application which is accompanied by either a provisional or a complete specification. The provisional specification is a description with (preferably) or without drawings of the invention, and it must be followed by a complete specification within a year (15 months if accompanied by a fine). Only the complete specification is published and it must have drawings. Its validity as a monopoly may depend on the care with which it is worded. This is then examined and when satisfied that it is novel and in a correct form the Patent Office accept it (maximum 2½ years after provisional specification was filed). In about six weeks it is published and advertised in the *Official Journal (Patents)*. There follows a three-month period when objections may be raised [20] after which it is granted, sealed and entered on the register of patents. It then runs for the remainder of the 16 years ensuing from the date on which the complete specification was filed, on payment of an annual fee.

The part of the patent which can be most useful to the designer is the drawing, of which at least one is included with the abridgement, published when the full specification is first filed, before the patent is actually approved. These are published weekly in classified order according to the Patent Office classification scheme [21]. This must be used to identify subjects since the titles of patents can be misleading. The alphabetical subject index to the classification [22] is used to find key search terms. To consult the actual patent specifications (rather than the published abridgements) a list (file list) of patent numbers relevant to that classification area has to be applied for from the Patent Office.

These numbers can then be located in their files and each item retrieved (for a fee). The process is described in greater detail in any of the guides in the bibliography but most clearly and briefly in the Patent Office publication, *Patents: a Source of Technical Information* (free) which also includes illustrations of patents and drawings to indicate their general nature.

The designer may in fact gain ideas through browsing in the relevant specification drawings, or envisage future developments from them. He may derive designs or contribute outward appearances to the ideas to make them marketable when he is under contract to the company concerned. Any survey of the history of invention utilizes patents to survey developments and provide a pictorial reference book, e.g. De Bono's *Eureka!* [23] or Rowland's *Eighteenth Century Inventions* [24]. M. Rickards set out, in *New inventions*, to

present a conspectus of enterprise, a record of the inventor's contribution to the comfort of all classes, rich and poor alike. The record serves, we venture to opine, not only as history, but as inspiration for inventions still to come. [25]

These patents are available to the public at the Patent Office or the Science Reference Library [26] and selectively at many major public libraries and some major academic libraries. Before trying to use them, though, a guide such as the brief Patent Office one, the section in Parker and Turley [27], Grogan [28], or Liebesny [29] should be scanned. The official lists of published serials on patents in all countries can be located in Ulrich [30]. Derwent provide a current awareness index service covering over 24 countries since mid 1975, on a weekly basis using a computer [31]. They cover general, electrical, mechanical and chemical patents separately and provide quarterly cumulations and indexes by patentee, subject and patent number. The British Library, Science Reference Library, publishes new developments and new fields of accessions among the patent literature of the world and its servicing agents in its *Industrial Property News* [32]. Subject access to groups of special subjects may be found through the subject guides; for example A. Boni in his alphabetical bibliography, *Photographic Literature* [33], indicates where photographic patents will be indexed and/or abstracted, but it is noticeable, and an indication of the lack of specialist coverage, that several of his resources are the general Patent Office indexing series. Many of the indexing and abstracting journals such as *Photography Abstracts* do cover patent literature when it is relevant.

Where the Patents Act of 1949, as modified by the Patents Act, 1957,

governs patenting, changes are currently proposed and, while the *Annual of Industrial Property Law* [34] digests the alterations for practitioners, it is probably too complex for the librarian. Simpler guides come from the Patent Office. Frequent revision covers changes adequately. The literature of technology usually covers searching and therefore changes which affect it. These sometimes also indicate the differences between the patent system and other forms of protection. Industrial property is not intellectual property but it is sometimes difficult to discern the difference. The idea and execution of a two- or three-part ticket system to enable the seller and purchaser to have an exact record and to provide a record for a third party, e.g. government, is patentable in its execution, but the printing of the wording is not patentable since this is already protected by copyright, e.g. a theatre ticket. To complete any discussion of patent resources therefore it is necessary to indicate what other useful resources the designer and artist will find in this sphere since intellectual property is protected in a variety of ways.

Copyright

Most industrial designs will not be patentable but will automatically be protected by the Copyright Act, 1956, as amended by the Design Copyright Act, 1968. Copyright automatically subsists in original literary, dramatic, musical or artistic work, including film and television, and gives protection from reproduction for a period of 50 years from the author's death or from the date of first publication, whichever is longer. It does not have to be applied for in any way and is a right of property conferred by the making or doing of the work provided that there is a skill input in that making, however minimal. This point, that it is not the idea or fact but the way in which it is expressed, covers most designs. The way in which this applies to other works of art, such as paintings is best explained in the Museums Association pamphlet [35]. Briefly, it is that the copyright rests with the artist, not the owner. It is a property right, however, as with the forms mentioned above, and as such can be alienated, or inherited at any time. To reproduce such an item requires the author's permission, be he artist, craftsman, engraver, designer or even architect, unless it is done for private research, for publication in connection with a review or comparative study, for lecture use, etc. The only variation in this would be for portraits where the copyright rests with the person commissioning. This very scanty outline is intended only to give an idea of what may be applicable.

In certain circumstances protection can also be applied for under the

Registered Designs Acts, 1949-1961, to protect a new or distinctive shape or pattern resulting from an industrial process. It must be applied for and can last a maximum of 15 years after it is first manufactured and marketed in the United Kingdom. The latest edition of the Patent Office leaflet, *Protection of Industrial Designs*, gives the details of application, fees and forms which will vary according to the nature of the design. However the Copyright Act does have a very wide scope in that it covers all types of original work produced as unique items such as engravings, artwork, sculpture, and permission is necessary to reproduce for any purposes other than those outlined above. Obviously marketing and manufacture does constitute an area where permission is necessary to reproduce and to cover this eventuality there is the further design legislation. But such application varies with other countries. In the USA there is a special form of design patent available for new ornamental design of articles.

The offshoot of this legislation is the *Register of Designs*, open for public inspection on payment of a small fee at the Designs Registry [36]. It gives the nature of the article and the details of the registration without illustrations, which are however available on payment of a fee (per design), except for wallpaper, lace and textile designs, which are protected from disclosure for two to three years initially [37]. All registrations are listed in the *Official Journal (Patents)*.

Trade Marks

Since the days before literacy became fairly widespread many goods have been identified by marks which distinguish them from others on the market which may be similar. These trade marks when registered can relate to goods only and not to services. However not all are registered, even of those with which we are very familiar. The designer may be involved in their development, and needs therefore to check his originality against previous ideas, or use previous ideas to develop his own. There are many guides to the creation of trade marks [38] and a brief, clear discussion of their registrability will be found in Liebesny [39]. Registration provides protection as with patents and every week new registrations are published in *Trade Marks Journal* to invite objections to their originality or their possible implications in relation to other marks before final registration is accepted. The first registered mark, a red triangle associated with beer, 1876, is still well known in the Bass advertisements. Searches can be conducted at the Registry or there are a number of non-official directories and guides to trade marks, the most recent and universal being Ricci's *Top Symbols and Trademarks*

of the World, which selected 5,000 marks for publication from a total of 12,000 submitted for consideration [40]. Others, such as Dreyfus [41], provide guidance to the symbols employed, while Kompass's *UK Trade Names* provides a fairly comprehensive manufacturers index to a field which fluctuates frequently as the Register is constantly being added to and deleted from [42]. It should be remembered that many marks are never actually registered although advertising may have made them well known and recognized and, although not protected officially, most would actually be respected, their life often being longer than officially registered marks. *International Classification of the Figurative Elements of Marks*, published by the World Intellectual Property Organization, may prove invaluable to the designer in this field. It presents the designs themselves classified in 29 categories including bottles, crowns, shields and crosses.

This last perhaps indicates how wide ranging this type of literature may be. The expected emphasis on words must be corrected since there is a high degree of reliance on graphical representation of ideas. The art librarian would therefore be well advised to maintain a small collection of guides in the library which indicate the current services and changes, especially in the developing retrieval services. The latest editions of all Patent Office leaflets will always indicate who to consult and where to apply, while the Patent Office itself and the Science Reference Library will be the best location for further guides and searches.

References

- 1 German standards are known as DIN (Deutsche Industrie Normen), and many are available through the British Library, either in German or in translation
- 2 American National Standards Institute, *Catalog* (New York), annually
- 3 American Society for Testing and Materials, *Book of ASTM Standards*, 32 parts (Philadelphia), annual. Also, *Index to ASTM Standards*
- 4 BSI, *A Standard For Standards*: part 1: *Introduction to Standardisation* (BS O : Pt. 1, 1974), part 2: *Drafting of British Standards* (BS O : Pt. 2, 1974), part 3: *British Standards Committee Organisation and Procedures* (BS O : Pt. 3, 1974)
- 5 For example the product literature services referred to in Chapter 8 quote BS number and section as it refers to any product
- 6 BS 4000 : 1968 *Sizes of Papers and Boards*. BS 3999 : Part 10 :

- 1972 *Methods for Measuring the Performance of Household Electrical Appliances: Food Freezers*
- 7 BS 4326 : 1968 *Descriptions of Woven Textiles (Excluding Wool) for Use in the Finishing Trade*. AMD 250, May 1969. (This last means that an amendment was issued, the 250th of BSI's amendments not the 250th to apply to that standard. Amendments are also listed in the *Yearbook*, as above, the supplement and *BSI News*.)
 - 8 AU 40 : Part 2 : 1965 *Motor Vehicle Lighting and Signalling Equipment: Reflex Reflectors for Vehicles Including Cycles*
 - 9 P. Bristow, *Furniture Literature: a Bibliography on Furniture and Allied Subjects* (Stevenage, Herts: Furniture Industry Research Association, 1975)
 - 10 Some common codes are: British — BS, CP, AU, MA, EN, PD, DD, PAS, each standing for a different series, mostly now being phased out into BS series. German — AD, TRD, VDE, DIN (most common), e.g. DIN 2335. France — UTE, NF (most common), BNA, BNAC, e.g. NF D 29. Czechoslovakia — CSN, e.g. CSN 49 005. European — EURONORM, IEC, International — ISO, CISPR, CEE. USSR — Gost. USA — AISI, ANSI, API, ASME, AWS, Fed., IEEE, NBS, NEMA, NSRDS, SAE, UL. A full list is given at the front of the *Worldwide List of Published Standards* (see reference 13 below). Any can be identified by these initial letters, numbers following may take a variety of distinctive forms too lengthy to cover here but noticeable in the French and Czech examples above
 - 11 A. Allott, 'The availability of standards in the U.K.: Part I: British Standards Institution publications', *Aslib Proceedings*, vol. 27, No. 5 (May 1975), pp 227-37
 - 12 pp. xxii-xxv, and pp. xxvi-xxx for overseas, in the 1976 *Yearbook*
 - 13 BSI, *Worldwide List of Published Standards* (London: BSI), monthly
 - 14 See either their own literature or the article in *Construction UK* (London: House, 1976)
 - 15 Some 20 subject lists are listed in the *Yearbook* and are available free
 - 16 This is actually the first year of application, plus 15 years
 - 17 A wise company will keep a constant check on:
 - 1 Patent applications by its known competitors,
 - 2 Applications within certain subject fields to try to note new competitors

- 18 *List of Patent Agents* (London, Chartered Institute of Patent Agents), revised regularly
- 19 Patent Office issue the following:
 - Applying For a Patent* (free)
 - Applying For a Trademark* (free)
 - Information For Patentees* (free)
 - Instructions For the Preparation of Specification Drawings* (free)
 - Manual of Office Practice (Patents)* (priced)
 - Patents: a Source of Technical Information* (free)
 - Protection of Industrial Designs* (free)
 - Searching British Patent Literature* (free). This is a lengthier guide to the classification system and search process than *Patents...*
 - Structure of the Classification Key* (free)
- 20 Objections may be that it has been previously published, used or claimed, or that the specification is insufficient, it is obvious or not novel, or even that the patentee has not the right to apply
- 21 Patent Office: *Classification Key* (free)
- 22 *Reference Index* (London: Patent Office), regularly revised
- 23 E. de Bono, *Eureka! How and When the Greatest Inventions Were Made: an Illustrated History of Inventions from the Wheel to the Computer* (London: Thames & Hudson, 1974)
- 24 K. T. Rowland, *Eighteenth Century Inventions* (Newton Abbot: David & Charles, 1974)
- 25 M. Rickards (ed.), *New Inventions: a Comprehensive Survey of Scientific and Technical Progress in the Arts, Sciences and Manufactures as Published During the Reign of Her Majesty* (London: Hugh Evelyn, 1969), p. 7
- 26 Science Reference Library issue 'Aids to Readers', of which number 10 covers *Literature in the British Patents Section* and numbers 9a and 9b cover *Holdings of Foreign Patent and Trademark Literature: Germany and Belgium*. *Guide to US Patent and Trademark Literature* is an occasional publication also from SRL
- 27 C. C. Parker and R. V. Turley, *Information Sources in Science and Technology* (London: Butterworth, 1975), pp 77-88
- 28 D. Grogan, *Science and Technology: an Introduction to the Literature*, 2nd edition (London: Bingley, 1973), pp. 186-200. Standards are on pp. 201-7
- 29 F. Liebesny, *Mainly on Patents: The Use of Industrial Property and Its Literature* (London: Butterworth, 1972)
- 30 *Ulrich's International Periodicals Directory: Fifteenth Edition 1973-74* (New York: Bowker, 1973)

- 31 Derwent Patents Services, Derwent Publications Ltd., London. They offer the following:
- (a) Patents Abstracts Publications: classified abstracts from all Belgian, West German, USSR, UK and US patents, and six weekly *Patents Abstracts Journals* which together cover general, mechanical and electrical patents in the above countries and six more. They include drawings.
 - (b) *World Patents Index*. Weekly, computer-generated gazette in four subject sections over 24 countries with quarterly cumulations.
 - (c) *Central Patents Index*. Detailed abstracts of chemical patents.
 - (d) Search services using an on-line data base of all patents since 1963.
 - (e) Chemical reactions documentation services. A journal article abstracting and indexing service.
 - (f) Copies of specifications are obtained.
- This has been given in detail since it is the most comprehensive service available to British users.
- 32 British Library, Science Reference Library, *Industrial Property News* (1974-)
- 33 A. Boni, *Photographic Literature: an International Bibliographic Guide to General and Specialised Literature on Photographic Processes; Techniques; Theory; Chemistry; Physics; Apparatus; Materials and Applications; Industry; History; Biography; Aesthetics; etc* (New York: Morgan and Morgan, 1962)
- 34 Shephard-Walwyn, 1975-)
- 35 C. R. Gibb-Smith, *Copyright Law Concerning Works of Art, Photographs and the Spoken Word*, Museums Association information sheet No. 7, 2nd edition (London: Museums Association, 1974). The legal side is covered authoritatively by E. P. Skone James, *Copinger and Skone James on Copyright*, 11th edition (London: Sweet & Maxwell, 1971)
- 36 Designs Registry is a branch of the Patent Office and is situated next door to it in Chancery House, Chancery Lane, London WC2A 1QU. There is also a Manchester branch for textile articles which duplicates the entries in London.
- 37 See Patent Office, *Protection of Industrial Designs*, p. 10
- 38 C. J. Werkman, *Trademarks: Their Creation, Psychology and Perception* (London: Longmans, 1974)
- 39 F. Liebesny, *Mainly on Patents: the Use of Industrial Property and Its Literature* (London: Butterworth, 1972), pp. 165-72

- 40 F. M. Ricci and C. Ferrari, *Top Symbols and Trademarks of the World*, 7 volumes (Milan: Deco Press, 1973)
- 41 H. Dreyfus, *Symbol Sourcebook: an Authoritative Guide to International Graphic Symbols* (New York: McGraw Hill, 1972)
- 42 *UK Trade Names*, 4th edition (London: Kompass, 1972)

In addition to the works mentioned in the References some of the following may be found useful. No attempt has been made to present them in a subject order since many cover more than one of the topics.

The recommendations for the reform of the British system were given in the Banks Committee Report, *British Patent System: Report of the Committee to Examine the Patent System and Patent Law* (London: HMSO, 1970, Cmnd. 4407).

- R. Baker, *A Guide to the U.S. Patent and Trade Mark Literature* (London: National Reference Library for Science and Invention, 1972)
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- J. Carelman, *Catalogue of Extraordinary Objects* (London: Abelard-Schuman, 1971)
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- Department of Industry, *A Century of Trade marks: an Official Account of the Work and History of the Trade Marks Registry* (London: HMSO, 1976)
- Directory of Licensing Consultants: an International Listing*, revised edition (Havant: K. Mason, 1974)
- F. H. Ehmecke, *Graphic Trade Symbols by German Designers: From the 1907 Klingspor Catalog* (New York: Dover, 1974; London: Constable, 1974)
- 'English merchants' and tradesmen's marks', *Graphis*, vol. 116, pp. 504-5

- H. W. Grace, *A Handbook on Patents* (London: Charles Knight, 1971)
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- B. Houghton, *Technical Information Sources: a Guide to Patent Specifications, Standards and Technical Reports Literature*, 2nd edition (London: Bingley, 1972)
- Y. Kuwayama, *Trademarks and Symbols*, 2 volumes (New York and London: Van Nostrand, 1973)
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- P. Meinhardt, *Inventions, Patents and Trademarks* (London: Gower, 1971)
- F. Newby, *How to Find Out About Patents* (Oxford: Pergamon, 1967)
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- Guide to the International Registration of Marks* (World Intellectual Property Organisation, 1975)

8

Trade literature

Valerie J. Bradfield

Trade literature or product data are two similar ways of expressing the same concept, that is, information about products. To put it in another way, it is literature produced by the trade, by manufacturers and by the suppliers of services. A look through the yellow pages of any telephone directory will give some idea of the products and services which are available. The trade literature collection has to cover those fields in which its users are likely to be interested, a difficult task of selection! But it is impossible to try to cover every subject field. Anyone who has run a trade collection will know how complex to run is this apparently simple, basic, form of collection.

Of what does it consist? Whatever the client's requirement must be the initial answer to such a question. A wide range of users will require a widely-based collection; thus the needs of an architecture library, an art library and a design library will vary. Fulfilling all such needs with one collection may prove problematical. An initial look at what trade literature consists of, its uses and its users will reveal some of the problems and criteria for the organization of a collection.

Literature is perhaps not the best of words to use since trade literature is essentially manufacturers' leaflets, catalogues, charts and other forms of information in a variety of formats. Samples may well be included. Those items which are of flat format are no problem since most can be treated in the same way as sheets of paper, bulk being the only hindrance. Bricks, gadgets, etc., can cause problems however. Format, size and amount of trade literature itself is highly variable, from a single flimsy sheet to a solid bound volume of 150 pages or more. Anything from a manufacturer concerning his products is in effect trade literature and the category, and collection, will therefore also include 'house' journals, another type of material which can be of very varied quality,

ranging from the most ephemeral, glossy, prestige productions to very substantial and well-regarded technical journals. But they are usually not indexed and frequently are not covered by the indexing and abstracting journals either.

This, then, is the form in which such literature comes to the library. The British Standards Institution has for many years been concerned with its format and content. BS 4940 : 1973 *Recommendations for the Presentation of Technical Information About Products and Services in the Construction Industry*, covers the style, layout and contents of such literature in just one subject area, but by no means all manufacturers yet observe it and the principle needs to be taken further, to apply to all such literature [1]. However art librarians should be aware of such developments since their users may well also be the future designers.

Since 1957 the Building Centre Trust in conjunction with the Royal Institute of British Architects has held an annual technical literature competition. The results and the best produced literature have been published in *Building* [2]. These will be of interest to users of an art trade literature collection for their design and layout merits.

The manufacturer's format for this type of literature represents the result of a variety of considerations. It is sales promotion material, intentionally ephemeral rather than permanent. Goods change and so must the advertising style and technique. It is used for a purpose other than that originally intended. Industrial production changes, new models and technical details affect the currency of the literature. It is all expensive to produce. The samples, charts and colour guides which designers value most highly are among the most expensive to generate and manufacturers therefore sometimes restrict their circulation. Users require prices but manufacturers in these inflationary times have all but ceased producing such out-dated items as price lists. Some manufacturers issue a single data sheet or pamphlet per product, others issue mammoth publications covering their whole range of products, e.g. Cape Universal, and many of the large sanitary merchants. Yet others provide looseleaf systems to facilitate the exchange of superseded sheets. Although most construction literature is now in A4 format, literature in the shops on cookers, or hi-fi equipment, for example, illustrates the variety of sizes, shapes and styles likely to be encountered.

Art and architecture librarians use this material in various ways. 'Back-up' publications need to accompany most collections. Essentially the collection will often be used as a book surrogate. Such technical data, colours, charts and illustrations are of a type and style rarely published in books. Designers, whether of buildings, interiors or furnishings, require practical information on the products available,

their compatibility in terms of sizes, materials, texture, colour range, etc. Sometimes they need to know where they can be obtained. The collection is a kind of visual reference data bank. The illustrations are, for all designers and artists, a browsing ground from which ideas can be gained for present and future development, against which references can be checked and historical ideas verified. This aspect is important for the art librarian since old catalogues will be important here while for the architect they can be a serious hindrance (and very misleading), except when the conservationist wishes to use them to see how the points under renovation or reconstruction either used to look, or were originally formed.

Such a variety of uses may be clarified if the possible types of user and their precise requirements from a trade literature collection are examined. Librarians use trade literature when equipment and fittings are to be selected. To this end the Library Association maintains a collection, or the architects' collections may be used. The architect himself uses trade literature constantly. In a survey from the University of York Institute for Advanced Architectural Studies, Goodey and Matthews [3] concluded that 90.3 per cent of the technical information required by a sample of practising architects was fulfilled from the trade literature collection. For comparison the figures are given below. The sample was 423 and the percentage of those using each type of information resource is given below:

trade literature	90.3%
journals	84.9%
manufacturer direct	71.4%
trade representatives	58.8%
research literature	57.4%
building and design centres	36.6% (mainly small offices)
contact with research centres	27.6%
trade exhibitions	17% (mainly small offices)
films	8.7%
courses	5.9% (mainly large firms)

Designers, whether interior, industrial, fashion, textiles or any other field, need trade literature to a greater or lesser degree to provide information on the equipment, tools and materials with which they must work. Samples are important here since textures must be chosen and matched with the purpose in hand and with each other. Colours must be

matched. Fashion and textiles work with different textures which must be understood. Chemical performance must be ascertained. The designer may get his ideas from browsing through other product ranges and then select the most appropriate materials for their execution. The furniture designer will require technical information on the hinges available for the furniture he has designed, or the coverings, or the handles. Services and suppliers, with the technical information about their wares, are rarely the subject-matter of books but in all the fields with which the art librarian deals this information is likely to be sought, from the metalworkers, silversmiths, jewellers and ceramics workers through to the fashion, lingerie, corsetry and footwear designers.

Graphic artists also need literature on the tools available, the printing processes, techniques, colours, etc., which are commercially available. All artists should also be expected to require at least a modicum of literature on the tools of their trade. Drawing office equipment, brushes, canvas and paints, with their chemical compositions and reactions, are naturally essential background information for their profession. New items may be extremely useful. In the development of art styles using different, sometimes very new, materials their properties, strengths, availability, colours, adaptability and compatibility must be known. Generally trade literature gives this information accurately for each product used where books generalize on the material rather than describing particular brands (once the information reaches book format). The understanding of this data will also be crucial to the interpretation of the art forms engendered by it.

The photographer needs to know the materials and equipment not just for exposing but also for processing film. A major company like Kodak also produces many helpful leaflets and guidance sheets for the better use of their products, especially useful to the irregular user. Poor information = poor results = financial loss. In this instance we see the economics of information entering the art world in the same way as they do that of the architect.

In the library of the art historian trade literature can assume yet another role for its data and interpretation may be essential to the understanding of the work of art. A new material may influence a style (e.g. the use of plastics) as did the sale and the variety of watercolour paints marketed to the general public in the late eighteenth and nineteenth centuries. Sets of watercolour paints, as we now know them, became commercially available and at the same time oils were available with wide colour ranges in a cheaper ready-mixed form, with cheaper and more readily available canvases and paper. The catalogues of the time become the primary resource for our knowledge of such

developments. They also give an understanding of the tools, pigments and therefore of style and quality to the conservationist. Repairers and restorers rely on this information which can be gained from trade literature, past and present. Literature on the chemicals used for the treatment of works of art will also be required. But, remember to be aware of the possibility of manufacturer's inaccuracies in the interests of sales promotion.

So also to the industrial archaeologist the Victorian trade catalogues are a mine of information for identification and contextual purposes. It must not be forgotten that, to all the above, trade catalogues are a visual resource. What does a fork-lift truck look like? How does this 'part' look in action? Pictures which books rarely provide are to be found in the trade literature. In this sense there is no barrier to foreign language literature since illustrations are universally understandable. The art historian will refer to the historical trade catalogues, the textile designer to the old lace patterns and calico prints. Increasingly the trade and sales catalogues are being reprinted as are the shop catalogues of yesteryear, in order to provide this information. David and Charles reprints, for example, the Army and Navy Stores catalogue of 1907 [4], or the American Historical Catalog Collection [5] give the social and economic historian alike a glimpse of the taste of the era and of the range of wares offered, in the same way as *Country Life* or *Illustrated London News* for the same period may. For many firms the best resource may be their own collection of their old catalogues, e.g. British Leyland on the car trade. However by no means all firms maintain such back files. Art librarians themselves have preserved such gems as the Harrods sales catalogues, and to these they should now be adding those of Heal's and Habitat for our successors.

To the new art librarian then this mass of seemingly vague and ephemeral literature must present problems. How will the user require it? How will they select and store it? Some ideas will emerge from thinking over the possible uses. No library should be passive and expect users to realize the value of such materials independently. The library's efforts in organization and supply can create, or realize, potential demand. From this type of literature users will expect certain criteria:

- 1 Minimum delay in retrieval of specific information (especially in commercial use);
- 2 Accurate information, that is, up to date and with a reasonable degree of detail (not always given by the manufacturers);
- 3 A reasonably comprehensive collection. Always this must be geared to the library's 'known' users and must cover related procedures and

- fittings;
- 4 To be able to exercise a certain degree of self-help in the use of the collection;
 - 5 Browseability, from which stems ideas;
 - 6 The results of independent testing, performance specifications and standards related to products;
 - 7 Prices and availability — only available in times of economic stability.

Selection and acquisition

When setting out to start a trade literature collection, or when inheriting the essence of one, it is essential to decide and to stick to certain policy decisions. Decide,

- 1 The context of the collection,
- 2 The types of literature to be held,
- 3 A rough estimate of the number of manufacturers whose literature must be held in order to cover the subject areas decided upon, both broadly and in depth,
- 4 What commitment will be made to the collection in terms of
 - (a) Time for organization and maintenance,
 - (b) Finance as required since, contrary to popular belief, not all literature is free, e.g. only some of the Kodak pamphlets are free, not all.

Since organization, arrangement and indexing are expensive in time and effort, it is worthwhile investigating the alternatives to maintaining the library's own collection. Such alternatives exist in some subject areas.

Alternatives to a trade literature collection fall into two basic categories:

- 1 Printed and published catalogues which bring together a selection of products over a wide range of subjects, e.g. *NBA + Building Commodity File*, or *RIBA Product Data*, *Thomas Register Catalog File* (USA).
- 2 Firms which undertake to provide and service a collection for you, e.g. *RIBA Services*, *Barbour Index*, *Ti*, *Construction Industry Register of Bellard Information Services* [6].

Both methods have their advantages and drawbacks which will affect the decision to use them or not. But these must be related to the users, and if the main effort is to be put into building up art materials and

historical reference collection, such a service may be a useful auxiliary investment. It is noticeable that the subject areas in which such services are readily available are those most highly connected with industry and commerce, for which the financial returns are high. They not only provide the professional with essential information, they also provide for the manufacturer a channel through which to reach a wider public, possibly at a lesser expense than he is able to achieve operating independently.

Before considering these services some idea must be given of the problems likely to be encountered with any trade literature acquisitions policy. This must cover the related British Standards [7], any Agrément certificates [8] and other independent testing results, literature from related trade and research associations, and from the government including any regulations involved. Some technical information is usually torn from relevant journals, not just house journals. Several trade directories will be required for reference.

The maintenance of the collection involves a high effort to obtain literature. Many relatively low-level jobs are involved with this and with the physical organization once the initial indexing has been done. But the handling of the material breeds the familiarity from which the service and intimate knowledge of the material stems, and from which efficient enquiry services are generated.

Acquisition problems arise in three main areas:

- 1 In finding out
 - (a) What is available and selecting from vast ranges of manufacturers since no one can cover all manufacturers.
 - (b) When new editions are published, new models are brought out, since there is no *Bookseller* or *BNB* of trade literature.
 - (c) When stock has become outdated.
- 2 In obtaining material from manufacturers. Some are unwilling to send to libraries as such literature costs them a lot to produce and circulate and they need assurances that its use in a library, especially a college library, will give them adequate returns. Although requests are made to be included on mailing lists some firms are very good about this, e.g. ICI, while others, especially small ones, are unresponsive. Letters requesting material which do not bear the name of a contact can also circulate in a firm for ages. Some firms go defunct and others move with amazing frequency leaving no forwarding addresses.
- 3 In obtaining finance to pay for what many authorities believe is, or should be, a free collection, since charges are made for some

literature without which a collection will be incomplete.

Having said this however it must be added that many manufacturers are very cooperative. The large companies regard college-based collections as advertising to their future potential customers — the students.

Selection and acquisition for the library's own collection

The majority of selection is done from either the advertisements and new products reviews in relevant journals or from the lists of manufacturers in trade directories. Most journals and magazines which carry advertising also now have reader's service cards which allow the reader, or librarian, to fill in the code numbers for the required products and rely on the service to circulate the manufacturers, thus saving 20-30 letters to individuals. The journals will vary with subject coverage from *Architect's Journal* and *Building* to *Good Housekeeping* and *Design*, including also the major trade weeklies. Some, like *AJ*, also review new product literature as they do books. *AJ* has also started a useful review of the year, *Information Sources for Architects* [9]. Others, like *Building* or *Design*, provide sheets of new products which may be cut up and kept as a reference file.

At the outset and for any major product development it is best to select a number of known manufacturers from the relevant directory. *Kompass* or *Kelly's* will provide good general coverage while the subject guides such as the *International Finishing Industries Manual*, the *Printing Trades Directory* or the new *Barbour Compendium of Building Products* (out summer 1976) can be located through G. P. Henderson's *Current British Directories*. Remember that, as with questionnaires, a 100 per cent response rate is highly unusual, and that such product lists are not always complete in their coverage as a comparison of several will show. Some other resources from which to select material include:

- 1 Some abstracting and indexing journals such as *Current Information in the Construction Industry* (DOE),
- 2 Specific requests from users for certain literature,
- 3 The list of Agrément certificates since the literature for each should also be stocked,
- 4 The publications lists of trade and research associations which should be located through the subject index to *Directory of British Associations* (CBD, biennial), or its European equivalent,

- 5 The Design Centre or similar awards lists,
- 6 Some bulletins such as the *GLC Development and Materials Bulletin* [10], which reviews products and performances and has been described by Dargan Bullivant as the nearest thing to a *Which?* for architects [11]. *Which?* is itself important. This and other journals can be cut and filed with the collection,
- 7 For shop and reprint catalogues and monograph histories of firms, e.g. Liberty's, the publishers' lists, *BNB* and usual book selection resources will suffice.
- 8 For annual reports, etc., the daily press will act as an alerting service.

House journals are a special category. Unless numbers are limited initially they can take over. Numerous in titles but highly erratic, they vary in quality. Some will come automatically from manufacturers with mailing lists. Others must be located in the *Newspaper Press Directory* or the Science Reference Library *List of Holdings* which is very comprehensive, or in the USA the *House Magazine Directory* (Gebbie Directories, Iowa). In the scientific field production and availability has recently been surveyed by C. M. Drott [12]. Selection should be made carefully according to the merits of each publication and delayed issues cannot be chased as with periodicals. Such routine requests for issues which have not appeared can initiate interesting correspondence with some companies who are just not geared to regular production and mailing. They produce when they have something to say, which is perhaps not a bad principle on which to work, but confusing for the librarian's systems.

Some firms will send keen and eager representatives in lieu of the literature requested. Most can be tactfully 'dealt with' but although Marion Wilden-Hart suggests that they may be usefully asked to update their files in the collection [13] this can be counter-productive if their catalogue has been split up for classification, or if some-one has walked off with it leaving the librarian looking for it with an eager representative beside him. Not least is the embarrassment of producing it in mint condition! Such visits also take time and are not usually to be encouraged.

When contacting manufacturers it is best to design a circular letter to save time. It should:

- 1 Explain why the literature is wanted,
- 2 Give space to indicate particular products required,
- 3 Ask for the name of the library to be added to their mailing list (but don't rely on it for new editions, etc., until proven),

- 4 Give the name of a personal contact in the library to which correspondence may be addressed. This prevents literature travelling all round the institution and not actually reaching the library.

A duplicate copy of the letter may, if required, form a manufacturer reference file. The same, or a similarly worded letter should also be used to enquire whether new literature modifying the library's holdings has been published. Ideally this should be done regularly. The Department of the Environment suggests that a letter per month from the manufacturer's name index can be covered this way thus overhauling the whole collection every two years, but many art librarians may find this too demanding. Recent research by Technical Indexes Ltd has suggested that about 40 per cent of the manufacturers covered revised their literature during any six-month period [14]. A high turnover! When any literature is received it is advisable to date it as it rarely has any internal dating and some idea can thus be gained of its likely currency.

Selection and acquisition of services

A service has been mentioned as a possible alternative to a library's own collection. It has the advantage of saving labour, of regular updating, of compactness where space is a problem, and of a comprehensive overview of the subject area, and therefore is relatively cheap in relation to its coverage. But the disadvantages include the fact that it cannot be easily tailored to special needs (without a second file beside it), the indexing quality varies, some are difficult to use, many require manufacturers to pay for inclusion and thus noticeable gaps in coverage are found when firms prefer not to pay for the service.

The majority of services of interest to art librarians are in the field of architecture and fall into the two categories originally mentioned. It is proposed only to indicate the main features of some of these since many have been mentioned by others to whom the librarian should turn if he is going into this field thoroughly [15]. All produce their own explanatory literature. The *NBA + Building Commodity File* and the *RIBA Product Data* are both services which obtain literature from the manufacturer, digest it, and relate it to the relevant references, standards and techniques in order to produce what amounts to a reference handbook on products and associated techniques including manufacturer's literature in condensed form with indexes and bibliographies. Both are

arranged by the Ci/SfB classification (see below). The NBA digests the information for each product section and provides a grid listing the manufacturers with their product ranges. It does not give detailed specifications for each of these as it aims to provide the data for initial selection only. Sections are published weekly in subscribers' editions of *Building*, to be removed and filed in the ring binders. RIBA *Product Data*, however, varies this style since it digests the manufacturer's own literature into a standard format according to the CIB Master List codes [16] indicating also the standards, applications, accessories and relevant testing results where known. RIBA Services do try to fill in any gaps in the information published by the manufacturer. Updating is done by visiting RIBA representatives. Subject, manufacturer and brand name indexes are produced with each and the RIBA also produce these separately as a 'desk index' for distribution outside the library.

Still in the £10-30 range are the Standard Catalogue Company's *Architect's Standard Catalogue* (annual) and *Interior Design Catalogue* (irregular). These consist of 6 and 2 bound volumes, respectively, which contain copies of the manufacturer's literature sheets as produced by him, with added introductory material to each section covering technical information, standards and further references. Subject, manufacturer and trade name indexes are included. Both are in Ci/SfB order.

Specification (annual), edited by Dex Harrison also provides this sort of service relying on advertising for the manufacturer's information but also giving lists of manufacturers with each product. It is a must for all architectural trade literature collections.

More comprehensive and expensive are the services provided by Barbour Index Ltd and RIBA Services Office Library. For an annual payment the firms provide and maintain the literature, supplying, filing and indexing it. Costs are usually scaled with an educational discount and further fees are payable for the inclusion of extra material, e.g. the Barbour representative will file in the information sheets from *AJ* and the technical studies from *Building* for you at an extra cost, but you must provide them, as you must any extra literature from firms. Both are classified, RIBAS by Ci/SfB and Barbour by the older SfB, and provide printed indexes. These are the major survivors of a rash of such enterprises in the 1960s many of which failed. Building Library and Information Services (BLIS) do not envisage further editions of their programme after December 1974.

Technical Indexes Ltd [17] provide a trade literature service on microform to alleviate the problems of storage space and of updating collections in scattered libraries. By microfilming every catalogue and

supplying printed indexes they can re-film any catalogue at will and publish new indexes, which they do every four months. There is no need to spend many hours with each holding library to carry out revision. A new film cassette and index volume is sent to subscribers to replace superseded ones. Coverage is also divided into categories [18] from which subscriptions may be selected. A reader is available for hire.

These are only three of the many services available in a rapidly changing scene. They are the major relevant ones. The relevant journals can usually be relied upon to report changes in the field. At present the number of US systems far exceeds the British and no attempt has been made to cover them since this field is essentially a national one. The Department of the Environment is investigating the possibility of a desk-top microfilm product data file in construction. It has not yet been offered commercially however. Barbour was experimenting with a computer retrieval system but again little more has been heard of it and problems were encountered with the data base coverage. The initial stage, bricks and sanitary ware, was too limited to be helpful in gauging its value to users.

All such services have drawbacks. How can a printed index be an accurate retrieval tool to a constantly changing collection? That of Barbour includes many firms which do not appear in the files and can be misleading, especially to students who have not read the small print. It has also relied on the same *Comprehensive Index* for two and a half years now. The present volume is dated 1974. It is not accurate enough for a current working collection.

When manufacturers have to pay for inclusion and provide many copies of literature they are not always willing to rely on such services. If a manufacturer withdraws support their literature may be withdrawn by the Barbour representative which can be frustrating to the user. Many find Barbour complex to use because it is still using SfB dating from 1961 where the building trade has been using Ci/SfB since 1968 which is sufficiently similar and yet different to produce confusion and frustration for users. In this system the binders are also difficult to use and materials cannot be removed except by the representative which prevents loan of items.

Organization of collections

Assuming that one is collecting literature something must be done about organizing and arranging it for retrieval and storage. Taking organization first it must be asked what our users require, how they will

use it and what they will readily understand. Two methods have been mentioned above, classified and alphabetical. Firstly organization for retrieval will be covered giving an indication of the relative merits of several shelf orders and the means of information retrieval which may be employed. Secondly the actual accommodation of the material will be discussed which is merely a convenience consideration governed perhaps by organization but certainly not to be taken as determining organization.

The main aim must be to fulfil the user's requirements for speedy, accurate retrieval at the same time as providing for browsing. Access will usually be required by manufacturer, by product or brand (trade) name. BS 4940 recommended that all construction literature be classified in publication and bear the Ci/SfB code in the top right corner. M. Ford [19] argues that this is unlikely to induce full standardization but this and the recommendation that the Department of the Environment's *Construction Industry Thesaurus* be used for keyword terms must increase the chances of further standardization.

For construction literature there has been general recommendation after considerable investigations into the industry and its information organization, that there should be a standard structure for all project information [20] which will include trade literature. This will also work towards a national commodity information system [21], but these ideas have yet to gain finance and general acceptance. Even so there was a recommendation for a further basic classification scheme [22] based on Ci/SfB principles but not adopting Ci/SfB as it stands.

Most art librarians having contact with architectural trade literature collections will find them in classified order using Ci/SfB. This is not to say that there are no other ways but universal adoption of this system both by offices and by the published catalogues makes its use preferable. Its use on project information and drawings means that architects are familiar with its outline organization, leaving the complexities to the librarian.

The new art or architecture librarian should read Patricia Calderhead's *Libraries for Professional Practice* [23] before making a decision on classification. It contains a clear exposé of Ci/SfB in practice including shelf organization which is also in the *Ci/SfB Construction Indexing Manual*, from the RIBA [24]. It is a faceted scheme having five main tables which can be combined to specify composite topics:

Table 0 Physical environment

Types of buildings and land use
planning

Table 1 Elements	Parts of buildings from substructure to furnishings, fittings and services
Table 2 Constructions	The forms in which materials are used, e.g. brick, pipe
Table 3 Materials	
Table 4 Activities, requirements	Management functions, office organization, equipment and the theory of construction

These are combined in the given order to specify a topic, but the scheme is sufficiently flexible to permit the making of local decisions on some points. Therefore where parts and materials if specified with a type of building would normally file there, they can be kept with the part or material if preferred. A subject index is vital — preferably either annotating the manual or a separate entity to indicate local decisions. Designers' literature as well as architects' can be organized in this way. But there are drawbacks. The classification on the literature is sometimes wrong or inconsistent. Materials and later tables are scattered. While some literature is easily located the products in general catalogues cause problems since classifying of such general catalogues has to be very general and indexing cannot remedy this. Agard Evans argues that subject organization is only feasible when the collection is in a limited subject area. Even then the indexing must reflect natural language and the user's enquiries [25]. A number of collections have rejected classification as a shelving arrangement completely, or produced their own suited to the subject, e.g. London College of Furniture [26]. Trade and shop catalogues in art libraries are most often classified with the books but a chronological sequence of this material might be helpful.

Several large trade literature systems in architecture, engineering and planning have now moved towards maintaining the collection in manufacturer's name order alphabetically and providing fully developed indexing systems for subject access. Since time to classify and index literature at all is sometimes severely limited it is worth considering whether an alphabetical shelf order can be indexed by an adequate supply of trade directories which will list manufacturers under their products.

If the alphabetical collection is to be indexed, Ti [27] and the Department of the Environment [28] have found that a simple grid

system is more effective than a card subject index with full cross referencing. This is also suggested by Agard Evans [29], who also prints a brief thesaurus for terminology and control. Before developing your own thesaurus, check those in existence. For construction the DOE plans a new edition of *Construction Industry Thesaurus* [30] and an abridged edition [31] in 1976.

Art library classification schemes may provide an outline guide. The best feature of a grid system is that it is extendable. A subject may be broken down as shown below and the manufacturer's range of products is easily indicated:

TILES	Clay	Concrete	Asbestos cement	Plastic	Cork	Rubber	Other	Acoustic	Acid resistant
G. Brown & Co.	x											
L. Earner Ltd.		x	x				x		x			
C. Eiling & Co.								x				
D. Loop Ltd.						x						
M. K. All Ltd.	x			x	x	x	x	x	x			
A. Non.			x									
.....												
.....												

Highly simplified example of a grid in use.

The reader can see at a glance that M.K.All is a fairly comprehensive manufacturer, but that if acoustic ceiling tiles are required his product should be compared with that of C. Eiling & Co.

Most users can understand this system easily. New grids can be added for topics as they are added to the collection. The work of indexing is important but not as time-consuming as classifying and once key terms are chosen clerical labour can be employed for entering items. Similarly the Greater London Council has developed their ACCESS information system, which relates to trade literature and all other project and product literature, using optical coincidence cards to manipulate the key words. These feature the key terms chosen and enter the items by code

number rather than directly by name. This means that a list of codes must also be kept, or the literature must be accessible in code-number order. Edge-punch cards might also help to automate such a retrieval system. Finance for either these two might not be forthcoming. But on each card the key terms, manufacturer's name and address and any further information could be keyed around the edge with the reference to the literature held typed on the body of the card. Without developing this theme here it is clear that most information retrieval techniques, sophisticated or basic, may be adapted to trade literature. But remember that the user is not a trained librarian and usually has little patience with numerous indexes. He, or she, wants quick and direct access to the information.

Accommodation and storage

Approaches to this aspect of any collection must vary according to finance and spatial considerations. Patricia Calderhead shows some interesting (and expensive) possibilities if special equipment to house your literature is to be invested in. But most libraries have not the funds to purchase such systems and there is no reason why they should. However the variety of shapes and sizes do pose certain problems. Revolving stands for ring binders and elaborate boxes do not solve the problems.

It is best to recognize from the start that if samples are to be held, some, but not all, will have to be housed apart from the literature. Anything else becomes cumbersome and expensive in space. What are the alternatives? For samples, shelves or cupboards of reasonable depth, well labelled, will suffice. Some form of boxing will help keep them separate and clearly guided. For literature the alternatives are:

- 1 Filing cabinets or lateral filing.

Either way the literature, regardless of size, will go into hanging folders (with very few really outsize exceptions) but this is expensive in floor space. Approximately 2,500 catalogues may be accommodated in four 4-drawer cabinets. Someone using one cabinet drawer puts the other three out of action temporarily.

- 2 Shelves of any type.

Economical, but one must use either ring binders or some form of pamphlet box or a mixture of both since the literature will not stand up on its own. Some may be put into special narrow binders with a firm spine for labelling to make quick reference easy. Shelf supports

are vital if binders are used. They need to be placed at frequent intervals.

All arrangements should be clearly labelled and either the folder, box or pamphlet spine ought to be guided. If classified arrangement has been used an outline should be displayed nearby, not just relying on the subject index. The Ci/SfB wallchart is designed for this.

There are certain points which must be remembered in selecting any such system. Literature in flimsy sheets needs support, i.e. a pamphlet box or binder, if it is not to crease and fold up. Heavy volumes from large manufacturers (and especially specification) tend to fall apart with heavy use. Yet Cape Universal proved from a user survey that 92 per cent of users preferred information in a bound book rather than loose, and with an alphabetical index. Wear is substantial. Taking literature in and out of files can be time-consuming for the librarian filing and the user who wants to take an item to his desk. Shapes and thickness still vary and not everything will go into a binder nor will it sit on a shelf or store easily in a pamphlet box. A mixture of resources would seem to be best; inevitably not all will be fully utilized but expansion is continuous. Never expect a well-used collection to look neat and tidy; its inherent nature militates against tidiness!

Exploitation

Initially our users were looked at in order to indicate why a trade literature collection might be needed in the first place. But its use was not investigated. 'Reference only' collections are fine for librarians; they entail less work on issue, refile, etc. But they are not ideal for all users. Student collections tend to emphasize the reference aspect since with many users it does ensure something remains on the shelves for everyone, but most people prefer to take the catalogue or leaflet required to their desk to work from it. Issue means losses. But the collection is for use and surely a few losses are better than a poorly used collection. If loan is not permitted the likelihood is that, without a photocopier handy, literature will either 'just vanish' or be torn out. Barbour Index or RIBA Product Data binders which can only be opened by representatives are no proof against this! If duplicates are received they may be kept against future losses, or for distribution. Some literature is available for free distribution and can be circulated from the trade literature collection, e.g. *Brick Bulletin* and some other trade association literature.

Issue systems need not be complex. The name of the catalogue and of the borrower can be noted and slips kept in manufacturer order will indicate quickly who has any required item. Recall may not be worth the effort if material is not returned voluntarily.

However the use of historical trade literature with which the art librarian may also be concerned might need closer control since it has become irreplaceable and therefore on a par with the book collection. It may then be treated as such, for loan or reference purposes.

Back-up literature is vital to exploitation and good use. The following should be within easy reach: directories, general and for specific trades; related standards; publications related to performance and feedback both from research and trade associations and the Building Research Establishment; the *AJ Information Sheets*, the Agrément certificates; *AJ Handbooks*; *Building Research Digests*, etc. The Property Services Agency (DOE) issue an annual leaflet entitled *How To Find Out* which gives a brief guide to further sources of information [32]. The Building Centres can also help with some products and they mount displays, temporary and permanent, as do some trade associations who may be asked to mount exhibitions in the library, e.g. Aluminium Window Association.

If the use of the collection is to be promoted the old information must be weeded out. New literature must be acquired and may be displayed on receipt for current awareness. A new product file can be useful using published cards. An SDI service, where user's interests are known or can be ascertained, is bound to be welcomed.

Conclusion

Some points have been mentioned repeatedly and it will by now be obvious that the acute problems in a trade literature collection are the format of the material and keeping it up to date, with the exception of the historical collection where outdated literature will form a separate collection. That is, the current collection must be up to date to be useful and therefore needs new literature while that which is superseded needs to be kept for reference. The art librarian in foreseeing a historical reference need may create further organization and storage problems. Perhaps in this instance material may best be kept by manufacturer with subject indexing, but separate from the working collection to prevent misinforming designers working currently.

The choice between the commercial service and the library's own collection is important for the art librarian and should be based on

several criteria, some of which have already been mentioned. Assess the service on its coverage, on whose literature is included and what manufacturers are likely to have 'opted out', on the regularity of updating, on the accuracy and speed with which queries can be answered. Weigh these against the time available and whether this can most usefully be used to supplement the purchased service or to start from scratch. However if the library is without the resources for either, then the librarian should look around to see what services are available in the area. Building centres exist in each region and if they cannot answer queries the FIND network enables enquiries to be answered by telefacsimile transmission of the catalogue literature from a central resource [33]. Other local libraries may be available. Trade associations can be helpful and are traceable through the *Directory of British Associations* [34]. Birmingham Public Library transferred its trade collection to the Building Centre there. For subscribers at a further rate, the *NBA + Building* have introduced a data express service using FIND direct to the National Building Commodity Centre [35]. Computerization is here, and at the Welding Institute, Cybersearch is the ultimate in retrieval and storage of literature, but it is as yet in its infancy. Perhaps the time will come when a central subscription will be all that is needed to obtain relevant product data quickly and accurately via a multiplicity of telefacsimile transmission terminals. But, for the art historian, the craft and fine arts users, the designers and architects, this will be no substitute for their own home collection since they will be unable to use it for visual reference and browsing.

References

- 1 See also American Institute of Architects, et al., *Uniform Construction Index* (Washington, DC: Construction Specifications Institute, 1972)
- 2 '1976 awards for the best in technical literature', *Building* (30 April 1976), pp. 76-7
M. Bruton, 'The information business: 2 graphics projects dedicated to the representation of fact', *Design*, No. 329 (1976), pp. 44-7. This discusses the designs of the new Barbour *Compendium of Building Products* and the Dalgety UK annual report.
- 3 J. Goodey and K. Matthew, *Architects and Information* (York: Institute of Advanced Architectural Studies, Research Paper 1, 1971), p. 30

- 4 A list of some of these is given below to show some indication of what is available:

Army and Navy Cooperative Society, *Edwardian Shopping: a Selection From the Army and Navy Stores Catalogues 1898-1913*, compiled by R. H. Longbridge (Newton Abbott: David & Charles, 1975)

Army and Navy Cooperative Society, *Yesterday's Shopping: the Army and Navy Stores Catalogue 1907* (Newton Abbott: David & Charles, 1969)

Army and Navy Stores, general price lists were issued in most years, e.g. 1926-7, 1928-9, and some still survive

Beales of Bournemouth, *Beal's Jubilee Gift Book, 1932-3*

A. W. Gamage Ltd, *Gamage's Christmas Bazaar 1913* (Newton Abbott: David & Charles, 1974)

Harrods Ltd, *Get It at Harrods 1928-9*

Harrods Ltd, *Victorian Shopping: Harrod's Catalogue 1895* (Newton Abbot: David & Charles, 1972)

Heal's Catalogue 1853-1934: *Middle Class Furnishing* (Newton Abbott: David & Charles, 1972)

Victoria and Albert Museum, *Liberty's 1875-1975: an Exhibition to Mark the Firm's Centenary, July-October 1975* (London: 1975)

A. Adburgham, *Liberty's: a Biography of a Shop* (London: Allen & Unwin, 1975)

Montgomery Ward & Co., *Catalog and Buyers Guide No. 57, Spring and Summer 1895* (New York: Dover, 1969)

Sears Roebuck & Co., *The Great Price Maker, Catalog No. 117: 1908* (Chicago: Gun Digest Co., 1969)

Sears Roebuck & Co., 1927 edition of the Sears Roebuck catalog by Alan Mirken (New York: Crown, 1970)

The Last Whole Earth Catalog: Access to Tools (Harmondsworth: Penguin, 1971). The modern answer and possibly the future tool of the social and art historian?

- 5 This series is published by Pyne Press and some of the companies and subjects are given in the following list: Dover Stamping Co., 1869 (tinware); J. W. Fiske, 1893 (weathervanes); L. H. Mace & Co., 1883 (wooden ware); Premo Cameras, Rochester Optical Co., 1898 (general catalogue); Sears Roebuck Co., 1908 (solid comfort vehicles); Whitall Tatum & Co., 1880 (glassware); James H. Brich Manufacturing Co., 1907 (light carriages); Higgins and Seiter, 1889 (china and glass); Lord and Taylor, 1881 (clothing, furnishing and household goods); John P. Lovell Arms Co., 1890

- (guns and hunting goods); Peck and Snyder 1886 (sporting goods, tricks and toys); E. V. Roddin & Co., 1895 (jewellery and silverware); James, Kirtland & Co., 1870 (ornamental ironwork)
- 6 The proceedings of a conference on *Handling Product Information*, held on 30 March 1976 at ASLIB, should be published in *Aslib Proceedings* later this year and will give further information on this point
 - 7 For an explanation of the British Standards system see Chapter 7
 - 8 The British Agrément Board was established in 1966; see Chapter 7 for further details
 - 9 D. Bullivant, 'Information sources for architects, 1975', *Architect's Journal* (17 March 1976), p. 543
 - 10 Produced internally by the Greater London Council primarily for the information and use of their own members but now available commercially on an annual subscription
 - 11 See reference 9 above
 - 12 C. M. Drott, 'The hidden literature: the scientific journals of industry', *Aslib proceedings*, vol. 27, No. 9 (1972), pp. 376-84
 - 13 M. Wilden-Hart, 'The acquisition of trade literature', *ARLIS Newsletter*, No. 26 (March 1976), pp. 3-7
 - 14 M. Ford, 'The technical indexes system for the control of trade literature', *Aslib Proceedings*, vol. 24, No. 5, (1972), p. 291
 - 15 See reference 6 above and further references below
 - 16 CIB *Master Lists for Structuring Documents Relating to Buildings, Building Elements, Components, Materials and Services*, CIB Report No. 18 (1972), 'provides a comprehensive set of headings for information on properties and its main use has been in the preparation of data sheets', p.v
 - 17 For an explanation of the system see reference 14 above, pp. 284-92
 - 18 Subject areas are Chemical engineering, Electronic engineering, Engineering components and materials, Laboratory equipment, Materials handling, British Standards, Defence Standards
 - 19 Op. cit. reference 14 above, pp. 284
 - 20 Department of the Environment, Directorate General of Development (Housing and Construction), *Structuring Project Information: a Report on the Arrangement and Presentation of Information for Building Projects* (London: HMSO, 1972)
 - 21 Ministry of Public Building and Works, *A Study of Data Coordination For the Construction Industry* (London: HMSO, 1969)
- Department of the Environment, *Commodity Information For*

- the Construction Industry* (London: DOE, 1971)
- 22 Department of the Environment, Directorate General of Development (Housing and Construction), *Classification Framework For the Construction Industry* (London: DOE, 1972) *Information System For the Construction Industry* (London: HMSO, 1971)
 - 23 London: Architectural Press, 1972
 - 24 *Ci/SfB Construction Indexing Manual* (London: RIBA, 1976)
 - 25 B. A. Evans and P. J. Child, 'Trade literature', in J. Burkett (ed.), *Special Materials in the Library* (London: Library Association, 1963), pp. 60-74
 - 26 J. Williamson, 'Trade literature in the Library of the London College of Furniture', *ARLIS Newsletter*, No. 26 (March 1976), pp. 8-10
 - 27 See M. Ford, 'The technical indexes system for the control of trade literature', *Aslib Proceedings*, vol. 24, No. 5 (1972), or any volume of Ti index. Kompass UK also use this system
 - 28 For an explanation of the Department of the Environment system see, Department of the Environment, Library Service, *Desk Instruction on Trade Literature* (London: DOE, 1971) (Library Communication No. 184); and C. Rogers, 'The handling of trade catalogues in the PSA Library Service', offprint of an article in *CIIG Bulletin*, vol. 4, No. 1 (1974), also available from the DOE
 - 29 See reference 25 above
 - 30 40,000 terms
 - 31 3,000 terms. The glossaries produced by the BSI might also be used in this context, e.g. BS 3589 : 1963 *Glossary of General Building Terms*, now being updated
 - 32 DOE Library Service, op. cit. reference 28 above, p. 6
 - 33 J. J. Hall, 'FIND', *Aslib Proceedings*, vol. 22, No. 5 (1970), pp. 217-25
 - 34 G. P. Henderson, *Directory of British Associations* (London: CBD Research), biennial
 - 35 See literature from the National Building Agency and also *CIIG Newsletter* (March 1976), *passim*

In addition to the above references the following may be useful:

- R. Collison, 'Filing and indexing, part 7, Trade catalogues', *Office Magazine*, No. 7 (1963), pp. 562-5
- R. Johnston, 'Company and trade literature', in F. E. Kaiser (ed.), *Handling Special Materials in Libraries* (New York: Special

Libraries Association, 1974), pp. 58-68

D. Kennington, 'Product information services: some comparisons', *Aslib Proceedings*, vol. 19, No. 8 (1969), pp. 312-16

H. K. Mintz, 'A neglected form of technical communication — the new product release', *IEEE Transactions on Engineering Writing and Speech*, vol. EWS-12, No. 3 (1969), pp. 69-70

A. Patterson, 'Information systems to face a new challenge?', *CIIIG Bulletin*, vol. 4, No. 2 (1974), pp. 11-13

A. Ray-Jones, 'Data-coordination I: the SfB approach', *Building*, vol. 225, No. 6799 (21 September 1973), pp. 111-19; continued in vol. 225, No. 6800 (28 September 1973), pp. 99-100. This gives a plain man's guide to Ci/SfB, its background and use with all types of project information

L. B. Romaine, *Guide to American Trade Catalogues, 1744-1900* (New York: Bowker, 1960)

E. B. Smith, 'Trade literature, its value, organisation and exploitation', in W. L. Saunders (ed.), *The Provision and Use of Library and Documentation Services* (Oxford: Pergamon, 1967)

Listed below are some useful directories which have plenty of advertising and give a sample of what is available:

Architects and Specifiers guides: one volume each for, Ceilings and partitions, Contract carpeting, Doors and windows, Flooring, Roofing, External walls (Tonbridge, Kent: A4 Publishing), annual

Business Equipment Guide (London: Business Books, 1974), usually biennial

Architects and Contractors Yearbook (London: Elek), annual

Finishing Handbook and Directory (London: Sawell), annual

Timber Trades Directory (London: Benn), annual

9

Periodicals and serials

Clive Phillpot and Beth Houghton

There is a recent definition of periodicals by Davinson [1] which has been accepted even on the Western Atlantic seaboard [2]. Davinson spends a few pages discussing the terms 'periodicals' and 'serials' before finally settling upon 'periodicals' as his chosen term; he defines them as follows:

Periodicals are publications issued at intervals, not necessarily regular, each issue being numbered consecutively and usually dated with no foreseen end to the sequence of publication. An individual issue of a periodical typically consists of several items of information from various sources.

The term 'periodicals' will be employed here, rather than 'serials', and in common with Davinson it will be taken to include newspapers (not conspicuous in the art library field), and contrary to Davinson will include annuals which share the internal characteristics of the more frequent publications.

When considering periodicals the first thing to appreciate is that they are not ersatz books. In his foreword to Grenfell's book [3], E. M. R. Ditmas remarks that periodicals enable the reader

to keep in touch with work in progress in his own and allied fields, work still in the formative, living stage, not yet embalmed in book form. Articles in periodicals can be compared to statements made in conversation, open still to question, spot-lighting the growing points of a subject, without the delay necessary if the whole is to receive adequate treatment, stimulating, therefore, and fertilizing.

Accepting that this is a generalization, the reference to 'conversation' is significant. The difference between a periodical and a book is not unlike the difference between a conversation and a public lecture: a periodical's contents dart all over even a narrow area, while a book's contents generally hang together. This conception also means that one's expectations of a periodical should be different to one's expectations of a book. As Ditmas's remarks suggest, contributions to a periodical will often be conceived by contributors as sketches, knowingly unbalanced statements, speculation, provocation. Discussing ideas in periodicals before refining and incorporating them in a book can be rather like submitting a prototype vehicle to field trials before going ahead with mass production. However it should also be remembered that many authorities, specialists and creative writers do not aspire to the book form. While their writings are sought after, and may eventually be collected between hard covers, they are intended specifically for the periodical.

Periodicals are also an extended form of verbal conversation, they simply draw in more listeners — hence the importance of correspondence in periodicals, particularly those which have a high proportion of opinion to fact. Because of the tentative nature of many ideas put forward in this medium, the reply of the audience can be of some significance, both to the original speaker, and to the rest of the audience. The timelag between statement and response is the principal problem of conversations conducted in print. Wild assertions in a newspaper, say, will forever be unanswered in that issue, in spite of the small print in a later issue which may undermine the whole of the earlier piece; hence the paramount necessity for accuracy and responsibility by periodical contributors. (Perhaps librarians should annotate statements in periodicals which are subsequently proven false?) New technologies may eventually obviate this problem to some extent. For example, on-line access to a periodical stored in a computer would allow the reader to insert his or her replies and comments immediately after any article [4].

The periodicity of a periodical tends to govern its character. The shorter the interval between issues the closer its similarity to the expression of ideas in conversation, since the contributor may well have less time for reflection. The greater the interval between issues the greater the tendency for ideas to have been fully developed and articles to have been rounded and formed. While these statements may be generally true, it is still possible to find considered articles — which have been compiled at leisure — in daily newspapers, and articles containing ill-digested ideas hurriedly written to meet a deadline in a quarterly. Similarly the truism that one of the values of periodicals resides in the

short gestation period of their content — their news/newness value — may not hold in the case of, say, a respected learned periodical which has more contributions than it can accommodate, and which may therefore publish articles a considerable time after they were written.

Once one grasps the nature of periodicals — both their fragmentation and the tentative nature of their content — one will not be as likely to criticize them upon irrelevant grounds and will see more clearly their positive qualities. Their short gestation period means that they can move towards satisfying the need of readers for current information, can publish responses to new information quickly, can air views at a time when they can be effective, and they can inform the verbal conversations to which they are analogous. Similarly the diversity of content of even a specialized periodical facilitates serendipity, and more importantly ensures the communication of those ideas which can be expressed quite adequately in a few words, and of small items of information which would either never see the light of day or could well be, not only 'embalmed', but also buried, in a book. The very fact that periodicals are composed of short pieces of writing, which are not necessarily intended to be read in a particular order or in their entirety, means that articles pertinent to the reader can be assimilated easily and quickly. Periodicals facilitate communication, as well as establishing and keeping open diverse channels of communication.

Art periodicals

The art periodical shares its current awareness function with another category of publication, the exhibition catalogue, in an analogous way to the overlap between scientific periodicals and report literature. That said, however, art periodicals themselves display some variety. There is the spectrum of periodicals which runs — in terms of frequency, but also in terms of presentation and type of content — from newspaper to magazine to journal to annual. Then there are those which are oriented towards art history, contemporary art, specialist concerns within art (such as sculpture, visual poetry, video), and art aspects of other subjects (such as education, librarianship, therapy). Another factor which may determine either the presentation of the periodical or its bias, is its intended audience. It may be intended for the practitioner; if the professional, then its interests may well coincide with those of the periodical oriented towards contemporary art, unless its emphasis is on the practicalities of the profession; if the amateur, then its concern may well be with techniques and media, usually traditional, such as how to

paint skies, or how to use oils or pastels, etc. It may be intended for a particular class of artists such as students or women, or for particular interest groups, such as artists concerned with the application of the computer, or with behaviouristic approaches to art, or it may be a contemporary equivalent to the movement magazines of the first half of this century, such as *Dada* or *De Stijl*. Art periodicals may be aimed at the interested layman, the collector, dealers, museums staff or more probably some or all of these groups at the same or different times [5].

Art periodicals do not differ substantially in function from periodicals in general, though pictures do have a special role. Whilst the pictures in most periodicals illustrate the text, in art periodicals the texts often illustrate the pictures. There has been much controversy over the value of reproductions in art periodicals. A reproduction of a piece of sculpture or of a performance, or time-based work, is self-evidently inadequate, but a reproduction of a flat work, a painting say, particularly if it is in colour, may function as a surrogate artwork to those who have not experienced the original. The scale of the original, the subtleties of the colour, the importance of the surface, will be lost, regardless of the care lavished on the matching of the reproduction with the original. This distortion is one of the drawbacks of art magazines. Since most artworks are unique and generally restricted to a particular geographical location, the work of many artists is only 'known' to others via reproduction. One way round this unsatisfactory situation — other than the older solution of printing original engravings or lithographs in large editions, and binding them in the periodical — grew naturally out of developments in art in the 1960s, notably an involvement with new media, particularly the mass media, as well as a parallel dissatisfaction with the manipulation of the unique artwork. The answer was the use of the periodical as an exhibition space, and the making of work specifically for reproduction [6].

Another related and inherent problem stemming from the fact that one of the functions of any periodical is to present new information to its readers, is that art periodicals inevitably bestow a certain authority on art chosen for reproduction and discussion. They thereby aid and abet impressionable or ambitious artists in their aspirations to be in the vanguard of experiment, and so tend to foster a certain uniformity of style which, because of the nature of the contemporary art periodicals' audience, tends to become supranational. Another deleterious aspect of their influence is the cultivation of novelty as a paramount virtue in art; this is not unrelated to the dependence of periodicals upon advertising revenue from commercial galleries, which in turn often depend upon novelty ('new and improved') and cycles of fashion to sustain turnover.

It takes a recluse or a strong-minded artist to totally resist fashion; but it is arguable that since an artist cannot but be part of, and is normally sensitive to, his times, and that successful fashions cannot be entirely imposed but must strike a chord in public consciousness, the digestion of fashionable innovations must be part of an artist's practice. The idea of continuous revolution applied to the artist's, or any individual's, development, is not a negligible concept. Nonetheless, if over-concentration on novelty begets general uniformity it is to be deplored.

Other specific features of art periodicals simply follow from the nature of art, so that as well as the listing, reviewing and advertising of books, for example, one meets up with the listing, reviewing and advertising of exhibitions. But apart from art-dependent features, art periodicals are largely subject to the same journalistic forms, such as the interview, the survey, the profile and the critical or historical article, as other kinds of periodical. They are also subject to the same stylistic influences. Thus a tendency to use the tabloid newspaper format, rather than the glossy magazine style, has percolated down to art periodicals as a result of the example of political and rock music papers — and as a result of the escalating expense of periodical publishing. Excepting a few small-circulation periodicals, even the design of art periodicals is not necessarily any better or worse than periodicals in other subject fields, though there are some historical examples of great significance [7].

In common with other subjects art suffers from subject dispersion. Thus there are newspapers and general magazines, reviews and journals which regularly devote space to art, which might be valuable additions to a library's collection either because of consistent editorial policy or because of the contribution of a particular resident critic. There are also literary reviews with irregular art content, as well as periodicals devoted to film, photography, theatre, music, etc., with a regular or occasional interest in the visual arts, or in which visual artists may be interested. Depending upon the kind of library, other ancillary subjects such as archaeology, colour, museology, antiques, etc., may require representation. In addition the broader subject of aesthetics will be relevant in most libraries.

Design periodicals

As well as offering the common advantages of periodical publications, the periodical holds a particularly important place in the design field. In certain areas of design, industrial design and fashion design for example, it is arguably the principal source of information. Books are

few or nonexistent, and exhibition catalogues may be even rarer. For both up-to-the-minute information, and for historical research material, the periodical may be the only extensive source.

Likewise many of the drawbacks of periodical publications are common to titles in most design subject areas (fostering of an 'international style'; encouragement of plagiarism; distortion both by critical interpretation and through reproductions). However the design periodical is possibly freer than its fine art counterpart from the economic ties to the market served. The advertising carried is more usually aimed at the designer than the consumer. Although there is an obvious interest in the new and inventive, novelty is normally restrained by practical, technical and economic considerations.

Most design areas are served by a wide range of periodical titles intended for readers approaching the area from differing viewpoints — amateur, professional, technician, marketing manager, student, educator, etc. — and to cover the various aspects of the subject — historical, stylistic, theoretical, technical, economic, social, etc. Obviously a collection of periodicals in any specific subject should contain a balanced selection from the various relevant areas, based on the needs of the users of the collection. One of the main difficulties, however, is the extreme scatter of information in periodical literature which is of direct or partial interest to the designer. In a large general library this problem is locational rather than a problem of supply. In a small specialized library it may only be possible to reach compromise solutions. While certain design areas have a degree of autonomy, fashion for example, others have relatively few core periodical titles but much scatter of relevant material through an infinite range of fringe and even unrelated subject areas; industrial design is fairly typical.

The use made of periodical literature also varies according to the kind of user, and according to the type of periodical concerned. The same user may use a periodical in different ways at different times, while the same periodical may be used quite differently by different categories of user. For example, a periodical used for current awareness, which is also preserved and indexed, may later be used for the systematic tracing of specific information. An antique collector and a design historian may find the same title valuable, though from quite different viewpoints. Both a consumer and a designer may find the same periodical concerned with 'design style' equally stimulating.

The value to the librarian includes such factors as notices of trade fairs and exhibitions (necessary for the acquisition of catalogues and trade literature), advertisements and tear-out enquiry cards (also helpful for the acquisition of trade literature), as well as book and exhibition

reviews, publishers' advertisements, and other common features.

The majority of design periodicals are conventional in format and content, containing feature articles, news, reviews, advertisements, etc., and differ from fine art periodicals only in the scarcity of exhibition reviews, the nature of the advertising which is normally placed by manufacturers rather than galleries, and the not uncommon inclusion of 'technical notes' sections.

The advertisements themselves are often of importance as a source of technical information, and the more technically-biased journals often contain tear-out enquiry cards for the reader to use to obtain further information. A less common, but extremely important, form of technical information/advertising/trade literature provided by some periodicals is the sample. Most commonly found in the areas of printing and textiles, these titles, particularly in the latter area, are inevitably very expensive.

Illustration obviously poses problems where three-dimensional designs are concerned. Since greater importance is attached to the transfer of information than to preserving the artist's vision, a greater variety of pictorial representation will be found in design periodicals than in fine art periodicals: photographs, illustrations, working drawings, photographs of scale models, plans, sections, exploded views, and more.

The annual is an important publication type in certain areas of design, most notably in graphics and photography, but there are also isolated and often long-running titles in areas such as interiors, furniture and printing. This type of publication which creams off the 'best' designs of the year is commonly a picture-review with little text beyond captioning (often bi- or multi-lingual) and indexes. Some annuals do contain articles surveying progress during the year, particularly where technical matters are important, for example in photography. In addition to the periodicals which a library has to subscribe to, there is another publication type, the house journal, large numbers of which may be received or obtained gratis, and which contain useful technical information as well as functioning as design examples for graphic designers.

Back runs of design periodicals may be valuable both for browsing and for the consultation of specific references, although it is unfortunate that very inadequate indexing of many titles makes the systematic use of back runs of design periodicals impossible. The same periodical may be of value to designers from different fields for quite different purposes: the interior designers obtaining information about the style of a particular era, people in photographs may provide costume design

information, and the graphic designer will obtain examples of type, layout, illustration, advertising, all in context. The advertisements in runs of some of the more popular news publications, such as *The Sphere*, *The Graphic*, *Illustrated London News* and *Picture Post*, are particularly interesting, and could be compared with the contents of graphic design annuals for the same period to reveal the limitations of relying only on *design* periodicals as a source.

Graphics

This specialism is fairly well catered for by periodicals from various parts of the world, some of the most notable coming from Germany and Switzerland (*Novum Gebrauchsgraphik* and *Graphis*), Japan (*Idea* and *Graphic Design*), and America (*Print*, *Art Direction* and *Communication Arts*). Support areas for graphics, such as photography, printing and typography, are also well served, the first having an extremely wide coverage of titles catering for everyone from the amateur photographer through to the advanced photographic technician, and the two latter having a range from those intended solely for the printing industry through to extremely esoteric titles concerned with research into legibility and type design. Although some of the glossier graphics periodicals have a bias towards illustration, one of the newer titles to concentrate on this aspect, *The Image*, was also one of the rare examples in this field of a design 'little magazine' which ceased after a limited number of issues.

The area of graphic design must provide some of the most appropriate examples for reproduction in periodicals. Since a high percentage of graphic works are intended for two-dimensional mass reproduction, there is less scope for distortion or inadequate representation. Perhaps in consequence, graphics periodicals normally carry a high percentage of illustrations (often in colour) to text.

Graphic designers require a degree of fringe material from support areas such as photography, printing, advertising and marketing, cinematography, packaging and exhibition design. In fact, graphic designers should have an interest in all periodicals in the library as examples of design in their field, good, bad or indifferent. This interest may be current or retrospective, older runs of periodicals providing prime source material for the history of magazine design, examples of earlier advertising, and in-context examples of illustrators', photographers' or typographers' work. Indeed back runs of certain periodicals may be acquired for this sole purpose: general periodicals such as *Punch*, *Illustrated London News* and *Picture Post*, and

artistic/literary periodicals such as *The Yellow Book*, *The Pageant* and the *Savoy*. Other early runs may serve a dual purpose; for example certain early fashion titles are a demonstration of fine printing and contain the work of notable illustrators of the period, e.g. *Art Gout Beauté* and *Gazette du Bon Ton*. Similar contemporary examples which an art library might be asked to provide may include popular general periodicals in the spectrum from *Nova* to *Playboy*! House journals are another example of a design type for graphic designers, and they can be fairly easily and inexpensively acquired. In addition graphic designers may find periodicals from any subject area useful for visual reference purposes.

This area is the one with the greatest density of annual publications. Graphics annuals are most numerous, with photographic annuals a close second. This type of publication creams off what the compilers consider to be the best designs or photographs of the year. The more technically oriented titles, such as those dealing with photography, may contain articles reviewing progress during the year, and the occasional publication (e.g. *Penrose Annual*) does consist of a series of articles; however, the graphics annual is most commonly an illustrated survey of the year. A certain amount of duplication occurs among these annuals, particularly those with international pretensions, but for some of the countries of greatest importance a national focus is also provided by annual publications from Art Directors' Clubs in various parts of the world, including London, New York, Tokyo, Milan, etc.

Many of these annuals are organized according to design type, so that stationery design, posters, record sleeves, or any other specific type may be easily located. Certain of these recurring sections are the main, sometimes the only, substantial source of information for certain graphic design genres. In recent years new annuals have appeared which concentrate upon specific areas, such as posters, packaging and illustration.

Fashion

Periodicals are arguably the prime source material for fashion, an area in which, despite some recent exceptions, book publishing remains heavily biased towards the historical and is, strangely enough, poorly illustrated. They are certainly the only source for recent trends. This is an area of design on which an unusually high percentage of the budget allocation may be justifiably spent on periodical publications.

Fashion periodicals are characterized by a somewhat unconventional format, having often less text than normal (possibly only captions),

fewer identifiable articles, and an emphasis on illustrations. Fashion photography and illustration are very stylized, and may also be of interest to the graphic designer. The fragmented nature of the content of many fashion periodicals makes them difficult subjects for indexing, and this is consequently one of the most difficult areas of design for retrieval. In addition to their textual content, fashion periodicals may occasionally contain samples, or even paper patterns. Designers tend to use a high percentage of fashion periodicals aimed primarily at the consumer, plus a smaller number intended for the trade. As well as the large numbers of general fashion periodicals, a limited number of titles exist in specialized areas such as knitwear, corsetry and lingerie, footwear, etc. Some of these, of necessity, are preoccupied with technical aspects of the manufacturing process, materials, accessories and techniques. In addition fashion designers or retailers will require support material from areas such as textiles.

International coverage is essential in this field, certain countries being pre-eminent in the fashion world, and in certain specialist fields.

The particular importance of periodicals for current information in fashion does not lessen the value of older titles and the back files of current periodicals, some very useful defunct titles even date from the eighteenth-century. Many fashion periodicals prior to 1940 are notable for their illustrations which are sometimes hand coloured and may be by well-known illustrators. Back runs of illustrated general news periodicals can also be fertile sources of historical fashion information, while for the twentieth-century much valuable information is contained in a more down-to-earth context — the general women's magazines — which may be obtained comparatively easily and inexpensively.

Textiles

A wide range of periodicals exists in the textiles field ranging from those dealing with handcrafts through those providing information for the clothing industry to those concerned with the technical aspects of production in the textile industry. Specialist periodicals exist for the various types of textile, by original raw material (cotton, wool, man-made fibres), or by process (printed textiles, woven textiles, dyeing, knitting technology). Specialist titles also exist for particular aspects such as embroidery.

Textile periodicals aimed at the clothing industry often bear a similarity to the fashion periodical. A notable characteristic, however, is the inclusion of samples in some cases, an element which inevitably increases their cost. Samples may prove a problem in theft-prone

libraries, but are also remarkably robust; at least one original eighteenth-century periodical is still in existence with samples in good condition. Back files of textile periodicals are as important as they are for fashion, since styles are similarly revived from time to time.

Three-dimensional design

Most areas of three-dimensional design are represented by a small core of specialized periodicals and suffer from the problem of extreme scatter of relevant material through a virtually unlimited number of support subject fields.

A number of general design titles attempt to cover all areas of three-dimensional design from the very technical mass-production areas to the craft-based. Others concentrate on a specific, sometimes highly specialized, area, or on one area seen from a particular viewpoint. As in other subject areas there is a range of titles catering for professionals, students, technicians, historians, retailers, consumers, etc., and many are valuable to more than one category of user. The designer may use periodicals to browse through for design ideas, for information about the current state of the art, for news of technical developments, for consumer data, and so on.

As in the case of fashion design, periodical literature holds a very important position in the three-dimensional area, due to the inadequacy of book publishing. Periodicals are still the main, and often the only, source of information about individual designers, about particular design types (even a common 'type' such as the chair, is hardly over-represented on the bookshelves), or about specific uses of certain new materials.

Although not as numerous as those in the graphics field, three-dimensional design has a number of annual publications which fulfil a similar function, providing a showcase for what is contemporarily considered to be the best design. Interior design and furniture are best catered for by annuals.

Periodicals dealing with design for mass production are often conventional in format and contain a lower proportion of illustration and more technical information, whether in feature articles, notes and news items, or advertisements. Those aimed at the consumer contain a maximum of illustration and often very little text. The dividing line between periodicals covering craft subjects and those concerned with design for production is not a distinct one, and although the craft areas do have their own general and specific core titles (ceramics, glass, silversmithing, weaving, etc.), there are many titles which cover both

aspects. In addition most of the craft areas focus on media which also have an industrial aspect, and frequently a highly developed periodical coverage. Therefore decisions in selection will need to be made regarding which of the more technical titles dealing with, say, the ceramics industry or knitting technology a library serving designers or craftsmen should take.

Scatter is the main problem in three-dimensional design; it is particularly pronounced in areas such as product design, furniture and interior design, less so in craft-based areas. Support for these fields is drawn from areas such as ergonomics, materials science, building and construction, all branches of engineering, certain aspects of the pure sciences, marketing information, etc., as well as from other art and design areas for stylistic support, and from specific fields such as textiles for interior design and furniture.

Back files are important since styles are often revived by designers, but they also function as source material for art, design and social historians. Older issues may even be a source of technical information if interest awakens in a long-forgotten process or material. It is also worth remembering that periodicals change their character; the earlier volumes of at least one current contemporary art periodical could well be considered as a design periodical (*Studio*).

Selection and acquisition of art periodicals

The selection of periodicals for a library is conditioned by the aims of the library or of its parent institution. A national art library does not have to select which of its national and local periodicals to acquire, for it will acquire them all — problems of selection arise with the literature of other countries. An academic library has a circumscribed readership and supports only certain areas of study. A special or museum library will often have an even more tightly defined subject area and readership. And while in theory a public library aims to serve any reader, in practice it can only go a certain way towards helping the specialist from its own stock, though where an art library has been specifically established one might expect a service with greater depth.

There are certain problems regarding selection that are common to most kinds of art library. For example, how does one deal with subject dispersal? Are there specific aspects of art and design which can be excluded from consideration? Alternatively are there periodicals intended for a certain class of reader whose needs are not the responsibility of the library? Is one buying solely for today's readers or

also for tomorrow's? If one participates in a cooperative scheme, whereby there is substantial sharing of responsibility, are there areas where one should still be self sufficient? How many titles can one afford? The answers to questions of this kind will vary from one library to another. The enormity of the global problem has been delineated by Wolfgang Freitag [8], who arrives at an estimate of 6,000 current titles which might be considered relevant to a general art library. Fortunately he also suggests how individual libraries might approach the problem, particularly through cooperation.

While individual periodicals vary in the eminence of their position internationally and in their countries of origin, there will be a common core of essential titles in any one country that every kind of art library in that country will wish to stock. For example, in France one might reasonably expect the *Gazette des Beaux-Arts* and (possibly) *Art Press* to be stocked in practically any kind of art library, in America *Art Bulletin* and *Artforum*, in Britain the *Burlington Magazine* and *Studio International*, in Germany possibly *Zeitschrift für Kunstgeschichte* and *Das Kunstwerk*. But one would not necessarily expect to find all eight titles in any kind of art library in any one of these countries because the paired titles are each concerned with a different specialism, the former of each pair with art historical studies and the latter with contemporary art. Subscribing to periodicals published in other countries and in other languages is more likely to happen within a particular area of specialization. Thus a library specializing in art history may well take the first title of each pair and a library specializing in contemporary art the second title of each pair. One would expect to find all eight in a Western national art library, which is not to suggest that each foursome are necessarily the four leading titles in their class.

In Britain one would expect every art library to subscribe to the British periodicals the *Burlington Magazine*, *Studio International* and the national exhibition guide *Arts Review*, as well as leading English-language (i.e. American) periodicals such as *Art Bulletin* and *Artforum*, with *Art and Artists*, *Apollo*, *Arts Magazine*, *Art in America* and *Art International* also jockeying for a place.

The titles referred to above are all examples of regularly appearing, relatively long-running, and generally commercial periodicals. However, libraries should also examine their attitude to the potentially short-lived, often irregular, specialist or experimental periodicals, the equivalents of the literary 'little magazines'. There are generally so few of these magazines, in any country, which deal with art, that any general art library could acquire all those published in its home country without any great expense, while simultaneously helping to sustain such

publications and thereby keeping open diverse channels of communication. At any time there are often one or two such magazines, usually originating in one of the half dozen major art centres in the West, which transcend their national origins, and signal a 'growing point' in contemporary art. These will be worth subscribing to in countries other than those in which they originate. But in a year's time today's key specialist or experimental periodicals may well have ceased publication, may have stopped developing, may have changed direction, or may have simply been superseded by new titles. The same process blurred and attenuated is detectable in the regular commercial periodicals. These too have moments when they seem to burn with some of the excess energy generated by a new movement or growing point. Very often such moments in the life of a periodical are due to the involvement of the editor, or of particular contributors, with the artists (or in other circumstances with the writers or historians) who make up the group or movement.

Such phases, or editorial reigns, in the life of periodicals are important to the librarian because their conclusion may imply that periodicals once selected may subsequently be rejected. Deciding to suspend one's subscription to a periodical can only be a simple matter when an institution changes its function or when a periodical completely changes its character; it seems inevitable that lists of current periodicals grow longer. However, with the ever-increasing dependence of periodicals on library subscriptions, librarians might consider using this implied power to withdraw support, by suspending subscriptions, when a periodical is not giving value for money; such action would be most effective if concerted. Libraries can be a soft touch in periods of affluence, and once a subscription is begun it is rarely cancelled. There are problems, of course; it may even take the librarian more time and trouble to cancel a subscription, in the short term, than to renew it; one may be embarrassed by being left with a broken run; it is also very difficult to say that a periodical is of *no* value.

An aid to the selection of titles of periodicals would be a knowledge of the scatter of sought articles. It would appear that no research has been conducted into this aspect of the use of art and design periodicals; the work that has been done is, unsurprisingly, confined largely to science and technology. Findings in these areas suggest that it is not unusual for half the references sought by readers in a particular subject field to be supplied from 5 to 10 per cent of the total number of periodicals cited [9]. If one accepts as plausible the notion that a percentage of this order might also apply in the case of art and design, it will follow that the judicious selection of a small number of titles will satisfy a

disproportionate number of requests.

The art librarian naturally wishes to purchase the significant periodicals in the subject areas which the library is supporting, but one should not forget to balance 'intrinsic worth' against 'public need'. Katz in his lively and provocative book on periodical selection identifies a question crucial for public libraries but not irrelevant to other art libraries:

The question ... is not whether the magazine measures up to the library's criteria, but whether the library wants the audience to whom the magazine is directed [10].

Thus as well as a proper consideration of the shape of art periodical publishing the librarian must also give thought to the shape of their actual or potential readership. Katz contrasts 'innovative and enthusiastic' periodical selection with 'competent and balanced' selection [11], thereby throwing some doubt on the concept of 'balanced' selection. However, some balancing is essential, to ensure that different levels of readership are catered for, the amateur artist and the professional artist, for example, the student and the lecturer, etc. It would also be a poor library that stocked only the periodicals published in its own country, and a tame one that merely supported the biases of the institution or readership which it served. One could go as far as to say that the library should compensate for the biases of the institution in its selection policy, should not merely provide passive support, but also actively seek to stimulate. Broadfield suggests that

library stock should be selected and assembled with the idea that some students will have the courage to turn aside from the enforced and recommended booklists in order to exercise liberty of choice. [12]

Thompson enlarges upon this idea:

Libraries, so long as they can avoid becoming agencies of the state, provide a corrective: they are a constant subversion, a perpetual guerilla movement for freedom. They must strongly resist being absorbed into the formal educational system [13].

The experimental and specialist irregular periodicals play their part here by providing more channels of communication and therefore the possibility of the transmission of a broader spectrum of ideas. One may

well have to gamble upon taking out a subscription to such a periodical, particularly a new one; Katz even makes the point that a 'meaningful' selection policy 'implies acceptance of a given degree of anxiety', and adds that 'the more significant [one's policy] becomes the more open it is to criticism' [14]. Katz is here referring to American public libraries, but what he says is relevant to other kinds of library too.

The art librarian will inevitably devote part of his or her time to scanning most of the periodicals received in the library, not only for such immediately pertinent features as book reviews, but also to inform himself or herself of the general content of the periodical, and to pick up information relating specifically to enquiries or to the known interests of readers. However, art periodicals are also fertile sources for information about other art periodicals. Not many art magazines go to the lengths of poetry magazines in listing all their comrades and rivals, but from time to time art periodicals do include round-ups of other titles, or even regular columns which pay some attention to periodical publishing, as well as advertisements for and news items about new titles.

Librarians who cultivate the role of information officer or information gatherer and dispenser are likely to have many sources of information other than the literature that is added to the library. Important complementary sources are one's colleagues and readers. Dealing with suggestions from this quarter is not a straightforward matter, particularly when one's readership is circumscribed and one knows the reader well, since he or she may well have an emotional attachment to the idea of a particular periodical's purchase. Easy acceptance of a suggestion may imply a lack of judgement on the part of the librarian and leave one open to further less justified demands; curt rejection of a suggestion may undermine the relationship between the reader and the library staff. In this connection one cannot satisfy the reader by simply obtaining a subscription on interlibrary loan. It is clear that the librarian must steer a course between these extremes by explaining the objective reasons for accepting or rejecting a suggestion to the reader, and therefore formulate a selection policy. It will frequently be the case, however, that no snap decision can be taken. It may well be decided that sample copies of the periodical should be obtained in order to facilitate assessment. (Offer to pay for these, since the smaller a periodical's circulation the fewer the copies that can be spared, and the more crucial small sums of money become.)

While periodical selection must be responsive to the expressed needs of readers, the librarian can often anticipate interest or need by drawing upon a wider range of information sources, in particular by frequenting likely centres, including bookshops and galleries. Public and

commercial galleries are media-oriented and often have international connections; as potential advertisers they are more likely to be assiduously cultivated by periodical publishers than are libraries, so they can be very useful early-warning systems for new publications. An increasing number of galleries display or sell periodicals.

Another source of information is other art libraries. Inevitably some kinds of library are more progressive than others; in Britain, for example, the art college libraries, with practising and well-travelled artists conspicuous among their clientele, are likely to have not only a more adventurous collection but also subscriptions to periodicals which have not yet become the subject of public demand. The latter, with a low expectation of public library provision, might be pleasantly surprised to find such periodicals available early. Thus public librarians could well discover important periodicals in art college libraries which had either not come to their notice, or which were not easy to assess from publicity. In fact any art librarian is likely to benefit from scrutinizing the holdings of other libraries either by visiting or by means of published lists.

Readers can also alert the librarian to possible titles for purchase, not just by requests for subscriptions, but through requests for specific articles. A periodic analysis of such requests not satisfied from stock may well suggest possible additional titles for purchase. Abstracting and indexing services, however, also shape demand substantially, so it is as well to appreciate the limitations of these services. Generally any such service will aim to be indexing and/or abstracting the key periodicals, but at any time it may in fact be missing a few very important titles. (For example, *Art Index* did not start indexing *Art International* and *Artforum* until 1969.) Contrarily, the indexing of a particular periodical may inflate its significance, since what is eventually retrieved may turn out to be of minor importance. Bearing these points in mind, however, the art librarian can use *Art Index*, *Art Design Photo*, *RILA* (International Repertory of the Literature of Art), *Art Bibliographies Modern* and *Répertoire d'Art et d'Archéologie* as sources of data for the identification of key general art periodicals, as well as others dealing with specialist areas. Citations are a further fruitful source for identifying important titles.

Directories of periodicals are not on the whole much help in revealing titles; indeed there seem to be none which explore much further than the long-running regular periodicals which are always easiest to locate. They are useful though for confirming or expanding the details of known magazines, and, when their national bias is not overbearing, for revealing the principal periodicals of other countries, by means of classified entries. The most comprehensive general directory is *Ulrich's*

International Periodicals Directory (16th edition 1975-6, New York and London: Bowker, 1975). This is complemented by such national publications as *Guide to Current British Journals* edited by David P. Woodworth (2nd edition, London: Library Association, 1973) and by *Magazines for Libraries* edited by Bill Katz and Berry Gargal (2nd edition, New York and London: Bowker, 1972), which is useful for American publications and an American view of foreign publications. These directories can also be usefully supplemented by the press directories of individual countries for current titles, and the familiar union catalogues for retrospective searching [15]. A recent publication analysed for its art content by Wolfgang Freitag [16], *New Serials Titles 1950-70: Subject Guide* (New York: Bowker, 1975), is valuable from both current and retrospective aspects.

The most difficult periodicals to pin down are the irregular specialist and experimental art periodicals. One directory which at first sight might look promising for this purpose is *Irregular Serials and Annuals, An International Directory* (3rd edition 1974-5, New York and London: Bowker, 1974), but it really functions as an extension of *Ulrich's Directory* and the numbers of examples of the 'little magazine' genre included are insignificant. After (or perhaps before) consulting directories, one can turn to specialist bookshops for information, especially those concerned with *avant-garde* publications rather than just art publishing. Art galleries which make a feature of selling art periodicals can sometimes be helpful. But finally there are probably few substitutes for the grapevine, colleagues, or another library.

Magazines for Libraries, referred to above, is unusual in that it includes annotations to the entries. However, the number of art periodicals listed and annotated, though well chosen, are too few to be of much use to the specialist librarian. There is no evaluative annotated list of current periodicals for the art library, but there have been a number of articles which list, analyse and attempt rather general evaluation, and which tend to concentrate primarily upon periodicals dealing with contemporary art. The magazine mortality rate being what it is, lists of titles tend to metamorphose into obituaries; nevertheless some of the articles are recent enough to be of some help in selection [17].

The decision to place orders for periodicals direct with publishers or through a subscription agency will depend largely upon local circumstances. It is a moot point whether it is cheaper to obtain periodicals through an agency; often it clearly is not; however, hidden costs in staff time should be brought into the equation, though even in this regard staff can spend almost as much time chasing an agency as a

publisher [18].

Selection and acquisition of design periodicals

Selection of design periodicals follows principles no different from those employed for the selection of any other type of library material. For example, one takes account of the subject interests, level and method of approach of the users concerned, of the limitations of budget and of space (if deciding between print and microform for a back run), the availability and accessibility of alternative sources locally and/or nationally, the importance of browsing, and whether photocopies obtained through interlibrary loan really are an adequate substitute for the original. Where the selection of design periodicals may depart somewhat from usual practice is in consideration of the importance of the periodical in the context of the literature of the subject, and if necessary the consequent allocation of a much higher percentage of the budget to periodicals on the subject than normal. In an area where periodicals are the main material, or essential and very expensive, this may be quite justified. Fashion is a case in point.

A library with only a limited and general interest in design may require only a few key titles which cover a whole range of design fields, plus perhaps one or two titles from each of the main design areas.

A library serving specialists in one or more design areas, would obviously need to build up a more comprehensive collection balanced according to the principles detailed above, but also considering the following factors.

Many of the design areas are covered by a fairly wide range of periodical titles intended for readers who fulfil different roles in that area. For example, it may be possible and desirable to subscribe to periodicals aimed at the amateur, the professional, the technician, the retailer, the sales manager, the student, the educator, the consumer, the historian or the collector. Even a library serving a fairly specific readership would probably find several of these relevant.

Although many periodicals claim to be international, most display some national bias, and some are openly chauvinistic. Therefore in the selection of periodicals in many design areas, balance by nationality is extremely important, both in order to achieve a reasonably international spread and to ensure that countries which are notable in a certain field of design are well represented. Obviously this latter is a changing factor, and one which should be monitored so that the periodical collection may be modified accordingly. The language

problem is often even less important in the design areas than in fine art, since text is often minimal, and bi- or multi-lingual captioning and full or summary translations are not uncommon.

Design periodicals are published by a wide range of organizations, with varying interests and axes to grind. Balance by publishing source is another way of achieving a representative collection, whether the periodical be published by a commercial organization, a research body, a trade association, an educational body, or a student pressure group. Any periodicals produced by professional bodies within a field are usually essential.

Frequency of publication is possibly a minor aspect, but another factor in ensuring a balanced stock, since a reasonable variety on this basis should provide a balance of periodicals covering very recent news, reviews and the maximum advertising space, through to those concentrating on long scholarly articles, or greater density and quality of illustration.

The practical problem of discovering which are the relevant periodicals in a particular subject area is a considerable one. Scatter is the main difficulty here too. In general classified directories of periodicals those relevant to design are often dispersed under such headings as engineering, industry, business, commerce. Although there is no prime source of information in most cases, a combination of some or all of the following should normally be fruitful:

- 1 Periodical directories — try obvious sections, but also track down titles in less likely sections by searching for title keywords in the index.
- 2 Literature guides — most notably those produced by research associations in the appropriate industries, which although tending towards the technical, do contain extensive lists [19].
- 3 Periodicals holdings lists obtained from other libraries specializing in the particular design area. It may be possible to obtain or borrow copies.
- 4 Citations — from appropriate abstracting and indexing services, and bibliographies, including technical, commercial and business services. (One can also look under the *see also* references following the entries in *Art Index* under 'Periodicals' to spot new or unfamiliar titles.)
- 5 Recommendations — from readers and other librarians.
- 6 Specialist bookshops — many of which publish useful lists.
- 7 Other periodicals — those in the same or related fields can be very informative, through advertisements, reviews, contents lists, etc.

- 8 Other directories can be used to trace trade associations, professional bodies, advisory councils, etc., to discover if they publish periodicals, as well as to trace and hence contact firms which might supply house journals (often gratis).

The mechanics of maintaining a steady flow of specialist periodicals from all over the world can be very time-consuming, so the use of a specialist periodicals agent, if there is one in the field (e.g. R. D. Franks in the United Kingdom for fashion), can be of great assistance.

The acquisition of back runs of design periodicals is a separate problem with its own difficulties. Titles in the industrial design area are relatively scarce on the second-hand market, although a specialist periodical dealer will normally be able to find some of the more common titles. Fashion, on the other hand, has suffered from overkill in recent years, with the result that some of the more important nineteenth- and early twentieth-century periodicals are now collectors' items, and available only to the really wealthy library. The reprint and microform programme has made relatively little impact in most areas of design, but although it is still early, there are signs of development in this area. Graphic design has so far been the only area to benefit to any extent, with the reprinting of certain literary and artistic works notable for their illustration and design. Watch out for unlikely sources for back runs of some of the more popular or fringe titles; a twenty-five year run of *Vogue* was found in *Exchange and Mart*!

Most periodical publishers keep stocks of back issues, from which librarians can purchase replacements for missing or damaged issues, or extend an existing run of a periodical further back in time. Davinson even records an incident when his library obtained 'a new copy from stock of *Blackwood's Magazine* May 1821'[20]. However, once an issue is out of print, or once a periodical ceases to appear and becomes unobtainable, one has three possible courses of action. The first is to circulate one's desiderata lists to antiquarian or second-hand booksellers, or to watch out for the inclusion of periodicals in such bookseller's lists, which is a slower process, though there are booksellers who specialize in periodicals. Secondly one can buy reprints, which are usually available as complete runs, though occasionally by the volume or part. Reprints may be facsimiles, or reduced or monochrome reprints in hard copy, or versions in microform. Finally library organizations are frequently sources of mutual aid in the acquisition and disposal of surplus runs of periodicals. All of these procedures are described in more detail elsewhere in this manual.

Organizing the periodicals collection

The few straightforward decisions which need to be made with regard to the physical and intellectual organization of periodicals, will be conditioned by the degree of autonomy of the library — whether it is independent, or whether it is a separate department or an integral part of a larger library — also by purely physical constraints.

Simply, the options are: to provide a separate periodicals area or room; to house periodicals as close as possible to the other literature on the particular subject; or to compromise between these two approaches. The necessity for remote storage of older or dead runs may also have to be considered. Defunct periodicals or reprints which when bound amount to only one or a few volumes and which have a distinct subject content, for example Surrealist periodicals, would seem to be most appropriately shelved and classified with books and exhibition catalogues on the same subject. If this were done, it would simply be necessary to ensure that their existence was recorded in the periodicals holdings file as well.

Open access to back files of periodicals is generally desirable, though their susceptibility to wear and tear and easy disorganization when unbound may qualify one's approach. Another problem arises with rare, valuable and fragile periodicals. Although few libraries will bear the same responsibilities or have anything like the same number of rare items as national libraries, the need for a decision on restricting access to periodicals of this kind will eventually be forced on other libraries, whether in the light of purposeful thefts of, say, lithographs bound into periodicals, or because the periodical is so fragile that excessive handling will cause it to disintegrate. If one takes note of the market value of periodicals as indicated in antiquarian or second-hand booksellers' lists, one will soon alert oneself to those titles which might attract readers with razors, or which might vanish in their entirety.

Of course, not all mutilation is for gain, some is simply due to laziness, or impecuniosity sufficient to put the buying of an art magazine out of reach. However, the reader who must have a particular reproduction or article may be dissuaded from ripping out or ripping off by prominent advertising of a (rapid and cheap) photocopying service. The existence of this problem may also condition one's attitude to the question of whether or not to bind periodicals, for bound volumes are less likely to be stolen (though just as likely to be mutilated); they can also be shelved more easily with books. Apart from the increasing cost of binding, arguments in favour of leaving periodicals unbound include ease of loan or photocopying, and the fact that more readers can have simultaneous

access to a run of loose back issues than to bound volumes. Also readers are frustrated by the discovery that periodicals are 'away at the binders'. Binding, of course, gives physical protection to the flimsier paperbound periodicals, but boxing also avoids some wear and tear and may be a cheaper compromise. One possible approach to the binding of long-running current periodicals is to decide upon the length of time after which they are not so heavily consulted, say five or ten years after publication, and only bind issues after this time has elapsed. A possible drawback is that should one only then discover that an issue or part of an issue is missing, the particular copy may by that time be out of print. A simple but expensive and possibly wasteful solution, is to buy two copies of heavily-used periodicals, allocating one solely for binding.

Many periodicals are printed on cheap paper, and more radical conservation problems are raised on this account. Deacidification and lamination may be necessary, for example, but such remedies necessitate specialist attention. Apart from restricting access to such periodicals it may be possible to buy reprints or microform editions for general use, or otherwise to make photocopies to be used in preference to the originals whenever possible, or even to institute some local microfilming.

The gradual increase in the publication of periodicals in non-print forms, particularly microform, but also on audiotapes and probably eventually on videotape, together with the rapid increase in reprints in microform, presents a different kind of problem. For, ideally, one would wish to integrate such non-print publications with the rest of the library stock. However, the cost of hardware and difficulties over its accommodation, may unfortunately lead to grouping of library stock by medium rather than by subject. It is to be hoped that as soon as the art library has assembled a viable collection of microforms and audio tapes, an inexpensive microform reader and audio deck can be purchased and housed with the periodicals and the bookstock on the subject.

The organization of design periodicals in a specialized art and design library presents no real problems, although the fringe and non-art and design titles taken may make organization by design area preferable so that these may be seen in context. In a larger academic art and design library there is a case for a classified order of some description since few students are familiar with the periodical literature of their own subject initially, and the inevitably large number of foreign language (and even non-Roman alphabet language) periodicals inhibits familiarization, unless some helpful sub-grouping is provided.

The real difficulties in organization arise where design is a section within a larger system. In a subject like fashion there is less likely to be

competition with other subject sections for the location of relevant titles, although most fashion periodicals double as recreational reading for users from other areas, and there is a consequent theft problem.

Areas in which it is more difficult to keep all relevant periodical titles together are graphics (printing may be shelved with technology — or even with librarianship — and advertising with business and commerce) and all the industrial design areas, where no real case can be made for shelving the widely disparate but relevant periodicals together. In cases where scatter is inevitable various compromise solutions are possible: to purchase two copies, if this is justifiable and if the cost is not prohibitive; to purchase one copy but arrange to pass on the previous issue to the other subject section when the new issue arrives (this may be quite acceptable where the periodical concerned does not contain a very high percentage of current information); clear guiding in the area where most of the design periodicals are shelved to indicate where other relevant titles are located.

Annuals present similar problems, with the additional complication of whether they should be treated as books, as periodicals, or as a category in their own right. Since annuals are concerned with distinct subjects there would seem to be a strong case for classifying them and integrating them with the bookstock on the same subject, while ensuring that they are also listed with the rest of the periodicals [21].

Exploitation

The active scanning of most of the periodicals received by the library will not only keep the library staff well informed, but will also enable them to recommend periodicals and articles to readers, thereby occasionally short-circuiting long search procedures. The ready recommendation of periodicals as an information source will also help to make readers more aware of the potential of this category of material. However, the most effective means of exploiting one's holdings is the provision of indexes. An unindexed periodical serves only serendipity. The purchase of *Art Index* and *Art Design Photo* (for modern art and design), say, and their conspicuousness in the library, will enable and stimulate readers to comb through the periodical collection in an infinitely more efficient manner. There are, inevitably, both current and defunct periodicals in every library's stock, which have never been indexed, either locally or in published indexes. There is scope here for the librarian to decide upon a programme of local indexing, and the possibility of creative decisions about which periodicals would most benefit readers, if their contents

were opened up.

Despite the launching of the ICSID *Information Bulletin*, the inadequacy of indexing in most design areas makes home-made indexing a must. Not only is it worth indexing design periodicals not covered elsewhere, it is worth checking to see how comprehensively those titles which are nominally covered are in fact indexed. The indexing of material in fringe and support subject areas is often very valuable, as is the indexing of illustrations in periodicals for visual reference purposes (photography annuals can be particularly fruitful sources). When periodicals are due to be discarded useful illustrations can be cut out for filing in an illustrations collection. In some cases a periodical may be exploited more effectively by taking cuttings and classifying or filing them under alphabetical subject headings than by indexing. This is particularly appropriate in fashion, where the 'bittiness' of many periodicals makes indexing labour-intensive, while the resulting scattered and brief references simply cause the searcher frustration. A classified cuttings collection will bring together all related material and facilitate browsing.

Depending upon the workload and staffing of the library it might be possible to institute some form of selective dissemination of information, which included periodical articles, particularly in libraries with a relatively static readership. If this is not feasible then the compilation, display and/or circulation of holdings lists, the advertising of new titles, the inclusion of information about periodicals in library guides and on notice boards, and the demonstration of their role during induction courses or lectures will all help to maximize their use.

As well as publishing lists of holdings in an accessible and comprehensible form, the acquisition and display of lists published by other libraries — which can also function as selection tools, bibliographic aids and interlibrary loan tools — can be very helpful. The publication of shorter lists of specific interest, preferably illustrated and annotated, should also be considered. The typical sentence in the library guide: 'the library subscribes to 1,001 periodicals; they are housed ...', would be of more value if it was replaced with something about the function of the periodicals. In the absence of published holdings lists the library's card or visible index should be made available as near to the periodical display as possible.

The way in which the periodicals themselves are physically displayed is also important. Protective library covers for current periodicals, with clear perspex fronts, enable the periodical to advertise its presence and its contents directly to readers in its chosen manner. And, if space permits, the use of racks which allow periodicals to be displayed front

cover out, will make a colourful and attractive area in the library and allow readers to absorb information quickly and easily. A particularly useful rack of this kind is the type which also allows the reader to lift up the inclined shelf upon which the current periodical lies, in order to retrieve recent back numbers from a compartment behind. If the collection is large enough to warrant it, titles on related subjects can be grouped together, so that art history, contemporary art, general design, the various design media, etc., can be given specific locations; detailed classification is also possible. Where scatter is unavoidable dummy copies of titles can be provided and shelved at the alternative locations. If space is at a premium then one can at least provide lists of other relevant titles. Current contents/titles lists are far better circulated to departments than left on the current periodicals display rack. It is also useful to draw the attention of the browser to the possibility of a more systematic exploitation of periodical back runs through the use of indexing and abstracting journals.

Indexes and abstracts should be housed near the back runs of periodicals, and plenty of guiding for point-of-need instruction should be provided by means of notices, leaflets, locally produced book marks in the indexes themselves, audio-visual aids, and publicity which informs readers that personal guidance is available. There should also be some indication that non-art and design indexes may well be relevant, particularly where design enquiries are concerned. Personal instruction in the use of indexing and abstracting services, whether to individuals or groups, is probably the most effective means of bringing home the importance of indexes to readers, both casually as the need arises in the course of enquiries, and, depending upon the kind of library, more formally to groups. In the latter situation the use of case histories which are real rather than contrived should be employed whenever possible in demonstrations. In academic libraries the project oriented nature of most design courses lends itself to this kind of presentation, and the use of abstracting and indexing journals is more effectively demonstrated in relation to just such specific and real problems.

Lectures on the periodical and its uses are a further means of exploiting a library's collection. In academic libraries, the teaching staff (both studio and complementary studies) may be willing to give one time, if the angle is right. Demonstration sessions can be held with large displays of stock — few users will ever be aware of the full extent of a library's holdings. Periodicals can also be the subject of special displays illustrating notable titles, themes, the range of titles in a subject field, a periodical literature search, or the history of a particular periodical. They may also feature as elements of the displayed literature of a

subject, or augment a thematic or topical exhibition of objects, artworks or designs. While the library may accommodate displays or even exhibitions, it can be even more valuable to display the library's resources in contexts outside the library itself.

Lending periodicals is another means of exploitation, but this carries the risk of frustrating the needs of other readers, when sought articles are unavailable because they have been lent. The art librarian will have to decide and be firm about not diminishing one of the key resources of the library, or will have to establish clear criteria and terms for loans, or will need to duplicate popular titles to allow both lending and reference functions to continue. Since the nature of periodicals is that they are composed of parts which can be digested in a comparatively short time (or photocopied cheaply), restricting their use to the library would seem to cause no great hardship for the reader.

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- 3 David Grenfell, *Periodicals and Serials: Their Treatment in Special Libraries*, 2nd edition (London: Aslib, 1965), p. v
- 4 See Jasia Reichardt, 'Art critics, journalists and reporters', *Art Libraries Journal*, vol. 1, No. 2 (Summer 1976), p. 30
- 5 Examples of periodical titles date notoriously quickly; however there are two recent articles which record and discuss specific titles: John A. Walker, 'Periodicals since 1945', in Trevor Fawcett and Clive Phillpot (eds.), *The Art Press: Two Centuries of Art Magazines* (London: Art Book Company, 1976), pp. 45-53. Clive Phillpot, 'An insular view of British contemporary art magazines', *Art Monthly*, No. 1 (October 1976), pp. 1-2
- 6 Two examples of issues of magazines given over to exhibitions are: *Studio International*, vol. 180, No. 924 (July/August 1970), and *TriQuarterly*, No. 32 (Winter 1975)
- 7 See Fawcett and Phillpot, op. cit. reference 5 above, particularly the chapters 'Illustration and design', pp. 54-8, and 'Movement magazines, the years of style', pp. 40-4
- 8 Wolfgang Freitag, 'Tapping a serviceable reservoir: the selection of periodicals for art libraries', *Art Libraries Journal*, vol. 1, No. 2 (Summer 1976), pp. 10-21

- 9 B. C. Vickery, 'The use of scientific literature', *Library Association Record*, vol. 63, No. 8 (August 1961), p. 265
- 10 Op. cit. reference 2 above, p. 33
- 11 Ibid., pp. 18-19
- 12 This a paraphrase of ideas from A. Broadfield, *A Philosophy of Librarianship* (London: Grafton, 1949), quoted in James Thompson, *Library Power: a New Philosophy of Librarianship* (London: Bingley, 1974), p. 62
- 13 James Thompson, *Library Power* (London: Bingley, 1974)
- 14 Op. cit. Reference 2 above, pp. 81 and 82
- 15 Andrew D. Osborn, *Serial Publications: Their Place and Treatment in Libraries*, 2nd edition (Chicago: American Library Association, 1973); Davinson, op. cit. reference 1 above; and Katz, op. cit. reference 2 above, all list further directories, union and other lists and additional relevant aids
- 16 Op. cit. reference 8 above, pp. 11-14
- 17 Stanley T. Lewis, 'Periodicals in the visual arts', *Library Trends*, vol. 10, No. 3 (January 1962), pp. 330-52
Jasia Reichardt, 'Potted art', *Studio International*, vol. 171, No. 878 (June 1966), pp. 226-7
Clive Phillpot, 'Art periodicals, indexes and abstracts, and modern art: an annotated topography', *ARLIS Newsletter*, No. 19 (June 1974), pp. 11-24
John A. Walker, 'Periodicals since 1945', in Fawcett and Phillpot, op. cit. reference 5 above, pp. 45-53
- 18 For a fuller discussion of this topic see: Davinson, op. cit. reference 1 above, pp. 114-16, and Osborn, op. cit. reference 15 above, pp. 95-100
- 19 For example the Guides to Information Sources, No. 4, *Furniture*, and No. 5, *Clothing*, in the series published by the United Nations Industrial Development Organization (Vienna), both 1972, and the *Guide to Sources of Information in the Textile Industry*, 2nd edition (Manchester: Textile Institute, 1974)
- 20 Op. cit. reference 1 above, p. 115
- 21 For a more detailed consideration of most aspects of the organization, accommodation and conservation of periodicals in general, together with their exploitation, see the appropriate sections of Davinson, op. cit. reference 1 above, and Osborn, op. cit. reference 15 above

10

Abstracts and indexes

Alexander D. Ross

A periodical index analyses journal articles that have appeared within a certain chronological period, usually in a specific subject area, and then presents that information at regular intervals in a detailed alphabetical arrangement of subject headings and authors' names. An abstracting service does essentially the same thing; instead of merely supplying bare references to journal articles, however, it summarizes them, giving the user much more information to decide whether to pursue or abandon a certain reference. This, of course, can save a great deal of time, energy and expense when it is a question of having to apply to a faraway library for a photocopy of the article in question. Most abstracting services in the field of art attempt to cover new books and exhibition catalogues in addition to periodical articles.

This chapter describes the principal periodical indexes and abstracting services relevant to the study of art, architecture and related fields and gives the art librarian some suggestions that may be helpful in making selection decisions.

Why buy indexes and abstracting services?

It would be difficult to exaggerate the importance of indexes and abstracts in the modern art reference library. Much important research on the history of art and architecture never evolves beyond the journal article and is consequently forever inaccessible through the card catalogue. The only way this material can be controlled bibliographically is through the complex overlapping group of indexes

and abstracts which directly and indirectly serve scholars in the field of art history today.

For example, Robert Branner's important study of Bourges cathedral was published in book form in 1962. If one's library owns it, interested patrons will find references to it in several places in the card catalogue. Branner's work on Reims cathedral is also important, especially since no adequate scholarly monograph on this monument has yet been produced. But the Reims material is contained in articles in five different journals and would be difficult for the average art library patron to find without the help of regularly published periodical indexes, in this particular case the *Art Index* and the *Répertoire d'Art et d'Archéologie*.

A large art research library that holds subscriptions to several hundred periodicals will receive five issues or more in the mail every day. Since each of those issues probably contains at least three articles, the bibliographic effect is approximately the same as if the library were acquiring 15 books per day for which no cataloguing at all were being done. A handful of periodical indexes and abstracts is all that stands between the art library and bibliographic chaos.

Less than ten years ago there was not even a handful. As disorganized as it seems now, the art indexing/abstracting situation has improved vastly during the 1970s. In 1969 there was no promise of the *Répertoire International de la Littérature de l'Art* (RILA), no computer-indexed *Répertoire d'Art et d'Archéologie*, no *Art Design Photo*, and no *ARTbibliographies MODERN*. And it was not too many years ago that art librarians had no real indexes or abstracts at all.

Development of indexes and abstracting services in art

When, in the second half of the nineteenth-century, art history became more widely accepted as a regular academic discipline with the establishment of chairs at some of the great European universities — Berlin, Paris, Vienna, Munich, Tübingen, Basel, etc. — scholarly art journals began to pop up like mushrooms after a spring rain. The years between 1875 and 1910 saw the launching of such important and enduring periodicals as the *Bulletin de la Société de l'Histoire de l'Art Français* (Paris, 1875), the *Jahrbuch der Königlich Preussischen Kunstsammlungen* (Berlin, 1880), the *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* (Vienna, 1883), *Oud Holland* (Amsterdam, 1883), *Archivio Storico dell'Arte* (Rome, 1888), the *Monuments et Mémoires ... de la Fondation Piot* (Paris, 1894), *Rassegna d'Arte* (Milan, 1901), *Rivista d'Arte* (Florence, 1903),

Burlington Magazine (London, 1903), the *Münchener Jahrbuch der Bildenden Kunst* (Munich, 1906), *Bollettino d'Arte* (Rome, 1907), the *Wiener Jahrbuch für Kunstgeschichte* (Vienna, 1907), and the *Mitteilungen des Kunsthistorischen Institutes in Florenz* (Berlin, 1908).

The need for some control of the burgeoning literature of this relatively new discipline was strongly felt long before the first real international index devoted to articles in art periodicals, the *Répertoire d'Art et d'Archéologie*, was established in 1910. As early as 1857 the *Revue de l'Art Chrétien* was publishing, in addition to its own articles, brief descriptions of some that had appeared in other art periodicals. The *Zeitschrift für Bildende Kunst*, which was first published in Leipzig in 1866, contained, in addition to articles of its own, lists of articles in other art journals, as did the *Repertorium für Kunstwissenschaft*, which was established in Berlin in 1876. The *Rassegna Bibliografica dell'Arte Italiano*, a monthly which began in 1898 and lasted until 1916, was devoted to the publication of abstracts of books and periodical articles on Italian art. Fifteen volumes of the *Internationale Bibliographie der Kunstwissenschaft* appeared between 1903 and 1920, each one containing an international listing, with an author index and rudimentary subject indexing, of periodical articles as well as books from the field of art history. The short-lived *Monatshefte der Kunstwissenschaftlichen Literatur* (Berlin, 1905-7) contained lists of recent art periodical articles and art books. These were classified by country and subject and indexed by author and artist.

In 1910 the *Répertoire d'Art et d'Archéologie* (RAA) was established in Paris and art librarians finally had their first real index to the art journals in their collections. However, because of its unwieldy topographical arrangement and very rudimentary subject indexing, and because of long interruptions in service caused by World War I, the RAA was something of a mixed blessing for the first couple of decades of its existence [1].

The *Art Index*, the best-known and most widely used index to art journals, was begun in New York in 1930. It provided coverage of many of the most widely circulated art periodicals of the United States and Western Europe and was arranged in a convenient alphabetical format of authors and subject headings. It appeared in quarterly issues that were cumulated in bound volumes annually and triennially. Large art research libraries found fault with its coverage, which was confined to periodical titles chosen by subscribing libraries, which were (and still are) polled annually. Most of the subscribing libraries are small ones with limited art history collections, and, quite naturally, they vote mainly for the inclusion of the periodical titles they themselves actually

hold. Consequently the *Art Index's* coverage remains equally limited. Books and exhibition catalogues are included only insofar as the *Art Index* covers reviews of them or news items about them.

The annual subscription charge for the *Art Index* is made on a 'service basis' which means it increases in direct proportion to the number of periodicals covered by the *Art Index* that a subscribing library takes [2].

For the next 30 years art librarians had to manage with not much more than the RAA and the *Art Index* — the former providing coverage of some of the more obscure European art journals but extremely difficult to use because of its inadequate subject indexing, and the latter easy to handle but not covering enough periodicals to be as valuable to scholars as it might have been.

In 1962 G. K. Hall & Co., of Boston, Massachusetts, published in 11 folio volumes a subject index to art periodicals that had been maintained on cards since 1907 by the Ryerson Library of the Art Institute of Chicago. This AIC index was found to be particularly valuable because it complements, rather than competes with, the *Art Index*. It antedates the *Art Index* by more than 20 years; consequently it provides earlier coverage of many of the art periodical staples — *Apollo*, *Burlington*, the *Gazette des Beaux-Arts*, and so forth. When the *Art Index* appeared in 1930 with the intention of indexing the leading art periodicals, the AIC index switched its emphasis to foreign art journals and the bulletins of smaller museums. *Art Bulletin*, *Connoisseur*, and others were dropped as the *Art Index* began to cover them, and such titles as *La Critica d'Arte*, the *Journal of the Indian Society of Oriental Art* and the *Bulletin* of the Montclair (New Jersey) Art Museum were picked up in their places. The original 11 volume set covers the years 1907-60. A supplement volume was published by Hall in 1974 which brings the *AIC Index to Art Periodicals* up to 1970 [3].

In 1963 Hall repeated its AIC feat, this time publishing in 12 folio volumes the index to periodicals that had been maintained on cards since 1934 at Columbia University's Avery Memorial Architectural Library in New York. Although the Avery Library is primarily an architectural collection (one of the two finest in the world, the other being the library of the Royal Institute of British Architects in London), it also collects heavily in the decorative arts and in classical and Near Eastern archaeology, and its index reflects that fact. While the actual indexing work at Avery had begun in 1934, many of the periodicals included were covered retrospectively, some as far back as the 1870s. Seven one-volume supplements to the Avery index were published by Hall between 1965 and 1973. Entries in the original set and in the supplement volumes were organized in an alphabetical arrangement of

subject headings and authors' names. In 1973 a second edition of 15 volumes was produced, incorporating everything that had been published so far.

The Sir Bannister Fletcher Library of the Royal Institute of British Architects had also been publishing an index to architectural periodicals that appeared in its quarterly *Library Bulletin* from 1933 to 1972. From 1965 to 1972 this index was also published separately as the *RIBA Annual Review of Periodical Articles*. In mid-1972 the RIBA index was expanded in scope, renamed the *Architectural Periodicals Index*, and began to appear separately in four issues per year, the fourth being a cumulation of the listings for the whole year. Entries in each issue are set up in an alphabetical arrangement of subject headings, with an index of authors, architects and planners in the fourth, cumulated issue [4].

Recent developments

In 1970 a new wave of art index production began. It was in that year that the first volume of Alexander Davis's *Literature on Modern Art* (LOMA) was produced. It listed articles on late nineteenth- and twentieth-century art that had appeared during the previous year in 198 art journals, general periodicals and specialized journals from other fields. Some references to books and exhibition catalogues were also included. The entries in the first LOMA volume were set up in two separate, alphabetically-arranged sections, the first of artists' names and the second of general subject headings. LOMA also had a subject index, although not a thorough one.

This arrangement remained basically unaltered through the next two volumes of LOMA — 2 (1970) and 3 (1971) — which were renamed *ARTbibliographies MODERN* (ABM) when Davis was bought out by a California firm, American Bibliographic Center-Clio Press. Davis stayed on as editor for a while, but then resigned early in 1973 about the time ABC-CLIO announced some drastic changes in the format of volume 4 of ABM, including semi-annual (instead of annual) appearance and the use of abstracts to clarify the contents of some of the articles, books and exhibition catalogues included. Volume 4 number 1 appeared late in 1973 and turned out to be a useful, if expensive, abstracting service for scholars or amateurs interested in modern art. One drawback, which has since been corrected, was the absence of a list of the abstracted periodicals; a more serious problem for the user of ABM is its lack of a subject index. All of ABM's entries are in one long alphabetical sequence containing subject headings as well as headings

for artists and other people, or organizations, as subjects. There is an author index and a museum and gallery index, but no subject index. A list of the main subject headings used is provided at the beginning of each issue.

Subscription charges for ABM vary from library to library according to a formula somewhat similar to the *Art Index's*, except that ABM's also takes a subscriber's book- and binding-budgets into account. An art library that is only a relatively small part of a large system must pay for its subscription to ABM on the basis of the total periodical, book and binding expenditure of that library system [5].

A bimonthly publication called *ARTbibliographies CURRENT TITLES* was begun by ABC-CLIO in 1973. It is a 'current awareness' service that reproduces the tables of contents of approximately 300 art and architectural periodicals.

At about the same time as the appearance of the new ABM, Alexander Davis got back into the art indexing field by producing the first volume of *Art Design Photo* (ADP), an index very similar in form and coverage to his three LOMA/ABM volumes. This initial volume of ADP covered 1972 modern art literature, picking up where volume 3 (1971) of the old LOMA/ABM left off [6].

Meanwhile, in 1972, G. K. Hall & Co., publisher of the Art Institute of Chicago and Avery indexes, produced in four thick folio volumes the periodical index of the Bibliothèque Forney, a Parisian library specializing in material on the decorative arts. This index, which is arranged completely by subject — there are no author entries — is, as one might expect, particularly strong on the decorative arts in France and has been maintained by the Forney since 1919. It has indexed, either wholly or selectively, nearly a hundred decorative arts, architectural and archaeological periodicals, principally French and Belgian, that are covered by no other art indexing or abstracting service.

1973 was an *annus mirabilis* for art librarians as far as indexing and abstracting services were concerned. Besides ABM and ADP it also brought two more events of great importance. The first was the appearance of the demonstration issue of the *Répertoire International de la Littérature de l'Art* (RILA), an art literature abstracting service sponsored by the College Art Association of America and put together with considerable assistance from a computer. One of the most striking things about the RILA demonstration issue is its very thorough subject index, eloquent testimony to the computer's ability to ingest the thousands of proper names, terms and subject headings connected with the RILA abstracts, sort them, and then regurgitate them on command into one long alphabetical index to a single issue, or a cumulative index

to several issues or even several volumes.

RILA is not the first abstracting service in a branch of the humanities to make use of this kind of machine technology. In 1967 an international, quarterly, computer-assisted abstracting service for music literature was begun at Queens College of the City University of New York. It is called RILM (*Répertoire International de la Littérature Musicale*) and is now in its ninth year of publication. RILA has been closely patterned after it.

RILA has had a difficult time getting sufficient funds to launch itself, but this problem seems finally to have been solved, and the beginning of regular publication was expected sometime in 1976 [7].

The final important art indexing/abstracting event to occur in 1973 was the complete transformation of the *Répertoire d'Art et d'Archéologie* from its traditional, minimally-indexed annual volume to a computer-assisted quarterly format complete with an excellent subject index (*Index des Concepts*), cumulated annually in a fifth issue. Three volumes of this new RAA have appeared so far. After overcoming some start-up problems that cut the 1973 volume down to almost half the size of its 1972 predecessor, RAA has gradually increased its coverage to the point where the 1975 volume contains 14,601 entries, over 5,000 more than the 1972 volume. While the RAA is not an abstracting service, it provides many of its entries with long, helpful annotations of nearly abstract length and detail, and the information revealed in them is included in the *Index des Concepts* [8].

The Centre National de la Recherche Scientifique, which publishes the RAA, also has produced since 1970 a complementary index, very similar in format, called *Art et Archéologie: Proche-Orient, Asie, Amérique*. It indexes periodicals that publish scholarship on Near Eastern archaeology, Far Eastern art, and pre-Columbian art and archaeology.

Which services should be acquired?

The question of which indexes and abstracts to buy is a difficult one to which no simple formula can be applied. The two most important variables are the needs of one's clientele and the limits of one's budget. Does one's library serve mainly practising artists and architects, or art and architectural historians and archaeologists, or, most likely, a mixture of the 'doers' and the analysts and recorders of what has been done? A thorough awareness of one's clientele and its scholarly interests is essential to the intelligent selection of indexing and abstracting

services.

When considering the purchase of a specific service, the art librarian should, if at all possible, try to see and use it, either at another library or by requesting a recent sample fascicle from the publisher (which is less satisfactory and sometimes, as in the case of annuals or the Hall indexes, not feasible). With the prospective purchase in hand, one should ask some of the obvious questions about breadth of coverage, frequency, accuracy, thoroughness of indexing, ease of use, price, etc., that are so helpfully detailed on page 144 of C. Winchell's *Guide to Reference Books* (Chicago, 1967).

Some of these questions, of course, will have to be altered or discounted to fit the special requirements of the art library situation. For example, extensive overlapping among indexes in art and architecture seems inevitable because of the lack of coordination among their publishers. But an index should not be rejected immediately simply because most of the periodicals it covers are included in several other services. It may be that the speed, convenience, or continuity of an index, or the fact that the periodicals it covers bear some sort of special relationship to one another, will make subscribing to it worthwhile despite the overlapping.

If a certain index or abstracting service seems an appropriate purchase because it covers journals within an area of strong patron interest, the art librarian may want to acquire it even though it indexes many periodicals not actually held by the library. Photocopies of desired articles can usually be obtained, and the art librarian will be given a good indication from these requests exactly what periodicals — current subscriptions and back runs — ought to be added to the library's collections.

Artists

Most practising artists and art students, if they use the library at all, are going to be looking for catalogues of exhibitions of the work of other artists and for the periodicals that deal with contemporary art, especially those which round up and present pictorial information on the latest accomplishments of artists in other cities and other countries. ABM and ADP provide far and away the best coverage of this kind of material. There is some overlapping between them, but not as much as there used to be. A library that wants as complete coverage as possible of such periodicals as *Avalanche*, *Chroniques de l'Art Vivante*, *Data*, *Flash Art*, and so on, should take them both. If a choice between them must be made, choose ABM. Even without a subject index, it is more

useful than ADP because it is quicker to appear, and it is an abstracting service, not simply an index. (An abstract, if it is well written, tells much more about an item than does a plain index entry and may save a user a great deal of time that he or she would otherwise waste tracking down and skimming literature that might ultimately prove useless.) To be perfectly fair, ADP is not 'simply an index' either, but its occasional very brief annotations, while helpful, are not as good as abstracts.

Unfortunately, ABM's high subscription price may keep many art libraries — particularly those that are branches in large systems — from taking it. But it is interesting to note that the libraries of independent art schools, where the demand for an abstracting service with ABM's good coverage of periodicals and exhibition catalogues of the work of contemporary artists could be expected to be quite high, will be able to subscribe to ABM relatively cheaply since their book, periodical and binding budgets (upon which the ABM subscription charges are based) will not be very large.

Architects

Practising architects and architecture students are going to want indexes that cover general architectural periodicals and those that treat aspects of such subjects as industrial design, interior decoration, building construction, urban planning, and so on. Both the *Avery Index to Architectural Periodicals* and the *RIBA Architectural Periodicals Index* (API) cover journals in all of these areas; since they are largely complementary, libraries used by large numbers of architects and architecture students will need both of them. Of the slightly more than 660 different periodicals covered by the second edition of the Avery index and the most recent volume of the API, 100 were indexed by both services, which is only about a 15 per cent rate of duplication.

API has a fairly strong British bias as far as the selection of periodicals it indexes is concerned and leans more toward engineering and building construction journals than the Avery service. API indexes such titles as *Consulting Engineer, Heating and Air Conditioning Journal*, and *International Asbestos Cement Review*. The Avery index, on the other hand, covers many more historical and archaeological periodicals than its British counterpart. Over 150 of the 460 journals covered by the Avery second edition are concerned with architecture from an historical or archaeological standpoint. For example, Avery indexes (for architectural content) nine current periodicals published by various divisions of the *Deutsches Archäologisches Institut*. This is coverage that rivals that of the DAI's own excellent *Archäologische*

Bibliographie.

One advantage that the API has over the Avery index is currency. Avery's annual supplements do not appear for about a year after the periodicals they index, while API's quarterly issues follow their indexed material by only a month or two. The Avery index, however, provides much more convenient access to the vast body of material it has covered. Users of the 15-volume second edition (1973) have 40 years and more of indexing presented to them in one alphabetical arrangement. RIBA's indexes, of which the four-year-old API is only the latest, go back to 1933, but nowhere in that run is there a cumulative index that covers a period longer than 16 months.

Neither the Avery index nor the API indexes books or book reviews, although the RIBA library does send along a copy of its latest *Book Accessions List* in each issue of the API.

The *Architectural Index* is an American service that covers only nine architectural periodicals in its slim annual volume. Since each of these nine titles is indexed by API or Avery (seven of them by both, and five by the *Art Index*, too) the *Architectural Index* would appear to be an unnecessary purchase for libraries taking API or Avery [9].

A new abstracting service in the area of industrial design, but also covering some journals of visual communication design, town planning and architecture, is the quarterly *ICSID Information Bulletin*, published by the International Council of Societies of Industrial Design. While not the comprehensive general design index/abstract that professionals and students in that field have needed for years, it covers enough material of interest to them, and to architects and planners, to be worth the consideration of librarians whose facilities serve them [10].

Art and architectural historians

If one's library is used heavily by art and architectural historians, the *Répertoire d'Art et d'Archéologie* and the *Répertoire International de la Littérature de l'Art* most certainly should be taken. It is a bit difficult to discuss RILA at this point since the 1973 demonstration issue is all that has been published, but indications are that it will soon begin to appear regularly, and there is no reason why we cannot anticipate fulfilment of the promise of excellence that was so evident in the demonstration issue — concise, informative abstracts, a well-designed format and an excellent subject index.

One of the most exciting aspects of the RILA demonstration issue was the realization in its pages of international art-bibliographical cooperation in the form of abstracts contributed by European art-

historical institutions such as the Courtauld Institute in London and the Instituto Diego Velázquez in Madrid. A great strength of the RAA has always been its coverage of the less well-known scholarly art periodicals, including many from Eastern Europe. One can only hope that this intrinsically praiseworthy desire for geographical breadth of journal coverage will not throw these two services into a collision course of wasteful duplication.

Of the total 609 journals of art and architectural history that were indexed in the first RAA volume to appear in the new computerized format and the RILA demonstration issue, only 72 were common to both. If this relatively low level of overlapping can be maintained, and RILA and the RAA can be more complementary than competitive, these two excellent services with their fine computer-organized subject indexes will be among the most important and least expensive assets of any scholarly art library. It should be remembered, however, that their chronological and geographical coverage is limited to Western art and architecture from about AD 200 to the present, and that RILA, being totally new, will provide unbroken journal coverage only from 1974 on.

Both RILA and the RAA provide coverage of books, exhibition catalogues and *festschriften* essays as well as journal articles.

Despite the *Art Index's* high price, uneven coverage and inadequate treatment of books and exhibition catalogues, there seems no getting around the fact that it is still the most heavily used reference work in many large art libraries, particularly those that serve undergraduates. If any general art library could afford only one index to periodical literature it would have to be the *Art Index*. Its continuity, relative ease of use, breadth of coverage (both chronological and geographic) and usefulness for locating illustrations of works of art are the things that make it indispensable. It may be terribly inconvenient to some users that the *Art Index* covers the *Journal of Hellenic Studies* but not the *Bulletin de Correspondence Hellenique*; *Hesperia* but not the *BSA Annual*; *Marg* but not *Roopa-Lekha*; the *Journal of Egyptian Archaeology* but not the *Mitteilungen* of the Abteilung Kairo; *Architectural Forum* but not *Architectural Design*, and so on. And yet, at least it *does* provide coverage, all in one place, of such disparate art, architecture and archaeology journals as *Marg*, *Architectural Forum* and *Hesperia*.

Particularly useful to art librarians responsible for retrospective book selection are *Art Index's* references to book reviews in the journals it covers. Since late 1974 these references have been conveniently gathered in a separate section at the end of each *Art Index* issue or volume and arranged alphabetically by the last names of the authors of the books reviewed.

If art historians form a high percentage of one's clientele, the Art Institute of Chicago *Index to Art Periodicals* is an extremely desirable purchase. The fact that its administrators consciously redesigned it around 1930 to complement the then-new *Art Index* makes it an extraordinarily valuable tool. No other art indexing or abstracting service covers such significant, but relatively obscure, art journals as *Maso Finiguerra*, *Rassegna d'Arte Senese* and the early volumes of *Print Connoisseur*. Like the *Art Index*, the AIC Index is particularly useful for locating illustrations (in journals) of specific works of art, which are indexed under the names of their creators.

The Bibliothèque Forney index will be an indispensable item for the reference shelves of any art library with a clientele strongly interested in the decorative arts — furniture, porcelain, glass, etc. Libraries that serve university departments of art history in which classes in this area are regularly taught and the libraries of museums with active decorative arts departments will need this index most.

It should be noted that neither the AIC nor Forney indexes provide coverage of books, exhibition catalogues, or essays in *festschriften* or other collections.

If scholars working in Far Eastern art, the archaeology of the ancient Near East, or pre-Columbian art and archaeology are among the users of one's art research library, the Centre National de la Recherche Scientifique's quarterly companion to the RAA, called *Art et Archéologie: Proche-Orient, Asie, Amérique* will be a necessary purchase. While it is not comprehensive for any of these three geographic areas (no Chinese periodicals are covered, for example), it indexes many journals that are covered by no other art index or abstracting service, and it gives them the same excellent subject indexing and helpful annotations that are typical of the RAA.

For those librarians who are interested in obtaining back volumes of *Art et Archéologie*..., it exists in its present form from volume 24 (1970) only. Prior to that it was part of a much larger CNRS service, badly indexed (although better than the RAA of the same period), called *Sciences Humaines: Philosophie*, which was only a small part of the CNRS's huge serial bibliography of scientific research, the *Bulletin Signalétique*, begun in 1948. In 1970 *Sciences Humaines: Philosophie*, which had reached its volume 23, was divided into ten separate, but very similar, quarterly indexes, each of which carried on the numbering of the parent service.

In addition to *Art et Archéologie*..., both *Préhistoire* and *Sociologie-Ethnologie*, two other sections of the former *Sciences Humaines: Philosophie*, should be of great interest to art librarians. They include

annotated references to periodical articles on, respectively, the art of the European Stone, Bronze, and Iron Ages, and African and Oceanic art. While perhaps not justifiable art library purchases, since much of the material in them concerns subjects other than art and archaeology, it would certainly be helpful to have these two services within easy consulting distance. Like *Art et Archéologie...* and the RAA, they appear quarterly with a fifth number each year devoted to a cumulation of the indexes from the quarterly issues.

Although the RAA contains direct references to books and exhibition catalogues, *Art et Archéologie...*, *Sociologie-Ethnologie* and *Préhistoire* generally do not. When a book is mentioned in them it is usually because a review of it has been indexed.

In addition to periodical indexes, G. K. Hall & Co. has published the book catalogues of several major art libraries, including that of the Freer Gallery in Washington, DC, a museum largely devoted to Oriental art. Its library is one of the most important resources in the United States for the study of that subject. Hall's six-volume 1967 publication of its catalogue is divided into two sections — one of material in Western languages and one of material in Oriental languages. A very important and unusual feature of this Freer catalogue is its inclusion of author and subject indexing of articles on Far Eastern art from both Western and Oriental journals, with translations into English, in many cases, of the Oriental article titles.

Archaeologists

Large art libraries affiliated with universities or museums will be used often by archaeologists of different stripes. Some of the indexes and abstracts mentioned above will be very useful to them. The classical archaeologist and the ancient Near Eastern specialist will find the Avery index particularly helpful because of its extensive architectural coverage of periodicals in their areas. The CNRS's *Art et Archéologie...* indexes some periodicals of ancient near Eastern archaeology not covered by the Avery index or the *Art Index*, and many more general journals of Near Eastern studies that occasionally contain articles on the art and archaeology of the area. It has the advantage over the Avery index of being up to date and over the *Art Index* of providing annotations. Both *Préhistoire* and *Sociologie-Ethnologie*, its mates in the 'Sciences Humaines' section of the *Bulletin Signalétique*, index a great deal of archaeological material relevant to their particular chronological and geographic areas.

But archaeologists do not have to rely solely on these more general

indexes or indexes aimed primarily at other users. There are also services devoted almost exclusively to the coverage of archaeological material. The *Archäologische Bibliographie* of the Deutsches Archäologisches Institut is a large annual gathering of references to scholarly research in classical and Near Eastern archaeology that appears as a supplement to the DAI's *Jahrbuch* [11]. Although it is referred to as a 'bibliography', most of its references are to articles in over 300 periodicals. It is organized in a classified arrangement divided into topographical and subject sections with an author index and an index to people and places as subjects. It is indispensable for any library used heavily by students of classical or ancient Near Eastern archaeology.

A problem with indexes and bibliographies to archaeological material is that most of them tend to be very slow. The *Annuario Bibliografico di Archeologia*, for example, lags as much as ten years behind the material it covers. The *Archäologische Bibliographie*, however, is an exception to this general rule.

Another gathering of references to recent research in classical archaeology is *Fasti Archeologici*, which has a classified arrangement with author and subject indexes. An annual product of the International Association for Classical Archaeology in Rome, *Fasti Archeologici* is slower than the *Archäologische Bibliographie* and indexes less than half the number of periodicals covered by the German bibliography, but it compensates for this somewhat by providing its entries with lengthy annotations [12].

An additional G. K. Hall library catalogue publication that is worth mentioning here in connection with art library users who are interested in archaeology is that of the Deutsches Archäologisches Institut in Rome. Three volumes of it contain a special feature called the 'Zeitschriften-Autorenkatalog', which is an index (by authors' names only, unfortunately) to the articles in periodicals and *festschriften* in classical and ancient Near Eastern archaeology that the Deutsches Archäologisches Institut library has received since 1956.

Specialized services

There are a few highly specialized indexing and abstracting services that ought to be considered for inclusion in most large art research collections. *Museum Media* is a biennial listing, indexed by title and keyword, of in-print publications of art and other museums in the United States and Canada. It is a particularly useful tool for any art librarian involved in the retrospective acquisition of museum exhibition

catalogues [13]. *Art and Archaeology Technical Abstracts* (AATA) is a biannual service that provides abstracts of articles from a wide variety of art, technical, and general periodicals on the restoration and preservation of monuments and art objects. The abstracts are organized in a classified arrangement by material ('paper', 'wood', 'metal', etc.) and indexed by author, title and keyword. AATA would receive particularly heavy use in the libraries of art museums having their own conservation departments [14]. P. O. Rave's *Kunstgeschichte in Festschriften* (Berlin, 1962) is a single volume, now a bit out of date but still quite useful for older material, which indexes almost 6,000 art-historical essays that were published in about 1200 *festschriften* from the late nineteenth-century to 1960. References to the essays are classified by subject and indexed by *festschrift* title, essay author, names of artists and other personal and place names.

Peripheral services

In his or her effort to provide optimum service to patrons, the art librarian should not overlook the occasional reference value of certain general periodical indexes, and indexes from other fields. For example, the *Social Sciences Index*, produced by the Wilson Co., publisher of the *Art Index*, covers many anthropological and ethnographical periodicals (including quite a few that are not indexed by the CNRS's *Art et Archéologie...*) and ought to be checked regularly by anyone interested in New World archaeology or pre-Columbian art. The *Humanities Index*, also published by Wilson, covers many scholarly literary and historical journals that occasionally publish important articles in art history. Wilson's *Essay and General Literature Index* can be very useful for turning up the occasional art-historical contributions that have appeared in books of essays on literary and cultural history. None of these more general indexes will be part of the collection of the typical art research library. They are much more likely to be found in the reference room of a large general library, either a university or a public collection. If the art librarian is fortunate, such a facility will be within easy consulting distance.

Two current indexes from other fields that art librarians should know about because of their potential usefulness in tracking down art and architecture periodical references are Leeds University's excellent *International Medieval Bibliography*, a biannual service, begun in 1967, which indexes by subject and author over a thousand journals and *festschriften* in the medieval studies area, and the *Index Islamicus*, an annual which began publication in 1958 and indexes, retrospectively to

1906, periodicals treating Islamic subjects, including art.

Some scholarly art journals still provide useful regular listings of recent articles in other periodicals. These listings are not really indexes (although a few provide author access), and will probably not be much help in a quick literature search, but their national or subject orientation and their currency make them a source of information that art librarians should not overlook. *Simiolus*, for example, has been publishing, since its start in 1966, an annual listing of Dutch publications in art history, both periodical articles and books. *Oriental Art*, since 1970, has regularly published a listing of recent periodical articles and books in Western and Oriental languages on the art of the Far East. Some of these services can be quite highly specialized: the Centre International d'Étude des Textiles Anciens, Lyon, in its *Bulletin de Liaison*, regularly runs a long, annotated international listing of journal articles and books on all phases of textile collection, conservation and history.

Finally, although they are rather inconvenient to use, and sometimes hard to find, it should be remembered that some of the older Continental indexes to periodical literature provide access to runs of certain nineteenth-century art journals that are covered nowhere else. For example, the *Bibliographie der Deutschen Zeitschriftenliteratur*, which was established in 1896, provides pre-*Art Index* access to some of the *Jahrbuchs*, e.g. the *Jahrbuch der Königlich Preussischen Kunstsammlungen* and the *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*. The *Catalogo Metodico Degli Scritti Contenuti nelle Pubblicazione Periodiche Italiane e Straniere*, published under the auspices of the Italian Chamber of Deputies from 1885 to 1935, provides person-as-subject indexing of some important early Italian art journals, such as *Archivio Storico dell'Arte*, *L'Arte* and *Rassegna d'Arte*. The periodicals section of M. Chamberlin's *Guide to Art Reference Books* (Chicago, 1959) presents a helpful listing of these indexes (page 291) and also indicates in the annotations to the periodicals if they were covered by any of these services.

References

- 1 For an historical summary of the early years of the RAA, see the *ARLIS/NA Newsletter*, vol. 2, No. 5 (Summer 1974), pp 57-8
- 2 Subscriptions to the *Art Index* and back volumes are available from the H. W. Wilson Co., 950 University Ave, Bronx, NY 10452, USA

- 3 G. K. Hall indexes and catalogues are available from the publisher, 70 Lincoln St, Boston, Mass. 02111, USA
- 4 The *Architectural Periodicals Index* is obtainable from RIBA Publications Ltd, 66 Portland Place, London W1N 4AD, England
- 5 More thorough descriptions of ABM appeared in *ARLIS/NA Newsletter*, vol. 2, No. 1 (December 1973), pp. 1ff, and *ARLIS Newsletter*, No. 17 (December 1973), pp. 26-9. ABM is available in Europe from EBC-CLIO, Woodside House, Hinksey Hill, Oxford OX1 5BE, England, and in the United States and Canada from ABC-CLIO Inc., Riviera Campus, 2040 Alameda Padre Serra, Box 4397, Santa Barbara, Calif. 93103, USA
- 6 For a more extensive description of ADP see *ARLIS/NA Newsletter*, vol. 2, Nos. 3/4 (April 1974) pp. 40ff. ADP is available in England from the Art Book Co., 18 Endell St, London WC2, and in the United States from Hacker Art Books Inc., 54 West 57th St, New York, NY 10019
- 7 A more thorough description of the RILA demonstration issue appeared in *ARLIS/NA Newsletter*, vol. 2, No. 1 (December 1973), pp. 1ff. Subscriptions to RILA are available from its offices at The Sterling and Francine Clark Art Institute, Williamstown, Mass. 01267, USA
- 8 An extensive review of the new RAA appeared in *ARLIS/NA Newsletter*, vol. 2, No. 5 (Summer 1974), pp. 58ff. Subscriptions to the RAA, and to other services of the Centre National de la Recherche Scientifique mentioned in this chapter, are available from the CNRS, 54 Boulevard Raspail, 75260 Paris, France. Back volumes of the RAA are obtainable in reprint from Kraus Reprint, FL-9491 Nendeln, Liechtenstein
- 9 Available from *Architectural Index*, PO Box 1168, Boulder, Colorado 80302, USA
- 10 Available from the International Council of Societies of Industrial Design, 45 Avenue Legrand, B-1050 Brussels, Belgium
- 11 But the *Bibliographie* is available separately from Otto Harrassowitz, Taunusstr. 5, D-6200 Wiesbaden, West Germany, and most other German art and archaeology book dealers
- 12 Subscriptions to *Fasti Archeologici* are obtainable from Libreria Sansoni, Via Lamarmora 46, Florence, Italy
- 13 Available from the Gale Research Co., Book Tower, Detroit, Michigan 48226, USA
- 14 Subscriptions to *Art and Archaeology Technical Abstracts* are available from the Circulation Dept, AATA, c/o New York

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11

Theses

Trevor Fawcett

Traditionally the academic thesis or dissertation has been one of the least read, and perhaps least appreciated, of all forms of scholarly literature. The reasons for this are partly technical. Theses have not been widely accessible. They have been poorly served by national and subject bibliographies. At the same time they have all too often been regarded as mere academic exercises rather than as valid contributions to knowledge and thought.

All this is gradually changing. Many countries (though by no means all, even in Europe) now publish current national lists of higher theses (Ph.D., M.Phil. and equivalents) and some have produced invaluable retrospective bibliographies. The purchase and interlibrary lending of theses are also becoming easier, thanks especially to the growth of microfilming and xerography, and the activities of a few interested publishers. There is too a greater realization that a range of carefully selected theses is an essential component of a scholarly library collection. Nevertheless not all the problems are yet solved. Access to the world's theses, past and present, is still very uneven and the bibliographical control of theses in many countries is far from complete.

Problems of availability begin with the limited number of copies in which any one thesis is usually produced. In the United Kingdom and North America a thesis is usually limited to about three original typescript copies, one of which is retained by the candidate and at least one other copy placed on permanent deposit in the institution awarding the degree. In other European countries it has often been the custom to publish successful theses in small printed editions, at the candidate's expense, so that copies might be distributed to other institutions (such as national libraries and universities) and possibly also made available for sale by specialist bookshops. Either way it has meant that theses, until

recently, have not been on general sale. They have not reached the shelves of most booksellers or second-hand dealers: nor have they been widely acquired by libraries (except through official deposit or exchange arrangements), nor by many private collectors. Those libraries that have been required to hold deposit collections of theses have tended to treat them semi-archivally, locking them away from the public eye and imposing special conditions on their use.

Given this restricted availability and access, it is hardly surprising that most scholars and students, to say nothing of the layman, are not fully aware of the potential of thesis literature. Until the fairly recent improvement in opportunities for borrowing or buying theses, the difficulty of access was sometimes compounded by the refusal of institutions to permit lending or copying. Researchers wishing to consult particular theses were obliged to travel to the place of their deposit and read them on the spot under close invigilance; too often the expense of time, effort and money that this involved could not be justified and the theses went unread. Even today not all thesis-awarding institutions allow their theses to be borrowed nationally or internationally through interlibrary loan services, nor subscribe to the microfilming or sale schemes that operate for theses. It will still be found almost impossible to obtain copies of theses in any form from some countries, or only after intolerable delays. Each country, and often each institution within a country, seems to go its own way on theses and to make its own rules [1]. The need for international agreement on access to theses is apparent.

One further barrier to the reading of theses is scepticism about their real scholarly value. It is true that they belong to a category that includes undergraduate essays, project reports and any other academic papers written under supervision by usually inexperienced authors. To that extent they count among the juvenilia of scholarship. They can also be regarded as the by-products of some accreditation mill — the necessary, but tedious, proofs of a candidate's higher-degree-worthiness. According to this view, the vast majority of theses may be safely ignored once their job is done of certifying to a candidate's competence in research and his ability to communicate. The rare thesis offering significant research findings or fresh insights can also be left unread, so it is argued, because sooner or later the work is bound to be published with revisions in the form of articles or a full-scale book.

Theses vary in quality like any other class of literature. Original research, the essential prerequisite for writing a thesis, is by its very nature an exploration of the unknown: the finds may be fruitful or not; promising approaches may fizzle out and doubtful sidetracks may lead

to treasure. And naturally too the ability of candidates, their perseverance and imagination, their detective skills, and the quality of guidance they receive, will differ in every case. Yet any thesis accepted for a higher degree represents several years' concentrated investigation of a defined topic — probably one that has never received such minute and sustained attention before. A thesis is therefore likely to constitute the most up to date and thorough survey of a given topic or problem. It will probably offer a review of the context of the topic. It will almost certainly provide a full documentation of sources and evidence. It may well suggest new leads or relationships. At worst it will have an antiquarian value as a repository of information. At best it will prove to be a revolutionary foray, challenging orthodoxies and substantiating novel claims. Behind the sober format, the earnest tone, the pedantic manner, the barrages of footnotes, the thesis should be an attempt at subversion. Essentially it aims to be the first stage in a new dialectic sequence of thesis, antithesis and synthesis.

All this argues for the essential place of relevant thesis literature, and appropriate bibliographical aids to discovering theses, in any library reckoning to give a scholarly service to its readers. In the substance of what follows the whole emphasis will be on theses in the subject area of visual arts. This is for simplicity only. It must be recognized that the art library will sometimes need to provide, from its own collection or that of an associated library, or through interlibrary loan, theses on non-art subjects. These are likely to include such areas as literature, performance arts, philosophy, religion, anthropology, sociology, communications theory, certain aspects of science and technology, and the history of almost any period. Theses on non-art subjects can be located, obtained and treated according to the same principles that apply to art theses.

It should also be noted that this account is mainly confined to theses at the doctoral level. Lower level theses (M.A. and equivalents; undergraduate project reports and dissertations; diploma papers) are rarely listed in bibliographies — excepting certain North American masters' theses, as mentioned below. As a rule they are difficult to obtain on interlibrary loan and indeed are often not collected comprehensively even by the institutions for which they were written [2].

A first necessary distinction should be made between theses produced within the institution, supposing it is a teaching and research institution, and those emanating from outside.

Internal theses

There would be little dissent from the view that higher level theses should be preserved permanently within the institution for which they were registered and examined. Argument is only likely to arise about where in the institution internal theses should be kept. Clearly a library is a better place than an administrative office or some departmental cupboard, since facilities for recording, storing safely and providing access to theses are likely to be superior there. But whether a central library or that of a subject library in faculty, school, or institute, will depend on local and practical considerations. More contentious is the question of lower level theses. A frequent solution has been to retain them selectively, the criterion being their quality. More often than not the choice will depend on a supervisor's or examiner's recommendation: different assessors will apply different standards and some will be more assiduous recommenders than others. The result tends to be an uneven collection, with some theses of undoubted permanent value missing from it altogether. It is a safer and clearer policy therefore to collect all theses above a certain formal level comprehensively. What this level should be will depend on the individual institution and the particular meaning it attaches to words like 'thesis' and 'dissertation'. A line must be drawn at some point, but certainly the M.A. thesis (or similar) should be above that line.

A thesis held in a library's special collection of internal theses should be regarded as the master copy. Whether typescript, xerographic or photographic reproduction, or printed volume, it ought to be the best copy, correctly bound or cased or boxed according to the requirements of the institution. It must be non-loanable and should be treated semi-archivally. Some libraries receive two copies of a thesis, or alternatively a second copy may be kept elsewhere in the institution. It would be reasonable to make any second copies loanable.

Because of its nature, the collection of master copies must be on closed access. The conditions of storage should be those for any other special collection, with the usual safeguards against damage from unfiltered light, excessive heat or dryness or humidity, dust and atmospheric pollution, or fungal and insect pests. Ideally the rules for submission of theses should include desiderata on acid-free paper, bindings or boxes, and on safe types of film, adhesives and other materials. But this will rarely be enforceable. Theses at least in Britain and North America, will continue to be amateur publications and libraries will have to conserve them as best they can.

It is worth mentioning that art theses often need to be illustrated. A

variety of solutions to this problem may be encountered. Line drawings or xerographic copies may be included with the text — and the recent improvements in xerography allow even halftones to be acceptably copied. Or photographic prints may be pasted or bound into the thesis. Or else the illustrations may be in a separate format or medium accompanying the text: a portfolio or box of photographs, a container of slides, a roll of film, a film or video reel or cassette. As microfiche and video-cassettes become cheaper and universal, accompanying illustrations to theses may well commonly take those forms. The one drawback is that non-book media require special viewing or playback equipment that may not be housed in the special collections area.

Internal theses are among the easiest of all literature to catalogue. There is a single author. The title, provenance/imprint and date are as a rule clearly stated or easily discoverable. The only special detail is the need for a note on the standing of the work as a thesis, its degree or diploma level and the name of the awarding institution. The classification and choice of subject headings may sometimes present more difficulties since the topic of a thesis may well be an invasion of new subject territory, unprovided for in classification schedules or subject heading lists. Classification is necessary only for subject retrieval purposes. Physically an institution's own theses are often best arranged on the shelves in order of date, sub-arranged alphabetically by author. This presupposes that they will be properly recorded in the main catalogues, with the advisable supplement of a separate catalogue of internal theses. When candidates have been required to submit abstracts of their theses, now a normal procedure, a separate collection of abstracts can be a useful ancillary feature, enabling researchers to check on the nature of particular theses before they ask for the actual volumes.

Many institutions permit a successful candidate to place a restriction on the consultation of his thesis for a limited period. A ban of this kind, whereby other researchers may consult a thesis only with the express permission of the author or his delegated substitute, is defensible only if the author intends to publish his work within the near future and when there is a risk of some rival pre-empting his findings. In normal circumstances a consultation ban of more than three or four years is not easy to justify, though many institutions claim the right to withhold theses for longer periods. Theses are of course subject to copyright regulations, but it may be open to an author to request prohibition of all photocopying or microfilming from his thesis, again for a defined number of years.

Outside possible restrictions of this kind a library will wish to lay down certain conditions of its own — not to hamper the consultation of

theses (since the emphasis should be on the promotion, not the discouragement, of their use) but to ensure that their archival nature is respected. It may well insist, for example, that the issue and return of theses must always be against signatures of readers and library staff, and that theses be read only in a particular supervised area of the building. Occasionally it happens that a certain thesis is of central importance in a course programme and hence in unusual demand; in this case, and subject to permission from the author, it may be useful for the library to make a copy for general use and to safeguard the original.

A growing number of degree-awarding institutions in the United Kingdom now participate in the microfilming scheme initiated in 1971 by the British Library Lending Division with the support of SCONUL (Standing Conference of National and University Libraries). Under its terms the participating universities and polytechnics briefly lend a copy of each doctoral thesis to the BLLD for microfilming. When the BLLD subsequently receives a request for the loan of a thesis so dealt with, an enlarged xerographic print-out is made from the microfilm and lent to the requesting library. Alternatively it is possible to purchase positive microfilms or paper copies direct from the BLLD. In theory only individuals may do this, having first signed a copyright declaration and pre-paid with BLLD coupons. The scheme is voluntary and still in operation at the time of writing, but it is rumoured that automatic microfilming of Ph.D. theses will soon cease and that only theses (of any level) asked for on interlibrary loan will be so treated.

External theses

Mention of the above national projects has already introduced the question of external theses and their bibliographical control and availability, nationally and internationally. The bibliography of theses will be considered first.

Bibliography

There exists no comprehensive international listing of theses, nor of art theses in particular. There do however exist many partial records, from national bibliographies to the simple lists of individual institutions. They can be discovered through T. Besterman *A World Bibliography of Bibliographies* [3] under the heading 'Academic writings' or more fully through M. M. Reynolds *A Guide to Theses and Dissertations; an Annotated International Bibliography of Bibliographies* [4]. This latter

work includes both general and subject bibliographies, the section on fine arts listing 27 titles. Besterman and Reynolds can be conveniently updated from two current bibliographies published by the H. W. Wilson company: *Bibliographic Index* and, more specifically, *Art Index*, where bibliographies of theses appear under the rubric 'Dissertations, Academic'. Recognizing their American and Western European bias, the Wilson indexes recommend *Bibliographische Berichte*, produced by the Staatsbibliothek Preussischer Kulturbesitz, for current listings of East European bibliographies.

Turning now to national bibliography, the tracing of British theses is a fairly straightforward operation thanks to two comprehensive retrospective and current bibliographies. The first volume of *Retrospective Index to Theses of Great Britain and Ireland 1716-1950* came out in 1975 and covers the social sciences and humanities [5]. This volume lists some 13,000 theses based on entries supplied by 21 universities. Indexing is on the lines of *British Humanities Index*, with an average of two subject terms per thesis and fairly liberal references to linked headings. Under the heading 'Aesthetics' appear 44 theses, with further reference to such entry terms as 'Art', 'Criticism', 'Appreciation', 'Coleridge', 'Gautier' and 'Ruskin'. In addition to the 23 theses listed under 'Art', another ten are subsumed under 'Art: Appreciation' and 'Art, Children's', together with references to 'Abstraction', 'Architecture', 'Aesthetics', 'Book Illustration', 'Ceramics', 'Colour', 'Enamels', 'Form', 'Iconography', 'Painting', 'Religion and Art', and 'Sculpture'. In spite of minor anomalies (17 entries and 13 references under 'Painting'; 20 entries but no references under 'Sculpture') the system is adequate for retrieval purposes — certainly in the fine arts, where so few theses were undertaken in Britain during the period covered. The main subject listing is supplemented by an author-title index.

Search for post-1950 British theses requires the annual volumes of the *Aslib Index to Theses* (1951 to date), which have not been cumulated. Here again theses are listed under subject headings (with an author index), but because of the limited annual production of British art theses the two headings 'Art' and 'Architecture' suffice. The volume for 1971-2 listed nearly 8,000 theses, but only 26 under 'Art' and 32 under 'Architecture'. Following the recent decision to list theses as they are reported, rather than by the academic year, and to publish twice a year, the *Aslib Index* should be able to provide a much prompter service. This will save the need to consult the annual lists of theses produced by the universities of London, Oxford, Cambridge, Sheffield and other places. (For art the most useful of these is the University of London's *Theses and Dissertations Accepted for Higher Degrees*, since it includes theses

of the Warburg and Courtauld Institutes and Birkbeck College.) The most up to date of all is the monthly *BLLD Announcement Bulletin*, though titles printed here are restricted to theses microfilmed under the scheme referred to earlier. Starting in 1977 the *Aslib Index* will be supplemented by the publication of author abstracts, probably in the form of negative microfiches.

Three subject lists are especially valuable. 'Theses on art subjects being worked on in British universities', compiled by the Courtauld Institute from returns supplied by appropriate institutions, is printed each year in the August issue of the *Burlington Magazine* and contains newly completed theses as well as work in progress. The Society of Architectural Historians of Great Britain publishes a cumulative *Research Register* of completed and current work in architectural history: it contains RIBA and Architectural Association theses besides those of universities. And the annual list *Historical Research for University Degrees in the United Kingdom*, compiled by the Institute of Historical Research, University of London, includes a certain amount of art and architecture in its coverage of theses in progress and completed.

The North American scene is dominated by the commercial firm University Microfilms, a subsidiary of Xerox [6]. According to a publicity brochure issued in 1975, its Dissertation Information System 'provides access to over 500,000 doctoral dissertations, covering the entire output of the United States, plus a substantial proportion of Canadian works'. The system depends on the willingness of universities and colleges to supply copies of all doctoral and selected masters' theses to University Microfilms at Ann Arbor, Michigan. Each thesis must be accompanied by an author abstract. On arrival theses are microfilmed and their bibliographical data (including keywords derived from each title) are added to a computer data base. Together with the records created from a retrospective survey of American theses, the main elements of the various sale, search and publishing services are now present. Sale copies of theses in positive 35mm microfilm or paperbound xeroxed copies are readily obtained from the microfilm masters. Subject searches can be undertaken by interrogating the computer data base, though the subtlety of a search may be hindered by the reliance of title keywords for the original subject input. (The present system is known as Datrix II and a fee is charged for every search.) From the same data base has been derived a retrospective bibliography of American theses, and from the flow of author abstracts comes a series of current publications.

The retrospective bibliography is *Comprehensive Dissertation Index 1861-1972* (CDI), which lists 'virtually all' the approximately 400,000

doctoral theses accepted in the United States during that period, plus over 10,000 Canadian theses. It is in 37 volumes with annual supplements from 1973. The visual arts come in Volume 31 'Communication and the arts', occupying about 10 per cent of its nearly 1,000 pages. Arrangement is by keywords in title context — which has its drawbacks. Automatic keywording thus provides an entry under 'Raphael' for the artist Anton Raphael Mengs: there are many similar examples. Certain keywords generate virtually useless lists, like the 72 entries under 'Development' or the 58 under 'Style'. A number of strays from other subject areas have also wandered in. CDI is perhaps most useful for answering narrowly specific enquiries. Is there a thesis on Dürer? (apparently not) or on Matisse (yes, three). Searches on broader topics require more ingenuity since there are no cross-references to help. To cover thoroughly a topic like Romanesque art, it is necessary to check not only under 'Romanesque' but also 'Twelfth century', 'Ivories', 'Iconographic/al/y', the names of likely monuments and artifacts, and whatever else occurs to mind. Rather than do this it would be simpler to leaf through the whole visual art section — not too onerous a job in fact. It should be noted that Volume 31 alone does not permit an author search, since the comprehensive author indexes are grouped in five separate volumes.

University Microfilms has three other publications. *Dissertation Abstracts International* (DAI) (1938 to date) has for long been published in two sections: section A for the humanities and social sciences, section B for the physical sciences and engineering. Both appear monthly and contain a standard-length (600-word) abstract of each doctoral thesis. Section C started in 1976, initially as a quarterly publication, to supply abstracts of European theses. As its coverage increases this new section will provide an invaluable service in gathering up the scattered threads of European thesis bibliography and publicizing the availability of theses from many countries. The coverage of doctoral theses by DAI is supplemented by *Masters Abstracts and Theses* (1962 to date), a quarterly abstracting publication of selected (i.e. recommended) American theses for masters' degrees. Smaller libraries not able to subscribe to any of these services may wish to consider the inexpensive annual list *American Doctoral Dissertations* (1955 to date). An alternative would be to purchase one or more of the subject sections of DAI now available on microfiche, particularly the one covering communications and the arts.

Outside University Microfilms, a useful service continues to be provided by the College Art Association, which presents a list of American theses on the fine arts, in progress and newly completed, in

each Spring issue of the *Art Journal*.

The bibliography of foreign-language theses is far too complex to be summarized in a short space. While many countries do now publish annual lists of their own theses, the information appears in a variety of official, semi-official or independent sources. Similarly there exists a variety of retrospective bibliographies, some well known, some obscure, some partial, some complete. On the whole the northern European countries are well covered; the rest — including such important countries for art as Italy and Spain — are lamentably served. The details of this foreign bibliography can be discovered from the guide by Reynolds referred to above [4], though a few publications are also worth mention here.

In 1969 the library of the University of Liège began to issue an annual list of the European theses it received through an extensive exchange programme [7]. In effect the list is mainly confined to West European theses, though from 1972 it has also included certain theses not obtained on exchange. It is computer produced and has subject indexes in various language sequences. Also started in 1969 was an international bibliography of French-language theses, compiled by the Université Laval, Quebec [8]. One considerable international bibliography from an earlier period is the 43-volume catalogue of foreign theses received at the Bibliothèque Nationale in Paris [9]. Art history theses of the period 1946-66 in German libraries are recorded in a work sponsored by the Arbeitsgemeinschaft der Kunstbibliotheken [10]. For recently completed art theses a convenient list appears each August in the periodical *Kunstchronik*: German, Swiss, Austrian, British and American theses are included. Recent French art theses are covered by the periodical *L'Information d'Histoire de l'Art*, while a list of *École du Louvre mémoires* is printed from time to time in the *Revue du Louvre*.

Acquisition

This rather lengthy excursus on the bibliographical coverage of theses has been necessary as a preliminary to the question of their borrowing or permanent acquisition. Strictly speaking, interlibrary lending should have no place in a manual dealing with the resources of the individual library, but with theses it cannot be altogether ignored. For one thing a significant proportion of British and foreign theses, past and present, can be obtained in no other way than by borrowing them for a short period from another library. Hardly ever are theses lent directly to individuals: the borrowing library must make the application, as a rule bear the cost, take responsibility for the safe custody and return of

theses, and ensure that copyright regulations and any special conditions attaching to the loan are strictly adhered to. A second consideration on acquisition policy is that even if a particular thesis is available for purchase, a library may opt for the alternative of borrowing it instead. Many theses deal with very narrow or specialist topics, of little current or future interest to any of a library's clientèle beyond the one researcher for whom it is essential reading. Borrowing may then be justified but not purchase. Again, a thesis is usually more of an unknown quantity than a commercially published book. The author has still not established a reputation. His abstract in DAI gives no indication of quality. It is unlikely that any critical reviews of the work have appeared. In these circumstances a library may well prefer to borrow, at least in the first instance.

Against all this may be set the arguments for adding theses to a library's permanent stock. The importance of much of the thesis literature has already been discussed. For the new and detailed information they contain, for their fresh approaches to hackneyed topics, for the relationships and theories they try to prove, theses within the main spheres of a library's interest must be acquired. They will extend and deepen the standard published literature in some areas and help to fill the many breaches where there is no other literature at all. The case that once had to be made out for the acquisition of exhibition catalogues will apply to theses equally. They may contain the only, or the most searching, or the most up to date, treatment of a particular artist, a work of art, a style, a context of activity, an aesthetic concept. Theses cannot, like too many commercial art books, be strung together out of clichés. They must say something new.

How then to acquire them? The printed Continental thesis has for long been obtainable in small numbers through art bookshops, especially in Germany; but the obligation to print has not been constant and has at times been suspended (as in Germany between 1940 and 1952). The matter is further complicated when some theses, instead of being printed privately in small editions, are taken up by commercial publishers and issued in reasonably large editions as ordinary academic books, widely publicized and readily available through the book trade. Some publishers indeed have started to specialize in the commercial issue of theses — like Herbert Lang of Berne who is developing an extensive list under the title *Europäische Hochschulschriften* (Reihe 28 is concerned with art history). In 1975 the New York firm Garland Publishing Inc. announced a new series, 'Outstanding Dissertations in the Fine Arts', with the aim of publishing retrospectively some of the best North American theses of the past. The first list contained 34 titles,

and if the prices seemed high the publicity did at least insist on the high standards of production: acid-free paper, full library binding, well-printed illustrations. By contrast the huge number of theses obtainable from University Microfilms, while fairly inexpensive, are available only as microfilm or paperbound xerox copies with poorly reproduced illustrations (unless silver halide prints are ordered at extra cost). It should be noted by libraries wishing to collect theses comprehensively that standing order arrangements are possible with University Microfilms for the supply of theses as they are published, *in toto* or by subject categories. The British Library Lending Division subscribes to the complete University Microfilms programme, though an announcement in October 1975 stated that this policy is under review. As mentioned earlier, British theses microfilmed under the BLLD scheme may be purchased as film or xerox copy.

Theses acquired externally in modest numbers should if possible be integrated with the rest of a library's book or microform collections, fully catalogued and classified. Under large-scale exchange schemes however, it is no doubt more convenient to keep theses together in series.

Summary

With the growth of art education and art historical research worldwide, the number of art theses written annually is increasing, though it is still not great. (Each year University Microfilms publishes only about 80 abstracts of North American doctoral theses in the visual arts — a puny total compared with any of the sciences.) Whether the steady upward trend will continue must depend not only on the future prospects of higher education but also on a continuing belief that the thesis is an effective means of self-discovery and a valid proof of ability and scholarship. This belief has been questioned: not so much in the area of art history as in art education. The relevance of thesis writing in the education of an artist has been most under attack in the United States. An article by Joseph Schwarz summarizes the main arguments [11]. On the adverse side the thesis is seen as a vestigial formality no longer relevant to artistic processes; many aspects of art are essentially non-verbal; most art students write badly and their time would be better spent in the studio or workshop; such theses as do get written are insignificant in content and are never referred to subsequently. Schwarz himself proposes an alternative, the non-verbal thesis. Instead of writing a thesis, the artist could paint or perform one. But it must be more than an exhibition piece or the product of course work. It must be a

'summation', an expression of artistic mastery and maturity, a serious witness to personal discovery, something akin to the long-gestated 'masterpiece' that once proclaimed an artist's journeyman days were over. Schwarz suggests that the artwork so created might be accompanied by a brief written statement 'for the archives', but it may seem that when the wheel comes this full circle, the proper recipient of the non-verbal thesis is no longer the library but the gallery or museum. But whatever the outcome of that argument, there is little doubt that the place of the written thesis is in the library.

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- 8 Université Laval, Québec, *Répertoire des Thèses de Doctorat Soutenues devant les Universités de Langue Française* (1969/70-), semi-annual
- 9 Bibliothèque Nationale, *Catalogue des Dissertations et Écrits Académiques Provenant des Échanges avec les Universités*

Etrangères et Reçus par la Bibliothèque Nationale, 43 volumes (Paris, 1884–1925)

- 10 H. Seeliger, *Verzeichnis Kunstgeschichtliche Dissertationen an Deutschen Universitäten und Hochschulen* (Arbeitsgemeinschaft der Kunstbibliotheken, 1967)
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12

Primary sources

Irene Whalley

'Primary sources' may be generally defined as research material in its original form, without any subsequent comment, and usually of limited availability. This definition can apply to printed classic texts (such as Alberti on architecture for example), or to manuscript material. For the purpose of this chapter it is used in respect of manuscript sources only. A manuscript is usually unique, though sometimes other versions (literally 'copies') may exist. For this reason typewritten material may be included in the present chapter, for here the limit of 'publication' is that of the number of carbon copies the typewriter can make. The advent of photocopying has obviously made a tremendous difference to the limited publicity previously given to original source material, but this chapter is not concerned with the photomechanical reproductions of such works, but only with the primary sources themselves.

An artist's own letters are perhaps the most obvious items to fall into this category as far as the art librarian is concerned. But there are also many other kinds of documentary items which furnish the raw material for research without themselves being of obvious importance. In many cases this sort of material may be more properly defined as ephemera (bills are a good example), but they are nevertheless the sort of original items which an art librarian might well find of significance for research workers. Right at the beginning an important warning should be given on the acquisition of original material: it should not be accepted or bought unless the librarian is sure it is needed and will be used, unless, if it is not taken, it will be destroyed. It is certainly pleasing to have an original Rossetti letter or a seventeenth-century inventory, but one letter is unlikely to help any readers in their studies, while if the holding of it is known (as it should be), either the librarian will be constantly asked for photocopies of it, or else in its isolation it may be overlooked by people

working in the mainstream of Rossetti research. A single inventory, on the other hand, can be useful to the student of the furniture of country houses or the social history of art, but not to those concerned with fine arts, graphics or the clothing trade. In all cases where it is decided to refuse a proffered item of this sort, an attempt should be made to deflect it to a place where there is a collection of similar items already in existence, or where the course of studies makes it truly useful.

The librarian of a large or an old library, with an established research programme, will inevitably acquire — indeed may already possess — manuscript material. It is from such sources that most original research will stem. If there is the opportunity, the librarian should certainly try to specialize in material relating to local artists, who might otherwise be neglected. A researcher, looking for biographical material, will usually start with the area in which the artist worked, was born or died. This sort of material can therefore become extremely valuable, as well as being easier to acquire. If an institution has specialist courses in, say, the art of the eighteenth-century, the librarian may feel inclined to back up the study courses with relevant documents such as drafts of lectures or books by contemporaries, sitters' or account books of well-known artists, or even a whole correspondence or personal papers. Of course the chance to acquire such material is rare, and the location of it is usually known even before it comes on to the market. But there is always the possibility that material relating to the early life of the then-unknown painter may come to light, and, apart from a few significant studies, the work of English provincial painters is still being studied, and the documentation is still to be sought after.

Letters, as it has been pointed out, are the most obvious of primary sources, especially those that deal with the artist's opinions on his own or other people's work. Even the far too common ones which merely say 'Come to lunch', or 'Thank you for the party', are not without importance — they indicate the artist's whereabouts at a particular time (provided he dated his letter), and also indicate the friends he had and his degree of intimacy with them. In addition to letters there are other personal items. Diaries are an obvious example, likewise sitters' books (for painters, sculptors or photographers) and account books, especially if these include outlays on materials. Occasionally the artist himself keeps a close record of his artistic activities, including a step-by-step description of the work in hand. Sometimes he may have given instruction in his subject, and his lecture notes have survived for posterity. All these things a librarian would recognize for the source material they are. But what about the travel diary of a completely unknown person? Well, travel diaries are always important provided the

traveller is observant and not merely concerned with food or hotels or disasters *en route*. A good travel diary may well indicate what pictures were in what collections at a particular time, and how they were displayed, as well as what galleries existed in a particular town and what they were like. They may also describe long-demolished buildings or monuments, all such information being of considerable use to the researcher.

Letters, diaries, lecture notes — all these are personal items which really need no recommendation. But there are other personal or semi-personal manuscript items which can prove extremely important to the researcher in the art field, and such things as bills and inventories are among them. Items belonging to the famous are not here under discussion, but rather the 'run of the mill' type of material that turns up from time to time in family archives. A group of family bills showing what was spent on shoes, clothing, glassware or silver, etc., will be of great help to those studying the history of costume, silver or glass, by providing contemporary information as to names of materials, styles, costs and, possibly, the way in which such things were purchased. Moreover such bills will often give the maker's name and address (after all in the past most things were made to order and not bought ready-made), so that for anyone studying, for example, the history of the jewellery trade, this sort of material can give information not obtainable in any other way.

The alert librarian will always evaluate carefully every manuscript item that comes his way before saying 'It's not our field'. But should he decide to acquire an item, a whole lot of other points immediately arise. For whom is he acquiring the material? Is it likely to be of use to the students or to the staff? Whichever category, what about handling problems? It is helpful for students to be able to see and to judge for themselves the significance of primary sources, but not at the risk of seeing the precious documents disintegrate. Fortunately it is here that the photocopying machine shows its value, in preventing wear on the original manuscript. Sometimes of course original material is purchased for the particular studies of one member of the teaching staff, and here the question of exclusive right versus general interest arises. Probably most art librarians who decide to acquire a manuscript item will have been led to it for a variety of reasons, including a just appreciation of its importance within the field of study of the institution they serve. But it must be remembered, when considering the publication of original material, that the copyright in a manuscript document never expires, unlike that of a printed book, and all potential users of your hitherto unknown piece of artistic evidence must be reminded that somewhere a

copyright holder still exists. Happily it is not the job of the art librarian to trace him, but rather that of the would-be publisher or his agent.

Acquisition

Assuming that the librarian decides to build up the research side of the library with as much relevant primary material as possible — how will he set about it? In the first instance, it is always as well to be selective — only a few big libraries, such as the National Art Library, have the need to collect on every aspect of art. Even among the larger libraries there is a certain amount of specialization, such as that which allows the Tate Gallery archives first choice in material relating to modern artists. But the librarian will know more or less what he requires and will set about acquiring it from a variety of sources. From time to time certain booksellers do issue special lists devoted entirely to manuscripts and archives, but such items may also occasionally be found in ordinary lists of (mainly) printed books. Since a manuscript, unlike a book, is frequently without an author or even a title, such material may be found under a variety of different headings in second-hand dealers' catalogues — though the subject heading is the most usual one (it may of course merely appear under something like 'Art — an MS'). The big auction houses like Sotheby's and Christie's occasionally hold sales devoted entirely to manuscripts, but these are usually items which are beyond the reach of most libraries, and may be splendidly illuminated and of international significance. More important for the art librarian with an average budget are their general book sales of the kind which also include 'historical and autograph documents'. It is in this type of sale that the art librarian is most likely to find the sort of documentary material he wants — the letters, diaries, inventories, etc. Local second-hand bookshop contacts will also be useful, because on the whole manuscript items are difficult to store, and many a bookshop is glad to find a ready purchaser for the odds and ends of miscellaneous handwritten items which were acquired when someone's library or attic full of books was purchased. So if the library's needs are known as widely as possible, this will often help to bring in otherwise unknown items. After all, many people are unaware of what may be of use to the researcher. A story heard all too often concerns the offer of a collection of children's books, perhaps coming from someone disposing of an elderly relative's effects. 'Did you find any exercise or copybooks among the children's books?' is asked hopefully. 'Oh yes,' comes the answer, 'but they had all been written in so I threw them away.' No wonder the

Victoria and Albert Library has difficulty in adding to its collection of such examples of early handwriting. So people should be encouraged to offer everything, with the discretion to pass on what is not applicable to the library's own collection. It is here too that the local record repository will be helpful, both in directing potential donors to the library, and possibly acting as recipient for all those legal documents with which the librarian is so often faced. The Royal Commission on Historical Manuscripts publishes a list of repositories, so the one nearest the library can easily be found.

Most librarians are confronted from time to time with the offer of an enormous amount of material, some of which is desirable and some of which is irrelevant to the field. The tactful librarian will do his best to acquire the discretionary right to dispose of the unwanted portion of such a gift to the most suitable place. Many people just do not know what to do with their possessions of this sort, and are only too glad of guidance. In deciding what to choose, the art librarian is very much on his own in the field of original material. The important points made at the beginning can, in this section on acquisition, be made again, because they are so important: Purchases outside the relevant sphere just for the joy of acquisition should not be made; make sure there is a use or a potential use for what is acquired; and that it really is keyed to the institution served, be it art college, museum, or fine arts department of a university. Always try to deflect an unwanted item to a suitable source if possible, but certainly take anything of significance if it is thought that otherwise it will be lost to posterity. As long as all acquisitions are notified to the appropriate place, usually the Historical Manuscripts Commission, no material can be lost to scholarship if the library has accepted it.

The Royal Commission on Historical Manuscripts not only maintains the National Register of Archives, but also issues lists of accessions to repositories. If a library has, or has built up, a large collection of manuscript material, it could consider having itself appointed as an approved repository for such material. But large or small, it should always be ensured that acquisitions are notified to HMC. This can often be done in the form of an annual list of accessions, which is not only convenient for the library itself, but can make useful showing to committees or governing bodies. This recording of manuscript and similar original material is particularly important, because until it is recorded its existence may remain unknown — unlike the printed work, whose publication has usually been recorded at some time in its existence.

Cataloguing

The important thing about primary source material is that it is usually unique. A book, however rare it may be now, was originally issued in more than one copy, but a manuscript was not, although it is always possible that further copies may have been made of it. The important point to remember is that because of its uniqueness each manuscript must be judged and catalogued individually on its own merit. That is not to say that general cataloguing rules do not apply — of course they must do so. But they have to be flexible in a way that book cataloguing rules do not, since most published works conform to certain established patterns. As said earlier, a manuscript may in fact be the text of a book or of a lecture, in which case it will have an author and a title-page. But it is much more likely that the material will constitute a miscellaneous collection of papers or documents, perhaps with an admixture of printed or typed material, perhaps even including illustrations or photographs. In a way, the librarian is free to make up his own rules for treatment of manuscripts, according to the use made of them, and in the light of normal cataloguing practice — always provided the librarian keeps consistently to the rules he chooses to adopt.

A perfectly straightforward example will be considered first: the manuscript of a lecture. Immediately there is the question as to how the manuscript entries are going to be filed — are they going to be filed (perhaps under the heading 'manuscripts') in the main author sequence of the catalogue, or in a separate sequence? A separate sequence is perhaps preferable, because the form of the entry will differ so much from that of most books. To return to the example of the lecture manuscript, it will presumably be catalogued under the author of the lecture: perhaps the author will have written the title down. Otherwise a title will have to be devised, indicating the general content of the manuscript, and placed in square brackets to show that it was not part of the original work. This is of course the sort of procedure adopted with a book, and in the same way a bibliography would be indicated, if that is the librarian's normal practice. But it will often be found that such a work has not been paginated. The best thing to do in this case, is to foliate lightly (in pencil) the top right-hand corner of each page, from front to back excluding only the endpapers and give this total in the entry. It is customary with manuscripts to talk about 'f.6 verso' or 'f.85 recto' rather than 'p. 7' or 'p. 85' as in books. It may well be that there are odd additional paragraphs and scraps left loose in the main text, which cannot be counted in, and these are best covered by a footnote: 'With additional material and amendments inserted'. Having got the

foliation sorted out, the illustrations have to be considered, which in the case of manuscripts may often also be original. These should be described carefully: '2 mounted watercolours and 3 pen-and-ink sketches in the text, together with 6 photographs in an envelope' is the sort of description necessary. Since what the librarian has in front of him is unique, what a reader miles away will want to know must be described exactly, for it may be that manuscript in particular which is vital to his research, and of which there can be no other description but the one the librarian chooses to give.

The footnotes can accommodate a lot of extra information. For example it is always helpful to state whether a work has been published or not, or, if it is a lecture, to whom it was addressed and when; such information is more properly accommodated in a footnote than forced into the main part of the entry. The date and 'place of publication' of manuscript material can cause many problems for the cataloguer — far too few items are dated. If the place where a manuscript was written can be deduced accurately, then this should be added (in square brackets) in the entry, with any comment on reasons for giving it relegated to notes. But place is less important than date, and it is here that the problems really arise, if there is no obvious evidence as to when the manuscript was written. A detective-like search should be made in the work itself for clues, not forgetting to check the watermark. Nineteenth-century paper sometimes shows a date in the watermark which at least allows one to fix a rough dating. Is there perhaps the mention of a building, event or person, which can be used as a date peg? If a precise date cannot be given, either from internal or external evidence, then a 'circa' date will suffice, which allows five years on either side of it, e.g. 'c.1895' means between 1890 and 1900. Rather less helpful than a 'circa' date is the vaguer 'last quarter of the 18th century', while if no guess at all can be hazarded, then to use 'no date' (n.d.) is better than a misleading statement. After all, someone may be working on the subject and be able to give a precise dating.

The hypothetical item above was a fairly straightforward cataloguing example. Letters can be more complicated — and are often more difficult to decipher. With a manuscript letter the important facts are who wrote it, to whom, when, and what it is about. So cataloguing begins with the writer as author, and the main entry will probably follow in square brackets something like this: '[Letter to John Smith concerning a picture he is painting for the Royal Academy exhibition.] 2ff. and envelope. 16 × 11.5 Birmingham, 25 March 1912.' This type of entry covers the majority of letters where both correspondents are known, otherwise it will read '[Letter to an unknown correspondent ...].

The foliation is treated in the same way as with other manuscripts, and the date is always best expressed in the form of day plus month plus year. Of course there is always the correspondent who merely puts 'Monday evening', and here detective work is again necessary. Undatable letters are always best filed after dated ones, unless internal evidence assigns them a definite place in the sequence.

So far fairly straightforward items have been considered, where in some ways primary material comes closest to its printed counterpart. But most collections of original and manuscript material contain a lot of miscellaneous items, and here the cataloguing can become quite complicated. A normal open-access library is unlikely to permit free access to original material, since being unique, once it is damaged it cannot be replaced. Therefore the potential user has to be given as detailed a description of the material as is possible, and with miscellaneous collections this often involves a lot of preliminary sorting.

An artist's or a firm's (or a society's) papers are the sort of things which frequently include a variety of different kinds of material, not all of them in manuscript. It must first be decided whether there is more printed than manuscript material, but if there is not, and it is therefore decided to treat the whole collection as 'manuscript', then it is not always necessary to remove the printed matter from the 'papers' and catalogue it as a separate item or items. This must of course depend to some extent on the nature of the material and the library's needs. But it is quite possible to have an entry that reads something like this: '[Letters (some typewritten), notes, documents (some printed) and other papers relating to it ...]'. If there is a large collection of letters to and from a particular person, the best way of dealing with it is to make a brief entry for the general catalogue, and then to make a separate index of correspondents which will show exactly what is available in the way of letters to and from any one individual, even if they are buried in a large collection.

Perhaps the most important thing to bear in mind when cataloguing and generally dealing with primary sources is that inevitably there will be a lot of anonymous material — bills, inventories, trade recipes, documents of all sorts. There will also be items where although there is an 'author' of a kind, the content is more important than he is. For example, if an otherwise unknown writer describes a visit to a gallery in 1850, or a meeting with a well-known artist, or describes reactions to a new building, no one will find that letter from the author index, because no one will have heard of the writer. Here the importance of detailed subject indexing is obvious, bringing to the attention of the searcher the fact that the library has just the item he is seeking, even though he may never have heard of the writer of the letter.

Conservation

Original material is by its very nature among the more difficult of library material to house adequately. It comes in all sizes, and is often dilapidated by the time it reaches the library. Upon receipt of any original manuscript or other primary material, photocopies should be made of it. This serves two purposes, in that it guards against theft by making identification easier, and also enables the library to limit the issues of the original copy. Having made a record of the object as it was when it reached the library, its preservation, repair and storage should then be considered. Vellum is less difficult to deal with than paper because it is tougher and less subject to atmospheric deterioration — though equally attractive to rats and mice! If it is a vellum-bound volume, a slipcase will frequently help to hold it in shape. Paper, however, offers more problems, and suffers from a variety of different mishaps. It can be easily torn, suffer from damp (leading to discoloration), it can become brittle and break, and it can disintegrate when folded in one place for too long. Some of these problems can be dealt with by the library staff, but others are best left to the professional paper conservationist. Wherever possible, all documents and letters should be kept flat, to prevent loss of legibility of the writing along the folds. In order to prevent continued deterioration all paper should be deacidified and resized. If the material is very fragile, mice-chewed at the edges, or badly torn, it can be mounted on silk, or even on stiff paper, but all such matters are best left to the professional — never, ever, use adhesive tape, even in an emergency. If there is enough original material coming in to the library, or if a librarian is having similar problems with printed material, such as older books, or prints or drawings, then it would pay him to have a member of staff who could deal with conservation, even if only in a part-time capacity. The Public Record Office is often able to provide short training courses in conservation, but if the library is too far from London to make this practical, then the local Record Office should be consulted. Every such office has the need of an archive conservationist, and may either undertake some library work or be prepared to offer the necessary training to a member of the library staff — or at least put him in touch with a conservationist. HMSO publishes a list of repositories and Record Offices from which addresses can be obtained.

Accommodation

The actual method of storing manuscript material can also be a problem, and of course depends to some extent on how much has to be dealt with. Ideally all material should be bound and guarded according to the method adopted by the British Library and similar institutions. This keeps the material flat, allows it to be shelved in book form, makes handling easy, and allows for easy detachment if an item is required for exhibition, etc. But not everyone can afford this solution (and here again the local Record Office can advise), so an alternative self-help method is to place the material, when practicable, in transparent 'envelopes', which allow both sides of the document to be read without it being handled at all. These 'envelopes' can then be placed in a spring-back or ring folder, and shelved as a book. But before ordering polythene envelopes, it should be established that the material is not of a kind to cause ink or paper to deteriorate. When all other methods of storage are unavailable, manuscript materials can be put into solander boxes, provided they are first placed into stiffened folders or envelopes that will afford them some protection — and always with the contents clearly described on the outside to prevent unnecessary handling.

Exploitation

From all that has been said so far, it would appear that the custodian of primary material is a bit like the dog in the manger, and more concerned to guard what he has than to make it available to the reader. To some extent this is true, and most users of manuscript material are very understanding when they are asked not to use pens, or to make do with a photocopy if possible — or even to use the material under greater supervision. Such readers appreciate that if precautions had not been taken in the past, the vital documents would not still be available for their use. For this reason, original material should never be allowed to leave the library, and this is where the photocopy can be useful. But although the original material should be guarded carefully, the librarian also has a duty to see that it is as widely recorded as possible, and that, if it is suitable sort of material, it is seen by as many people as possible. Other people's letters always exercise a fascination for the general public — even the dull ones (provided they are legible enough to be read). Attractive small exhibitions can be mounted from original documents: the actual letter the artist wrote, the bill for his famous painting, a note of his palette colours, a slight sketch of the bay where he spent his

holiday — even his funeral expenses — all these can publicize the library's possessions to a wider audience, and at the same time encourage further donations when people see the library's interest in such things.

In displaying manuscript material there are again certain conservation points to bear in mind. Paper and ink do not like strong light, either sun or artificial. If the library is providing artificial light within the display case, a 'cold' lamp should be used. The essential fragility of paper makes display difficult, but the fact that only a sheet or two at a time is being displayed is of considerable help in solving the display problem, as the document can often be laid quite flat, unlike more bulky book material. A pin with its head removed will often form a suitably light method of holding a sheet in place, without in any way harming the paper, provided it is put just across the corner of the paper, in the way that photographs or postcards can be placed in an album.

Summary

Material should be selected with care and not collected indiscriminately. What the library possesses should be carefully catalogued and fully recorded, and its preservation for posterity should be ensured. With these points in mind there is no doubt that the acquisition and cataloguing of primary sources for research work can offer one of the most fascinating and rewarding aspects of librarianship in any library.

References

The bibliography for primary sources is scanty and of uneven quality. This chapter has dealt with the acquisition of original material, but the librarian may also be required to locate such source material for his readers. The list of books shown below will therefore cover both aspects of the subject, since in most cases the same sources (local Record Offices, HMC) will provide the answers to questions asked by both the seeking and the receiving librarian.

The Royal Commission on Historical Manuscripts maintains the *National Register of Archives*. It also publishes *Record Repositories in Great Britain*, 4th edition (London: HMSO, 1971)

The Public Record Office Conservation Department can advise on relevant problems, but in many cases (both for conservation and other matters) it is best to deal directly with your local Record Office, whose

address can be found in the list above.

Many local record offices publish lists of their holdings, as well as more general works on topics for which local records provide the original material. A guide to this material can be found in P. Hepworth, *Archives and Manuscripts in Libraries*, published as Library Association pamphlet No. 18, 2nd edition (1964).

The Society of Archivists also publishes information of use to the art librarian. Two useful items are:

A. A. H. Knightbridge, 'Document repair: a bibliography, *Journal of the Society of Archivists*, vol. 4, p. ii

D. B. Wardle, 'Document repair', handbook no. 1 (London, 1971)

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Out of print materials

Gaye Smith

Perhaps a somewhat strange characteristic of art literature as it appears to the newly-appointed art librarian, is the emphasis which the art library must place on older, out-of-print material. Unlike scientific and technical literature, in which information can quickly become outdated and misleading, art literature, as represented by the art library, balances current information supplied by contemporary art publishing with out of print publications, the latter very often providing a solid foundation both for and of, art historical research. This state of affairs is referred to in 'A Statement on standards in art and design libraries' [1]:

the copiousness and variety of current art publication is misleading, and twentieth-century art and design (quite as much as the historical arts) cannot be adequately documented by the purchase of in-print publications alone.

Publications become out of print when the publisher's stocks are exhausted and there is no likelihood of reprinting. It can be assumed that items published some years previously, which do not appear in current national bibliographies such as *British Books in Print*, have gone out of print.

Out of print publications will be found in the art library in a variety of forms: sales catalogues, exhibition catalogues, standard works such as artists' monographs, periodicals, rare books, graphic samples. The intrinsic value of some of these, in print or out of print, is dealt with elsewhere in this volume. Catalogues of temporary art exhibitions are likely to go out of print quickly (sometimes even before the exhibition has closed) since they are published in limited numbers for sale at the exhibition itself. There is only one greater problem to the art librarian

than acquiring current exhibition catalogues, and that is acquiring out of print exhibition catalogues! The standard works of art literature are also often published in relatively small numbers, at a relatively high cost, with a limited market in mind. This means that they too can go out of print quite quickly, and it determines their availability and price subsequently on the second-hand market. Periodicals are a special problem in the art field. Some last only a few issues, and can have ceased publication and become a collector's item even before the art librarian has discovered them. Most will always be sought after in their original form, despite the existence of facsimile or micro-reprints. This is especially the case with, for example, fashion magazines, whose plates can be considered as examples of printing techniques in addition to their illustrative value (for example, the pochoir plates of *Gazette du Bon Ton*).

Fortunately there are second-hand dealers who specialize in periodicals. Other dealers concentrate on rare books (antiquarian books; limited and first editions; books with fine bindings, notable illustrations; private press publications, and so on). The Rare Books Group of the Library Association and the Rare Books and Manuscripts Section of the Association of College and Research Libraries are concerned with rare book librarianship. By 'graphic samples' I mean those ephemeral items which libraries may collect to illustrate the history of graphic design, printing, design in general, fashion and social history and to stimulate designers; some of these are dealt with in detail in Chapter 20. They include historical photographs, greetings cards, advertisements and posters. Again, certain dealers specialize in this kind of material, and some are cited in the 'ARLIS directory of antiquarian and secondhand booksellers' [2]. Other original source materials for the study of design history include pattern books and trade catalogues issued by manufacturers and by shops (such as Liberty's or the Army and Navy Stores) and mail-order retailers. Out of print books can be sought after for the sake of the information they contain (the book itself being unremarkable); because the edition or an individual copy (such as an artist's own annotated copy) is of significance to the art historian; because the book constitutes an example of book design, of illustration, typography or binding; or because a book has been conceived and produced by an artist as a work of art (see Chapter 22).

Materials of these kinds will naturally be preferred in their 'original' form, albeit second-hand, than in reprint editions or microforms, the subjects of the two chapters which follow. Indeed it is sometimes the case that a title will be cheaper on the second-hand market than in reprint, though reprints can provide working copies when the use of an

'original' has to be restricted; in addition, the reprint is available (if available at all) without delay, whereas it may be some considerable time, even a matter of years, before a particular item can be purchased second-hand.

Acquisition

The art librarian in search of out of print material must acquire some knowledge of the antiquarian or second-hand book trade, establishing contact with appropriate dealers and ensuring that the library is placed on the mailing lists of those dealers whose catalogues are likely to be of interest. A now somewhat outdated list of British dealers specializing in art has already been referred to [2]; a selective list of British, European and American dealers specializing in art has appeared in the *Art Libraries Journal* [3]; some published guides to the trade are cited at the end of this chapter [4].

Two aspects of out of print purchasing have been described as, in the first place, 'the search by the library for a specific title which it wishes to acquire. The other involves searching catalogues sent to the library by various dealers to see if anything is being offered which the library would like to buy' [5]. Dealers' catalogues appear in a variety of formats and range from the scholarly, lavishly produced catalogue (usually of rare items) which may be the result of several years of collecting on the part of the dealer, to the monthly duplicated list. The type of catalogue produced will depend, to some extent, on the type of dealer. Dealers have been categorized by Reichmann [6] as follows: large-scale, general out of print dealers holding a considerable stock not limited to any one subject area; rare book dealers; dealers specializing in a particular subject area (which in our case can be as broad as 'art' or as narrow as 'fashion and textiles', or even 'Surrealism and Dada'; bookscouts (dealers who charge on a commission basis for searching out desiderata); dealers in publishers' remainders; junk dealers (antique dealers who deal in books as well as other things). Some catalogues are difficult to work one's way through, and can be misleading when hastily put together with incomplete or inaccurate bibliographical detail. Others, usually from one-man businesses, can be engagingly informal, although what are obviously the dealer's personal value judgements should be treated circumspectly until the librarian's knowledge of and faith in the dealer in question has developed over a period of time.

It is essential to act quickly on receipt of a catalogue if purchase is to be effected. Other libraries (and individuals) will be perusing the same

catalogue at the same time; several may be seeking the same items. A telephone call to the dealer without delay may be the only way to secure a particular item; even then it is not unusual to be told that the item has already been sold, perhaps to someone who received the catalogue a day earlier. Whether the telephone is employed will depend on the importance to the library of the item or items in question, and the likelihood of their being sold to another buyer. An art librarian whose library, far from being the only one of its kind, serves courses or a clientele which can be matched elsewhere, may feel impelled by a considerable sense of urgency, and with good reason: he or she may have a very good idea of whom they are competing with, and for what. On the other hand a proportion of every list will remain unsold for some time to come. As a result of a survey of American out of print dealers, Ernest Perez reported that

only one dealer suggested ordering items within two or three days of catalogue receipt, and two of the dealers suggested orders within a week of receipt. Five advised ordering within two weeks, and four seemed to think a month's delay was acceptable. [7]

Hala Piekarski, who spent a year compiling catalogues for W. Heffers, of Cambridge, has stated:

It takes up to two months to sell out the items listed in an average bookdealer's catalogue, which contains secondhand and out of print items. But even several months after distributing the catalogue, there is a chance that another copy of a listed item will be available from old stock, or from a supply of publishers' remainders. [8]

A survey by Felix Reichmann [6] revealed that most American libraries order within three days at most, and often within hours. Domestic orders were placed by telephone (25 per cent), by telegram or by airmail. Foreign orders were sent by cable (40 per cent), or by airmail. Administrative problems may arise when the art library is part of a larger institution, perhaps of a larger library; the machinery for placing 'official orders' may be slow and cumbersome, while the authority of the art librarian to place an order by telephone may be subject to restraints (especially when large sums of money are involved) which, translated into minutes, even hours, may make all the difference between success and failure. The 'Statement on standards in art and design libraries' quoted above, makes it quite clear that

effective stock-buildings and stock-maintenance ... require ... a right to draw on the library funds immediately ... without reference to persons or bodies outside the art library (speed may be particularly important in the purchasing of second-hand publications ...)

Speed being essential, it follows that in educational institutions the art librarian will be obliged to act decisively and, often, independently. Simultaneous selection and acquisition of this kind cannot be properly performed by anyone other than a subject specialist librarian, who knows the specialized market, the subject and its literature, and the needs of the readers he serves. Appropriate catalogues must, on their receipt, be channelled immediately to the librarian concerned, or valuable time will again be lost.

Searching through dealers' catalogues is time-consuming and may have to be confined to a limited number of catalogues chosen because they are likely to yield items of interest. A knowledge of the trade will enable the librarian to select those catalogues which are of especial significance to his library and subject area. Reichmann has stated that

selecting and ordering from dealers' catalogues ... is the most painless, efficient and, at times, thrilling method of buying out-of-print books in their original editions. [6]

But 'trying to locate a specific title ... is like trying to find a needle in a haystack'.

To track down specific titles the art librarian can make lists of desiderata and send them to appropriate dealers. Once again, some knowledge of the trade is essential: knowledge, that is, of who is likely to be able to supply what. It is important to send each list to only one dealer at a time, rather than circulating the same list to several dealers, thus creating an artificial demand (and perhaps inflating the price of the desired items) while depriving the dealer of the incentive of knowing that he can be sure of selling the items at the end of his search for them. Purchasing items which have been searched for by a dealer is likely to be more expensive than purchasing the same item from a catalogue, but it is a surer way of finding what is wanted when it is wanted, and the added cost is offset by a saving in the administrative costs involved in tackling the problem in any other way. The librarian can request the dealer to quote from stock only, or to search for, say, six months only. Some dealers are pleased to search, not only for specific titles, but for whatever can be found on a particular subject as defined by the requesting librarian.

A dealer who has been requested to search for a specific item which he cannot supply from his own stock, will place an advertisement for that item in the specialist advertising journals of the booktrade. In the United States the two main journals are *AB Bookman's Weekly* [9] and the *American Antiquarian Booksellers' Weekly* [10]. The *American Bookcollector* [11] is useful for tracing first and rare editions. In the United Kingdom the main advertising journal, available only to members of the trade, is the *Clique* [12]. The alternative to asking a dealer to advertise on the library's behalf is for the library to advertise on its own account. In this case the cost of placing the advertisement must be met even if there is subsequently no response to the advertisement. However, some response within one or two weeks can usually be expected, and by this means the library may discover useful dealers not previously known to the art librarian.

A third aspect of out of print purchasing, visiting bookshops and dealers' premises, is of especial importance to the art library since it provides an opportunity to see, handle and assess what that dealer has available. The usefulness of publications which the librarian may not have personal knowledge of, is not always apparent from their entry in a dealer's catalogue. The condition of particular items, known or unknown, reveals itself to hand and eye. Furthermore a visit to a dealer may be an opportunity to purchase items *before* they have been offered through a catalogue. On the other hand, buying in this way may not be possible without undertaking long journeys which are expensive in terms of both money and time; it may be necessary to combine such visits with other business (such as a conference). Those libraries fortunate enough to have specialist dealers in their locality will of course make good use of them. Developing a relationship with a dealer by means of regular visits can bring special rewards: for example, if the dealer happens to acquire a collection of art material, the nearest art library (if it is in touch with him) or other art librarians known to him, may be given the first chance of examining it.

In the United Kingdom a series of regular book fairs are held, offering the librarian a chance to purchase direct from a number of dealers conveniently gathered together in one place, though of course each dealer is only likely to have with him a part of his total stock. Librarians as well as dealers may purchase out of print material from auctions; the librarian can bid through an agent (usually a dealer who will charge a commission of about 10 per cent) if he does not want to bid himself. The main London auctioneers are, of course, Christie's and Sotheby's, and in New York, Parke Bernet. The 'News and Comment' section of the *Book Collector* [13] provides a regular guide to the auction scene.

Antiquarian Book Monthly Review [14] is another useful source of current news, especially of the British trade.

A number of dealers specialize in remainders, which have been defined as

overstock of a publisher's output of certain titles which do not sell well, or do not seem to have prospects of selling in the future. Usually the reason for this is overproduction or underpromotion. [15]

Some remainders are books which ought never to have been published, but many excellent remaindered titles can be purchased at bargain prices. The annual booksale held by bookshops throughout the United Kingdom in February of each year always includes a generous quantity of remainders.

Prices

The second-hand trade, unlike the trade in new books, is unaffected by retail price maintenance. Thus the dealer is entirely free to determine the price he requires for any particular item. The astute librarian will soon get to know those dealers who are in general either expensive or cheap. Stanford University Library, for example, has calculated that it saves an average of \$12.96 per title by 'shopping around' on the second-hand market [16]. The Stanford survey quotes comparative prices for Haldane MacFall's *Boucher: the Man, his Times, his Art and his Significance* (London, 1908) which was offered in Paris for \$105.00 and in New York for \$12.50.

Inflated prices will follow the sudden demand for items related to particular subjects which can be stimulated by a notable exhibition, or which are the subject of a collectors' vogue. The librarian who can anticipate events of this kind will not only be able to provide readers with relevant material as soon as they ask for it; by buying early a significant saving may also be achieved.

The price a librarian will pay for an item will depend, to some extent, on the demand for that item within his institution. A book which is urgently required may well be purchased even though a cheaper copy might be found at a future date. The librarian is more likely to acquire bargains from general dealers as distinct from specialists; on the other hand patronage of general dealers who are the less likely to be able to supply what the library is looking for, may be more expensive in terms of time.

The best way of acquiring knowledge of comparative current prices is by studying dealers' catalogues as they arrive, and by filing them for future reference. Published guides to prices include *Book Auction Records* [17], *American Book Prices Current* [18] and *Bookman's Price Index* [19].

Acquisition other than by purchase

Sometimes one library's desiderata will coincide with another library's withdrawals. The United States Book Exchange (USBE) and the British National Book Centre (BNBC) are formal schemes to facilitate the exchange of materials between libraries. Participants in the former pay a membership fee, together with a handling charge when exchanges are effected. There is no charge for the exchange of material via BNBC other than the cost of refunding postage on items received. Art librarians in the United Kingdom circulate lists of desiderata, and of items on offer (more often than not issues of periodicals) via the ARLIS members' news-sheet. In North America members of ARLIS/NA exchange material informally at meetings and conferences. Other exchange systems exist, especially among libraries attached to museums and galleries who can offer copies of the publications of their institution (including exhibition catalogues) for those of others.

Libraries may also be fortunate enough to be offered useful and sometimes valuable material as a gift. Provided that no inhibiting conditions are insisted upon by the donor, gifts are to be welcomed with gratitude for their enrichment of the library's collection.

Access to out of print items in other libraries

If out of print items cannot be purchased when they are needed, the librarian can of course attempt to borrow them from another library; failing that it ought to be possible to trace their location in libraries to which the enquirer can be directed to use them on the spot. A survey undertaken by ARLIS on 'The availability of art and design publications in libraries and through inter-library loan services' [20] noted that:

For initial interlibrary loan application, some libraries turned straight to the British Library Lending Division, but many others applied to regional bureaux or else directly to other art libraries.

By meeting with other art librarians through an organization like ARLIS, and by acquiring some idea of the resources of other libraries, the art librarian can facilitate the process of tracking down and borrowing out of print items: not only will he know who is likely to have a particular item; he may also be personally acquainted with the librarian from whom the loan is sought. Unfortunately the survey, and the initial response to it from the British Library, demonstrated the inadequacy of the British Library Lending Division which, rather than pursuing an active purchasing policy, can only 'gauge demand for art literature by the requests it receives'. And although the National Art Library at the Victoria and Albert Museum remained outside the terms of the survey, it was felt that this library's coverage of, especially, foreign art literature, is being 'seriously undermined by its inadequate financial support'. But while British art librarians still cannot assume that works which they themselves are unable to acquire will be available, as a last resort, from the British Library Lending Division, or at the National Art Library, some hope was held out for the future:

Many of the British Library Lending Division's failures are for older items. A higher proportion of older material is required in the arts than in other subjects and so the failure rate tends to be greater. As the BLLD's own stock builds up, the situation should gradually improve.

To see whether a particular item is held in a national library collection, or to check on the bibliographical details of out of print material, the art librarian can turn to the published catalogues of major art libraries cited in Chapter 1, including the catalogue of the National Art Library at the Victoria and Albert Museum. The location of some periodicals in libraries in the United Kingdom can be found in BUCOP [21]; art librarians can usefully supplement this by requesting copies of periodicals holding lists produced by many art libraries for internal use. Some directories of art and other libraries and their special collections (which will include significant out of print material) are listed in Appendix 1.

So far as the organization, exploitation, and conservation of library materials are concerned, the distinction between in print and out of print is not of significance in itself apart from the general consideration that out of print items will always be more difficult to replace. Books and periodicals acquired while they were in print will go out of print without warning every day in the library's life. The vast majority of the library's most valuable — or valued — stock is certain to be out of print;

however, 'the treatment of different categories of material to be found in the art library is dealt with in other chapters of this *Manual*. The rarer and more valuable the material, the more necessary it will be to place restrictions upon it for reasons of security; yet in libraries which acquire things so that they can be used, as distinct from the archive whose primary role is to preserve, the greater the degree to which a particular item is removed from general access, the more important it becomes to publicize its availability so that it is not forgotten altogether, and so that those readers who wish to examine it may do so. The 'geniis of the cellars' should be allowed to shine on readers as often as possible.

Hitherto most of the research undertaken on library patronage of dealers in out of print material has been carried out in North America. In Britain in the 1960s the expansion of universities, and, in the first half of the 1970s, the rapid development of polytechnics and the funds made available to their libraries, must certainly have increased the volume of library purchasing of out of print items to an extent worthy of investigation, if only so that the expertise acquired by that experience can be shared. The acquisition of out of print materials is an intrinsic part of the role of the art librarian; much of its excitement lies in discovering source materials for both the historian of art or design, and the artist and designer of present and future. This excitement can be shared by dealer and librarian; the latter will do well to cultivate affinities with the former, for the sake of the development of the library's collection.

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- 2 Gaye Smith, 'An ARLIS directory of antiquarian and secondhand booksellers', *ARLIS Newsletter*, No. 20 (September 1974), pp. 3-18
- 3 Gaye Smith, 'A select list of dealers in secondhand and antiquarian art material in the British Isles, Europe, and North America', *Art Libraries Journal*, vol. 1, No. 3 (Autumn 1976)
- 4 Of the following guides to the trade those published by the Sheppard Press are especially useful since they index the subject specialities of dealers:
A Directory of Dealers in Secondhand and Antiquarian Books in the British Isles 1973-75 (London: Sheppard Press, 1973)
Bookdealers in North America 1972-74 (London: Sheppard

Press, 1972)

European Bookdealers: Libraries d'Occasion Européennes
Europäische Antiquariate: a Directory of Dealers in Secondhand
and Antiquarian Books on the Continent of Europe 1976-78
 (London: Sheppard Press, 1975)

International Directory of Antiquarian Booksellers (Repertoire
Internationale de la Librairie Ancienne) (Limoges: International
 League of Antiquarian Booksellers, 1972)

American Booktrade Directory (New York: Bowker, 1975)

Annual Directory of Booksellers in the British Isles Specialising in
Antiquarian and Out-of-print Books (London: The Clique, 1975)

G. and D. Coe (eds.), *The Complete Booksellers' Directory*
 (Market Harborough: Gerald Coe, 1969)

Donald B. Grose, *The Antiquarian Booktrade: an International*
Directory of Subject Specialists (New Jersey: Scarecrow Press,
 1972)

Syndicat de la Librairie Ancienne et Moderne: Liste Officielle des
Membres (Paris: Hôtel du Cercle de la Librairie, 1967)

A list of national booksellers' associations can be found at the
 beginning of the first of the directories listed here

- 5 Mary Duncan Carter and Wallace J. Bonk, *Building Library*
Collections (New Jersey: Scarecrow Press, 1969), p. 249
- 6 Felix Reichmann, 'Purchase of out-of-print material in American
 university libraries', *Library Trends*, vol. 18 (January 1970),
 pp. 328-53
- 7 Ernest R. Perez, 'Acquisitions of out-of-print materials', *Library*
Resources and Technical Services, vol. 17, No. 1 (Winter 1973)
- 8 Hala Piekarski, 'Acquisition of out-of-print material for a
 university library', *Canadian Library Journal* (September-
 October 1969), pp. 346-52
- 9 *AB Bookman's Weekly*, Box 1100, Newark, New Jersey 07101
- 10 *The American Antiquarian Booksellers' Weekly*, Box 129,
 Fairless Hills, Pennsylvania 19030
- 11 *The American Bookcollector*, 1434 S. Yale Avenue, Arlington
 Heights, Illinois 60005
- 12 *The Clique*, Clique Ltd, 109 Wembley Park Drive, Wembley,
 Middlesex
- 13 *The Book Collector*, The Collector Ltd, 58 Frith Street, London
 W1V 6BY
- 14 *Antiquarian Book Monthly Review*, ABMR Publications, 30
 Cornmarket Street, Oxford OX1 3EY
- 15 Gertrude Wulfoetter, *Acquisition Work: Processes Involved in*

Building Library Collections (Seattle: University of Washington Press, 1961), pp. 108-9

- 16 Fred C. Lynde and Arthur Meyerell, 'Library out-of-print procurement: the Stanford University experience', *Library Resources and Technical Services*, vol. 17, No. 2 (Spring 1973), pp. 216-24
- 17 *Book Auction Records* (London: Dawson of Pall Mall), annual
- 18 *American Book Prices Current* (New York: Columbia University Press), annual
- 19 *Bookman's Price Index*, vol. 10 (Detroit: Gale, 1975)
- 20 Trevor Fawcett, 'The availability of art and design publications in libraries and through inter-library loan services', *ARLIS Newsletter*, No. 23 (June 1975), pp. 8-13
- 21 J. D. Stewart (ed.), *British Union Catalogue of Periodicals: a Record of the Periodicals of the World from the 17th Century to the Present Day in British Libraries*, 4 volumes (London: Butterworth, 1955-8). Supplement up to 1960, 4 volumes (Butterworth, 1962-4)
British Union Catalogue of Periodicals Incorporating the World List of Scientific Periodicals; New Periodical Titles Edited for the National Central Library (London: Butterworth, 1964-), annual

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Reprints

Robert A. Bangs

There are several definitions of the term 'reprint' [1]. In this context a reprint will be taken to mean a facsimile copy of an original, earlier publication, the facsimile being issued usually by a firm other than the publisher of the original work.

A 'reprint' or 'new impression' issued by the same publisher from the same standing type used for the original publication is therefore excluded from consideration.

The photo-offset process and other modern developments in printing technology have enabled facsimile reprints to be produced quickly and economically. These factors, together with the steady though restricted market provided by institutional (usually library and academic) customers, have rendered small editions of reprints an economic possibility and under these conditions reprint publishers can operate successfully [2].

Legitimate (and sometimes illegitimate) reprinting of other publishers' works had been going on long before the introduction of photo-offset [3]. Such reprinting could not then, of course, be of the facsimile kind. Fresh type had to be set up (unless the original standing type had been bought for re-use) and the work reformatted.

An outstanding example of this sort of reprinting in the nineteenth-century was the series of volumes issued by Henry George Bohn (1796-1884) for his *Standard Library* [4]. Other series created by Bohn covered the scientific, antiquarian and classical areas and altogether he reprinted over 600 volumes of standard works in his own distinctive format. Bohn also relied on appeal to a large market, which the modern facsimile reprint industry usually does not envisage.

In addition to the improvement in lithographic printing techniques culminating in photolitho-offset [5] another factor in the emergence of

the modern reprint 'industry' was the impetus given by wartime demands, particularly in America [6]. During the 1939-45 war, copies of periodicals and books published in enemy countries and vital to Allied research had to be obtained and reprinted. Many scientific periodicals and books were thus republished at this time in the United States by the photo-offset method, in numbers sufficient to satisfy the comparatively restricted demand [7]. The editions were therefore small, the market guaranteed and the quality of reproduction good.

These exceptional conditions of urgent demand came to be repeated on a much larger scale in the late 1950s and throughout the 1960s when educational expansion in both the UK and the USA [8] presented reprint publishers with unrivalled opportunities. The founding of new universities and the growth in student numbers created a situation in which it became clear that neither second-hand nor antiquarian booksellers could satisfy the resultant need for basic texts in all disciplines which had been long out of print. Reprint publishers could now satisfy this demand and in the United Kingdom [9] and in America encountered a boom market. In the field of art no less than in other disciplines many out of print and scarce books and periodicals were required for use in expanding curriculums.

Choice of titles for reprinting

The choice of a title to reprint is or should be the most important decision a publisher can make. How is this choice arrived at?

The publisher may already have a specialized knowledge of the area concerned, either personally or collated from the contacts and experience of his editorial board. His sales representatives may note evidence of a demand for a particular title which is out of print, for he will be in contact with librarians and academics and other institutional customers. Indeed, a publisher may directly consult with a number of librarians and thereby estimate the minimum number of buyers a possible reprint might attract [10].

On the other hand a publisher may rely more upon standard bibliographies, literature guides and select lists to help him. These will record the classic monographs, reference works and noted serials forming the basic literature of a subject. If these guides and bibliographies are outdated, or over the years have acquired the status of merely historical landmarks, this will not matter, provided the titles they record have endured and thus still have relevance to scholarly studies [11]. Such lists as Chamberlin's *Guide to Art Reference Books*

are guides to worthwhile sources not only of the present but also of the near or somewhat distant past and as such give good cause to reprint publishers to consider the republication of the titles they mention [12].

In view of the fact that the market for facsimile reprints is largely sustained by educational and institutional demand, it is surprising how few reprint publishers rely ultimately on consultation with librarians when choosing titles to reprint. Many still base their programmes on 'current trends' or 'individual hunches'. One of the more surprising findings of the investigation into reprint publishings made by Carol A. Nemeyer was that in America publishers relied mainly upon their own knowledge of the subject field for choosing titles to reprint. They appeared to depend very little upon the advice of specialist or librarian [13].

The publisher's choice of title may also depend upon whether the original work is still protected by copyright. If it is not so protected the reprinter can go ahead provided a copy of the original is available. A problem may arise when only a few (or even only one) copy of a work is known to be extant. Permission to borrow must then be sought from the owner (whether an institution or a private person) and safeguards agreed as to its protection from damage. A fee for such use may be charged by the lender [14].

Reprints and the art librarian

As might be expected, reprints are most numerous in the area of the humanities and social sciences. Within these fields the number issued in the sector of art is not high, but it is nevertheless significant.

Why should the art librarian find it important to know what reprints are available in his field? There are several good reasons.

- 1 A reprint can serve as a replacement for a scarce work, unobtainable in the second-hand or antiquarian market and difficult to consult elsewhere. Thus gaps in the stock can be made good or a collection of source material built up, which could not otherwise have been provided. Many back runs of either current or long-dead periodicals invaluable to the art librarian can now be obtained in this way [15].
- 2 For libraries already possessing the original work a reprint can serve in its place as a lending or reference copy, in cases where inspection of the original is not essential, thus preserving it from unnecessary wear and tear, e.g. the modern reprint (by Gregg International) of John Shute's *The First and Chief Grounds for Architecture* of 1563.

- 3 Reprints of source material can be useful in all areas of art for projects, graphic design, or research work in art history; for use in lectures and seminars; and as sources of visual illustration. For the latter, good examples are the David and Charles reprints of shop store catalogues such as *Gamages' Christmas Bazaar, 1913* and *Yesterday's Shopping. The Army and Navy Stores Catalogue of 1907*. Another mine of illustrations is the same publisher's facsimile edition of the original catalogue of the 1851 Exhibition. Such sources may be used not only by teachers and lecturers and art historians, but also by art students at all levels, the visual and intellectual appeal of this material periodically having totally modern relevance as trends in art perception rise and wane.
- 4 Original editions suffer from deterioration and need special conditions to conserve them. Reprints can substitute for them especially as many are now produced using durable acid-free paper and wide margins which allow binding if required.
- 5 Many facsimile reprints are brought more up to date by having one or more of such additions as an introduction, bibliography, or index added to the original text. Provided such additions are clearly indicated in the reprint, they add to its usefulness.
- 6 Special mention must be made of the facsimile reprints in book form of famous art library catalogues. Where reference tools are concerned the efficacy of the reprint process is of huge benefit in this direction. The holdings of big art libraries and publications of other institutions here and abroad are set forth in book form available to all [16].

Selection

The problems of selection among reprints in the art field can be influenced by a number of factors. The first is that of cost. Some reprints such as that of the back run of a periodical or of an art library catalogue are not inexpensive. If such an item can be obtained in no other form a reprint, however, may be cheap at the price. It will in some cases depend upon the library. A lavish and wholly commendable facsimile of the *Lindisfarne Gospels* or of the *Trinity Apocalypse* may not be within the budget of most art libraries. But in the interests of the wider dissemination of such material and of knowledge generally, major collections such as those of some university libraries will probably consider purchase worthwhile. Back runs of periodicals will take sizeable proportions of an art library's budget, but these titles may now

be virtually unobtainable in any other way.

Secondly, publishers will not sometimes permit the purchase of single volumes from a periodical back run. Where a librarian may merely wish to fill in a gap of a year or two in his holdings of a journal, purchase of an entire series is a different matter.

Thirdly, it is as well to note what original edition has been used for reprinting. Reasons should be given as to why one early edition has been preferred to another and the provenance of the chosen edition justified.

Fourthly, the format adapted for the reprint should be noted. If the original is reproduced in all respects, even including binding, tooling, paper, and so forth, cost may be high and the reprint's use in a library may have to be restricted almost as much as that of the original. Durability, and any reduction in size, should be checked, as this may affect readability.

Fifthly, a reprint may be more useful for some purposes if additions to the original have been added, such as an introduction, index or even an additional chapter forming a link with later developments. If a work is significant enough to be reprinted it seems a pity when the opportunity has not been taken to enhance its usefulness in modern hands. Such additions, it must be stressed, should be fully explained and clearly indicated. Acute problems of bibliographical description can be caused to cataloguers by facsimile reprints in which new matter is inserted without attention being drawn to it [17].

Sixthly, a further important consideration is that two reprint publishers may be marketing the same title at different prices. If the disparity in cost is large, as has sometimes been the case, librarians will need to compare both editions before deciding which to purchase. There is no legal protection covering one facsimile reprint edition against another, projected by a different publisher (apart from that which covers new matter in the reprint). Any reprinter can reprint any available title which is no longer protected by copyright.

A seventh point is that economy can sometimes be achieved by good interlibrary relationships. Is it necessary for two neighbouring libraries to purchase, independently, the same expensive reprint? If one of them possesses the original edition, is it necessary for the reprint to be bought by either of them? In this context the possibility that an original text is still available in the second-hand or antiquarian market (perhaps even at a lower cost) should always be kept in mind.

Lastly, a question which is increasingly being asked by art librarians — will a microform serve the purpose as well as a more expensive hard copy reprint? To a certain extent reprints in microform offer the same advantages as those in hard copy and at less cost. The quality of

illustrations, so important in art publications, can now often be reasonably maintained in microform. Two major advantages are the saving of space, and the fact that microform publishers will undertake very small editions, even, in some cases, single copies, of the original text [18].

The disadvantages lie firstly in the reluctance of readers to use the projection equipment needed for microforms, though this reluctance is perhaps decreasing; secondly, in the loss of contact with vital tangibles in the original text such as quality of paper, binding and illustrations, which can only be assessed fully by physical examination. But cheapness and space-saving are factors no art librarian can ignore and microforms, which are considered in more detail in another chapter, may loom much larger in stock provision in the future.

Bibliographical sources

Good selection depends upon the adequacy of bibliographical sources. There is at present no completely comprehensive current bibliographical service which includes all reprints published.

The *British National Bibliography* includes in its listing those books submitted to the British Library by publishers as legal deposit copies. Many reprints, however, are not sent in and therefore will not appear in the BNB. The position is the same in the USA. It would seem that some reprint publishers are not keen to submit information about their titles to trade and other bibliographies. This may be due to fear of competition, particularly as regards titles in which more than one publisher may be interested [19].

The following sources list the majority of reprints being published in the USA:

National Union Catalog (Library of Congress: many reprints are not submitted to the Library of Congress and therefore will not be in the NUC)

Publishers Weekly

Books in Print

Publishers Trade List Annual

Guide to Reprints (NCR Microcard Editions)

Announced Reprints (NCR Microcard Editions)

Reprints in Print-Serials (Oceana)

Reprint Bulletin

Subject Guide to Microforms in Print (NCR Microcard Editions)

Catalog of Reprints in Series (Scarecrow)

Their counterparts in the United Kingdom are:

British National Bibliography
Bookseller
British Books in Print
Times Literary Supplement

Useful for locating reprints outside the USA is the *Bibliographia Anastatica* (Amsterdam, bimonthly).

The details an art librarian needs to know about a reprint in order to evaluate it are somewhat different from those required for assessing original publications. These are:

- 1 The date and place of publication of the original text. These supply the context of the reprint.
- 2 Differences in format from the original including any additions or deletions to the text which may have been made.
- 3 Quality of illustrations compared to the original.
- 4 Usual details about imprint and collation which identify it as a facsimile reprint.

The art librarian is not so much concerned to establish the intrinsic value of the content — he is aware of that already — as the reprint publisher's treatment of it. For this purpose he must rely mainly upon publishers' catalogues and occasional announcements, and a list of some reprint publishers of interest to art librarians is given at the end of this chapter. It may form a nucleus and will need to be kept under review since the life-cycle of reprint publishers is perhaps a more variable factor than that of publishers in general.

Some problems

Facsimile reprints can play a very useful role in acquisition policy in the fine arts. However the rapid, perhaps over-rapid, expansion of the reprint 'industry' in the 1960s produced a number of problems.

In the USA a standing committee, the American Library Association Reprinting Committee (Acquisitions Section, Resources and Technical Services Division), forms a channel of communication with reprint publishers and endeavours, by means of conferences and discussions to overcome points of dispute. The Rare Book Section of the Association of College and Research Libraries also deals with problems concerning reprints. Basically these problems are:

- 1 Announced titles which are never subsequently published. This can cause budget problems for librarians who have earmarked sums for purchase of these titles. If the librarian has subscribed in advance for a reprint which is never issued, insult is added to injury when (as has happened though not often) the librarian has difficulty in getting his money back.
- 2 Modification of the content of an original title without adequate indication in the reprint sometimes occurs. Illustrations may be altered or suppressed, likewise contemporary advertisements. The original date and place of publication may be omitted.
- 3 Additions to the original, such as an introduction, or an index, which are not clearly indicated as such. These can cause cataloguing problems [20].
- 4 Reprint editions of the same work may be published by different firms, at widely different prices.
- 5 Poor-quality format. This criticism can seldom be made now, for durability and good format are qualities reprint publishers realize librarians look for automatically.
- 6 Originals may still be available in the antiquarian or second-hand book market, or institutions which first issued a title may have unsold stocks, at lesser prices than facsimile reprints of them. This may not often happen, but librarians are keenly sensitive to cost factors such as these.
- 7 Reprints of series, or of periodical back runs may not be available to customers in single volumes. Reprint publishers' print runs (and therefore profit margins) are not high and it may not be economical for them to sell single copies.

Conclusion

Facsimile editions in both hard copy and microform of scarce works in the art field will continue to supply gaps in library stocks and it is difficult to envisage these gaps being filled in any other way. Exhibition and sale catalogues, art periodicals, monographs and other material vital to the arts but out of print and otherwise unobtainable will continue to be required.

It is essential for librarians as well as for publishers that the right titles be chosen for reprinting. To this end the advice and counsel of art librarians could surely be better harnessed than it has been in the past. A branch of the Library Association, the London and Home Counties, has a Reprints Subcommittee, which collects suggestions from librarians

and the public concerning titles (many of them fiction) for reprinting. In the same way a reprint committee which is representative of all types of art library could do the same for art. ARLIS would seem to be the natural progenitor of such a committee, being composed of members from every type of art library. A consensus of desirable titles and perhaps even lists of firm future subscribers to them when published could be maintained and machinery devised for securing their publication.

Finally it is pertinent to wonder whether facsimile reprinting will continue to perform in the future as useful and vital a contribution to publishing as it has done in the immediate past. It is salutary to be reminded of the estimate made by one important source that the number of books published since the invention of printing could be about 52 million titles, of which about 50 million are now out of print or unobtainable [21]. Ultimately such titles can only be kept extant or in circulation by being reproduced in some form. There would appear to be a virtually inexhaustible well to draw on in the future for discerning reprint publishers.

Some reprint publishers relevant to the fine arts

- AMS Press, New York
- L'Arche du Livre, Paris
- Argonaut, Chicago
- Arno Press, New York
- Association pour la Conservation et le Reproduction Photographique de la Presse, Paris
- Audax Press, San Francisco
- Barisio, Naples
- Bergman Publishers, New York
- Biblio Verlag, Osnabrück
- Bibliotheca Apostolica Vaticana, Rome
- Blackwell's, Oxford
- Blaine Ethridge, Detroit
- Benjamin Blom, New York
- Bloomfield Books, Doncaster
- Books for Libraries, New York
- Bottega d'Erasmus, Turin
- Bowker, New York
- Frank Cass, London
- Chadwyck-Healey, Cambridge (microfiche)

Cisalpino-La Goliardiae, Milan
 Coe, Market Harborough
 Collectors Editions, New York
 Consortium Books, Maryland
 Cooper Square Publications, New York
 Da Capo, New York
 Davaco, Holland
 David and Charles, Newton Abbot
 De Graaf, Netherlands
 Dover Books, New York
 Edizioni il Polifilo, Milan
 J. W. Edwards, Ann Arbor
 E. P. Group of Companies, Wakefield
 Fink, Munich
 Folcroft Library Editions, Pennsylvania
 Forni, Bologna
 Gale Research Co, Detroit
 Garland Publishing, New York
 General Microfilm Co, Cambridge, Massachusetts
 Gerstenberg Reprints, Hildesheim
 Greenwood Press, Connecticut
 Gregg International, New Jersey, USA, and Farnborough, England
 Gregg Press, New Jersey
 B. R. Gruner, Amsterdam
 Hacker Art Books, New York
 G. K. Hall, Boston
 Haskell House Publishers, New York
 Hermann, Paris
 G. W. Hissink, Amsterdam
 Hyperion Press, Connecticut
 Johnson Reprint Corporation, New York
 Kennikat Press, New York
 Kingsmead Reprints, Bath
 Alfred Koffler, London
 Kraus Periodicals, Liechtenstein
 Kraus Reprint Co., New York
 W. Kupferberg, Mainz
 Laffitte Reprints, Marseille
 Leicester University Press, Leicester
 Lenox Hill Publishing (Burt Franklin), New York
 Mansell, London
 Minerva, Frankfurt

Minkoff Reprint, Geneva
Multigrafia, Rome
George Olms, New York
David Paradine Publications, London
Philo Press, Amsterdam
A. Polla, Rome
Princeton Microfilm Corporation, New Jersey
Research Publications, Connecticut
Russell and Russell, New York
W. E. Saarbach, Köln
Saifer, New Jersey
Salimbeni, Florence
Sansom, Florence
Scarecrow Press, New Jersey
Schocken Press, New York
Scholarly Press, Michigan
Scholars' Facsimiles and Reprints, New York
Abner Schram, New York
Scolar Press, Ilkley
Shoe String Press, Connecticut
Slatkine, Geneva
Peter Smith, Massachusetts
S. R. Publishers, Wakefield
Josef Stocker, Zurich
Swets and Zeitlinger, Netherlands
Trewin Copplestone Publishing, London
Tudor Publishing Co, New York
Chas. E. Tuttle, Vermont
UNEEPF Paris (L'Union Nationale des Éditeurs — Exportateurs de
Publications Françaises)
Union Verlag (VOB), Berlin
Variorum Reprints, London
Volumnia, Perugia
H. T. H. Wenner, Osnabrück
Wissenschaftliche, Darmstadt
Philipp von Zabern, Mainz
Zeller, Osnabrück
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15

Microforms

Virginia Car'son Smith

Microforms have a wide variety of functions in libraries. As long as the microform industry's claim of total equivalency of books and microforms is taken with a grain of salt, the advantages and disadvantages of microforms can be analysed and appreciated.

There are four major advantages to microforms: space savings, preservation of deteriorating books, availability of rare material and cost savings. For a more complete discussion of the advantages of microforms, Bernard J. S. Williams summarizes many points of view in his excellent volume, *Miniaturised Communications, a Review of Microforms*; for the art librarian's viewpoint, see the December 1972 issue of *ARLIS Newsletter*, devoted to microforms [1].

The exponential growth rate of libraries is common knowledge among librarians; information storage in a small space is a crucial matter. The more advanced the information and the lower the use rate, the more advantageous is microform in its compact format. As libraries grow in volume of material but not in size, the question of reduction in coverage versus reduction in physical size of information becomes more important.

Microforms can duplicate material printed on deteriorating paper and/or furnish working copies of rare items. Conversely the microform may become the archival storage medium, and the book or journal the daily item. They can replace bulky volumes with lightweight film or fiche, often easier to handle than the oversize art volume. However, as yet there is no microform substitute for high-quality facsimile reproductions.

Material which is found only in archives can be made available to any researcher. Acquisition is possible of rare books, entire runs of journals, manuscripts, collections and archives which are unobtainable or

prohibitively expensive in the original. Material can be originally published in microform when the demand for it in book form would be so small that no publisher could profitably produce it. Art libraries can realize real cost savings in purchasing microforms over books, providing the microform does not require new reading machinery or extensive indexing by the library. Storage savings can also be achieved during long-term storage, although short-term storage costs may not be less, particularly for journals.

However, there are disadvantages which must be considered before plunging into a major programme of microform purchase. Microform readers are required for viewing the material and many unsatisfactory readers exist on the market. The various formats of microforms have required the production of many types of readers, most not interchangeable, so the acquisition of suitable readers may present an added expense. Reader-printer machines should be available, but are usually expensive and thus not always at hand. Microforms do not offer the convenience of books: no margin notes, no book marks, no method of keeping your place while checking the index, no taking home to read in bed. For art librarians, the quality of reproductions, especially colour, has yet to equal high-quality books, and because of higher production costs for colour, there is not a wide range of art micromaterial available [2].

Microforms are produced in two basic formats: roll and flat. The roll format is microfilm, the flat is microfiche, microcard or microprint. The following discussion of types of microforms is based on the definitions in Don Avedon's *Glossary of Micrographics* [3] and in Dale Gaddy's *A Microform Handbook* [4].

Microfilm

Microfilm, the basic microform, is a roll of film similar to ordinary camera film. However, the emulsion or image-producing material is formulated to create high contrasts of deep black on a clear background, rather than a variety of shades. Most microfilms are 16 or 35 mm wide and 30 m (100 ft) long. Other widths may be 8, 70, or 105 mm, depending on the original's size, the reduction ratio, forming, economy and tradition, but 35 mm is the most common.

Reduction ratio of microforms refers to the measure of the number of times an object's size is reduced photographically. For example, '24×' means that the image on the microfilm is 1/24th the length and 1/24th the width of the original page, or 1/576th (1/24th squared) of the overall

size. Reduction levels vary from low reduction (up to and including 15 \times), to medium reduction (16 \times through 30 \times), to high reduction (31 \times through 60 \times), to very high reduction (61 \times through 90 \times), to ultra high reduction (above 90 \times). The most common microfilm reduction is medium reduction, since low to medium reduction equipment is less expensive.

Microfilm generally has four possible arrangements or formats. The two most common are 'simplex' formats, which indicate that the images or pages run in sequential order across the width of the film. 'Simplex-ciné' signifies that lines of type run across the width of the film; 'simplex-comic' means that the lines of type run parallel to the length of the film, as in a comic strip. Most pages up to 8½ \times 11 in are usually filmed in simplex-comic format.

The two less common formats each use only half of the width of the film. 'Duo' format consists of pages filmed in sequence on half the film width, reversing the film at the end of the role and containing the subsequent pages on the other half of the film. For example, in a 500 page book, page 1 is located next to page 500, 2 next to 499, 3 next to 498, and so on. 'Duplex' format shows both the front and back of documents or pages side by side. Remembering that these alternatives exist is important when looking for microfilm readers as the machine should be flexible enough to adapt to various formats.

Microfilm exists in both positive and negative prints. For the art user, positive (identical with the original's tonal values) is preferable since photographs and reproductions are viewed in a meaningful way. Also, positive images appear as conventional prints and therefore are easier to use initially. However, negative (reversal of original) has the advantages of decreasing eye fatigue since less light is projected on to the screen, and of revealing less damage or dust on the film as a dark smudge on a black background is hardly noticeable.

Most microfilm today is black and white, although the use of colour is increasing. Although the quality of colour film may be excellent, it is two to five times more costly to produce and therefore not as readily available.

Generally film is available in three forms: reels, cartridges, or cassettes. Reels (flanged holders) are the least expensive and most prevalent, but require hand feeding which may damage the film, and must be rewound. Cartridges (single-core containers) are inserted directly into the appropriate machine with no handling, but also require rewinding. Cassettes (double-core containers) also are inserted directly into the reader, but can be removed without rewinding.

Cartridges and cassettes have several advantages over reels: the film is

cleaner because of less handling, misfiling is less likely because they can be directly labelled, faster image-location is the norm since motorized readers are generally used. However, they are more expensive than reels, and since there is usually incompatibility between various systems extra readers may be necessary. Frances F. Spreitzer presents a thorough discussion of cartridges and cassettes in the Library Technology Project Report *Microfilm Cartridges and Cassettes* [5].

There are essentially three types of film: silver halide, diazo and vesicular. Silver film consists of a transparent cellulose acetate base with a coating of light-sensitive silver halide. It usually reverses the image polarity, with the exception of one type of silver film which does not reverse the polarity: direct duplicating film. The silver halide process is essentially the same as that used in regular cameras. Diazo film has a base with a coating of diazonium salts which are sensitive to ultra-violet light. It produces copies which have the same polarity as the master. Vesicular film is a polyester base with a coating of microscopic bubbles (vesicles) to scatter the light. Usually it produces copies which have the same polarity as the master. Vesicular film is produced primarily by the Kalvar Corporation and may be referred to as Kalvar. For further references and a complete analysis of the three types of film, see Bernard J. S. Williams's *Miniaturised Communications* [6].

When microfilm is produced, silver halide film is generally utilized for the original film, master copy, or first-generation copy since it has the longest closed-storage life. This master is used to produce a second generation copy and then stored for future use. The second generation film becomes the working master, and subsequent distribution copies are produced from this. As a result, most commercially produced microfilm is third generation. The quality of the image decreases in various stages with each generation of film. If there is a chance the film will be used in a reader-printer, the quality of the film is even more crucial.

Microfiche, microcard, microprint

The second type of microform is the microfiche. It is a transparent sheet of film containing micro-images set in a grid pattern. The most common size is 105 × 148 mm (4 × 6 in, size A6). The reduction ratio for fiche is usually 18 to 24×, although 'ultrafiche' may go to 150×.

Microfiche has most of the characteristics of microfilm regarding type of film, polarity, black and white or colour. However, it is produced by different methods. First, it may be prepared by simply cutting up

processed 16 mm microfilm into strips and fastening the strips in horizontal and vertical rows on a transparent film card, or inserting the strips into a jacket to hold the microfilm in flat strips. Second, a 'step and repeat' camera may be used to expose a horizontal series of separate images on 105 mm film. The film is then cut into 105 × 148 mm fiche. The third method is one gaining in popularity, particularly for original micropublications. This is computer output microfilm (COM). Data stored on computer tapes is transferred directly onto 105 mm microfilm as letters, numbers or drawings. This is costly to set up, but in large quantities offers the most economy.

Fiche is packaged in separate paper envelopes, often with eye-readable information at the top of the fiche or on the envelope. Fiche may be laminated for protection, but this prevents copying.

Micro-opaque cards are a third type of microform. They are similar to fiche in format and size, but are not transparent, thus requiring a different type of reader. The image may be printed on both sides of the paper card and is positive in polarity since it is a positive print made from negative film. Microcards are not as prevalent now as they were during the 1950s, primarily due to expensive and slow production in comparison with fiche or film.

A fourth type of microform is the aperture card, which is a data processing card in which a window (aperture) has been cut to hold one or more microfilm frames. The card may be keypunched for retrieval and/or imprinted with eye-legible print to help the user. Aperture cards are more common in business systems than in educational situations.

Selection and acquisition

Within the publishing field there are two roles for micropublishing. The standard role for microforms has been as a reprinting or retrospective publisher, issuing journals or out of print books. In the standard reprinting role, microforms are generated at the request of users, since the original hardcopy edition was not intended for microform publication. Thus, there may or may not be economic benefits accruing to the publisher. Recently, micropublication has become the original publication form or one which may occur simultaneously with the hardcopy book or journal. In original micropublishing, however, the publisher can realize higher profits since they can control all publication costs, edition size, total package services and updates. This is a rapidly growing field, which will have a great effect on the selection and

acquisition of materials as the amount of original micropublishing increases and costs subsequently drop. For a complete discussion of this, see Bernard Williams's analysis in *Miniaturised Communications* [7].

Before selection, definitions of the following terms are helpful, as the material under consideration may exist in other than microform, a fact which will not necessarily be made clear in a prospectus. Microrepublishing signifies the re-issue of material extant in hardcopy (either previously or simultaneously published) in multiple copy microform. Micropublishing refers to new information issued in multiple-copy microform. Microduplication is the term applied to the process of making multiple copies of the master microform, and microreprinting is the printing on a press of reduced images of full size material and the subsequent production of hardcopy micro-opaque cards [8].

Microform can be obtained from a variety of sources, both commercial and institutional, or they may be prepared within the library, although this last option is only realistic in large institutions. Before considering in-house preparation, the following checklist by Donald Mason from *Document Reproduction in Libraries* offers helpful guidelines [9]:

- 1 Should the work be sent to a service centre or should a microcopying service be set up in the library?
- 2 What types of microcopies are required?
- 3 What cameras, readers, and reader/reader printers are required?
- 4 Should processing equipment be included in the service or should the processing work be contracted out?
- 5 Where can space be found to house the service?
- 6 Who will be responsible for it and will extra staff be required to run it?

Commercial publishers and institutions are the other sources of microforms. Catalogues from the major microform publishers producing art material are essential. These publishers include ACRPP (Association pour la Conservation et la Reproduction Photographique de la Presse, Paris) AMS Press (New York), Centro Di (Florence), Chadwyck-Healey (Cambridge), William Dawson (Kent), E. P. Microfilm (Yorkshire), Harvester Press (Sussex), Inter Documentation (Zug), McLaren Micropublishing (Toronto), Microforms International Marketing (Elmsford, New York), Micro Methods (Yorkshire), Olms Verlag (Hildesheim), NCR (London), Readex Microprint (London),

Research Publications (New Haven, Connecticut), World Microfilms (London), Xerox University Microfilms (Ann Arbor, Michigan). For further discussion of art micropublishing, consult the December 1972 issue of the *ARLIS Newsletter* [10].

Bibliographic tools which will give more information about publishers and which can be used to verify microform requests are Allen Veaner and A. M. Meckler's *International Microforms in Print 1974-75; a Guide to Microforms of non-U.S. Micropublishers* (Weston, Connecticut: Microform Review, 1974); *Guide to Microforms in Print* (Washington, DC: NCR Microcard Editions, 1961-); *Subject Guide to Microforms in Print* (Washington, DC: NCR Microcard Editions, 1962-); and *Micropublishers Trade List Annual* (Sussex: Harvester Press). The *Microform Market Place 1976/77* (Sussex: Harvester Press, 1976) is an excellent source of further information about micropublishers.

Another valuable source for verification of microforms is the Library of Congress's *National Register of Microform Masters* (Washington, DC: Library of Congress, 1961-). This listing was originally arranged by Library of Congress card number, thus making searching an onerous task; however, in 1970 it was rearranged into one alphabetical main entry sequence with cross-references. Since many libraries do not inform the Library of Congress of their holdings it is not as complete as it might be. When searching for newspapers, *Newspapers on Microfilm* (Washington, DC: Library of Congress, 1948-) is invaluable.

Some microforms are offered for sale as a 'package', including the microtext, external guide, reading equipment and catalogue cards, or a combination of these. Before purchasing, all components should be carefully considered: the index or catalogue cards must be sufficiently detailed or the patron will be unable to find the information and may give up; the reading machine should be of good quality or the patron may become so frustrated they will not return for a second use. Guidelines for readers will be discussed later, and these standards should be applied to any equipment considered for purchase.

Another factor to consider in the selection process is how the considered microform meets the size and quality standards set up by the various government organizations. An excellent summary of both British and American standards appears in Bernard Williams's *Miniaturised Communications* (chapter on 'Standardization' [11]). For a more recent account, complete with bibliographic references, of standards activity by Britain's National Reprographic Centre for documentation and America's National Microfilm Association see Carl Spaulding and Judy Fair's article 'Micrographics 1974' [12].

Before purchasing large microform sets or projects, the librarian should try to obtain a sample of the microform. Advertising circulars do not always specify film size or quality, and the best way to check compatibility with existing equipment is to have the microform in hand. Communication with the publishing company should provide some information. If not, communication through ARLIS may be the most effective means of evaluation.

The following checklist of possible problems is summarized from more complete discussions by Allen Veaner in his indispensable Library Technology Program Report *The Evaluation of Micropublications* and from Dale Gaddy's exhaustive *Microform Handbook* [13].

- 1 Is the announcement an actual offering of goods, or is it a prospectus for future publications?
- 2 Is the offered collection complete, or will more be added later? If so, in what sequence will it be added? Will this inconvenience the library user? Is there a firm termination date? What if the vendor alters or discontinues the service? Can the library cancel its subscription? Are there safeguards against price increases?
- 3 What type of organization offers the microform collection, private publisher or government body? Are there local representatives?
- 4 Are the specific project editors identified?
- 5 Does the publication duplicate an existing collection or project? Is this one superior in some way?
- 6 Can you see all or part of the project for preliminary evaluation prior to purchase?
- 7 Are there any provisions for replacement of deficient parts? Or for later replacement if one section is damaged through heavy use? Can it be purchased in selected sections if the original whole is not needed?
- 8 Is the master microcopy safeguarded in some way? Are intermediate masters used to make distribution copies? What generation is the microform?
- 9 Are hardback copies available from the same publisher?
- 10 How is payment handled — through the publisher or a finance company?
- 11 Does the publisher or an outside firm do the processing and/or camera work?
- 12 What standards or specifications does the publisher follow? Is it safety film?
- 13 What type of microform is it? If it is film, what type is the distribution copy (silver, diazo, vesicular)? What is the format and

- size? Colour? Black and white? Positive or negative polarity? What reduction ratio? Does the reduction change within the microform?
- 14 What about copyright — publisher owned? Has permission been granted for distribution copies?
 - 15 What microviewers are usable with this product? Is it compatible with your machines? Is the image legible on your equipment? How are the reproductions? Are footnotes clear?
 - 16 What kinds of packaging are offered (reels, boxes, envelopes, or cartridges, etc)? Will these offer any special storage problems?
 - 17 Is it a total package including hardcopy index, catalogue cards, guide cards, labels, promotional brochure, etc.? Can you inspect these aids? What kind of cataloguing or indexing is provided?
 - 18 Is there an index on the microform? Eye-legible bibliographic descriptions at the start of each reel, fiche or card?
 - 19 Will the project be complete in accordance with an external bibliography, catalogue or checklist? How will gaps be filled?
 - 20 For each bibliographic unit, how is the location of the original indicated? On the microform or on the hard copy?

Organization

Bibliographic control of microforms is inadequate at this time. A recent study by Felix Reichman and Josephine Tharpe of 190 American libraries revealed that the majority are dissatisfied with present methods of control: 60 per cent catalogue their microforms, while others make many exceptions to their rules or do no cataloguing at all. Most file microfilm entries in their catalogues, but 40 per cent of those make exceptions (e.g. no cataloguing for sets with their own index) or do not file analytics. Most also have a large microform backlog with no solution in sight [14]. This illustrates the fact that there are no simple solutions and the problems of controlling microforms for an individual library can be almost overwhelming.

The cataloguing solution that most libraries now practise is to treat the microform in the same manner as a book, with a notation on the card indicating that this title is a microform. This can create tremendous problems, though, with the acquisition of huge sets like Henry Russell Hitchcock's *American Architectural Books* (New Haven, Connecticut: Research Publications, 1972). Making analytics can engender backlogs which are seemingly never to be cleared up. As a result, use of microforms becomes dependent on the memory of the reference staff. This seems to be the typical treatment most libraries give microforms.

Some huge sets, such as Hitchcock, may be left unanalysed since the hardcopy bibliography does accompany the set. This corresponds to the concept that much material in microform is highly specialized and it is not necessary to list it in the main card catalogue. Unless the printed index is keyed in some way to the microform, however, using it will be a frustrating experience [15].

Another solution is the use of cards or indexes provided by the micropublisher. Chadwyck-Healey is venturing into this area with the production of a computer-produced index to the art exhibition catalogues it sells on fiche. Few publishers offer this type of service. If Library of Congress catalogue cards are offered by the publisher, staff time is still needed to file the cards and perhaps prepare analytics, and the cards may be an unexpected expense in themselves.

A fourth possibility would be the creation by the library of special indexes or guides to the microform collection. Guide cards in the catalogue can direct the patron to the special indexes, as can the reference staff. No matter what type of approach is used, it is important that the microform has adequate bibliographic access, hopefully equal to that provided for books.

Just as there is not a simple solution for cataloguing microforms, so there is no pat solution for classification. The Reichman and Tharpe study shows that 60 per cent of the respondents do not classify microforms, but shelve them by sequential numbers. This simplest approach is usually based on a format designation (e.g. microfilm or microfiche) with sequential numbers, such as Microfilm 35 or Microfiche 4. Some code the microform and use sets of numbers for reels or card numbers within a set, such as MFM 35 8 for Microfilm set 35, reel 8. This gives the cataloguer extra time since no classification is necessary, but it does eliminate browsing, which is somewhat difficult in microforms anyway.

Of course, some libraries do fully classify microforms, although they may be placed in a special location. Many variations exist as some libraries classify only microfilm and arrange fiche and cards alphabetically, while others classify by broad subject. Another possible scheme would be the use of the first two digits of the Library of Congress classification or the first three digits of Dewey, followed by a sequential number.

One practice that most libraries adhere to regarding microforms is provision of a separate additional shelflist of microforms. The Reichman and Tharpe study reports that 70 per cent of their respondents shelflist their microforms. A shelflist is more helpful when located with the microforms, but in any location it does prove to be a

valuable tool [16].

Before deciding how to organize microforms, Judy Fair in her article 'Microtext Reading Room' offers these factors for consideration [17]:

- 1 Possibility and availability of an assistant or attendant to provide preliminary reference help and location guidance.
- 2 The variety of contents of the microtexts, e.g. serials, monographs, technical reports, etc.
- 3 The variety of formats, e.g. film, fiche, opaques.
- 4 Users' needs in terms of a shelf locator as well as a description of the publication as a microtext to be indicated by the call number.

Accommodation

There are two possibilities for housing microforms in the library: centralized or decentralized locations. Whether the collection is located in a special room or physically merged with the books depends on the local situation and philosophy.

Centralized microform rooms or areas are advantageous because all resources are close and information retrieval can be expedited. Centralized areas are easier to monitor and service and are more economical since there need be no duplication of equipment and microforms.

Decentralized microform arrangements offer convenience to the many users scattered throughout campuses or communities. This arrangement intersperses micromaterial with eye-legible material thus providing more exposure to microforms. For example, a decentralized scheme in a large library system would group all art materials together hence making them more obvious to patrons.

A factor to consider is expansion: serials and newspapers need room to add new volumes. One solution is to shelve them in a separate area, using 'dummy blocks' in the regular sequence of hardcopy or microforms to indicate the location. This does not present as serious a problem as does hardcopy since the space involved is so much less.

If one area of the library is chosen as the microform room, it does not have to be the dark basement or the attic. New readers no longer require extremely low light levels to function well. Light should be at the 15 to 20 foot-candle level. Signs, posters, charts and guide to the room arrangement are invaluable in overcoming user reluctance. It is also helpful, if possible, to have staff nearby who are knowledgeable about microforms. Granted, this is an added expense, but one well worth

considering if a large amount of micromaterial is involved.

Microform areas may tend to be somewhat noisy, so a separate room or stack barrier is desirable. The sound of motorized film machines and of metal cabinets opening and closing can be disconcerting. Other factors to consider in locating a room or area are the possibilities of future expansion, electrical outlets, air conditioning and heating, light fixtures, writing space (hopefully 40 square feet per user) and acoustical treatment. The inclusion of a microform catalogue, shelflist or special indexes should be considered with the room. For a thorough discussion of microform rooms with further references, consult Judy Fair's four-part article in the 1972-3 *Microform Review*, 'Microtext Reading Room' [18].

For actual storage of microforms, there are several choices: boxes, shelves, cabinets, carrying cases, binders, or carousels. Criteria for selection should be based on preservation of micromaterial, easy access for the patron and cost.

Boxes can be made from cardboard, plastic or metal. They may be almost any size, and often are lined with special material to prevent humidity or chemical damage. For fiche, most boxes hold from 400 to 1,000 fiche with tab cards to separate the fiche. Boxes which usually hold at least six rolls of film are available and can be easily stacked on top of each other. Carrying cases are simply boxes with attached handles for easy transport holding up to 1,000 fiche or 25 film rolls or cartridges.

Existing shelving may be accommodated for storage of microform boxes. Rolls of film can simply be left in their cardboard boxes and put on the open shelves, although this does expose them to possible film damage from dust, heat and humidity. If the material is not archival in nature, permanent preservation is not a requirement and boxes on shelves offer a low-cost, practical solution to the storage problem.

Steel cabinets are the standard storage device. They can be either desk-top or floor model cabinets, made from wood or plastic in addition to the metal. They can be locked and designed to accommodate more than one type of microform. Floor models generally have longer drawers than desk-top cabinets, and thus a larger storage capacity. Fiche floor model cabinets exist which can hold up to 60,000 microfiche. Conventional card catalogue cabinets can be used for fiche or microcards, although they do not offer the conservation qualities of specially designed steel cabinets.

Binders are looseleaf pages which contain individual pockets to hold the microfiche. These pages can be stored in a base stand, a desk stand, a wall stand or bracket or a bracket attached to a microfiche reader. Combined in their special stands, brackets or notebooks, binders can

contain up to 100 looseleaf pages, each page packeting 30 to 40 fiche.

Carousels are fairly new devices, consisting of round cabinets rotating on an axis, thereby permitting searching by more than one person at a time. There are both desk top and floor models, for both fiche and film, and some are motorized.

Exploitation

After acquisition of the software and hardware (to be discussed) the art librarian is left with the problem of use — how can the average patron's reluctance to use microforms be overcome? There is, of course, no simple answer, but planning to make the use of microforms a positive experience which produces the desired information is the first step.

Initially, the microforms must be completely accessed or indexed, whether through the card catalogue, an accompanying hard-copy bibliography, or a library produced index. Whatever the method, it should be complete and keyed to the microforms themselves. The microforms should be arranged so that they are easy to locate and near the catalogue or indexes. As patron copying is a frequent problem with microforms, a reader-printer should be located near by, or directions to the nearest available facility should be displayed.

If feasible, staff should be available to help the patron use the bibliographic tool, locate the microform and load the reader. Staff attitudes are especially important since a negative approach can make the microform process seem needlessly complex or frustrating. The question of microform retrieval and refiling should be considered in patron terms; not only is it faster if the staff can do these tasks, but the possibility of misfiled items is reduced. Staff should be available to maintain the machines, keeping them clean and running without problems.

If staff is not always available, there should be adequate guides posted around the room or area, plus instructions located on the readers. Hopefully the staff can present orientation tours which consist of more than an offhand, 'This is our microform area'. Demonstration of indexes, procedures and proper use of readers is crucial as most readers are somewhat difficult to use the first time. A personal demonstration is usually more effective than written instructions.

There is a vast array of equipment (hardware) available, ranging from hand-held viewers to elaborate stationary microform readers, reader-printers, or units with automatic retrieval units. For information beyond the general discussion presented here, consult the technology equipment reports published by the National Reprographic Centre for

documentation [20], the American Library Association's *Library Technology Reports* [21], the *Micrographics Equipment Review* [22], the National Microform Association's *Guide to Microreproduction Equipment* and its supplements [23], or *Guide to Microfilm Readers and Reader-Printers* [24].

Small hand-held viewers are designed for easy, quick use or for browsing, but are not intended for extensive perusal. Most must be held up to a natural or artificial light source to view the image, although some do have their own light. They are used at close range and rely on magnification rather than projection, and are useful primarily as a scanning or quick-reference tool.

Greater durability and usefulness can be found in large portable readers weighing between ten and 30 pounds. These often can be compacted into suitcases or briefcases for carrying and storage. Often these are referred to as 'lap readers' since they are easily held in the lap like a book.

Stationary readers are not meant to be transported either because of their weight or their cumbersome size or shape. Often they are superior in quality of image projection, but restrict the patron to in-house use, which may or may not be desirable. These readers come in a wide variety of shapes: as table models, floor models, or in their own carrels.

Before purchasing any size machine, Roger Miller in an article in *Microform Review* presents the following items for consideration [25]: there should be operational instructions or diagrams permanently and prominently displayed on the machine for quick orientation; the controls should be well designed, permanently marked and firmly attached; instruction manuals, manufacturers' catalogues and maintenance manuals (2 copies) should be provided with the reader; manuals should include clear instructions for routine maintenance and cleaning; for other than routine maintenance, a serviceman should be available within one or two days and a service contract, including preventive maintenance, any information about warranties and price information about parts should be entered into.

Miller also includes a method of preventing one of the most common problems of reel microfilm, that is, reversed film. This occurs when the user does not rewind the film on to the original reel, but leaves it on the take-up reel and removes and boxes that in place of the original. If the take-up reel is prevented from removal by the insertion of a cotter pin through the take-up spindle, the reversed film cannot be lifted from the reader and the film must be rewound. There are also reels and cartridges which have the film attached to the end of the reel, preventing reversed film.

Another factor to be considered before purchasing readers is the compatibility with existing software in terms of size and magnification ratio. If the collection is generally composed of 35 mm roll film on reels, a reader utilizing only 35 mm film cartridges is useless, unless an adapter is available. Especially important are limitations on microform size (e.g. only 16 mm film, or 4 × 6 in fiche) and packaging (reel, cartridge). Also to be examined is the lens magnification ratio or 'blowback', which refers to the enlargement of an image through projection. For example, a medium reduction fiche (20×, or 20 times smaller than original) should be viewed on a fiche reader which has a 20× magnification. However, this is not crucial at medium magnifications, since it could be read on an 18× viewer (image slightly smaller than original) or 24× viewer (image slightly larger than original). It is, however, *impossible* to read ultra-fiche (100×) on a 20× reader.

The projection of the image itself is another factor to be considered; it is based on electric power, lamps, mirrors and screens. Power is a consideration only when American readers are purchased for use in Europe, or vice versa. Converters are available but present an added expense. Reader light bulbs are usually standard projection bulbs, although some use automobile lamps while others require specially designed lamps. Quartz halogen lamps are the most efficient and have the longest life. Replacement (convenience, cost) and heat buildup (method of dissipation) are the most important considerations.

Mirrors are the most common way of reflecting light to the screen; the quality of the image is due largely to the quality of the mirror. Mirrors must be carefully positioned and anchored, yet available for easy cleaning with a soft cloth or brush.

The screen, too, is important in image quality. With the translucent screen, which is the more common, the image is projected on to the screen from inside the reader for viewing from the opposite side. These screens usually have a blue or green tint, but the non-colour screens produce much better colour fidelity, an important consideration for art librarians. Older machines often have opaque screens on which the image is produced by reflected light. Often subdued light is necessary for use of this type of reader. An advantage of opaque screens is that they are usually at writing level, a convenience often lacking with translucent screens.

Size is another important consideration for screens. The screen should be 7 to 9 in wide and 9 to 11 in high in order to reproduce a standard page (size A, 8½ × 11 in) at its original size and to enable one to read the printing with comparative ease. However, readers with larger screens are better for reproductions and for computer print-outs.

Currently, the largest screen available is 22×34 in. Note, however, that large size does not necessarily enhance readability. It may help in examination of drawings but will not make typescript any clearer.

Screen position is also a factor as screens that tilt backwards often have more glare. However, forward-tilting screens are more difficult for some users to see (especially those with bifocal glasses). Another screen problem is reflection from external light sources, although this can often be eliminated by use of a hood over the reader, or a change of position for the reader.

Other considerations, although minor, can be influential. The method of heat dissipation should be by fan or blower in a larger model, or simply through the glass flat in smaller readers. The control for focusing the image should be in a convenient position, easy to manipulate, and keep the image in focus despite minor vibrations. The method of moving the microform itself should be simple and should not damage the film or fiche. The cabinet should be durable, the cord should be long, and there should be some provision for conveniently carrying or storing a long cord.

Francis Spigai, Dale Gaddy and the National Microform Association present excellent criteria for evaluation of microform readers [26]. The following checklist is summarized from their presentations.

- 1 What kind of reader is it — portable, stationary? If it is portable, how is it carried? How strong is the handle?
- 2 How durable is the reader's case?
- 3 What microforms does the reader accommodate? Film, fiche, opaque cards, COM?
- 4 What size microform will the reader take? Is it adjustable for different sizes?
- 5 How is the film transported — manually, by dial, or motorized?
- 6 Is there an index grid or frame locator to help the user find a particular frame?
- 7 Does the image have multidirectional movement (this helps in examining reproductions)? Is image rotation required?
- 8 Is the lens magnification compatible with the reduction ratio of the library's microforms?
- 9 Is the screen large enough? If not, is there a scanning mechanism? Is the screen translucent or opaque? What colour is it? Is it evenly illuminated, providing sufficient contrast between black and white? Is the image sharp and clear from edge to edge? Does it stay in focus?
- 10 What type of glass flats are there (rotating, automatic, manual

- open, or stationary — hardest on the film)?
- 11 What type of mirror is on the reader and is it available for easy cleaning?
 - 12 What are the lamp specifications? What type of heat disbursement?
 - 13 Are there special power requirements?
 - 14 Are the controls for focus and brightness control sturdy and well marked?
 - 15 What is the speed of forward and rewind for film readers?
 - 16 How is the machine loaded with microforms?
 - 17 What are the total dimensions and weight?
 - 18 Is the reader easy to use and assemble? Are instructions and manuals included? Are any attachments (lenses, roll adapters) easy to use and install?

Reader-printers, because of their two fold capacity, are unique among microform equipment since they both read soft copy and print hard copy. The reading function can be evaluated by the above criteria; the standards relevant to art librarians are screen tint and screen size as well as manoeuvrability. Size of paper and printing process are the important considerations regarding the printing functions for the art librarian. Reader-printers usually print the hardcopy on $8\frac{1}{2} \times 11$ in print-outs, but some can produce print-outs up to 18×24 in, advantageous for reproductions.

The printing process is essentially the same as any office photostat copy machine. There are four types of processing: silver and dry silver, electrochemical, electrostatic and diazo. The first, 'wet' silver processing, produces a sharp image on paper with good contrast, a boon for art material. Dry silver, although much the same as regular silver processing, is faster but its images may fade after a short time. Electrolytic or electrochemical processing is very fast but produces an image low in contrast. Electrostatic or xerography processing is fast and inexpensive, but requires more maintenance, and the image may or may not have high contrast. Diazo is rarely used as it is a very slow process.

A checklist of criteria for evaluating a reader-printer would include [27]:

- 1 How much time for warm up does it need? How many copies per minute does it produce?
- 2 Are chemicals used? What kind? How do you mix them? How long do they last?
- 3 What kind of processing is it?
- 4 What size is the print-out and the image on it?

- 5 What is the magnification for printing purposes?
- 6 What is the polarity of the print-outs?
- 7 What is the cost per print-out?
- 8 How long is the shelf life of the image?

Conservation

The life of microforms depends primarily on the effectiveness of the storage it receives. For longest shelf life, the air should be filtered to eliminate extraneous material such as dust, industrial pollution or gases. The storage cabinet should be free of acid, sulphur or peroxide and protect the micromaterial from tearing or physical damage. Tightly packed film has been found to suffer less from humidity or fire damage than loosely packed. Since uric acid from human skin deteriorates film, it should be handled only at the edges.

The room itself should be controlled so that temperatures do not exceed 21° C (70° F) for archival storage, or 32° C (90° F) for short-term storage. The humidity should not exceed 60 per cent for short-term or 40 per cent for long-term storage. Prolonged exposure to high humidity can encourage fungus to grow in the gelatin of the film. However, too dry conditions develop static electricity, attracting dust to the film. A free pamphlet available from the Kodak Corporation offers guidelines for microform storage conditions: Kodak pamphlet P-108, *Storage and Preservation of Microfilms* (Rochester, New York: Eastman Kodak, n.d.) [28].

All three kinds of microfilms will last approximately the same length of time in everyday use situations. The producers of silver film claim that it has 'archival qualities' and will last longer than diazo or vesicular, although this is valid primarily in controlled or inactive storage. Diazo film will fade when exposed to ultra-violet light, and vesicular film can deteriorate when subjected to high temperature. Generally, all will give satisfactory use under normal temperatures and relative humidity acceptable for human comfort.

Regular maintenance of readers will help prolong microform life. Dust on glass flats will scratch microfilm and a periodic cleaning will prevent much damage to both machines and micromaterial. For more information on maintenance of both hardware and software, consult Donald Holmes, document *Determination of Environmental Conditions Required in a Library for the Effective Utilization of Microforms* [29].

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16

Sound recordings, video and films

John A. Walker

In the twentieth-century the proliferation of media has vastly enriched the resources of the artist but it has also disturbed the traditional dispositions of the 'Fine Arts' and ended the hegemony of painting and sculpture. Similarly the introduction of new media has challenged the role of print as the primary means of recording human knowledge. Nevertheless, for various reasons, libraries have responded cautiously to the new media with the result that they remain predominantly print-orientated institutions. All too often libraries are guilty of tokenism: they make only token gestures towards the new media. Consequently in many British educational establishments sound, video and film resource centres have developed quite independently of the library. This state of affairs is particularly unfortunate in relation to art libraries because their users are alert to new sensory experiences (especially visual ones) while at the same time many of them harbour a prejudice against print culture. If the art library fails to invest in the new media and the staff fail to acquire expertise in their use, then the danger is that the art library will seem to its prospective clientele a dowdy backwater to be visited only in connection with tedious essay-writing assignments.

It is characteristic of the new media that they generate a wide range of technical equipment — projectors, screens, recorders, cameras, headphones, monitors, etc. — and novel forms of information storage — discs, cartridges, cassettes, reels — all of which can be subsumed under two general terms: hardware and software. Such a large number and variety of products are currently available in this field that it is impossible to review them here. Furthermore the pace of technological change is very swift: hardware is constantly being updated and new

devices are constantly being introduced, therefore in order to avoid over-rapid obsolescence of this text no evaluations of particular products are provided; the reader will find such specific information in the specialist journals and books listed in the select bibliography at the end of this chapter.

Access to the content of books does not require the use of machines while access to the content of the new media does. Because of the manifest physical differences between the new media and printed materials, problems of integration with existing bookstocks and existing procedures arise. Institutions committed to the development of audio-visual collections often solve these problems by establishing a unit devoted exclusively to the new media which should preferably be housed in and organized by the library but is sometimes separate from it; in either case, all available resources, book and non-book, should be accessible via a central, integrated catalogue located in the library. But before resorting to organizing material primarily by its form, the librarian should at least explore the possibilities of, if not interfiling, then locating disparate items which share a common subject adjacent to one another, so that in the general library (where the problem is most acute) materials in art will be found together whatever their form. In the majority of cases audio-visual material is confined to use within the library because of the necessity of machine access. Loan and overdue problems therefore do not arise but this may not always be the case: in the future the practice of lending items of hardware in addition to items of software may well become commonplace. In spite of the difficulties users may experience in coping with the hardware the overriding advantage and appeal of audio-visual material is its directness and authenticity which cannot be matched by printed documents: the moving image of an artist, his body language, his dress, the sound of his voice as well as his words.

Sound recordings

Traditionally the term 'Fine Arts' referred to those arts which address themselves to the senses of sight and touch rather than the sense of hearing but the situation has changed drastically in the past hundred years with the result that distinctions between the arts are no longer so clear cut. For example, in the twentieth-century many artists working in the field of the visual arts have produced artworks utilizing sound recording as a medium. Kurt Schwitters' *Merz 'poetry'*, recorded on disc, springs to mind. The printed catalogue to an exhibition entitled

'Record as artwork 1959-73' held at the Royal College of Art, London, lists over 50 examples of records produced by artists otherwise noted for their contributions to the visual arts. Exhibition catalogues can themselves be issued in disc form as was the case with the catalogue for the 'Art by Telephone' exhibition mounted in Chicago in 1969, and the catalogue 'Giant size \$1.57 each' containing interviews with Pop artists issued in connection with the 'Popular Image' exhibition held in Washington in 1963. As a result of the multi-media tendency of much recent art activity it is not unusual to find sound recordings on plastic discs incorporated into books and journals devoted to *avant-garde* art; therefore record players are essential equipment for art libraries concerned with contemporary art.

It is clear that an enterprising art librarian could by now have established a substantial collection of sound recordings by artists. Problems of selection and storage arise here because of the character of the material involved. There are two distinct types: sound recordings produced by artists as artworks are *primary* material while interviews with artists about their work are *secondary* material (even though both, like books, are issued in editions). Records as artworks are generally marketed via the art gallery network; consequently they are often expensive. The art librarian may feel that his budget is not intended for the acquisition of artworks as such. On the other hand he may decide that such material is essential for his particular readers. Because of their expense and their primary character the art librarian may decide to treat his sound artworks in the same manner as rare books or archives by restricting access to them, keeping them apart from the main collection in a locked cabinet. Conflict concerning the appropriate location of such material can easily be envisaged in an art library attached to a museum or gallery: the librarian would want to keep artists' records in his collection while the curator might claim them as part of the museum collection.

Given that the art librarian has the funds to acquire published audio-visual material he is still confronted by problems of selection stemming from the fact that evaluation of artistic merit and importance is involved in choosing one item rather than another. This problem extends to all library purchases but it is especially acute in relation to new artworks because of the lack of a historically determined consensus of opinion on artistic merit and the fact that the content of the work is generally unknown to the art librarian who, in most instances, has to select works unseen and without the benefit of the reviews which aid book selection.

Since the advent of tape cassettes and cheap, compact, portable tape recording machines, a great potential for audio magazines in the field of

art exists, though so far only one has been produced: *Audio Arts*, a British venture dating from 1973. While music and poetry are the arts most suited to this medium the visual arts can be represented, as *Audio Arts* has successfully demonstrated, via artists' statements, interviews, and theoretical discussions. Furthermore, since a number of contemporary artists have adopted language as a primary medium of communication — for example the Art and Language Group — the sound tape recording has proved ideal in making part of their verbal discourse available outside the gallery context. Should the art library have the funds to enlarge its holdings of background material then there are a large number of commercial firms supplying cassettes of music, poetry, plays, abridged novels, history and language learning.

Tape recorders capable of operation from mains electricity or from batteries are versatile instruments which can be used by the art librarian for a variety of purposes; for example, recording relevant radio programmes (combined radio and cassette tape recorders are available) and recording lectures given by guest speakers in his institution (the library of the Slade School of Fine Art in London has rapidly built up a tape library by this means). If the librarian acquires the kind of tape recorder which is compatible with certain makes of slide projectors then synchronized slide-tape presentations become possible. By this means 'introduction to the library', 'how to use the catalogue', and staff training talks, can easily be mechanized. Neater in design but more expensive than slide projectors and tape recorders purchased separately are the units resembling television sets which combine slide-tape facilities.

In selecting a record player, a hi-fi system or a tape recorder the art librarian must consider whether he requires mono or stereo (or both) and he must consider the degree of elaboration and quality of equipment required in relation to such factors as reader demand and the space available for its installation. Three types of tape format are in use: (1) reel to reel; (2) cartridge (300 ft of $\frac{1}{4}$ in tape arranged in an endless loop; generally used in automobiles and for piped music); (3) cassette (two small reels of tape $\frac{1}{8}$ in wide with accommodation for four tracks in two stereo pairs with fast forward and rewind facilities). The two sizes of tape (quarter track and half track) in most general use require different kinds of playback machines. Tapes can be played up to a thousand times before sound quality begins to be affected. Discs and tapes are relatively simple to store: even existing library furniture can be used, for example, tape cassettes fit 5×3 in catalogue drawers. Hidden away in drawers, recordings can easily be lost to consciousness, whereas if cassettes are displayed on free-standing circular units they are fully visible to the user

and have the same appeal as a display of paperbacks. Discs and tapes should be stored in an environment with an even temperature and, if possible, one with a humidity control. It is essential that tapes are kept well away from electrical equipment (including recording machines) because the magnetic fields of mains transformers causes deterioration of the sound recordings. Recording machines also require careful treatment: they should be cleaned regularly in accordance with the manufacturer's instructions.

Cataloguing and classification of sound recordings is not discussed here because so much depends upon local circumstances, that is, the type of catalogue and classification scheme being employed. Detailed guidance concerning the general principles to be observed in the cataloguing of records is provided in a separate chapter of the *Anglo-American Cataloguing Rules* under the title 'Phonorecords'. What is worth stressing is the need to integrate the cataloguing and classification of audio-visual material with that of the printed material: it is essential that a catalogue entry for an interview with Marcel Duchamp in *Audio Arts* should appear amongst the catalogue entries for books on Duchamp, otherwise a valuable source of information on the artist may be overlooked by the reader. This is an obvious point but it is surprising how often the basic requirements of librarianship are not achieved in practice. In making catalogue entries for sound recordings, video and films it is also important to provide a brief description of the content and level of each item because access to the information contained in the recordings is indirect.

Video

The word 'video', from the Latin verb 'to see', was first applied to television in the USA during the 1950s. Technological progress in the field of TV hardware in the mid-1960s made it possible for private individuals and small groups to afford portable video equipment consisting of a camera linked to a recording machine (storing images and sound in two tracks on magnetic tape) to be played back via a monitor/receiver. This system enables videotape cassettes to be produced and sold, or hired, for showing on TV sets in the home. The primary significance of video is that it breaks the monopoly of television previously held by broadcasting companies and corporations, and thereby individualizes and decentralizes the medium. Portable, battery-operated video equipment is currently being employed in many urban centres of the Western world by community groups as a tool for social change.

Video offers the viewer a radically different audio-visual experience from broadcast television: it has an informal quality, a rawness, a different quality of time. And because video is not geared to the lowest common denominator of taste it has a greater novelty of form and content than the vast majority of pre-packaged, institutionalized programmes broadcast by national and commercial TV stations. Broadcast television programmes are rarely repeated, therefore the viewer who wishes to see worthwhile items again is frustrated, whereas videotapes can be viewed again and again.

Like audio tape, videotape can come in reel to reel or in cassette form. The tape is also available in different widths from $\frac{1}{4}$ in to 2 in (independent video operators generally use $\frac{1}{4}$ in and $\frac{3}{4}$ in while the major television companies favour 2 in because of its better quality) and in different lengths running for 10, 15, 20, 30, 45 or 60 minutes. Since the technology of video is still at an early stage of development, problems of compatibility exist between the systems devised by different companies in Europe and the United States. However, it is possible to transfer images from one system to another, from one tape size to another, or from film to tape. The small-scale image which appears on a monitor set can also be enlarged by the use of a projection device and screen but this causes a loss of picture definition and requires the use of a darkened room.

Although tape is used widely at the moment it is not the only method of information storage of video image and sound tracks. Tape is being challenged by the development of plastic foil discs which are reported to have huge information storage capacity; for example, some discs are capable of recording up to 90,000 colour photographs. An item in the *Sunday Times* 'Business News' for 25 April 1976 describes a manufacturer's plan 'for mass production of 30 minute video discs at a projected price of \$10 each, to be viewable on domestic TV sets with the aid of a \$500 player. The hope is that the video marketing revolution which failed to arrive with the video cassette will finally be ushered in by cheaper disc systems on which several of the giant electronics companies are now working'. In spite of the optimistic future predicted for video discs they cannot be used for amateur recording, therefore videotape will continue to offer greater flexibility.

The special qualities and advantages of videotape recording can best be seen in comparison with film; picture and sound are recorded simultaneously on one reel of magnetic tape; no processing charges are incurred therefore videotape is much cheaper than film; its running costs are also cheaper; video provides immediate playback, there is no waiting to see results as with film; tapes can be erased and reused again and again

(up to 50 times); playbacks of one tape can be between 500 and 1,000 times depending upon the quality of the equipment being used; not so much complex equipment is needed for video (lights, etc) as for film (though videotaping indoors does require extra lights); laymen can learn to use video hardware in a very short time; television can be watched in normal room conditions whereas film generally requires a darkened environment. Some disadvantages should also be mentioned: images on videotape are recorded in a continuous flow, not in terms of single frames as with film, therefore manual editing is virtually impossible with video, editing has to be done 'in camera', that is, live editing such as one sees in a studio broadcast, or electronically with the aid of editing equipment; television images are smaller than those of film, they have lower definition and they are frequently unstable; colour video recording requires a different set of cameras and other equipment which are much more expensive than black and white, therefore if colour is essential it may be cheaper to use film.

The art librarian entering the field of video may decide against purchasing a camera in addition to a monitor set and playback machine, but in so doing he will deprive himself of a tool which could enable him to take a more positive role in the library by generating material as well as passively acquiring material published by others. For example, in New York a group of librarians headed by Stan Lewis (ARTDOC/NY) have begun to use video to document the work of contemporary American artists. A monitor set and playback machine can be placed in any suitable corner inside a library (or moved about on a trolley as required), and providing headphones are used no distractions to other readers need occur. Art librarians can employ video in a number of ways: to display primary material (artworks on tape); to display secondary material (interviews, lectures, etc.); to record relevant programmes transmitted by national television companies; for normal TV viewing (using the set by itself); as a device to help the reader familiarize himself with the library; as a device to aid the library staff (for example, video could be used to record staff meetings and to record staff on duty at public service points to give them an insight into how they appear to the reader). It is probable that a major use of video in art libraries will be 'off-air' recording; for this reason equipment with a built-in clock and timing device should be purchased so that programmes can be recorded outside normal library hours.

At this juncture it is appropriate to mention the problem of copyright. A detailed discussion of this complicated area cannot be undertaken here because copyright practices vary from medium to medium and from country to country. In Britain, educational institutions can copy

BBC education broadcasts providing the recordings are used strictly internally and providing the tapes are wiped clean after three years. The general output of BBC and ITV may not be recorded without obtaining prior consent of the companies and without the permission of the copyright holders and the holders of performing rights to the separate parts of the programmes concerned. An annual licence must be obtained to record the TV output of the Open University and a fee must be paid for each programme recorded. Open University radio broadcasts may not be taped but the university markets audio tapes of these programmes.

Since the advent of video a large number of contemporary artists have availed themselves of the medium. Video appeals especially to those artists who work in the area of dance, performance, or happenings, because it enables these transitory activities to be recorded for posterity. Precise artistic control is made possible by the instant replay, erase, and re-record facility of video. The video system has been described as 'the mirror machine', because by training the camera on oneself it is possible to watch oneself simultaneously on the TV screen. This capacity of video is of immense value to performance artists and narcissistic body artists. The medium also appeals to artists interested in animated graphics and to those artists who are interested in the physical and psychological aspects of human behaviour (artists who establish installations or situations in galleries in which members of the public are involved through seeing themselves on video monitor screens simultaneously or, by means of delay mechanisms, in past time). Clearly, examples of installation video art cannot be represented in a library collection except as documentary records.

Artworks on video can be presented in galleries or on broadcast television and they can be purchased by public museums or by private collectors. In Germany the late Gerry Schum opened a 'Videogalerie' to market artists' tapes. In spite of the daunting quantity of hardware required to mount a mixed exhibition of video art a number of such shows have taken place: 'TV as a Creative Medium' (Howard Wise Gallery, New York, 1969), 'Projection' (Dusseldorf, 1971), 'Circuit' (Everson Museum, USA 1973), 'Identifications' (Hayward Gallery, 1973), 'Video Show' (Serpentine Gallery, 1975), 'Video Art' (University of Pennsylvania, 1975), 'Video Show' (Tate Gallery, 1976). Several art magazines have also published special issues on video in recent years, for example, *ArtsCanada* (October 1973), *Arts Magazine* (December 1974), *La Mamelie* (Winter 1976), *Studio International* (May/June 1976).

In certain major cities of North America and Europe there are centres where artists' videotapes are available for sale or for hire, for example,

Art-Metropole (Toronto), Castelli-Sonnabend tape and film (New York), Art-Tapes (Florence) and Vertical Hold (London). The London organization has failed to achieve its object of distributing tapes because of the underdevelopment of video in British art libraries. It is unlikely that art libraries will be able to afford the hiring and postage costs of tapes from foreign countries (in any case foreign tapes raise the compatibility problem) but they should be willing to act as patrons of their local suppliers.

Films

Although I have been using the expression 'new media', film is a medium which has been established for almost a century. Indeed, the cinema is an art-form in its own right which has numerous bookshops, libraries and archives devoted exclusively to it. An extensive literature on the cinema exists and developments in the theory, criticism and aesthetics of the cinema particularly in France and Britain have reached an advanced level, surpassing, in many instances, that achieved in relation to the traditional arts. All art libraries ought, therefore, to provide an adequate coverage of the printed literature on film theory and practice.

For reasons of expense and non-availability of copies, films made for the commercial cinema are unlikely to be owned by the art library but this does not mean that the art librarian can ignore them because the staff and students of art institutions obtain copies by hiring them from central agencies, such as the British Film Institute, and they frequently seek the librarian's help in finding out what is available for hire. The art librarian cannot assume that only films related to art will be of interest to his readers; a 1930s musical is relevant to fashion students because of the clothes worn by the cast, and a film on Nazi Germany is relevant to students researching fascist architecture and design. In other words, films contain an immense store of visual information on all aspects of the culture and history of the twentieth-century.

Numerous fictionalized film biographies of painters, sculptors and architects have been produced by the commercial cinema industry over the years and although art historians view them with dismay these films are of interest as evidence of the way the stereotyped image of the artist is embedded in the collective unconscious. Jack Hazan's 1974 fact/fiction movie *A Bigger Splash* on David Hockney is exceptional in that it provides a frank and illuminating account of Hockney's lifestyle and studio practice. More factual are those short films which document the

work and technique of contemporary artists; two outstanding examples are *The Mystery of Picasso* (1953) by Henri-Georges Clouzot and *Richard Hamilton* (1969) by James Scott. This type of film is generally 16 mm and is obtainable from specialist suppliers such as the Arts Council, in London, and the Canadian Centre for Films on Art, in Ottawa. The catalogues issued by these suppliers list numerous films made by artists representing virtually every aspect of contemporary art from performance and body art to abstract and conceptual art. Art magazines are currently paying more attention to film, for example, a filmography by B. H. Buchloh listing films by artists produced in the period 1960 to 1974 was published in the German art periodical *Interfunktionen* (number 12) 1975, and *Studio International* devoted its November/December 1975 issue to *avant-garde* film in Europe. There is such a gulf between the values of the mass media and those of *avant-garde* art that it is not often that an artist filmmaker achieves success in the commercial cinema, though Andy Warhol and his assistants have shown that it can be done.

Although film and television both provide the experience of images, sound, colour and movement their different histories and technologies make them distinct media. However, in recent years there has been a tendency for the two media to merge, for example, playback machines linked to TV monitors are available capable of showing both super 8 films and videotapes. The majority of films require expensive projection equipment and a darkened auditorium but there are also filmstrips and filmloops in cassettes or cartridges which can be projected via desk-top machines. These devices are suitable for classroom presentation and they can be used by individuals in booths or carrels. This type of audio-visual aid is designed primarily for schools and there are a number of firms marketing filmstrips on art, craft and related subjects, with or without sound commentaries, for secondary education. The most common film formats are 35 mm, 16 mm, 8 mm and super 8 mm. The various formats require different kinds of cameras and projectors; hence the problem of compatibility arises again. Detailed advice concerning the cost of equipment and the advantages and disadvantages of each system can be found in the textbooks on independent film-making and in the specialist journals. Those films which are most likely to be used in an art institution (i.e. those supplied by the Arts Council) are all 16 mm in format.

Conclusion

It may well be the case that adverse economic conditions will prevent art libraries from expanding in the direction of the new media in the foreseeable future. Nevertheless, the art librarian should keep himself, or herself, informed as to their progress and make sure that the art library's stock includes up to date trade directories, specialist journals and catalogues, so that enquirers can at least be directed to the appropriate source of supply.

Select bibliography, by Michael Strain

The purpose of this selective bibliography is to indicate some sources from which the study of film, audio and video materials could begin. The literature on these media tends to be weighted towards the creation of 'resource centres' in the context of education and teaching *per se*. They have been generally excluded on the grounds that the present study is concerned with art libraries and art librarianship. However, much valuable experience has been and is being gained because of work done in connection with them and they should not be ignored entirely.

It need hardly be emphasized that the exploitation of audio-visual materials, both in terms of hardware and software, is continuously developing and that any bibliography must therefore 'date' very rapidly. Such resources as *Library and Information Science Abstracts* and *Library Literature* will provide a link with information about the latest trends.

Very little of the material is on art libraries as such and it can only act as a guide or indication of possibilities for the art library (this is particularly true in the case of video).

General

Janet R. Andrew, *Non-book Materials and the Librarian: a Select Bibliography*, 2nd edition (London: Aslib, 1972). 389 entries covering the period from 1965 in English sources; books, pamphlets, articles; general subject arrangement, then by author — author and subject indexes are included; kept up to date in the *Audiovisual Librarian* (but not the subject index); a standard list

Aslib. Audio-Visual Group, *Audio Visual Workshop 1970* (London: Aslib, 1970). The proceedings of a conference held in May 1970; has some papers of interest, e.g. 'The BBC sound archives', 'slides and film

- strips' and 'Non-book material in the university'
- Association for Educational Communications and Technology, *Standards for Cataloging Nonprint Materials*, 3rd edition (Washington: Association for Educational Communications and Technology, 1972). Includes general rules then goes on to rules for specific forms, e.g. audiotapes, filmstrips, motion pictures, phonodiscs, videorecord, videotape
- Canadian Library Association, *Nonbook Materials: the Organization of Integrated Collections* (Ottawa: Canadian Library Association, 1973). Includes: audiorecordings, filmstrips, motion pictures, video-recordings and advice on the storage of audiodiscs, film media and magnetic tapes. Has a useful bibliography of 100 items (British and North American sources) including books and articles
- Anthony Croghan, *A Code of Rules for, with an Exposition of, Integrated Cataloguing of Non-book Media* (London: Coburgh, 1972). Discusses problems as well as suggesting rules. *A Thesaurus-Classification for Non-book Media* (London: Coburgh, 1970). An indexing language for the physical forms of non-book media.
- Jay E. Daily, *Organizing Nonprint Materials* (New York: Dekker, 1972). Includes, motion pictures, cataloguing phonorecordings and a general discussion of problems connected with nonprint material in general
- Pearce S. Grove and Evelyn G. Clement, *Bibliographic Control of Nonprint Media* (Chicago: American Library Association, 1972). 68 papers (British and American) as contributions to the transactions of the US Office and Education Media Institute. Very wide ranging (includes a good bibliography) but weighted towards the educational use of audio-visual media
- Warren B. Hicks and Alman M. Tillin, *Developing Multi-media Libraries* (New York: Bowker, 1970). Good practical examples given with discussions of the problems of cataloguing, classification, storage, etc., includes video and general problems of selection and acquisition procedures; has bibliographies in some chapters
- P. J. Hills, *Preparation of Tape/Slide Presentations in Library Instruction* (1970). Practical straightforward guide to what is required
- John Horner, *Special Cataloguing* (London: Bingley, 1973). Includes films and music recordings. The contents are in the form of a general discussion of the form of material, solutions as presented in the published codes and then a list of readings
- Library Association, Media Cataloguing Committee, *Non-book*

Materials Cataloguing Rules: Integrated Code of Practice and Draft Revision of the Anglo-American Cataloguing Rules British Text Part III (1973). Published by the National Council for Educational Technology and the Library Association. Has general rules, then specific rules for motion pictures (including video recordings) and sound recordings. Reflects current British thinking; a standard on the subject; AACR announced for 1977 likely to be 'the standard'

Audio Recordings

Aslib, Audio-Visual Group, *Slides and Sound Recordings. Their Organization and Exploitation* (London: Aslib, 1972). Papers read at two workshop/conferences. There are two useful contributions: (1) A tape recordings collection in a technical library and (2) sound recordings in public libraries

Jay E. Daily, *Cataloging Phonorecordings: Problems and Possibilities* (New York: Dekker, 1975). A discussion of the published codes with very full examples and suggested solutions

Lewis Foreman, *Systematic Discography* (London: Bingley, 1974). Contents: (1) A good general guide to the care, storage, bibliographic control, etc., of all forms of audio recording; (2) A bibliography (books and articles), a list of dealers in out-of-print and unusual material

Ivan March, 'Cassette or cartridge?', *Library Association Record*, vol. 75, No. 4 (1973). Concerned with public libraries but does give a helpful background on the choice of audio-tapes

Dale E. Shaffer, *The Audio-tape Collection: a Library Manual on Sources, Processing and Organization* (Ohio: D. E. Shaffer, 1973). A practical manual on such topics as storage indexing and equipment

Film

Aslib Film Production Librarian's Group. Cataloguing Committee, *Film Cataloguing Rules* (London: Aslib, 1963). Still useful as a guide — includes 'stock shots', 'sound materials', definitions and specimen entries

British Film Institute, *Rules For Use in the Cataloguing Department of the National Film Archive*, 5th edition (London: British Film Institute, 1960). Rules are intended for use in BFI archive only but it is one of the largest in the country and provides a useful comparison with the newer rules

British National Film Catalogue (London: British National Film

- Catalogue, 1963-). Quarterly listing of British and foreign films in UDC order (cumulated annually). Alphabetical indexes of subjects, titles, distributors, production companies, sponsors and technicians. Standard listing (non-critical)
- Helen P. Harrison, *Film Library Techniques* (London: Focal Press, 1973). Includes: selection principles and techniques; information retrieval; storage and preservation; copyright; 'shortlisting' or 'sequence listing'. A good standard introduction to the problem of handling films in the library
- Robert Steele, *The Cataloguing and Classification of Cinema Literature* (New Jersey: Scarecrow Press, 1967). A general discussion of the problems with the solutions as presented in various libraries
- UNESCO, *International Rules For the Cataloguing of Educational, Scientific and Cultural Films and Film Strips on 3 in \times 5 in (7.5 cm \times 12.5 cm) Cards* (UNESCO, 1956). Based on Library of Congress and National Film Archives rules. Is now somewhat 'dated' but is still helpful as background to later thinking
- US Library of Congress, *Rules for Descriptive Cataloguing in the Library of Congress, Motion Pictures and Filmstrips* (Washington: Library of Congress, 1965). Intended, of course, for the Library of Congress but useful as a guide for other purposes

Video

- Barbara Foster, 'Do-it-yourself videotape for library orientation', in *Wilson Library Bulletin*, vol. 48, No. 6 (1974). Videotape for library instruction in a college library
- Peter Moore, 'Video virus', in *ARLIS Newsletter*, No. 19 (1974). The use of video as a medium for recording and exchanging information on artists
- Alice Murray and Stuart A. Brody, 'Videotape in the law library', in *Law Library Journal*, vol. 68, No. 2 (1975). Mainly concerned with storing videotapes of student performances but includes problems of rewinding and equipment
- 'New Media Services', in *Film Library Quarterly*, vol. 5, No. 3 (1972), pp. 6-25. A special feature concentrates examples of public libraries and cable TV and video in the USA
- C. E. Thomassen (ed.), *CATV and Its Implications For Libraries* (Illinois: University of Illinois, 1974). Weighted towards the public library, it describes projects and experiences in the USA using cable television, etc
- 'UK Video Abstracts', in *Journal of the Centre for Advanced Television*

- Studies*, vol. 2, No. 1 (1974). A bibliography of 394 entries on video usage generally and cable TV, videocassettes, etc. Not well produced but a pioneering list
- 'UK Video Index', in *Journal of the Centre for Advanced Television Studies*, vol. 2, supplement (1974). A list of video users, manufacturers, suppliers, funding bodies, etc. An essential video directory for the UK
- Mary Vasilakis, 'Video as a service in special libraries', in *Special Librarian*, vol. 64, No. 9 (1973). Shows how video can be used for in-house purposes
- John Walker, 'Video/Vertical Hold/Art libraries', in *ARLIS Newsletter*, No. 13 (1972). A short discussion of the place of video in the art library

Video Sources

- BRITAIN: Centre for Advanced Television Studies, 42 Theobald's Road, London WC1X 8NW
- USA: VCL (Jersey) Ltd, 35 Colomberie, Saint Helier, Jersey, CI. Electronic Arts Intermix Inc., 84 Fifth Ave., New York NY 10011
- CANADA: Dance-Video Canada, 2522 West First Avenue, Vancouver, BC, V6K 1G7 Art Metropole, 241 Yonge Street, Toronto, Canada
- ITALY: Art/Tapes/22, Video Tape Production, 22 Via Ricasall, Firenze

Video manuals

- A. H. Frederiksen, *Community Access Video* (Santa Cruz, California: A. H. Frederiksen, 1972)
- J. Hopkins (ed.), *Video in Community Development* (Ovum, 1973)
- T. Johnson (ed.), *Guide to Videotape Recording* (Ovum, 1971)
- J. Kirk and J. Hopkins, *CATS Vido Training Manual 1972* (Centre for Advanced Television Studies, 1972)
- J. F. Robinson, *Videotape Recording: Theory and Practice* (London: Focal Press, 1975). *Video Primer: Equipment, Production and Concepts* (New York: Quick Fox, 1974)
- M. Shamberg and Raindance Corporation, *Guerilla Television* (New York: Holt, Rinehart & Winston, 1971)
- P. Weiner, *Making the Media Revolution: a Handbook of Video-tape Production* (London: Collier-Macmillan, 1973)
- G. White, *Video Recording: Record and Replay Systems* (London: Butterworth, 1972)

Periodicals (US = United States; UK = United Kingdom; M = monthly)

- Audio* (US) (M). Equipment profiles concentrating on hi-fi
- Audio Amateur* (US) (quarterly). Technical
- Audio Visual* (UK) (M). Commercial but does show how to get the best from your equipment
- Audiovisual Librarian* (UK) (quarterly). Short informative, practical, factual articles — carries notices of any short courses, conferences, etc., and book reviews. Advertisements are useful
- Broadcast Engineering* (US) (M). Advanced but one of the best international sources for information about video
- Cassettes and Cartridges* (UK) (M). Reviews new tapes, has feature articles, tests equipment, etc
- Educational and Industrial Television* (US) (M). Advanced, concentrates on the 'education' market; one of the most up-to-date sources for video developments
- Films and Filming* (UK) (M). Reviews current commercial films
- Film Library Quarterly* (US). Useful and practical articles
- Film, Video Extra*. A supplement to *Greater London Arts* (quarterly). 1st issue published in August 1973. Purpose is to promote the use of film and video in the Greater London area
- Gramophone* (UK) (M). Authoritative reviews of new discs, cassettes and cartridges — includes classical, jazz, pop and spoken word recordings
- Hi-Fi for Pleasure* (UK) (M). For the layman — tests equipment and reviews popular and classical recordings
- Hi-Fi Sound* (UK) (M). Technical equipment tests
- Journal of the Centre for Advanced Television Studies* (JCATS) (irregular). Is concerned with video and each issue tends to concentrate on a theme. Intended for the independent video worker, it is international in outlook
- Popular Hi-Fi* (UK) (M). Tests equipment and provides solutions to readers' problems
- Radical Software* (US). For video users, ideas, techniques, research
- Sight and Sound* (UK) (quarterly). Commercial — tests equipment
- Video and Audio-Visual Review* (UK) (M). News and information for the trade
- Video and Film Communication* (UK) (M). General features on use and equipment
- Video Player* (US) (M). Commercial/trade
- Visual Education* (UK) (M). Criticism of films and equipment

17

Slides and filmstrips

Philip Pacey

A generation ago the lantern slide was little known except in magic lantern entertainments ... Today there is hardly a college or university subject which is not receiving great aid from the lantern. ... It is specially adapted to popular study of fine arts because they are so dependent on visual examples, and the lantern is the cheap and ready substitute for costly galleries. [1]

If this was true of the lantern slide in 1906, it is still more true of the 35 mm transparency 70 years later. If not 'magic' exactly, the transparency is at least the possessor of attraction and indeed power; by itself, held up to the light, revealing the concentration of intense colour and sharp detail in a tiny area which is the charm of the 'miniature', and projected, throwing out an enlarged and compelling image which is radiant as if with its own inner light, and which can be seen by a large roomful of people simultaneously. As David Erdman has surmized,

Slide projection, in colour, on a large screen is an 'Invention' which ... would have delighted Blake with the brilliance and size it can give to his 'monuments' who dreamed of portable frescoes 'one hundred feet in height'. [2]

Indeed, it is often the case that the projected image of a slide of a work of art *flatters* the original; a painting on canvas can hardly be expected to be luminous in quite the same way. In fact, something like the lambent quality now achieved by the transparency has been the aim of artists who have painted on to glass, with the intention that light should shine through their pigments, and was, of course, achieved many years ago by the artists in stained glass. The potential of the transparency as itself a

medium for the artist has yet to be fully exploited.

The attractions of the transparency are also its dangers. Of all the distortions which may take place when a work of art is reproduced, those that result in an unfavourable comparison of the original with the reproduction, and in a feeling of disappointment when the effort is made to go and look at the original, are perhaps the most unfortunate of all. Against this it can be argued that the colour transparency, being more attractive than a black and white photograph in any form (or a plate in a book), is more likely to draw people to art, and to the original works, confronting which any initial disappointment should soon be dissipated if the onlooker becomes aware of the miracle of the artist's vision, and of what the artist has achieved, in translating that vision into physical form, with the limited means available to him. From the point of view of the reproduction of colour, the modern transparency at its best (quality can vary enormously) is remarkable for its combination of accuracy with economy. But however one weighs up the pros and the cons of transparencies of works of art, it must always be remembered that any photograph is a reproduction, and that a slide which is not an 'original' photograph of the original work of art, is a *reproduction of a reproduction*, whether it is a duplicate of an original transparency, or a photograph of a plate in a book, for example. In the case of architecture, sculpture and three-dimensional design, while colour may not be so important, the slide cannot recreate the sensations of a tangible object in space. The proper use of a slide is, then, as a reference to, never a substitute for, the original work — *in situ*, or in 'costly galleries' which need not always be costly to visit.

But however accurate the colours of a slide when it is new, those colours will not last — unless the slide is kept in complete darkness in a deep-freeze, and never used. That the colour dyes used in the production of slides are subject to fading, especially on exposure to light, is a fact of such importance that we must recognize it at the outset: it can be proved to be true simply by exposing a slide to daylight for a matter of weeks, or by recalling the displays of slides offered for sale in shops and museums, which, when the slides on display are changed too infrequently, become a sorry sight (and hence the use, sometimes, of lights behind the slides which automatically go out after a few seconds only). This means that slides have a limited life — how limited, it is apparently not yet possible to say for sure, and of course it will depend on a number of variable factors, among them the care that is taken of the slides and the amount of use they receive. But it may be a matter of just a few years. Clearly, this is likely to affect not only the way in which slides are housed, but also how they are regarded. They can hardly be regarded as permanent:

so they are, more or less, dispensable, and this in turn will be borne in mind when consideration is given to such matters as just how much effort and expenditure to put into mounting or cataloguing them.

It should be emphasized that, although we have been discussing slides, sometimes referred to as transparencies, everything that has been said so far applies equally to filmstrips: in effect, a filmstrip is a long strip or roll of slides, and slides can be made by cutting up a filmstrip frame by frame. Throughout this chapter, despite its title, I will be referring to slides much more than to filmstrips, and what I will have chiefly in mind are the 2×2 in slides produced by using a 35 mm camera. Slides of this type have a picture size of 24 mm \times 35 mm; in addition to these a 2×2 in slide is produced by some cameras (e.g. Instamatics) in which the picture is a square of 26 mm, while a 'Super' 2×2 in slide consists almost entirely of a large, square picture 4 \times 4 cm, with correspondingly less surround. The slides published by some American museums and galleries are of this type. All of these slides can be used in standard projectors. For larger slide sizes, including lantern slides, the reader is referred to Betty Jo Irvin's invaluable manual *Slide Libraries* [3], pp. 78-81. The individual slide is an altogether more flexible resource than the filmstrip or slide-set treated as such — slides can be used individually, or they can be made up, permanently or temporarily, into sets. The filmstrip or slide-set on the other hand, is a 'package', presenting a set of images in a fixed sequence, usually accompanied by a booklet of notes, and sometimes accompanying a record or tape recording. This may be a godsend to the layman or to the teacher under pressure, but the more advanced the level of use, and (to some extent) the more enterprising the teacher, the more likely is it that the unlimited possibilities of individual slides will be preferred. When filmstrips are acquired to be cut up into slides, 'double-frame' filmstrips should be selected whenever possible, for these provide a larger image without any need of masking. The resulting slides can still be shown in their original sequence and used in conjunction with the notes provided. Slide-sets, too, can be split up and reassembled at will.

If, by virtue of the size of their projected image which can be seen by everyone in a classroom or lecture theatre, slides and filmstrips are ideally suited for teaching purposes, it need not be assumed that by nature they are exclusively teaching aids. No art college is without its large slide collection, whether this is maintained as a part of the library or as a separate enterprise, but a collection of slides can be an invaluable resource in any art library, often providing reproductions of works of art which are not illustrated (or are not illustrated in colour) in any of the library's books or periodicals. And, with colour slides becoming an

increasingly popular form of photography, many families now own projectors as well as cameras, making it possible for public libraries to consider the formation of slide loan collections. Slides for primary and secondary schools are often provided by the schools themselves, though collections for the use of schools in their area have in some cases been provided by public libraries and in at least one case by an art college (the Hertfordshire College of Art and Design maintains a loan collection for teachers throughout Hertfordshire). A nationally available loan collection of slides of works of art is provided in Britain by the Victoria and Albert Museum, and can be used to supplement local resources.

Acquisition

There are two ways of acquiring slides:

- 1 By purchasing them from commercial suppliers and from art galleries and museums.
- 2 By making or commissioning slides, whether 'original' slides of actual objects, or slides of plates in books or other illustrative material.

The quality of bought slides varies so enormously that it is as well to obtain slides on approval where possible, but at its best it cannot be bettered so far as many works of art are concerned: the art gallery is in a position to photograph its own works in the best possible conditions. If the slides subsequently offered for sale are 'originals' (each photographed separately 'on site' — this can be done in large quantities) as distinct from duplicates made from other slides, the quality is likely to be high. Duplicates, too, can be of good quality, especially if made from an 'original' rather than being duplicates of a duplicate, but it should be remembered that each time a photographic image is reproduced from another photographic image, there is likely to be some loss of quality. Special mention may be made of the Courtauld Institute's Universities Colour Slides Scheme, which despite its title is open to subscribing institutions other than universities alone, and which puts much care and skill into the production of original slides from works of art passing through the sale rooms or briefly accessible in temporary exhibitions, thus providing reproductions of works which may not be available in any other form. A directory of British sources of slides (excluding museums and galleries) was published in the *ARLIS Newsletter* [4] and refers also to some other directories. In America, Nancy De Laurier has

compiled a *Slide Buyer's Guide* [5], and Irvine's *Slide Libraries* [3] includes both a 'Directory of Slide Sources' (pp. 187-97) and a bibliography on the 'Acquisition and Selection of Slides' (pp. 164-5). As already noted, filmstrips can be bought either for use as filmstrips, or to be cut up and made into slides.

The production of slides by photographing illustrations in books provides the slide librarian with an almost unlimited opportunity to fill in the gaps left by the professional suppliers — limited, that is, only by the limitations of the library's own collection of art books and periodicals. At its simplest and crudest, the making of slides from books requires only a single lens reflex camera with extension tubes, and a pool of sunshine. The additional equipment needed to do the job properly is outlined by Irvine [3], pp. 86-90. In educational establishments this task can generally be farmed out to the photographic department, although (and especially if the volume of slide production is likely to be at all considerable) the librarian may well prefer to purchase the necessary equipment to enable books to be photographed without being removed from the library. But the production of slides in this way does, of course, raise questions of copyright [6] and the results are at best reproductions of reproductions.

The enterprising librarian will also photograph himself, or commission someone to photograph for him, all manner of things which may be of interest, and which are within his reach geographically and in terms of photographic ability. Architecture, sculpture and other subjects in the open air, need not present insuperable problems to the competent amateur: the results, being original slides made directly from original objects, may compare favourably with slides available commercially, at the same time providing coverage of subjects overlooked by the professionals, or of largely local interest. The work of local artists or of a college's own art students; examples of folk art, popular art, or of local industrial design; illustrations from fine books in the library; all can be photographed for the slide collection.

With a suitable camera and additional equipment, slides can be made from slides, enabling the multiplication of certain slides which may be in heavy demand, or the making of copies of slides which may be loaned from private collections for this purpose. But again it has to be remembered that duplication means some loss of quality, while the copying of purchased slides will almost certainly be prohibited by the laws of copyright.

Organization of slide collections

The question is: just how much trouble to take? The unit cost of slides is relatively low: the cost of elaborately cataloguing each one could well exceed its original cost. Furthermore, the life expectancy of slides is relatively short: is it worth cataloguing them, only to have to withdraw them and their catalogue entries in a few years' time?

On the other hand, a slide collection can grow very quickly indeed, from a handful to 1,000, from 5,000 to 50,000. And in such a haystack, the individual slide is a tiny needle indeed: somehow, there has to be a way of finding it by means of as many of its useful elements as possible — the artist of the work represented, the type of work and/or its medium, the subject or subjects of the work if it is itself representational (even details may be of interest: the history of fashion, for example, can be illustrated and sometimes can only be illustrated, by details in paintings), and so forth.

There are two principal choices open to the librarian organizing a slide collection: to arrange the slides in accession number order, or in a subject order using a formal classification system such as Dewey (there will obviously be a case for adopting the same scheme as is used for books, if an integrated collection of a variety of materials is the aim) or a home-made scheme. The first of these is an arbitrary order, or no order at all so far as the subject-matter of slides is concerned; it virtually prohibits browsing, and it throws the whole task of retrieval on to a catalogue and indexes which cannot then be avoided, the accession numbers acting as location numbers also. The classified collection, on the other hand, puts the slides in some kind of subject order, however rough and ready, taking care of one subject approach and providing a broad location device in the form of the class number (extra digits or letters may be added to pin down the individual slide). The librarian then has the option of providing a fully-fledged catalogue and indexes, or of regarding the slides as self-cataloguing, needing only such indexes as are thought necessary to cater for alternative approaches.

A major purpose of a catalogue is to show what a library possesses even when the item in question is out on loan, and thus to enable it to be recalled. The librarian who chooses not to have a separate, detailed catalogue of the slide collection in his care, will probably wish to have at least some record, of the slides of which the collection is comprised, which will stay put as the slides themselves come and go, and which may record the source of each slide, facilitating its replacement if it should ever go missing. For this purpose it is possible to interfile with the slides cards of the same size, bearing at least enough information to identify

each slide in its absence; or to have a list of the slides contained therein, at the end of every row of pockets, or in every box or in every drawer, depending on the method of storage employed. In this way the slide collection becomes quite literally its own, classified, catalogue.

Such a collection would require a basic subject index with additional subject headings for criteria not represented by the class numbers — artists' names, schools, styles and possibly (and this may depend on the type of user and his needs) the subject-matter of works of art which are representational. A title index could provide a mechanical, though partial, solution to this last problem, or one can depend on the various published indexes which are available [7], which will provide reference by title if not by subject entry to at least some of the works of art likely to be represented in any slide collection. Indexes may be published by the library for its users, and can be produced with the help of a computer, thereby enabling up to date copies to be printed when required. A fully-fledged catalogue, on the other hand, is likely to take for the headings of its main entries the names of artists where known, and in other cases the countries of origin of the works of art, providing an alphabetically-arranged equivalent of an author catalogue for use in conjunction with subject indexes. The British Library Association (LA) and the National Council for Educational Technology (NCET) jointly formulated and, in 1973, published, a set of cataloguing rules for non-book materials [8], popularly known as LANCET, in part as a response to inadequacies in the *Anglo-American Cataloguing Rules* of 1967 and as a contribution to their revision. AACR has subsequently been revised with regard to the cataloguing of non-book materials, including slides [9]. A number of classification schemes have been especially constructed for slide collections, notably the system devised at the University of California by Wendell Simons and Luraine Tansey and subsequently published [10]; some of these are discussed by Irvine [3], pp. 34-55.

Mounting and labelling slides

Slides are normally supplied mounted in card or plastic surrounds, which leaves the transparency itself unprotected; slides made by cutting up filmstrips can be put into card surrounds of this type. The librarian has the option of remounting transparencies between glass, which affords protection from dust and fingermarks. However, to sandwich a transparency between two pieces of glass can result in trapping moisture, too, and certainly fresh film should never be mounted in this way but must be allowed to become completely dry.

There are two principal methods of glass-mounting: by means of self-adhesive strips binding the four edges of the two pieces of glass together, thereby sealing the transparency which has previously been secured in a thin mask the same size as the glass; or by means of plastic or metal mounts which are designed to hold the transparency between two pieces of glass clipped together by the mount. The first of these methods is extremely fiddly and time-consuming if it is done properly; if it is not, then the possibility that the self-adhesive strip will sooner or later become unstuck becomes a certainty. The one advantage offered by this method is that information can be typed on to the inner mask or surround, and a self-adhesive spot (see below) can be stuck on to that, and all of this as well as the transparency are protected by the glass. Plastic or metal mounts with glass are perhaps initially a little more expensive (though there are fewer items to purchase) but are altogether easier to put together (and to dismantle, should the need arise), and surely save in staff time whatever may be lost in buying them. Whichever method is selected, glass-mounting brings with it the possibility of Newton's rings, though special glass invulnerable to this trick of light is now obtainable. The question again is: is it worth glass-mounting at all, when the mounting of each slide is almost sure to cost more than the slide itself (in materials and time), and remembering that the life of slides is limited however they are protected?

Whether slides are glass-mounted or not, they need to be labelled with accession or class number and artist, title, or other information sufficient for identification. If masks are used (with glass and binding strips), information can be typed on these; otherwise it can be typed on to self-adhesive labels, or hand-written on card surrounds. A typewriter with a 'micro' typeface enables the maximum amount of information to be included without loss of neatness or clarity. For the guidance of the projectionist, a self-adhesive coloured spot should be used to indicate the bottom left-hand corner of the image, or a spot may be marked by hand on a card-mounted slide.

Accommodation

There is no getting round the fact that slides require special accommodation, and a number of choices are available:

- 1 Wooden or metal cabinets consisting of drawers fitted with slots for individual slides or compartments for groups of slides.
- 2 Cabinets consisting of vertical racks or frames which hold the slides

and slide out, enabling the slides to be examined without being removed.

- 3 Plastic sheets fitted with pockets for individual slides; the sheets can be bound in looseleaf book form, but are more frequently suspended in vertical filing cabinets.
- 4 Boxes, trays, or the 'magazines' which are used in conjunction with some types of projector.

Of these, the last is hardly a feasible method for the organization of a collection of any size, since a large number of boxes would itself require organizing; what it does offer is a choice of methods for the temporary accommodation and transportation of slides which are in use or are waiting to be put away.

The second system, that using cabinets with sliding display racks, offers immediate visual access, ideal for a static, reference collection, but is otherwise too fraught with limitations to be seriously considered. The slides may not be easy to insert or remove; their sequence is, more rather than less, fixed. This also applies to the cabinet drawers: slides are easy to remove and replace, but the sequence cannot be changed without extensive refiling. Thus both of these systems may be suitable for a collection arranged in accession order; but for a collection in subject order, where new slides must be inserted at different points and cannot simply be added on at the end, something more flexible is called for.

Fortunately it is provided by the specially designed plastic sheets, each sheet having usually four rows of six pockets to hold 24 slides in all, obtainable with filing bars so that they can be housed in standard suspension filing cabinets. This system is flexible — new sheets of slides can be inserted at any point in the sequence so long as there is space, and when it comes to spreading the whole collection into a larger number of cabinets, the slides can at least be moved two dozen at a time rather than individually. As compared to drawer cabinets, suspension filing is both compact and cheap, while offering the major advantage to the browser that 24 slides can be scanned at a time simply by taking out one sheet and holding it up to the light or, better still, laying it on a lightbox — for the sheets are transparent. Thus, preliminary examination and selection of slides can take place without any need for them to be handled or removed from the pockets (which provide some protection to unmounted transparencies). This transparency will, of course, be lost, if cards are inserted in the pockets with the slides; alternatively, one pocket on each row can be reserved for a card listing the slides in the remaining pockets, or self-adhesive labels can be fixed to the pocket above or below the actual image of the slide within.

Plastic sheets with pockets for slides can be obtained with an additional, larger pocket which will hold booklets of notes, a tape cassette, or a 7 in record. Variants of the plastic sheet system include sheets bound together in book form, facilitating the inter shelving of slides and books. Increasingly, books are being produced with an accompanying set of slides, accommodated within the book itself, in place of conventional illustration. Another recent development is the publication of black and white microfilms of art periodicals, together with colour slides of those plates or pages which merit colour reproduction. Fortunately, in addition to storage systems designed exclusively for slides, a variety of storage units are now available which are internally subdivided for the accommodation of combinations of slides, filmstrips, records, cassettes, microfilms and other audio-visual materials [11].

Viewing equipment

Apart from basic storage equipment, the slide collection needs the provision, nearby, of some at least minimal facilities to enable the viewing of slides on the spot by user and librarian, and comprising light-tables or lightboxes, hand-viewers and, perhaps, facilities for projection.

A light-table is a table having a surface of opaque glass or plastic, which can be illuminated from below; a lightbox is simply a miniature version of the same, usually designed to lie flat or to be propped up at an angle (with rows of horizontal supports or with some means of hanging plastic sheets of slides in front of it): so the slides can be laid on the illuminated surface and examined without them having to be held up to the daylight (if any) or the uneven and dazzling light of a lamp. Lightboxes are available commercially, but can be easily home made for a fraction of the price. Light-tables and lightboxes are ideal for the examination and sorting of a number of slides at a time; viewers, on the other hand, which both illuminate and magnify slides, provide for the more detailed examination of the individual slide, and are obtainable from any photographic dealer.

Loan systems

If slides are to be loaned, borrowers will naturally expect to have 20, 30, 40 or more slides at a time. While it is, of course, possible to go the whole

hog, treating slides as books, each with its own circulation card (filed with the slide) which can be placed in a borrower's ticket and which refers to a catalogue entry, the question again arises: is it worth it? And the method of issuing slides will also depend to some extent on the decisions already taken regarding the organization of the collection.

It is more usual to require the borrower to list slide numbers on a form which can serve as a loan application (if the slides are not on open access) and/or as a loan record. In addition, slides which are removed may be replaced by cards bearing the name of the borrower, providing other users or the library staff with immediate information as to who has a particular slide (useful in an art college, where the slides may be used by a relatively small number of lecturers who know one another), and providing the librarian with a means of easily locating the appropriate loan record so the slide can be recalled. If a slide collection is to be administered with a minimum of effort, and if the slides are loaned only to a relatively small number of users, then the use of cards like these, by themselves, provides a rough and ready loan system which is at least better than nothing, and can be operated by the borrowers themselves.

Slides can be issued in wallets or folders containing plastic sheets with pockets; in boxes with slots, which are ideal for the sorting of slides for lectures and the presentation of the slides, in order, to the projectionist (in some cases racks of slots lift out of the box, so that if two projectors are being used simultaneously, a rack or racks can be given to each projectionist); in smaller boxes accommodating 20 or 30 slides; or in the 'magazines' which are used with some types of projector.

Conservation

The limited life of colour transparencies due to the fading of colour dyes has been referred to again and again in the course of this chapter. Above all else, slides (and filmstrips, too) must be protected from unnecessary exposure to light. Other enemies are heat (and indeed instability of temperature) and humidity. The heat that is generated inside a projector can cause a slide to warp, and even to melt, and to adhere to the glass if it is glass-mounted; only projectors with efficient cooling systems should be used, and even then slides should not be projected for more than 30 seconds at a time. Fluctuating temperature can cause condensation, and indeed dampness from whatever source is to be avoided, since it causes Newton's rings and amoeba-like oozings when a glass-mounted slide, with moisture trapped within, is projected, and even promotes 'growths' on the surface of the transparency. Fresh film always contains some

moisture, even if it appears to be dry, and should be allowed to dry out before it is glass-mounted. Breathing or blowing on a slide to remove dust immediately before glass-mounting is unwise: a dry, soft brush should be used instead. One way of reducing the humidity content of a slide cabinet is to put in it crystals of silica gel: these absorb moisture, and as they do so turn from blue to pink; they can be dried out under heat and put to work again.

And yet, however much care is lavished on slides, it is no use pretending that they will last for ever. Apart from taking the basic precaution of housing the collection adequately, the librarian may prefer to see that slides are used for all they are worth, with a minimum of expenditure (of time as well as money), rather than treating them as if they were precious, permanent, or both. Unquestionably, slides are for use.

References

- 1 Melvil Dewey, 'Library pictures', *Public Libraries*, vol. 11, No. 10 (1906)
- 2 David V. Erdman, *The Illuminated Blake* (Oxford: Oxford University Press, 1975), p. 14
- 3 Betty Jo Irvine, *Slide Libraries: a Guide For Academic Institutions and Museums* (Littleton, Colorado: Libraries Unlimited, 1974)
- 4 Barbara Maslen, 'Sources of slides: fine and applied arts', *ARLIS Newsletter*, No. 13 (December 1972), pp. 18-21. Updated in *ARLIS Newsletter*, No. 14 (March 1973), pp. 46-7, and in *ARLIS Newsletter*, No. 16 (September 1973), p. 35
- 5 College Art Association, *A Slide Buyer's Guide* (Columbia: University of Missouri (Department of Art and Art History), 1972; revised edition 1974)
- 6 See C. H. Gibbs-Smith, *Copyright Law Concerning Works of Art, Photographs, and the Written and Spoken Word*, Information Sheet No. 7, 2nd edition (Museums Association, 1974) for a lucid guide to the British Copyright Act of 1956. It would seem that the Act is not infringed by the projection of copyright material onto a screen in the course of a lecture, but the making of a slide from copyright material is likely to constitute an infringement. Copyright material in our context may include (a) modern works of art, the copyright belonging to the artist or his heirs until 50 years after his death, and (b) photographs of works

of art, where there is copyright in the photograph as distinct from the work itself.

- 7 For example I. S. and K. M. Monro, *Index to Reproductions of European Paintings* (New York: H. W. Wilson, 1956)
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- 11 Helen Davies, 'Storage of audio-visual materials in the library', *Assistant Librarian*, vol. 69, No. 1 (January 1976), pp. 6-8

18

Photographs and reproductions of works of art

John Sunderland

Erwin Panofsky is reputed to have said that, in art history, the person with most photographs wins. Since the early years of this century and indeed before, photographs and reproductions have been an indispensable aid to the study of the history of art and it is hardly necessary to elaborate on this obvious but important point. Attributions, comparisons, the study of sources and influences, the investigation of style, all these and many other aspects of the subject depend on the availability of photographs, simply because it is impossible to carry in one's mind one's impressions and knowledge of a painting or a building or a sculpture unless one has an unbelievably retentive and complete 'photographic' memory. On the other hand, too great a reliance on photographs can damage art historical study, and in some cases it has.

We all know that there is no substitute for seeing and experiencing the original work of art. Photographs can make two very different paintings

Author's note: This chapter is concerned with photographs and reproductions of works of art. My own knowledge, however, is mainly limited to collections which cover paintings and drawings in the European or related traditions of the West. Inevitably, therefore, a great deal of the following pages is based on my own experience in looking after a photograph collection of this kind. But some of the information may be applied to photographs of architecture, sculpture, the decorative and other visual arts. Some of the material is taken from a paper delivered to the ARLIS Conference on Art Library Resources, held at Birmingham in April 1974 ('Photographic collections', *ARLIS Newsletter*, No. 19 (June 1974), pp. 3-10).

look alike. They can deny the importance of scale, of handling, of texture and often of colour. Facile comparisons can be made with the aid of photographs and it is common knowledge that the camera can tell half truths and even lies. But a photograph is the best substitute for a work of art that is somewhere else. It is infinitely more informative than the most detailed verbal description and it is essential for any student of the subject as a visual aid. In many cases a photograph is also more convenient than a photographic transparency or a slide. It is easier to handle, immediately visible without the need for a projector or a slide viewer, and is ideal for study amongst a small group of people and in seminars and classes. But it is suspect in colour, much more so than a transparency. Without the expensive process of colour printing, economically feasible normally only in the case of published material, a black and white photograph is still often more accurate, as well as cheaper, than a colour photograph, mainly because it displays the texture and surface quality of objects more satisfactorily. Compared to illustrations in books, photographs can be compared, shuffled and rearranged one with another without any difficulty.

Collections of photographs of works of art have been built up for a variety of reasons and in a variety of contexts, and it may be worthwhile describing some of the different kinds of collection in existence. At the end of this chapter will be found a list of the major photograph collections in the world which deal with the visual arts and more especially with painting and drawing in the Western tradition. It is by no means a comprehensive list, but those collections have been selected which have an independent existence in their own right and which can be consulted, to a greater or lesser extent, by any serious student. The different kinds of collection are as follows:

- 1 Collections of photographs which aim at a very broad coverage of their subject and which have some pretensions to being as comprehensive as possible. Of course it should be stressed that there is no comprehensive collection of photographs of works of art and never will be. In painting and drawing, architecture and sculpture, the collections which spring most readily to mind in this category are the Witt and Conway Libraries in the Courtauld Institute of Art, The Frick Art Reference Library in New York, the fairly recently established photograph archive attached to the National Gallery of Art in Washington and the photograph collection at Marburg in Germany. All these collections aim at a wide range of material with international coverage both in the case of the artist and the location of the work of art photographed.

- 2 Collections which aim at an extensive coverage of more specialized fields of art, often national in their terms of reference. Prominent amongst these are the photograph archive of the Rijksbureau voor Kunsthistorisches Documentatie in the Hague, which concentrates on Dutch and Flemish painting and drawing, the growing collection of the Yale Center for British Art and British Studies, in America, and its London equivalent, The Paul Mellon Centre for Studies in British Art, and archives such as that of the Hertziana Library in Rome and the Kunsthistorisches Institut in Florence, which specialize in Italian art.
- 3 Collections which as their primary function service museums and galleries and local regions and localities. These are too numerous to mention in any detail, but they include such important archives as those run by the Soprintendenze and the City Belle Arti departments in Italy, the Service de Documentation Photographique de la Réunion des Musées Nationaux in Paris, and the many individual museums and galleries which have photograph archives which relate to their own collections.
- 4 Collections built up by commercial photographic firms, which often have large and important collections. These include such well known names as Alinari and Böhm in Italy, Giraudon and Bulloz in France, Mas in Spain, and Bruckmann in Germany.

These four categories are not always as distinct as may appear from the above mentioned entries. It is also worth mentioning that many fine private collections have been built up by individual scholars and collectors, though these are not generally available for study. The Witt and Conway Libraries were both started in this way, and in fact most of the important private collections eventually find their way into institutional collections by gift, bequest or sale.

Acquisition

Any librarian who has to run an expanding photograph collection which deals with works of art must know where it is possible to acquire photographs. It is with this in mind that the list of collections and sources at the end of this chapter has been added. But again the sources of photographic material fall into a number of loose headings.

- 1 Original negatives and photographic departments. Any photograph collection which has its own staff of photographers making

negatives obviously has a tremendous advantage, especially if the collection covers architecture, sculpture or any of the three-dimensional arts. A photographer with art historical knowledge, or a photographer guided by an authority on the subject, can produce valuable and pertinent photographs which contain the right visual information for the scholar and the student. Someone who only knows about photography might be let loose inside Chartres Cathedral for hours without photographing the relevant architectural details or even the informative general views.

- 2 Photographs acquired from the many sources available, some of which are listed at the end of the chapter; or from museums, galleries and the owners of works of art.
- 3 Printed material. Collectors of photographs and reproductions may well find, especially if they aim at some form of comprehensive coverage of their subject, that it is eminently worthwhile to extract illustrations from published material. In the field of art history the various published sources are numerous, ranging from the scholarly *catalogue raisonné* to the newspaper reproduction. Of particular value are periodicals and journals, museum catalogues, catalogues of temporary exhibitions, sales catalogues and dealers' catalogues. The advantages of acquiring material from these sources are considerable, though of course the quality will not be as good as an actual photograph. Printed material is on the whole much cheaper to purchase, illustration for illustration, than photographs; often relevant textual information can be extracted with the illustration, which saves a lot of time transcribing such material either by hand or on a typewriter; and rare and obscure illustrations can be collected in this way, especially from sales catalogues and periodicals.

Organization

Collections of photographs, because they are far less numerous than book libraries, and have a much shorter history, and have usually been built up by 'amateurs' (experts on their subjects but not trained librarians), have not been arranged on any generally accepted principles of organization or classification. This is due also to the varying needs and exigencies of individual collections and collectors. A photograph of a painting, for example, may be filed in one collection by artist, in another by subject, possibly in others by date or location. A photograph of a building can be filed under the name of the architect or under its location or in a variety of different ways according to the nature of its

construction or the numerous elements of which it is made up. Various complex classification systems, including cross-references and headings under which information can be retrieved, have been devised, especially since World War II, but they nearly always have applied to particular collections and attempt to answer particular needs. Some of these systems, together with references to some published and printed material on this subject, are listed at the end of this chapter.

Attention has also been given, particularly in America, to the use of computers to aid and speed information retrieval. In England a subcommittee of the Museums Association, the Information Retrieval Group (IRGMA), has been and is investigating ways of compiling a national index to all museum collections in this country so that information about objects in museums can be acquired speedily through the use of a computer. The cross-referencing and subject headings in this exercise can obviously be applied to a photograph of a museum object as well as to the object itself. Some of the results of the IRGMA deliberations are referred to in this chapter under 'Classification schemes for photographic collections'. The Center for British Art in Yale, which is in the process of opening, has a photograph archive which will be fully computerized. It is, however, important not to be too easily seduced by the seemingly obvious advantages of the computer. There is little value in having an exceptionally complex computerized system of information retrieval unless there is a very large mass of information to work on in the first place. Equally, if there is a very large photograph archive which contains a formidable mass of visual information already in existence, it is going to take years and decades of experienced and highly qualified human labour to process the information and to feed it into the computer card or tape system before any valuable results can accrue to the users of such a system. However, anyone who is starting a photograph collection, where the necessary funds are available, should certainly look carefully into the possibilities of introducing a computerized system of information retrieval. Alternatively, and possibly more practically, anyone starting a new collection will find immensely useful a system of cross-reference index cards so that the information in the collection can be retrieved under a number of different headings. These headings will depend on the nature of the collection and on a critical study of the existing systems of classification.

Accommodation

Photographs can be housed in a number of different ways. Possibly the

best way is to put the photographs as detached single items, but mounted on card, in pamphlet boxes which stand vertically on normal library shelves. This is certainly the most economical in terms of space and has the advantage over albums in that each item can be moved about at will. If kept in filing cabinets, with hanging files, far fewer can be got into the same amount of library space. Filing cabinets, and drawers, are also only easily accessible up to about chest level, whereas shelving can, with the aid of ladders or galleries, be accessible up to ceiling level. If photographs are kept in boxes, it is advisable to choose a size which can be easily handled, so the boxes should not be too large nor too heavy when full. A size of about $15 \times 3 \times 12$ in is recommended as this will comfortably take a mounted photograph of whole plate or 10×8 in measurements, with adequate space for textual material on the surrounding mount. It is also worth having pull tags on the boxes so that they can be easily removed from a full shelf. It is certainly important to protect photographs from light and dust and dirt, so they should be kept in containers of some kind.

It is also essential to protect the individual photograph from too much handling. One solution is to put the item in a transparent plastic/polythene bag or envelope. This is satisfactory, but is also expensive. Another way is to mount the photograph or reproduction on a thin card. The advantage here is threefold. It protects the edge of the photograph from wear and tear and the photograph itself from curling up; it enables a consistent size of item to be adopted, which ensures easy handling within the boxes; and it makes it possible to add written information on the card mount so that text and illustration can be seen together; an advantage which is lost if the information is on the back of the photograph.

There is no entirely satisfactory way of gluing or fixing illustrations to card mounts. If glue is used, it is important to use a water-based solution as rubber-based glues can be harmful to paper or card. It is also advisable to ensure that the card is as acid free as possible. A cheap solution is ordinary wallpaper paste, or a more refined range of products can be obtained from the Hercules Powder Company of London and are often used for mounting drawings. If water-based glue is used the problem of wrinkling and contraction can occur as the glue dries and it is necessary to use such glue with care, as thinly spread as possible and as dry or thick in consistency as possible. Dry mounting is another sound way of mounting photographs, achieving a lasting adhesion and a smooth finish. Here a special machine is required to provide heat and pressure. Another way is to use adhesive tape to form a hinge join, but commercial tape such as Sellotape is not recommended for archival

work. The National Monuments Record uses Scotch Magic Tape, Klebeband, marketed by the 3M Company. The disadvantage of this tape is that it can become brittle and crack along the fold. Also the photograph can flap up if handled carelessly with resulting damage. In fact, a hinge can be made from paper pasted with waterbased glue. It is also necessary to keep photographs in the right conditions of humidity and temperature, and especially to preserve them from excessive dryness or excessive dampness. On the question of the accommodation of material and its conservation, the information in this chapter does not refer to valuable or really old and fragile photographs. For advice about such material and indeed for detailed technical assistance concerning modern photographs, collectors and archivists are referred to the Department of Film and Photography at the National Portrait Gallery, London, where detailed study is being carried out in this field.

The negatives from which photographs are printed are, of course, of crucial importance, having something of the same relation to the photographic print as does the engraved plate to the engraving. Negatives can be made from photographs, but inevitably the quality is diminished. It is thus important that any collection of negatives should be looked after with care. On the question of storage of negatives and conservation, readers are again referred to the Department of Film and Photography at the National Portrait Gallery, London, for authoritative guidance, or to a large photographic firm such as Kodak. The American Standards Institute Inc., 70 East 45th Street, New York 17, can also provide technical advice about the storage and conservation of negatives. Anyone who has holdings of film negatives, as opposed to glass negatives, which were made before about 1950, should certainly have them carefully analysed, as they can constitute a fire hazard.

One special problem which does arise in relation to negatives is that of copyright. A detailed analysis of the existing copyright law, which includes a section on photographs, has been made by Charles Gibbs Smith in *Copyright Law Concerning Works of Art, Photographs and the Written and Spoken Word* (London: Museums Association, 1974). One significant point he makes is:

The copyright in any commissioned photograph belongs initially to whoever commissions the taking of the photograph ... One of the most common mistakes people make — even museum officials — is to believe that whoever owns the negative, automatically owns the copyright in the photograph. The possession of the negative, as such, has nothing to do with the ownership of the copyright in the photograph.

This is important to remember for those who own or are responsible for collections of negatives, and those who look after collections which contain photographs acquired from many different sources will come across many frustrating problems unless detailed records are kept of copyright holders. But the advantages in possessing negatives are nonetheless considerable. It is possible to duplicate prints of high quality and negatives can also be a useful source of revenue, when prints are made from them for sale. Under normal conditions, the copyright law allows for the making of study and reference prints, if issued singly and to one person, and in such cases it is usually not necessary to seek copyright permission unless some further conditions have been imposed by the owner of the copyright. But in the case of publication, that is the issuing of more than one copy combined with making the material widely accessible, it is necessary to obtain the permission of the copyright holder, who can charge a reproduction fee. Copyright in photographs, as in other material, is governed by the 50-year rule, at least in the United Kingdom.

Classification schemes for photographic collections and reproductions

The Princeton Index to Christian Art. Photographs and reproductions arranged by subject up to the year 1400 with some 100,000 items and about 500,000 index cards. Sets are available at Utrecht University and the Biblioteca Vaticana, Rome.

Decimal Index of the Art of the Low Countries (DIAL), abridged edition of the Iconclass system. (The Hague: Rijksbureau voor Kunsthistorisches Documentatie, 1968). Iconclass is a system of iconographical classification devised largely by H. van de Waal of Leiden University. DIAL is a collection of postcard-size reproductions of Dutch art based on the photographic archive of the RKD, arranged according to the Iconclass system.

A Subject Index for the Visual Arts, compiled by Elizabeth Glass, 2 volumes (London: HMSO, 1969). Devised especially for the holdings of the Victoria and Albert Museum Departments of Paintings, Prints and Drawings, and applicable particularly to the applied and decorative arts.

Photograph and Slide Classification for Western Art, revised edition (Cambridge, Mass.: Harvard University (Fine Arts Library), 1973). A modified and expanded version of the system developed by the Metropolitan Museum of Art for its photograph collection.

Draft Proposals For an Interdisciplinary Museum Cataloguing System,

prepared for the Information Retrieval Group of the Museums Association by a steering committee under the chairmanship of G. D. Lewis (23 April 1969).

D. Andrew Roberts, 'Proposals for a Survey of Cataloguing Practice in British Museums', *Museums Journal*, vol. 75, No. 2 (1975), pp. 78-80

Collections and sources of photographs

The following entries should be seen as a highly selective list of some of the major photograph collections in the world which deal with the visual arts, including some commercial sources. The list has been compiled through experience of dealing largely with photographs of paintings and drawings, though many of the collections mentioned also have sections on architecture, sculpture and other visual arts. It is by no means anything approaching a comprehensive list and there may be some omissions. On the whole collections have not been included which act primarily as servicing departments for museums, galleries, universities, libraries, or other institutions unless for some reason they have large collections which are to a greater or lesser extent available to outside students. In the majority of cases photographs can be ordered from the collections and sources mentioned. Addresses of many of the collections can be found in the *International Directory of Arts* (cited in Appendix I and elsewhere in this *Manual*). In cases where addresses may be difficult to find, these have been included. The list is arranged geographically or by country. Where the author has personal knowledge of the collection, or where colleagues have volunteered information, brief descriptive notes have been added. I also include at the end of this appendix short bibliographical entries which can be used to provide a much longer list.

In compiling these lists the author is grateful for the valuable help provided by colleagues at the Courtauld Institute of Art and also by Dr Brigitte Walbe, Bildarchiv Foto Marburg, Dr Irene Hueck, Kunsthistorisches Institut, Florence, and Miss Barbara Murek, Photographic Archive, National Gallery of Art, Washington.

Belgium

Brussels: Institut Royal du Patrimoine Artistique. This institute contains the photograph archive of the Archives Iconographiques d'Art National (ACI), and it also includes the Centre National de Recherches 'Primitif Flamands', which has its own photograph archive.

France

Paris: The holdings of the French National Museums are covered by the Service de Documentation Photographique de la Réunion des Musées Nationaux, whilst architecture is dealt with by the Caisse Nationale des Monuments Historiques in the Palais-Royal.

Important commercial sources are: Agraci (Arts Graphiques de la Cité), 26, rue Chanoinesse, Paris IV; Bulloz, 21 rue Bonaparte, Paris VI; Giraudon, 9 rue des Beaux Arts, Paris VI.

Germany (East and West)

Berlin (West): Staatsbibliothek Berlin, Bildarchiv Handke und Feldhans, Postfach 1407, 1000 Berlin 30, Stauffenbergstrasse 11/13.

Berlin (East): Deutsche Staatsbibliothek, Unter den Linden 8, Ost-Berlin/DDR.

Cologne: Rheinisches Bildarchiv, Zeughausstrasse 1/3, 5000 Köln.

Dresden: Deutsche Fotothek Dresden, 801 Dresden/DDR, Augustusstrasse 2.

Marburg: Bildarchiv Foto Marburg. Contains about 300,000 negatives and prints of paintings, drawings, architecture and sculpture. It is particularly useful on Germany, Middle European countries, France, with some material on Italy, Greece and Britain.

Munich: Zentralinstitut für Kunstgeschichte.

Zeitgeschichtliches Bildarchiv, Clementinenstrasse 16, 8000 München, 23.

For Germany see also the bibliography, under *Bildquellen Handbuch*.

Great Britain

Birmingham: The Barber Institute of Fine Arts, Birmingham University, has a useful photograph archive which was largely built up by Professor Sir Ellis Waterhouse.

Edinburgh: The Scottish National Portrait Gallery has built up a valuable photograph archive by superintending photography of

many private Scottish collections, but lists and photographs are only available to a limited number of existing subscribers.

The commercial photographer, Tom Scott, 2 Queen Street, Edinburgh 2, deals with photography of the visual arts.

London: The Witt and Conway Libraries, Courtauld Institute of Art. Together they form a massive archive of photographs and reproductions of paintings, drawings, architecture, sculpture, illuminated manuscripts, mosaics, stained glass, metalwork and textiles, containing about 1,800,000 items in all. A Photographic Survey Department has photographed many English, Welsh and Irish private collections, which are only available to subscribers, though prints are available in the Witt Library.

The Warburg Institute has a photograph collection arranged by subject, largely relating to the Classical and Christian traditions. It is available only to serious academic scholars and students.

The Paul Mellon Centre for Studies in British Art (London) Ltd. is building up a collection of photographs and negatives of British painting, about 1500-1900, which is being duplicated at the Yale Center (see USA). The collection is made up almost entirely of prints from negatives taken by the centre.

The National Monuments Record. This photograph archive of English architecture has its own photographic team and is run by the Department of the Environment.

Radio Times Hulton Picture Library. This is mainly a collection of historical news photographs and illustrations, but it includes material dealing with the visual arts.

The Mansell Collection. As well as containing a large historical collection of photographs, reproductions and illustrative material, the Mansell Collection is the London agent for Alinari (see Italy). Commercial sources: A. C. Cooper Ltd., 10 Pollen Street, W1; John R. Freeman and Co. Ltd., 74 Newman Street, W1P 3LA. There are many commercial photographers who photograph works of art, and it may seem invidious to mention these two, but they do specialize in this field and have considerable collections of negatives.

Holland

The Hague: Rijksbureau voor Kunsthistorisches Documentatie. The photograph archive contains a very large and scholarly collection of photographs of Dutch and Flemish paintings and drawings. There are smaller sections on the art of other countries.

Italy

The regions are covered by the Soprintendenze and the major cities by the Belle Arti departments. All these have photograph archives.

Florence: Gabinetto Fotografico delle Soprintendenza alle Gallerie. Uffizi, Gabinetto dei Disegni. Photographs of drawings, including all the Uffizi drawings which have been photographed. Kunsthistorisches Institut. Italian painting, sculpture and architecture, also decorative arts; particularly rich in Tuscan material. Biblioteca Berenson, Villa I Tatti, Settignano. This archive is strong on Italian painting of the Renaissance. Fondazione Longhi. Application should be made to the Director as access is limited.

Naples: Archivio Fotografico delle Soprintendenza alle Gallerie, Palazzo di Capodimonte.

Rome: Gabinetto Fotografico Nazionale.

Biblioteca Hertziana. The photograph archive has material on Italian painting, architecture and sculpture, as well as architectural drawings, and is rich in Roman material.

Archivio Fotografico delle Gallerie e dei Musei Vaticani.

Fototeca Unione presso l'Accademia Americana. Early Christian and Classical art.

Deutsches Archäologisches Institut.

Venice: Fondazione Giorgio Cini. Venetian art.

Biblioteca Correr. Venetian art.

Vicenza: Centro Internazionale di Studi di Architettura Andrea Palladio. Architecture in the Veneto and a full coverage of all Palladio's buildings.

Some commercial sources: Alinari, 6 Via Nazionale, Florence. The firm of Fratelli Alinari also possesses the negatives of other photographers who have merged with Alinari, that is, Anderson, Brogi, Mannelli, Fiorentini and Chauffourier. Osvaldo Böhm, S. Moisé 1349-50, 30124, Venice. Villani, Via S. Stefano 17, Bologna.

Spain

Barcelona: Instituto Amatller de Arte Hispanico, Paseo de Gracia 41.

Spanish art.

Ampliaciones y Reproducciones Mas, Freneria, 5, 3°. This is a commercial firm which has a very large collection of negatives of Spanish art.

USA

Cambridge, Mass.: Photograph Collection of the Fine Arts Library, Fogg Art Museum. About 700,000 items covering all the fine arts, especially Classical, Medieval, Renaissance and Baroque.

Newhaven: The Yale Center for Studies in British Art. The Photograph Archive of this Mellon financed centre will be fully computerized (see also under London). British art, about 1500-1900.

New York: Frick Art Reference Library. About 400,000 photographs and reproductions of paintings, drawings, sculpture and illuminated manuscripts, covering Western Europe and the USA, from about AD 300 to about 1850.

Washington: Photographic Archives, National Gallery of Art. Over 500,000 items covering world art. Includes the Taylor and Dull negatives for all the Parke Bernet sales up to 1963.

Bibliography

This is a very short list of sources from which it may be possible to acquire a much wider knowledge of photograph collections.

International Directory of Photographic Archives of Works of Art (UNESCO) (New York: Columbia University Press, 1954)

Picture Sources 3: Collections of Prints and Photographs in the US and Canada (New York: Special Libraries Association, 1975)

Bildquellen Handbuch, der Wegweiser für Bildsuchende (Wiesbaden: Verlag Chmielorz, 1961)

'Letter from Italy', *Apollo* (May 1964), pp. 427-8

The Documentation Française, 29-31, Quai Voltaire, Paris VII, is conducting a survey of the photographic and audiovisual services of public organizations in the EEC countries. The results will be published in a pamphlet distributed to the photographic services of French government departments and published by Interphotothèque, liaison body for the Documentation Française.

19

Photographs as works of art

Colin Ford

On 26 July 1846, the President and Members of the Royal Academy of Fine Arts, London, received a slightly embarrassing gift from the Secretary of the Royal Scottish Academy, Edinburgh. Embarrassing, because it seems that they did not quite know what to do with the 258 pictures he had sent. They were not paintings, drawings, or sculptures, the kinds of works of art the Academicians were used to producing, judging and collecting. They were not even engravings, etchings or the comparatively new lithographs: 'multiples' whose qualities and characteristics they knew and understood. No, what had arrived unexpectedly from Scotland were 'These attempts to apply artistically, the recently discovered process of the Calotype ... Inscribed and presented by their Obedient Humble Servant D. O. Hill.'

The calotype was the forerunner of today's photograph, and had been invented only five years earlier. No wonder the Academicians had to deliberate for some time before their Secretary, John Knight, wrote to David Octavius Hill on 26 December 1849 (the letter is still in the Royal Scottish Academy's files):

I laid your three volumes of Calotypes before the President and Council of the Royal Academy at their last meeting, and am directed to convey to you their warmest thanks for your liberal and interesting addition to our library — They were inspected with great interest and elicited the highest approbation.

Probably, the consignment of the calotypes to the library was not intended as a slight: it may never even have occurred to John Knight and his colleagues that the work of Hill and his collaborator, Robert Adamson, was sufficiently important to merit being kept alongside the

Academy's marvellous collection of Diploma paintings and other work. But unintentionally they had created a precedent. Photographs are still more likely to be found in libraries than in art galleries. Even the Victoria and Albert Museum, memorial to the 1851 Great Exhibition and temple to the arts of nineteenth-century Britain, keeps its photographs in the library (the second-to-none National Art Library). Despite the fact that Julia Margaret Cameron, finest of all British portrait photographers of the time, took some of her best portraits in the South Kensington Museum, as it was then called, and printed many more in a room in its basement, neither the Victoria and Albert, nor any other British institution, yet has a properly independent collection of photographs as works of art.

One day, such a national collection will come into being; meanwhile, it is up to those libraries specializing in the arts to add photographs to their areas of interest, and to collect them systematically alongside books of and about photography. It is possible that some of the librarians responsible for such institutions may still be clinging to a notion that photography is not capable of being an art. This view has been prevalent ever since George Eastman introduced his Kodak No. 1, the first snapshot camera, in 1888. But it is steadily losing its hold, as visually aware people are becoming more and more aware of the medium, demanding to see and study it, to read about its history, and to understand its aesthetics.

The first practicable photograph was not the calotype, but the daguerreotype, first shown to the public in Paris in January 1839. Made on a silvered copper plate, this was a direct positive image, requiring no intermediate negative. Virtually all succeeding processes, until the Polaroids of today, have produced negatives. From them almost unlimited numbers of positive prints could be made. It is part of the essence of photography that it is a medium of reproduction, and this has led to the common, and erroneous, assumption that any copy of a photograph is as good as any other. But each of the techniques which flourished, at least in photography's first 60 years, was abandoned as new and improved methods were discovered. Though some of these obsolete processes can be revived, with difficulty, most are no longer accessible, and a modern photographic print looks quite unlike a nineteenth-century one: in colour, in texture, in surface, in 'feel'. For some, this difference is as acutely felt as that between a painting and a printed reproduction. Those who cannot go that far may find a more acceptable comparison with, say, a lithograph or a mezzotint, where no later copy can recapture the quality of the one made from the original stone or plate. Even those made from the original may vary in quality,

depending on the skill with which they were made, the conditions in which they have been kept, and so on. It is precisely thus with photographs. Nothing can compete with a print made from the original negative; prints vary according to the skill of the printer, the efficiency with which they have been 'fixed', their state of preservation. As one can sometimes restore and improve damaged or faded engravings, one can revive old photographs (though the chemistry involved makes it more difficult). One can certainly stop any deterioration getting any worse. Indeed, it is the first duty of a librarian who acquires photographs to do just that. As in any archive or collection, the first priority (after the actual acquisition) must be given to conservation.

Acquisition

Photography is a little over a century and a quarter old, newer than any other art except that of cinema/television (forms of 'moving photographs' and thus very closely related). It should therefore be relatively simple to build up a representative collection of 'photographs as works of art'. Each librarian is likely to have his own preferences but, given the sparseness of existing public collections, he would do well to try and acquire examples of:

- 1 The most important genres of art photography;
- 2 The most significant artists in the medium;
- 3 The most significant technical processes in its history.

Only when several such general collections, sensibly assembled, exist, can we start to look for specialist libraries, concentrating on, for example, one of these three categories. At the time of writing, one such already exists in Great Britain: the National Trust's Fox Talbot Museum at Lacock, Wiltshire, housed in a barn once owned by Talbot himself. Britain's first museum to be devoted solely to photography, it has a permanent display devoted to Fox Talbot and his invention of the calotype, and changing exhibits which concentrate, though not exclusively, on photographers who used the calotype. Some regional collections of local photographers are listed in this chapter under 'Some collections of the works of individual photographers'.

The following lists of subdivisions in each of the above three categories are intended as a 'beginner's guide' to those attempting to build up representative photographic collections. None of them, of course, is exhaustive: that of the artists, in particular, is confined to a

score of British names. Inevitably, such a selective list shows those whose work commands the highest prices in the saleroom; lucky indeed the library or museum with original examples of more than three or four.

Genres

Architectural

Documentary Though not normally considered the province of a collection of 'photographs as art', it is worth pointing out that, of 22 awards for photography given by the Arts Council in 1974-5, 20 were for projects using photographs as a medium of social documentation.

Landscape

The Nude

Pictorial A difficult term to define; pictorial photographers like nineteenth-century landscape painters, are always on the lookout for the 'picturesque', a term itself defined in the 1801 'Supplement' to Dr Johnson's *Dictionary* as 'what pleases the eye; remarkable for singularity; striking the imagination with the force of a painting; affording a good subject for a landscape; proper to take a landscape from'. At its least creative, the pictorial style produces the pretty, but vapid, pictures so often seen in amateur camera clubs. At its best, it takes in the work of such masters as Mrs Cameron, Alvin Langdon Coburn, Frederick Evans, Hill and Adamson, etc.

Artists

Richard Beard (f.1841-55), *Antoine Claudet* (1797-1867), *W. E. Kilburn* (f.1846-62) — early daguerreotype portraits.

W. H. Fox Talbot (1800-77) — the earliest calotypes and 'photogenic drawings', the predecessors of calotypes.

D. O. Hill (1802-70) and *Robert Adamson* (1821-48) — fine calotypes, mainly portraits, taken in and around Edinburgh.

Frederick Scott Archer (1813-57) — pioneering wet collodion photographs.

Roger Fenton (1819-69) — photographs of the Crimean War, landscapes, portraits.

'*Lewis Carroll*' (*Charles Lutwidge Dodgson*, 1832-98) — portraits, mainly of children, but also some of famous men.

Oscar Gustave Rejlander (1813-75) — 'composition studies' and genre pictures.

Henry Peach Robinson (1830-1901) — 'composition studies' (each

made from several negatives).

Julia Margaret Cameron (1815-79) — striking portraits and genre pictures.

John Thomson (1837-1921) — travel pictures and London street life.

Francis Bedford (1816-1914) — lithographer turned landscape photographer.

Frank Meadow Sutcliffe (1853-1941) — studies of life in Whitby, Yorkshire.

Peter Henry Emerson (1856-1936) — life and landscape of the Norfolk Broads.

Frederick H. Evans (1852-1943) — English cathedrals, a few famous portraits.

Paul Martin (1864-1942) — perhaps the first 'candid' photographer.

Alvin Langdon Coburn (1882-1966) — people and things photographed with soft focus and as abstract patterns.

Cecil Beaton (born 1904) — fashion photographer, also known for some World War II photographs.

Bill Brandt (born 1905) — stark studies of English social life; strong abstracts — mostly based on the nude figure.

Bert Hardy, Thurston Hopkins, George Rodger, Lord Snowdon (born 1930) — photojournalists

It is to be hoped that libraries will try to assemble collections of local photographers, professional and amateur. As far as the latter are concerned, it is always advisable to contact any aristocratic families with houses in the area. In the nineteenth-century, members of such families had so many servants that they did not have enough to do, or to occupy their minds. As Wilkie Collins put it, in *The Moonstone*: 'Gentlefolks in general have a very awkward rock ahead in life — the rock ahead of their own idleness. Their lives being, for the most part, passed in looking about them for something to do ...' Oddly enough, photography soon became an acceptable pursuit for such people, especially the ladies. Soon, as Collins continues, they were 'staining ... fingers in the pursuit of photography, and doing justice without mercy to everybody's face in the house'.

Technical processes

Daguerreotype This was the earliest practical photograph and, at least as far as professionals were concerned, it was the most widespread from early in 1839 to 1851. Since most professionals were portraitists, by far the largest number of daguerreotypes are portraits. Most cities, and

even moderately large towns, had their own daguerreotype studios and it should usually be possible to find locally-made examples, though most do not bear the name of their photographers. Daguerreotypes were usually mounted in leather cases, the photograph protected by glass and a gilt mat, the hinged lid having a velvet pad as further protection. The whole effect was deliberately reminiscent of a miniature painting in its locket or cabinet.

Calotype Fox Talbot only allowed those who bought a licence to take calotypes. When he later relaxed this restriction, he still insisted that professional portraitists be licensed. As a result, the calotype — though a British invention, and more in the mainstream of photographic development than the daguerreotype — is still found more rarely in this country than its French rival (in America, the Langenheim Brothers bought the rights but were unable to find a single photographer to buy a licence from them for a mere \$30). It was not patented in Scotland, and is therefore found there slightly more frequently. Because of these restrictions, the majority of calotypists were amateur, and many belonged to the Calotype Clubs of London and Edinburgh. Their work is still turning up, and very early family albums are clearly good places to look for them.

Wet collodion negatives Invented by Frederick Scott Archer in 1848, this was the first successful glass negative process. It was announced to the public in March 1851, and was the most commonly used process from then until 1880. Any glass plate which appears to have been taken during this period is almost certainly a wet collodion. Further identification is helped by a characteristic rather brown colour and an obviously uneven, streaky, coating. This is caused by the fact that the photographic chemicals were applied by hand in a treacly mixture which had to be spread over the glass, sensitized and exposed while still damp (once hard, it lost its sensitivity). Later 'dry' plates — in use up to the 1950s — are smooth and appear grey rather than brown. The dry plate emulsion is also not soluble in water, though to recommend basing a test of identity on this property seems as dangerous, and as inconclusive, as using a ducking stool to seek out witches!

Wet collodion positives It was soon discovered that, if a wet collodion negative were given a black backing (of velvet, card or even a coat of black varnish), it appeared to be a positive. By mounting it in a case similar to that of the daguerreotype (though usually using plastic rather than leather), the same effect of costliness and hint of exclusiveness was given, but at a much cheaper cost. This kind of photograph is now

generally known as the 'ambrotype'. Both daguerreotypes and ambrotypes are, in fact, 'one-off' photographs, only susceptible to reproduction by the making of new photographic copies.

It is useful to be able to differentiate between daguerreotypes and ambrotypes without taking them out of their cases. To the untutored eye, they look the same. The daguerreotype ('the mirror with a memory') has a shiny metal surface in which the viewer is more likely to see a reflection of himself than the photographed image, unless he holds it at exactly the right angle. The ambrotype's glass surface is less shiny, and its image reveals itself from virtually any angle.

Wet collodion can be spread on almost any base, and examples exist on leather, paper, ivory, etc. But the most common, after glass, is metal, and wet collodion prints on thin steel sheets, 'tintypes' or 'ferrotypes', were still being made by itinerant photographers in the 1940s. The tintype was the cheapest form of photographic portraiture devised, and was therefore popular at such places as seaside resorts, racecourses and fairgrounds (one is always hearing rumours of operators in such places still making these 'instant' photographs but I cannot recall seeing one since I was a small boy).

Paper prints The majority of nineteenth-century photographs, and most of those likely to come into the hands of modern librarians, are positive prints on paper made from glass negatives (whether the negatives are made by a wet or dry process has no real significance). Of these prints, the largest number are printed on albumenized paper. This was made from about 1850 onwards, the photographic chemicals being suspended in an albumen (egg white) mixture in order to be spread smoothly onto the paper. At various times, other chemical-carrying agents, such as honey, starch, etc., were tried but albumen was the most consistently successful, largely because of its almost perfect transparency. By the end of the century, the Albumenizing Company of Dresden, by then the largest manufacturer in Europe, was using 60,000 eggs a day! An albumen print has a slight sheen (appropriately enough, an 'eggshell' finish) as contrasted with the calotype's matt surface, and its image is on the surface of the paper, rather than being impregnated right through it as in a calotype. Its sepia is more intense than in most surviving calotypes (though both, when faded, take on a pale yellow coloration) and it reproduces almost all the sharp, fine detail of the glass negative from which it derives.

Cartes de visite, etc. Although the combination of wet collodion negative and albumen print brought photography to more people than

ever before, it was still expensive. The breakthrough came in 1854 when a Parisian photographer, André Disderi, hit on the idea of taking ten pictures on one negative. This virtually cut the cost of materials and processing by 90 per cent, and the resulting small image did not need retouching, one of the costliest elements of the portrait photographer's art. In practice, most cameras took eight pictures on a negative, the standard size being approximately $3 \times 2\frac{1}{4}$ in, i.e. one-eighth of a full plate ($8\frac{1}{2} \times 6\frac{1}{2}$ in). These tiny photographs were normally mounted on $4 \times 2\frac{1}{2}$ in cards. The format was very like that of a visiting card and, since it originated in France, it came to be known, even in non-French-speaking countries, as the *carte de visite*. All over the world, the size and name of these popular photographs was almost identical.

The *carte* was introduced to England in 1857 by A. Marion, a French company which became the biggest supplier of materials and equipment to the trade. Their influence, and the fact that the two most fashionable takers of *cartes de visite* were also French — Camille Silvy and Disderi — meant that the new portraiture kept its French overtones, but thousands of less distinguished photographers set up businesses all over the country, sometimes even in their own front parlours. They sold portraits for a shilling or so each, and at last almost everyone could afford to have himself photographed. The *carte de visite* is the staple of the Victorian family album and librarians should have little difficulty in finding examples by most of the photographers in their locality, a search made easier by the fact that the mounts nearly always bear the name and address of the photographer, often surrounded with elaborate designs and advertising slogans. It should also be possible to find *carte de visite* records of most of the important families in every area for all over the country people of every rank had their photographs taken, and collected the results.

They also collected pictures of the famous. Disderi's success is said to have started the day he persuaded Napoleon III to be photographed; the London photographer J. J. E. Mayall (actually an American) owed a similar debt to Victoria and Albert, whom he photographed in 1861. In December that year, Prince Albert died and, within a week, 70,000 *cartes* of him had been sold.

Towards the end of the 1860s, the craze for *cartes de visite* began to wane and a larger version was introduced: the cabinet (an image $3\frac{3}{4} \times 4$ in mounted on a $6\frac{1}{2} \times 4$ in card). These were in vogue until the end of the century, and several other sizes were also introduced at various times: the Promenade ($7\frac{1}{2} \times 3\frac{3}{4}$ in), the Boudoir ($8\frac{1}{4} \times 5$ in), the Imperial (10×7 in), and so on. Later, photographers tried to revive small photographs, with such sizes as the Panel ($1\frac{3}{4} \times 5\frac{1}{4}$ in) and the

Coupon ($1\frac{1}{2} \times 3\frac{1}{2}$ in), but none equalled the one-time universal popularity of the *carte* and the cabinet until postcards arrived, at first being real photographs, later being made by photomechanical processes (i.e. printed with ink on a printing press).

Carbon prints Carbon printing, one of the first of the 'permanent' processes, was patented by Joseph Swan in 1864. The negative was printed on carbon tissue (obtainable commercially) and then turned into a positive by a transfer device. The gelatine in the tissue was dissolved according to the amount of light to which it had been exposed, and the most noticeable characteristic of a carbon print (after one has noted its rich, brown tones) is the relief effect, the dark areas being sunk below the level of the light ones. Some of the most famous carbon prints are T. and R. Annan's copies of D. O. Hill's painting of the 'Disruption of the Church of Scotland' (for which many of his early calotypes were reference studies) and the Autotype Company's prints of 70 pictures by Julia Margaret Cameron made not from her original negatives, but from heavily retouched duplicates. Carbon prints are virtually free from fading, so they are well worth trying to acquire, particularly for display purposes.

Woodburytypes A woodburytype looks rather like an exceptionally well-preserved albumen or carbon print (without the latter's 'hill and dale' effect) but is in fact produced by photomechanical means. But they were printed without a screen and therefore reproduced true continuous tones. Though Walter Woodbury's process had its disadvantages (notably a limitation in size and in speed of printing) it was perhaps the most satisfactory method of making photographs on a printing press ever devised, and became widely used for book illustrations from 1875 onwards. Two well-known examples are the plates of famous actors in the *Theatre*, a journal which ran for some 20 years from August 1878, and John Thomson's illustrations to *Street Life in London*, published in 1877 and now one of the items most sought after by museums and collectors of photography.

Photogravure Photogravure (invented in Vienna in 1879) is another photomechanical process producing pictures which, at their best, look almost like original photographs. Indeed, some photographers at the turn of the century, particularly in the United States, preferred to see their work in the form of photogravures. In Britain, the quarterly *Sun Artists*, in a short 18 months of life, published fine photogravures by several of the eminent British photographers listed earlier in the chapter

and the work of another, P. H. Emerson, is known to us almost exclusively through the photogravures published in his books. Once many printers in Britain specialized in this method, but now, as far as is known, there is only one. It prints the British monthly magazine *Creative Camera*, important for keeping up with contemporary trends in photography, and has produced *Frank Meadow Sutcliffe, Photographer, a Selection of his Work* (Whitby: Sutcliffe Gallery, 1974).

Platinotype Emerson's first book, *Life and Landscape of the Norfolk Broads*, was illustrated with platinotypes, patented by William Willis in 1873. These prints are impervious to the chemical harm suffered by silver images because they use platinum instead. The tonal range of a well-made platinotype is perhaps subtler than that of any other kind of photograph, partly because it shares with the beautiful calotype the fact that its image is impregnated in the paper, not just printed onto its surface. If properly processed, it is virtually permanent, and is therefore one of the most suitable types of photograph for collection. The distinguished amateur Sir Benjamin Stone, who founded the first National Photographic Record in 1897, and whose records of British people, places and things in the last years of Victoria's reign are an important source of visual information about the period, was among the many distinguished photographers who used the process, which only fell into disuse when World War I brought a steep rise in the price of platinum.

Restoration, conservation and storage

Sir Benjamin Stone believed that platinotypes would 'last as long as the paper upon which they are printed'. He was right, and some surviving platinum prints, by him and others, are clearly outlasting the paper or card on which they are mounted. One of the first tasks of the curator who acquires paper photographs, of whatever kind, is to remove them from their mounts. But before this, or any other treatment suggested in this section is carried out, a copy photograph must be made. The techniques of photographic restoration are relatively untried and mistakes sometimes occur. In any case, photography involves very complicated chemistry, the aim of which is to create a set of chemicals which will be very light-sensitive until they are desensitized (or 'fixed') and dried. Obviously, any activity which is likely to reactivate those chemicals (especially merely making them wet) will be likely to mar the

surviving photograph. The materials and chemical formulae used by the pioneers of photography differed almost from day to day, and a restoration method that works with one image may fail utterly with another that looks the same. So it is an unbreakable rule: as soon as a photograph has been acquired, the best possible copy negative must be made.

Sometimes, merely copying a photograph will produce an image free from the faults and blemishes which may be in the original print: stains can be minimized by using the right filter (faded contrast can be restored by the same device); scratches and tears can be reduced or even retouched right away; details can be brought out which the naked eye can no longer properly see. The librarian lucky enough to have a photographer on his staff will do well to encourage him to learn copying skills (and they are skills, despite the habit of some commercial photographers of giving such work to their newest and youngest employees). If he does not have a staff photographer, he should try and establish a relationship with a professional who may get interested in the problem of successfully copying old photographs. The photographer should be encouraged to use a large-view camera (one with a 5×4 in image will suffice for most purposes), to angle lights at 45° from the photograph's surface (to cut down reflections, especially from daguerreotypes, tintypes, etc.), to invest in polarising filters for lights and lens and perhaps to make a black screen to put in front of the camera (again to minimize reflection). He should experiment with colour filters and high-contrast films. He should learn about archival processing, fixing and washing by reading the leaflets available from the chemical manufacturers and the British Standards Institution. A photographer who is familiar with all these elements can produce remarkable results.

When the first copy of a photograph has been made, it is possible to turn one's attention to restoring the original, secure in the knowledge that if by unlucky chance something should go wrong, the best possible copy will survive as a record.

Restoring daguerreotypes

The chief problem with daguerreotypes is that, being made on silver, they tarnish. Unfortunately, they cannot be cleaned like ordinary silver because their surface is so delicate that it can very easily be scratched (one of the reasons that they were always mounted under glass). After carefully removing the photograph and its 'pack' of glass and gold mat from its leather case, avoid touching its surface with anything — a tissue, a finger; even a camel-hair brush has been known to mark the surface. In

fact, unless an important part of the image has been completely obscured by tarnish, it is probably best not to attempt restoration at all. A salutary warning is given by the story of 'The Earliest Sunlight Picture of a Human Face', a daguerreotype by Professor John Draper of New York, taken in 1840 and sent to Sir John Herschel in England. In 1934, the latter's descendants had it cleaned by an expert, John H. Gear, Principal of the School of Pictorial and Technical Photography, and a Past President of the Royal Photographic Society. The image disappeared!

If absolutely necessary, daguerreotypes can usually be cleaned satisfactorily by dipping in a solution of sodium thiourea (not wiping with it). Those who feel brave enough to try this can find the formula, with clear instructions for its use, in *Caring for Photographs* (see the bibliography at the end of this chapter). This book's section on conserving and restoring photographs is the best and most comprehensive available. Alternately, there are one or two experienced restorers who clean daguerreotypes, but they will usually only risk doing so when the original is in an almost hopeless state.

Restoring calotypes

Normally, copying and removing a calotype from a foxed or damaged mount is all that should be done. Occasionally, however, the image is so badly faded as to be virtually invisible, and in such an extreme case much of the original can often be recaptured by soaking the calotype for not more than ten minutes in a silver intensifying solution (which can be purchased from photographic suppliers). Once again, clear instructions are contained in *Caring for Photographs*.

Restoring ambrotypes

The image on a glass negative is relatively strong and stable. When an ambrotype seems damaged it can, in nine cases out of ten, be restored in an extremely short time and by an unskilled operator. The reason is that it is usually merely the black backing which has deteriorated. If the ambrotype is carefully removed from its case, and the backing replaced by a fresh piece of black card or velvet, the image looks like new. Wash any cover glass before reassembling the ambrotype, and hitherto unsuspected details — including the fact that many of these photographs were delicately hand-coloured — will emerge.

With wet collodion prints on other surfaces, notably metal, there is on the other hand almost no way of restoring the original. The tintype,

made of soft tin, often dented or buckled, is the supreme test of the copy photographer's skill.

Restoring albumen and other paper prints

Despite the attention paid to daguerreotypes, ambrotypes, etc., by historians, curators and collectors, the largest number of photographs made over the 140 years of photographic history have been prints on paper. Many collections will contain nothing but paper photographs, and it is the handling and care of these which will be the librarian's chief concern. 'Handling' is indeed the key word. Always treat a photograph as something valuable and fragile, worthy of great care. Use both hands when lifting it, to cut down the chances of bending or dropping it. Never touch its surface with your hands, as grease is a great enemy of photochemicals. If possible, wear cotton gloves; if not, at least wash your hands. Do not use a pen or ballpoint on or near a photograph, nor rubber stamps. Don't leave your cup of tea or coffee on the desk or work area. For experienced librarians of art materials, much of these precautions should be obvious, but the fact is that even experienced librarians have not always considered photographs as meriting the same careful attention as drawings, engravings, or manuscripts. But they do.

Conservation

Photographs on bases other than paper are reasonably impervious to damage by light, if not by heat. Paper photographs are easily affected by both. Keep them away from light whenever they are not on display, or in use. When on display, cover them in Perspex (a trade name for plexiglass) VA Clear, which absorbs over 98 per cent of the ultra-violet content of light, or — for more prolonged display — Perspex VE Clear, which absorbs 99.9 per cent of the ultra-violet but has a marked yellowish appearance that is not aesthetically pleasing. To what extent Perspex, like other plastics, has a deleterious effect on photographic chemicals is not known, so it is advisable to remove the photographs from the plastic when not actually on display. In any case, a 'mat' (see below) should always be used to prevent them from actually touching it.

Photographs on display should be kept out of daylight, especially direct sunlight, and lit by tungsten, not fluorescent, lamps from as great a distance as physically possible. Windows and lighting units can also be covered with Perspex, as above, or with Perspex VE Opal (which transmits only 78 per cent of visible light) or other ultra-violet absorbing plastics.

The first decision to be made about a paper photograph when it comes into the collection is whether it can remain on its mount, assuming it has one, or not. It should only be taken off if the mount is badly broken, or shows signs of foxing, or is causing any obvious damage to the photograph. This should only be done after the best possible copy print has been made. If the mount is to be removed, soak photograph and mount in distilled water for as short a time as necessary to separate them (watching all the time, in case the water should affect the photographic image). Dry the photograph and mount (if the latter is to be kept for a signature, or caption, etc.) on acid-free blotting paper (usually obtainable from photographic suppliers, but check the label to see that it is really acid-free). The use of rotary driers is not recommended. If a photograph comes into the collection unmounted, or its original mount has been removed, it should be mounted on acid-free 100 per cent rag board (not yet widely available in England, although the 'conservation board' available, to special order, from most framers and suppliers of art materials will serve). The photograph should be hinged to a backboard at least 2 in wider all round than the original, using paper hinges and starch glue. The smaller and lighter the hinge, the less likelihood there is of the glue damaging the photograph, and the easier it will be to remove if there is any future need to do so: even conservation board is unlikely to last so long, nor keep in such good condition, as archivally processed photographic paper.

A second board, the 'mat', should then be cut, and hinged to the first, with a window fractionally smaller than the photograph (though they are sometimes cut deliberately smaller still to cover faults or blemishes in the print). It is fairly easy to learn to cut mounts and mats oneself but, provided one checks the quality of the materials used, it is also a task which frame-makers are experienced at performing.

The traditional method of mounting photographs on board is to 'dry mount' them. On the whole, this is not recommended for valuable photographs, if only because they are difficult to remove. Dry mounting is, nevertheless, very neat, and with some less valuable photographs it is permissible, provided that 'conservation tissue', which can be soaked off in water, is specified.

Storage

Having mounted the paper print, it must be put in the right storage conditions. First, it should be wrapped in acid-free tissue, or a plastic sheet — apparently, some plastics, such as mylar, are sufficiently 'inert' (chemically stable) to be used safely. Unless one is absolutely sure about

this characteristic of any plastic, however, it is probably better to use tissue paper.

The photograph in its tissue wrapping should now be placed in a storage box. Most museums use solander (thin wood) boxes, but these cannot be guaranteed acid-free, and boxes made out of thick acid-free paper or card would be preferable. These should be slightly larger all round than the largest mount to be stored in them.

The solander boxes should be kept horizontally on enamelled steel shelves, or in steel filing cabinets, in a part of the library removed from direct sunlight and heat. In an ideal world, this dark space would be air-conditioned to a constant 55° F (plus or minus 5°) and 55 per cent relative humidity (plus or minus 5°) but it should not be impossible to locate a space (perhaps in the basement, but not next to the boiler-room) where something close to these conditions obtains naturally. It is more important to avoid violent changes in the environment (hence the ban on being near windows or central heating installations) than to be exactly on the magic figures of 55°. But, in the long term, one should certainly think in terms of installing air conditioning, partly to filter out sulphur fumes and other impurities in the air which attack photographic chemicals.

Organization

Having restored the photographs in one's collection, and put them in secure storage conditions, there is — as with all collections, but especially with non-book materials — the problem of finding them again. An essay like this cannot possibly cover the entire subject, and it is not intended to try and teach librarians how to catalogue and index. But two thoughts are put forward. First, photographs have a habit of proliferating once one starts to acquire them, and any indexing system which cannot keep up is useless. Indexers should only record information that they can readily find from the photograph itself without additional research. The main subjects with which the library is concerned should be defined and index entries made only under these subjects (the National Portrait Gallery, for instance, is lucky in only having to list its pictures under (a) sitter and (b) artist). Leave the more subtle references to those who will want to use the collection. In most cases, users will insist on seeing all the pictures remotely connected with their field of interest, whether an index gives them reason to think the pictures useful or not, so there is little point in trying to forestall them.

Secondly, if anyone who uses the collection is going to want to see all

the photographs in it whatever happens, then this need should be facilitated. One way of achieving this is to attach to the index cards a contact print from each of the copy negatives made from the originals. In the National Portrait Gallery, copies are made on 70 mm negatives, not as big as the 5×4 in recommended but, being on roll film, having certain in-built advantages. Thus 70 mm contact prints, each approximately $4\frac{1}{4} \times 3$ in, are attached on to standard 8×5 in index cards. The index therefore automatically leads users to the images themselves, saves time and trouble for them and for the staff and, perhaps most importantly, protects the originals, which should only be removed from their safe storage conditions for very special reasons.

Summary

Much of what has been written in this chapter may strike the reader as very depressing. Every page seems to sound at least one warning note; every paragraph has its prohibitions. What is really needed is a change in attitudes — an admission that photographs are really worth all this fuss, worth handling with care, worthy of the librarian's expertise. Once this change of attitude has taken place, many of the problems will be solved simply by the application of common sense. The resultant gain in awareness of a new medium will be an adequate reward for librarian and reader alike. Photography is the most democratic of all the arts: it is time it was treated properly, and that proper steps were taken to ensure its continued availability for, and appreciation by, everyone.

Some collections of the work of individual photographers

Birmingham Public Library Sir Benjamin Stone (1838-1914), amateur photographer and founder of the first National Photographic Record and Survey (4,000 of the Record's photographs are also in the Department of Prints and Drawings, British Museum, and 2,000 of Stone's parliamentary photographs are in the National Portrait Gallery).

Kingston-upon-Thames Public Library Eadweard Muybridge (1830-1904), pioneer in the use of still photography to analyse movement.

Lacock, Wiltshire: The Fox Talbot Museum William Henry Fox Talbot, inventor of the calotype.

North Western Museum of Science and Industry, Manchester John Benjamin Dancer (1812-87), early daguerreotypist, inventor of microphotography and of the first truly portable stereoscopic camera.

Scottish National Portrait Gallery, Edinburgh David Octavius Hill and Robert Adamson (1821-48). The largest collection of their work, including 900 original calotype negatives.

Sutcliffe Gallery, Whitby Frank Meadow Sutcliffe, photographer of life in the picturesque Yorkshire fishing town and holiday resort of Whitby.

University of North Wales, Aberystwyth John Dillwyn Llewelyn (1810-82), early calotypist and friend of Fox Talbot.

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20

Printed ephemera

Nik Pollard

Often I used to look over those dark and crumbling sites [Graeco-Roman in Egypt] and wonder what could be done to treat the background of our own English civilization with the same minute care with which we scholars were treating the ancient. [1]

The material which falls within this area has largely been the territory of private collectors, when preserved at all, and although some notable institutional exceptions and a thriving network of dealers exist, most librarians are still coming to terms with the potential of printed ephemera in the art library. It is an area of collecting which often involves little outlay of funds but can have a great return in usage.

It is futile and self-defeating to attempt a definition. Exclusion inevitably creates anomalies, but by way of broad indication listed below are some possible areas for collection. It is stressed that the list relates basically to items from the European-American cultural area. Other cultural areas, in Africa and Asia for example, undoubtedly have substantially different items ripe for collection, such as the photo-comic strip novels published in South Africa for the Negro population.

Book items

Bookplates/bookmarks/book illustrations/book jackets, both the hardcover wrap arounds and paperback covers/title pages/part-published works/related publishers' advertising puffs, catalogues, fliers, etc. [2].

Periodical items

Illustrative, typographic and photographic work by specific artists and designers, including their advertising work/front covers/notable advertising campaigns, especially series advertisements/advertisements for specific firms/a range of advertisements for the same basic item, a lot of different tobacco advertisements from different companies for example/portraits for a portrait collection/illustrations for an illustration collection/selected, documented articles for a reference file/sample issues across the run of a magazine/collected sample issues of different magazine titles within a genre area, e.g. women's magazines, comics, etc./collected volume of different titles from contrasting periodicals within a specific period to indicate the background culture/daily comic strips/daily cartoons/examples of typography/examples of specific processes.

Pamphlets, brochures, catalogues and sample books

Pamphlets can be taken to include the wide range of sub-book items and most notably will include: cheap children's books/small press items/religious tracts/political works/almanacs/vanity publications — the firm's history and products but more than just an information brochure. Mazzawattee Tea and Wiggins Teape, the paper firm, both English, have produced some superb examples.

Brochures are not really distinguishable from pamphlets but are in general more concerned with selling services — holidays, car rental services, etc. — or imparting product or general information and instruction: leaflets/manuals/tide tables/timetables/calendars/diaries.

Catalogues are basically lists of items on offer. Some of the most spectacular and obviously useful are the clothing catalogues and general household mail order catalogues, especially those relating to the English fashion renaissance in the late 1960s.

Sample books are catalogues containing the real thing. Wallpapers/textiles/cards of all kinds/designed materials like laminates, tiles, etc., where, for example, woodgrain is frequently a matter of design convention following on from paint techniques rather than a photographic reproduction.

Stationery and postal items

All kinds of cards, decorative and otherwise: postcards/greetings cards/Christmas cards/birthday cards/Valentines/special event cards/gift tags. Most of these have a distinguished history but in Great Britain have certainly undergone something of a renaissance in the last ten years. Decorated envelopes/stationery, particularly letterheads — some turn of the century factory-view examples are quite breathtaking/postage stamps/postage franks/commemorative covers [3].

Labels

Bottle labels — wine, spirits, beer, soft drinks, sauces, shampoos, etc. Ink bottles are often interesting and the art supply company Windsor and Newton have recently produced a fine range of ink bottle labels and boxes. Tea labels/can labels/medicine labels/clothing/hardware — especially pins and needles/fruit box labels — particularly around the American West coast/cigar bands, etc. [4].

Wrappers

Tobacco, soap, butter, cheese, wrapping paper.

Containers

Matchboxes and books/cereal boxes/soap powder boxes/cigarette cartons/chocolate boxes/cosmetic containers/food containers — notably interesting of recent years have been herb and spice and health-food packaging, and vacuum formed containers for items like margarine, coleslaw and yoghurt/paper and carrier bags which have gone through a very decorative phase again in the last 20 years/record covers — enjoying a renaissance following a slump. Further related areas are point of sale material, display stands and cartons, direct mail packets and of course the precursors of vacuum forming; the die-stamped tins for biscuits, chocolates and candied fruits [5].

Notices

On paper and generally non-pictorial: reward and wanted/indulgences and proclamations/official announcements/election notices/regula-

tions and by-laws/functions — sporting occasions, concerts, shows, exhibitions, etc.

Posters

On paper and generally pictorial and decorative: circus/cinema/theatre/ballet/advertising/transport/rock music/political events — all these and many other areas have been the cause at sometime of a flourish of poster design.

Signs

The same as posters but solid: inn signs/enamelled notices/cast-iron railway signs, etc. [6].

Licences, certificates and forms

Basically forms of the official permission and tax gathering variety: marriage licences/dog licences/car tax/ration books/questionnaires/passports/contracts/diplomas/summonses/tax/registration, etc.

Programmes, invitations, announcements, tickets, etc.

Those publications which both enshrine and commemorate an event, announce a function, list what will occur during it. A grab bag of things indistinguishable from many of those discussed above: menus/wedding and party invitations/engagement notices/theatre programmes/tickets — car park/train/bus/theatre/cinema, etc.

Games and toys

Playing cards/board games/jigsaws/printed bricks/cut-out dolls/printed toy theatres/transfers. The 1950s in England was a flourishing period for garishly coloured transfers which many people as children can remember displaying on their wrists/Christmas crackers/printed 'scraps' specifically designed for the scrapbook (mainly turn of the century).

There are vast numbers of other possible areas like drinking items — beer mats, printed tin trays, bottle tops, beer cans, bar top mats/photographica — lantern slides, *cartes de visite*, etc./commercial items —

invoices, statements, delivery notes, bills of lading, receipts, etc./ costume and textile items — tee shirts, a fascinating medium which contains many of the most interesting art and design elements. Tee shirts, a well established form capable of production both domestically in small runs and on a commercial scale, flowered suddenly in America and Europe in the mid 1960s. The designs included attributable, innovative work by specific artists and also drew very largely on the popular image bank to present a single strong visual impact. The flow of influence and iconology, the rise and fall of schools and companies are all amenable to examination through the contemporary press — the underground magazines and comics, the fashion trade journals, specialist group press where 'in-group' tee shirts were marketed. Appliqué patches, machine embroidered and printed, flags, wall hangings/ badges — again a lively area in the mid 1960s/ masks/ giveaways — cigarette cards [7]/ bubble gum cards [8]/ wrapping paper/ charity fund-raising flags/ diagrams [9], and so on, *ad infinitum*.

This is only the most general indication of some areas of printed ephemera which have fairly recently had a particularly thriving phase of existence, and the books listed in the References are those which are particularly interesting and useful. The categorization is a matter of convenience, in no way exclusive. The areas overlap each other a good deal and are open to examination from other viewpoints. Many other items with a similar function might also have been included, particularly vacuum formed, die-stamped, drop-forged and many moulded three-dimensional items which, very broadly speaking, are printed or produced in an analogous manner. Though largely two-dimensional items have been cited, what is of value in the collection and recording of these applies also to many of the three-dimensional items, both the overtly utilitarian and overtly decorative, that are seen every day. Cecil Munsey has written two outstanding books which clearly indicate the possible scope and subsequent value of such eclectic acquisition [10].

Why collect ephemera?

It is easy, since the bulk of the published material we handle, our classification, our indexing, our emphasis on author identifiable items, indeed the very tenets of our information existence, are all inevitably tied to previously apt visions and hierarchies of culture, to make aesthetic judgments on current and ephemeral material that does not take into account its continuity with the past and accessibility to

criticism in terms of values derived from art history but modified by new aspects of these current forms. Thus we have tended to leave acquisition until too late when the material is scarce. It should be a basic fact of art information existence that we collect items from any thriving area of artifact production within our base culture that has any art/design context.

Though the medium, the form or the genre may be new, the very nature of the item, its existence as a flower of our cultural tradition, a modifier of our view of the past and an influence for the future, constitutes a reason for collection and an essential part of our *raison d'être* as librarians. I can do no better than quote the view of John Johnson, arguably the greatest collector of such material that 'the waste, the ephemera of today are the evidential data of tomorrow, should by now be a truism' [11].

Mass art items are very often, even by the most enthusiastic of qualitative standards, trite, shallow, unimaginative and even dangerous, either drugging, manipulating, satisfying or stimulating the aesthetic needs of a large proportion of the population of both the industrial and agrarian cultures — the angle of vision is the individual's choice. Despite this, the mass arts have acquired a powerful moving body of icons and symbols which have achieved traditional, universal currency independent of their original creators. Indeed this function is one of the critical reasons for both the collection and study of these areas — as William Ivins says:

At any given moment the accepted report of an event is of greater importance than the event, for what we think about and act upon is the symbolic report and not the concrete event itself. [12]

They have repeatedly thrown up practitioners who are at least undeniable masters of their form and those who at best have gone beyond the day-to-day, lowest common denominator, factors of economics, employer/patron's briefs and deadlines and have provided artifacts that both partake of their form yet transcend them, the subjective and genre elements being selected and ordered to express perceptually and conceptually the base culture or perhaps achieve relevance across both time and cultures.

These items can function at several different levels. They are a current manifestation of man's long production of visually potent artifacts; often they have considerable aesthetic appeal. They can represent the corpus of a particular artist, designer or group or they are representative of a particular social, economic, or artistic efflorescence giving clear

indications of the cultural life of a society. They provide aside from evidence as to the uses of new technologies and techniques, wider overall clues to the way in which

we piece together the dots and lines — the codes — of our culture's graphic media. We learn to interpret the stylistic conventions of each new visual mode of communication [13]

and to the iconological parameters of a society — its aspirations and neuroses. To enable future art historians to reach for an accurate appreciation and to allow practicing artists and designers to comprehend and use the complexity of recent traditions, styles and forms, we must provide them with adequate collections of key and representative items.

On the most straightforward level, material in a collection will provide examples for consideration in the process of designing similar or contrasting items. A substantial part of a collection's function must be in providing examples of the work of specific persons, groups, companies, social classes, ethnic groups and traditions. A collection should also provide examples which will illustrate printing and packaging processes and styles, tracking the period of their innovative use and demonstrating the varied use made of their possibilities. The typography of such items will be of interest for the examples of the work of specific practitioners, the processes used, and the tidal wash of influences that they betray. The examples will indicate the scope and nature of the contemporary iconology and visual conventions, and will often represent the renaissance or transmutation of extant, traditional imagery and literary sub-genres during the exploitation of the possibilities presented by a new technology and new economic situations. The popular iconology has frequently inspired and influenced artists and designers and 'Fine Art' movements; the Bauhaus, Constructivism, Dada, etc., have plainly influenced it in their turn and some movements like Art Nouveau may indeed be regarded as founded in the mass arts. A collection should reflect this interplay of influences. The imagery will also be important as a source for the study of the costume of the area and period, the design and decoration of furniture, interiors, and so forth. The history of promotional practice will also be indicated and the advertising items will throw interesting light on the relation between trade imagery and social expectations. Some products have been interestingly linked in imagery for long periods to the country or area from which they were originally exported or which grew or produced the highest quality, tea from China, tobacco and the Red

Indian.

Finally, the librarian must provide examples of printed ephemera which are quintessentially representative of the whole art/design/cultural milieu of a period — an indefinable quality composed of most of the attributes discussed above compounded perhaps by the pattern of contemporary economics, politics and social and religious mores.

Acquisition

The important thing is the acquisition of material when it is current. The comprehensive stock is a Utopian dream unachievable even with unlimited funding. This being true with ephemeral material, a speedy current requisition policy is important in two respects. It permits a more judicious selection from a wider range of material and secondly it allows the material selected to be acquired or purchased without recourse to expensive dealers. More important still it is a means of providing quickly a wide range of original examples of a particular phenomenon without having to sit out the inevitable gap before a published work appears, perhaps with misleading illustrations and certainly with fewer than even a small collection could provide, and often selected with a bias toward the outlook or hypothesis of the text.

It is not necessarily important to have a specific end in terms of exploitation in view. If anything, the librarian should be as neutral as possible, collecting and publicizing his stocks but as far as possible imposing no ideological framework. It is enough to have collected and made accessible the material, although we inevitably exercise some degree of judgement in arranging and classifying. It's better to be a midwife than a Frankenstein.

The items produced for the mass consumer market can usually be acquired from retail or wholesale outlets although the short print runs and their limited availability and relevance, sometimes seasonal, sometimes for the duration of a performance, promotion or exhibition, makes their acquisition a matter of sheer application. The librarian must either regularly visit outlets in his area, perhaps arranging with the retailers and wholesalers to get a first look when new stocks come in, or even attempt to acquire them directly from the publisher/producer. It is possible, for example, to get wallpaper and greetings card sample books directly from the publishers and their travellers and the same is true of book jackets. The end of the season is also a good time to ask and the judicious use of the obsequious letter should not be underrated.

Many items, packaging and wrapping, for example, are perhaps best collected on their way to the disposal bin. Every individual and institution has a huge turnover of these items and a network of contacts with members of the staff and their families, notably those in administration who receive stationery and materials, catering staff and, perhaps most important, the caretakers. It is easy this way to acquire inexpensively large collections of material which, though currently rubbish, become invaluable and unprocurable within a short time. It is also useful to try contacting local shopkeepers and professional people who receive an enormous mass of irrelevant packaging and point of sale material — chemists, doctors, cinemas, newsagents, etc. A very good collection acquired like this would have been the interesting material associated with Mary Quant's cosmetic range. The printed items themselves can be backed up with slides of the display units and the three-dimensional items if these cannot be acquired or, if acquired, not stored.

Out of print material is a good deal more awkward to acquire. The first line of acquisition will be via specialist dealers although it is not always easy to find them and inevitably you pay a proportionately higher price for the items you select — many librarians do, I think, resent this, but the simple answer is that if you can find the material elsewhere, then don't buy it from the specialist. Admittedly some dealers do make very considerable profits but by and large the majority charge prices fairly closely related to the scarcity of the items and are often trading out of a very real interest in and knowledge of the subject area.

Most of these specialist collectors areas — comics, beer mats, propaganda, etc., certainly in Great Britain, have an informal collectors' network and often a lively, if crude, form of communication in roneoed news sheets. These will frequently provide information on prices, wants and offers lists, out of the way information on practitioners and processes in the area of interest, book reviews and addresses. The informal and shifting nature of these groupings makes them difficult to find but there are a number of possible sources. Directories of clubs and associations will often throw up some addresses and other local libraries may well maintain a list of clubs and associations in the area. It is useful to keep a close eye on *Books in Print*, *Whitaker's* and any other bibliographic source which may list small press publishing since the most enthusiastic and notable collectors often publish research/collection tools. Personal contact with them may well procure access to the trading collectors' circle, though here again the librarian must expect to pay upmarket, specialist prices.

Another underrated source of contacts and acquisitions is the small

advertisement columns, particularly if enshrined in a publication like *Exchange and Mart* — a fine British publishing institution which consists of nothing but for sale/wants small advertisements, and which might truly claim 'all human life is here' since of all periodicals it most closely reflects the current social pulse. Collectors, dealers and publishers are often to be found advertising in such publications and actual acquisitions as well as vital contacts can be made from these columns.

In most countries with a substantial cultural history and long periods of domicile in specific areas, there will normally be a considerable second-hand trade, though the religious and business ethic of some cultures does prevent this. The bookshop is the most useful of the second-hand areas and may be an occasional source for some of these materials. A number of book dealers carry stocks of postcards, *cartes de visite*, etc., and most will be good places to find out of print pamphlets, brochures and so on. Vanity publications, especially if finely printed, and odd issues of periodicals are particularly likely to appear. Even the most specialized bookseller will see such items during his purchasing and he may even be discarding them from purchased stock. If the librarian informs the bookseller of his interest, he will probably make a point of looking out for these items, especially if this is part of a fairly regular and lucrative trade with the library.

Another level of the second-hand trade, that of the antique and junk shops, will also yield material. Again a mixture of diligent searching, personal contact and publicity material, all encouraged by the possibility of regular sales, will keep the library before the seller's eyes. Material bought at this level is usually very much cheaper. In Great Britain the fund-raising sale of goods and the charity shop provide a further possible source of wonders although they have now become a regular hunting ground for dealers and collectors. The major difficulty about the fund-raising sale is its sporadic occurrence. Circulating publicity offering good prices in return for a first look usually proves unsuccessful — it is almost impossible to find the organizers; personal attendance is the only method.

A further possible source for acquisitions lies within the local community. It is almost a condition of life for local communications — radio, TV, newspaper — that they are short of material and the librarian should not hesitate to exploit this situation. Indeed, the art librarian is particularly well placed especially in regard to television since the visual nature of the material so plainly suits the medium. Another successful strategy is to ensure that the catalogue for any exhibition or information regarding it is sent to the programme planners or reporters.

Alternatively, boosting of the collection without the paraphernalia of an exhibition will often catch a paragraph or two, especially if it provides the possibility of a jokey byline. Usually an interview or a piece like this will produce a good deal of interest and, if lucky, actual response in terms of offered material. The librarian should, I feel, be more aggressive about selling himself and the library. Publicity, even if it only enhances the librarian's reputation, in itself no dishonest thing, will at least bring the library before the community and make it a natural repository to be considered when items are offered for gift or sale. Publicity provides the perfect opportunity for maximizing one's contacts and thus one's opportunities for acquiring the ephemeral material which undoubtedly exists but often goes unnoticed. There is a substantial amount of good will on the part of possible donors — indeed most people would rather find a 'good home' for such items than throw them away, especially if their name will be recorded for posterity as donor. In this respect it is well worth contacting senior citizens' organizations and those professional figures like estate agents and solicitors who are likely to come across older material in the course of their work.

Handling and accommodation

The physical handling of the material, although frequently difficult, is one of the lesser problems in this area. The initial task must be to group the 'like' items together, 'like' in this respect implying same form, same subject-matter, same artist, group, company, tradition, same or interestingly contrasted typography, same printing process, and so on.

Cleaning is a very important first step and the librarian can do no better than be referred to the excellent advice given by John Lewis in his *Collecting Printed Ephemera* [14]. In addition the efficacy of soft white bread kneaded and used as a rubber can also be recommended. It works extraordinarily well.

The smaller pieces, once grouped, can be either affixed to paper or card pages which can then be bound or held in looseleaf binders or filing cabinets. It depends very much on what degree of open access, for what kind of use, is to be permitted. These items should never be held with Sellotape, which dries out quickly, leaves a sticky residue and will inevitably cause damage if you try and remove it. The best adhesive is undoubtedly bookbinder's paste, since the item can subsequently be removed by soaking off in water or steaming off. A rubber adhesive such as Cow gum is best for coated papers and can be later dissolved with the

appropriate solvents though they must be carefully used since they will, of course, also affect the ink. Postage stamp collectors have devised a number of useful methods of adhesion which can be borrowed and the classic photo corners are very useful for most card items especially since, within reason, items can be removed to examine the backs. The scrapbook is a rather inflexible method of storage and for preference perhaps it is better to contain items in clear acetate pockets in looseleaf binders or, if economy is important, in large paper envelopes in binders. This method allows the librarian to impose a discrete order on the separate 'leaves' and change leaves and items about as interests and approaches alter. Additionally, there are preservation advantages in that chemically neutral envelopes can be used. The plastic envelope has the overwhelming advantage that it allows the material to be almost directly examined and yet still protects it. Indeed though the specimens can be fixed to the sheets of paper in the envelopes, the tendency of the walls to cling together allows them to be just placed and held. The binder is perhaps somewhat bulky and its triangular cross-section tends to make it leap from tight shelves unless fairly full. Alternatively, the ready-bound book of plastic envelopes is useful, especially if the collection is limited in scope, representative rather than comprehensive, and not likely to be subject to the insertion of large amounts of new material. In the case of plastic envelopes, it is perhaps best to weld-seal or tape the open end. This is a good way of handling items of packaging which can be left entire but broken down and stored flat — which incidentally shows the method of construction clearly. This format can be adjusted in size by the use of custom made binders and envelopes to contain such diverse items as carrier bags, record covers and tee shirts and even appliqué patches in single sheets subdivided into a number of pockets. Documentation can be provided on backing sheets or self-adhesive labels on the outside of the envelopes — sadly a prime target for peeling off. In the last resort, box files can be used.

The larger items are more difficult. Posters and big notices are perhaps best stored in large portfolios stood in a V-shaped cross-section frame which allows easy access. This format has proved successful in commercial outlets and copes easily with framed and rigid items. The plan chest is also useful, it helps preserve material but makes access more difficult. If space is a problem, posters can be stored rolled, especially if linen-backed, but they will wear badly.

The assembled book, anthologized from a variety of sources, is a fine and valuable form of presentation and preservation much underrated, and capable of functioning on several sophisticated levels. It is a form I favour and one which functions well in an open-access situation

in an educational institution where funds are limited but the provision of representative examples is important. Most art and design libraries take a wide selection of periodicals and inevitably dispose of a percentage of these. From these disposed items, and others begged from other libraries and well-wishers, a wide range of material can be gathered.

It is perhaps easiest to discuss one angle of collection to illustrate the possibilities of this format. A basic collection could comprise items relating to a particular artist. The periodicals, both glossies and newspapers, will yield show reviews, news items, interviews, articles by the artist, photographs of him and his work, obituaries and perhaps most interestingly those reverberations of quotation or parody in the media which reflect an awareness of, or an assumed attitude to, an artist or his work or his self-projected image. Dali is a fine example.

To these may be added: exhibition-related items; postcards, posters, invitations and tickets; photocopies of otherwise unobtainable articles; photographs showing works in special environments; copies, allusions and parodies of work; and so on. All these must of course have full bibliographic details appended.

This material once collected and arranged can then be handled in several ways. It can be mounted in the classic scrapbook manner in a blank-leaf bound volume, or perhaps in the acetate envelope format. A looseleaf mixture of acetate envelopes and paper pages is useful and it is quite possible merely to guillotine down newspaper and magazine pages to fit the chosen size. If articles are too large they can be entered horizontally and folded to fit the chosen page width, or contained loose in envelopes. Alternatively the material once assembled, if an end-point can be satisfactorily determined, can be conventionally bound. In all these cases a title-page, an index and even a bibliography can be provided and in the bound volume blank pages should be allowed for material subsequently acquired.

This format is applicable to a wide range of collections from periodicals. Illustration material, for example, can be handled particularly well. The *Radio Times*, the British Broadcasting Company's programme journal, has a long history of commissioning important graphic work. Just the covers and those pages bearing programme details and the art which relates to them can be collected. The *New York Times* editorial art, for example, would make a similar fine collection. The work of a particular illustrator or photographer, including illustrative, reportive and advertising work can be garnered from a number of periodicals and assembled into a volume. The covers of, for example, *Time*, the *Radio Times*, *Life* or *Picture Post* would make a fascinating index to changes in taste and typography. The same

collecting can be done with cartoons or comic strips, both the whole comic pages or just the individual strips. Advertising pages too are an interesting source. Notable campaigns can be collected, all the advertisements by a particular firm or institution can be compiled, as can advertisements charting the use of a theme or 'icon', or a style — Bauhaus or Art Nouveau in the 1960s for example. Advertising relating to a specific product like tobacco can yield interesting information and in addition may give insight into the image the advertisers wished to project concerning both product and brand, the image they have of the specific consumer and of the base society, and a view of the limits of acceptability apropos contemporary mores. Tobacco is particularly interesting in this respect. Other collections could be of the writings of specific critics, of film reviews, of 'what's on' calendars and/or gallery advertisements to provide research information to the cultural activity in an area at a given time. The possibilities are enormous and in all these cases other significant ephemeral material can be included where available to give further dimension.

A simple collection of a newspaper's fashion pages, for example, is likely to reap subsequent rewards on several levels in later years. Firstly and most simply, it will provide a key to the overall pattern of costume design offered in this area of the clothing market in this period. It can then be indexed to cover specific designers, maybe even makeup men, hairdressers, etc., all of whom may have played crucial and innovative roles in the fashion design of the period. The reproductions may in themselves represent the work of important photographers or artists. They may show notably representative examples of the overall design/cultural pattern of the period. The printing process itself may be interesting, or the typography, or the key that the write-up gives to the pattern of the fashion market, or the materials in fashion, and so on.

The assembly and binding format is also useful with catalogues, periodicals and pamphlet items. Many catalogues and pamphlets are substantial enough to be treated as books straight away, others like pamphlet series can be collected into reasonably sized volumes for binding. It is also quite useful to bind representative or contrasting periodical issues together. For example, a collection may comprise bound, single representative issues across the run of magazines such as *Twen*, *Life*, *Woman*, *Beano* (British children's comic), or any other combination, thus providing a taste of what may be otherwise impossible or undesirable to include in stock for reasons of economics, space or overall subject slant. The same can be done with single issues of different magazines, from a particular period to give access to the general publishing style of the period. Mail order catalogues and fashion

magazines can be collected together, thus throwing in contrast between the lively and the moribund. The same can be done with, say, tool catalogues to give a key to either the change in graphic conventions with a chronologically spaced volume, or to the conventions of a specific period with several of the same date. In essence, this is really a method of encapsulating, distilling and making available a more comprehensive collection.

Oddly sized and shaped and three-dimensional items, particularly those that are solid or rigid, pose a problem. Record covers which have had a spectacular period of late are a good example since they fit in with none of the standard stationery sizes. They could be housed in custom made binders or boxes but the sheer size of the resulting volume makes shelving and handling difficult. As with much of this ephemeral material, an off-the-shelves sequence in cabinets is possible but this of course has its attendant problems. Three-dimensional items are even more difficult and space consuming. Ideally art and design libraries, together with the local museums, should be able to cope with beer cans, die-stamped tins, rigid signs and so on, even with decorative tiles, moulded masonry, sample sign letters, etc. There are two possible and reasonably successful half-measures — the first being to borrow these items in order to record them on slide or photograph, the second to have them in store, using them frequently in exhibitions within the institution, and recording them on slides which are available for use.

Organization

There is relatively little to be usefully said about the classification and cataloguing of printed ephemera since the problems encountered here are really those endemic to the classification and cataloguing of the whole art and design subject area. There are three major possibilities for the organization of this material. The first is to classify it within the framework of a specially devised scheme. Most of the large, classic collections are arranged by specially tailored, natural language schemes. The John Johnson collection, for example, is arranged by widely based subject headings — agriculture, food and drink, sport, ephemera of death, trade and finance, etc. Much material naturally groups around the trade or profession from which it derives: the theatre, transport, and so on. Material can also be arranged on the basis of form or function — posters, tickets, packaging, forms; such schemes will need considerable subdivision of the schedules to cover factors such as artist, date and place of origin [style ?] or iconology. Indeed the aptness of the

subdivisions is most important since in practice it is by these that actual physical arrangement of material will often be made within the broad headings. Artist-related items should follow the broad chronological or form methods of division used in monographs. The same pattern can be used for firms and design partnerships — first alphabetically by originating artist, if known, then chronologically. Geographical and form divisions can be lifted from extant schemes. A geographical arrangement frequently used in illustrations is a broad division by continents subdivided by an alphabetical arrangement of towns, countries and regions. Costume can be subdivided, for example, by changes in fashion, record covers by artists, companies, even performers — specific performers attracting/employing notable artists. The use of a three- or four-letter notation derived from the natural language divisions can be most informative and useful.

The second possibility is that such material should be classified within the umbrella of the scheme used for the library as a whole — particularly, although by no means exclusively, if the material is in a shelveable form. The disadvantages of separate sequences are considerably ameliorated by close proximity of, say, a plan chest full of posters to that area of the bookstock dealing with posters.

The real disadvantage of using the art schedules of most of the extant classification schemes is that they are largely tied to the West European fine art model of culture, and thus to an aesthetic pecking order. The schedules have little if any provision for such collections and usually little possibility of rejigging and expansion. A more awkward difficulty is that even if there is an apposite place in the schedules it is frequently as a subsection of a process or has unequal weight in relation to established fine art forms. All such theoretical wrongness matters very little in the end, however, as long as the material is placed like with like, continuity maintained, and the material is as easily retrievable as possible. The classification of information units is a mode of approach, a tool, keeping together as far as may be possible items which will be used together. It is a matter of actual use not an ideological expression of ideal theories and only ever approximate.

The third possibility is to discard any notion of expressing the nature of the material in the arrangement and ordering the material instead (single items and roughly similar bundles) by means of a simple accession number, the whole being tied up in the cataloguing.

Cataloguing is the most vital aspect of the exploitation of such material, the door to possible functions, and it offsets the inevitable disadvantages of having to make a classification decision. The major preliminary to cataloguing is the documentation of the material. The

factors to be considered in relation to particular items are the 'authorship', the date produced, the source — the publisher or even in the absence of any further information the place acquired, the printing process, the size of the edition, and the intended contemporary function. Much information, certainly attribution, can be gathered with very little effort by scanning current awareness trade papers and from trade year-books, both those that give address and service information and those that have a showcase function like *Modern Publicity*, *Illustrators*, *Design and Art Direction* and *Art Directors Index to Photographers*. A notable advertising series, for example, will generate considerable professional and even public comment, and if the material is allowed to accumulate in a quiet corner the information can be easily tied together before putting it into stock. A further preliminary to both classification and cataloguing is the assignation of titles to discreet collections particularly where they are in a shelveable form. These should be clear and descriptive using cataloguing/classification-derived terms in a chain index manner. The logical arrangement of items in a collection may sometimes pre-empt the need for all but the broadest cataloguing. Indeed, this is something to be encouraged since a fully descriptive card index sequence related to each specific item could well be almost as large as the collection itself. The use of accession numbers as call numbers, as an integral part of the cataloguing, is a useful, less bulky half-measure, since one card can contain under the descriptor many accession numbers.

It is axiomatic that an art information library should have as full as possible a dictionary catalogue and a thesaurus of index terms. The thesaurus, derived from the classification and standard art indexes, and tailored to fit specific library needs, should allow entries for artists where known, style, in essence a larger version of author — being either a movement like Art Nouveau, an ethnic entry — (Eskimo art), or similarly place and time coordinates — (French seventeenth-century), and a form entry (painting, sculpture, film, etc.). Entries covering processes like chromolithography are obviously important as are iconological entries — Christmas, Tarzan, the lion as a symbol. A very apposite discussion of the problems is contained in Antony Crogan's article, 'The problems of making a modern indexing language for the Fine Arts' [15]. One particularly telling point relates very particularly to the many-layered information functions that printed ephemera are capable of.

One of the factors that librarians seem curiously reluctant to recognise though it is inherent in their whole work is the fact that

libraries are time machines. They are designed to travel through time both backwards and forwards and the device that enables us to do this is the catalogue. We take retrospective searching for granted but it is not so commonly realised that every catalogue entry is an investment in the future. Those amongst you that have had to try and guess where a catalogue — of thirty years ago could have put the work for which you are now searching will appreciate the point.

Indeed, we should always be fiddling with the controls of our machine, readjusting the interpretive emphasis of our catalogue description of the material or reclassifying or rejigging our schemes in response to shifts in art historical theory/perception/fashion — striving to avoid any single ideology and to give balanced weight to all approaches.

Exploitation

The direct exploitation of such collections will be via the catalogue, enhanced by the librarian and the reader's own effort. Actual issuing can frequently be done by the overall method used in the library. Most of the shelveable forms discussed can be loaned by the different varieties of the book card system or signed out on short-term loan. The use of an accession number, an especially useful tool for handling such large collections of disparate items, allows the loan of single sheets with the possibilities of close control. The use of a photocopier to preserve and yet make readily accessible, rare or fragile material, should be considered, as should the loan of material in photographic print or transparency form. The bulk of such collections is also a persuasive argument for the use of microfilms. In the case of the loan of surrogates a record should be kept so that new prints or microfilms can be made to replace losses, accession numbers are again invaluable. A particularly interesting description of such a system is to be found in Leonora Pearce's article, 'The Central Lettering Record' [16]. The obvious visual impact of these items makes them ideal exhibition material, entertaining, didactic, educational, or in comparison with other material from the same or other periods or cultures, and this is a most important aspect of their use.

As already stated, it is the current acquisition of this material that is vital. The librarian need not have any specific uses in mind, indeed probably should not, or it will inevitably stunt the collection. The mere act of compilation will, of course, reveal patterns but they should not be regarded as exclusive and — although any collecting backed by less than

enormous funds, even given the inexpensive nature of much currently acquired ephemera, will involve discrimination, it must be carefully weighted judgement, providing a nice balance of comprehensive and representative collecting. The librarian can and must get these items when they are available and, of course, cheaply. He will then be able to provide a service well in advance of published sources; a service moreover from primary rather than secondary sources.

The librarian must not be embarrassed or reticent about exploiting the advantages of his situation to aid acquisition. He has on his side a general goodwill and reverence towards institutions like libraries with an archival/educational function and the great advantage of purchasing power which motivates people to offer the material wanted. Librarians must publicize and proselytize by the means at hand to encourage the flow.

In general, the librarian can do no better than be referred to John Lewis's two books, *Printed Ephemera* [17] and *Collecting Printed Ephemera* [14], which, like others cited admirably demonstrate, beneath a visually irresistible surface, a very useful approach to the field and its multifarious possibilities. Also strongly recommended are the elegant humanity and overwhelming good sense of John Carter's introduction to his *Taste and Technique in Book Collecting — a Study of Recent Developments in Great Britain and the United States* [18], which quotes Michael Sadleir's *bon mot*, 'In nature the bird who gets up earliest catches the most worms but in book-collecting the prizes fall to birds who know worms when they see them' [19].

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- 10 Cecil Munsey, *Disneyana: Walt Disney Collectibles* (New York: Hawthorn Books, 1974). *The Illustrated Collectibles of Coca Cola* (New York: Hawthorn Books, 1972)
- 11 *The John Johnson Collection: Catalogue of an Exhibition* (Oxford: Bodleian Library, 1971), p. 9
- 12 William Ivins, *Prints and Visual Communication* (Cambridge, Mass.: Harvard University Press, 1953)
- 13 Estelle Jussim, *Visual Communication and the Graphic Arts* (New York: Bowker, 1974)

- 14 John Lewis, *Collecting Printed Ephemera* (London: Studio Vista, 1976), pp. 154-5
- 15 Antony Crogan, 'The problems of making a modern indexing language for the Fine Arts', *ARLIS Newsletter*, No. 20 (September 1974), pp. 26-31
- 16 Leonora Pearse, 'The Central Lettering Record', *Art Libraries Journal*, vol. 1, No. 1 (Spring 1976), pp. 13-23
- 17 John Lewis, *Printed Ephemera* (Ipswich: W. S. Cowell, 1962)
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John Feather, 'The sanctuary of printing: John Johnson and his collection', *Art Libraries Journal*, vol. 1, No. 1 (Spring 1976), pp. 23-32

Terence Pepper, 'The Mansell Collection: an illustrations library', *ARLIS Newsletter*, No. 25 (December 1975), pp. 13-16

Gaye Smith, 'The Radio Times Hulton Picture Library', *ARLIS Newsletter*, No. 14 (March 1973), pp. 28-9

21

Book design and illustration

Irene Whalley

All librarians should concern themselves with the appearance and design of the books they buy, but none more so than the art librarian. For him the book can be both a tool and an art object. Where the institution he serves is concerned with design in general or graphics in particular the usefulness of considering the book as a work of art needs no apology. But a small, well-chosen collection of fine books, both old and modern, can be used in a variety of different ways in any art library. This chapter will consider the history of the book and the acquisition of examples showing its development, and it will also consider the criteria for judging modern books.

Illustration is perhaps the most obvious of the book arts, and needs little recommendation to art librarians. But it is not only the illustration that can help us place a book in its period, as anyone who handles many old books will know; there is a definite 'period flavour' about all aspects of an old book — a style which it shares with other artefacts of its own generation. Indeed, books can be considered among those items which in the past have been the means of transmitting artistic styles from one place to another. It was often the small portable objects, such as manuscripts, ivories, bronzes, reliquaries, and such like, which had an influence far greater than a large painting, sculpture or building that could only be seen by a limited number of people in one place.

Manuscript books

It will be convenient to start the study of the book by going through the individual parts of it, considering each part in turn. If we start with the outside of the book, the jacket, we are in fact starting with the most

recent development of its history, for the book jacket has little more than a hundred years of history. For most people the word 'book' conjures up, firstly, a bright cover, and then the inside: title-page, text and illustration, probably in that order. It is essentially a modern printed book that first comes to mind. But the history of the book goes back far beyond the invention of printing in the fifteenth-century, and although it is unlikely that many art librarians are going to be able to collect manuscript books, an acknowledgement of their existence, and their importance, must be made in any attempt to survey book design and illustration.

It is possible that the librarian may have illuminated manuscripts in his collection, in which case it is possible to study the book almost from its beginnings. But most libraries are not so fortunate, and for them a facsimile is the answer. Today's facsimiles of famous manuscripts are very good indeed, but they are also very expensive. Although any library studying the book arts should have at least one good facsimile, a lot will depend on the uses to which it can be put when actually selecting one for purchase: some show mostly ornament, others offer illustrations useful for social history studies. Perhaps in the end the cost will decide the purchase, but there is something about the 'feel' of a medieval manuscript which is quite different from that of a printed book — even when the 'manuscript' is a facsimile one — a 'feel' which anyone interested in books and their development should have the opportunity to experience.

Book jackets

But the medieval book is a whole subject in itself, and cannot here be considered further so far as the general art librarian is concerned; those for whom a study of illumination is part of an academic course will in any case be advised by the specialists in the subject so far as their purchases are concerned. Much more likely to be of interest for many art librarians is the art of the book jacket. Very often we may find that the books we buy for their content also have jackets suitable for preservation as examples of the best of their kind. How the librarian decides to treat jackets depends very much on his normal policy. If they are worth preserving as examples of design or graphic art, then it is obviously unwise to leave them on the book, even in a protected way. It is a good idea to keep a file of book jackets which will show different aspects of the art, from plain lettering to the illustrative or even the dimensional. The art of the book jacket is a recent one, and we shall be

lucky if we find late nineteenth-century books still preserving them. However, it is possible to find books from the 1920s and 1930s with their jackets still intact, and these can form an interesting contrast with the contemporary version. In assessing a book jacket it can be looked at in two ways: either as a piece of design, unrelated to the object it enfolds, or considered as a part of the book; and then it can be decided how far it relates to the work it covers, and how far it carries out its advertisement successfully. The jacket differs from other parts of the book, in that no librarian is going to be put off a purchase by the presence of a bad book jacket — that at least can be disposed of without a twinge of the economic conscience.

Book covers

When we move further into the book, and come to the cover, we are launched on to a very large topic, and one with a long history. Up to the nineteenth-century it was usual for books to be hand bound, and of course it is still possible (though rather expensive) to commission hand bound works today. Leather has always been the most common material used in bookbinding, but for harder wear (such as school books, or account books) vellum or suede might be used. Leather will accept decoration especially well, and the study of binding styles over the centuries shows them reflecting contemporary taste in the same way as other objects. A compromise, often to be found in three- and four-volume novels for example, was to confine the leather to the spine and cover the boards with paper — usually marbled paper. From here it was a comparatively short step in the early nineteenth-century to replace the paper with cloth. At first dress or upholstery material was used, but this proved unsatisfactory. Eventually a suitable publishers' binding was developed and with the invention of the arming press in 1832 it became possible to emboss designs on this cloth. From this date we begin to find the examples of what have now become desirable collectors' items, the Victorian publishers' bindings. It is still possible to purchase examples cheaply. Comparatively little has been published on publishers' bindings compared to that written on hand bindings, and there is still something of the joy of the hunt in seeking out examples. Most librarians will find that they have some examples of interestingly designed covers in their collection already, since the designs were of course applied to all kinds of books, even if the 'gift book' got the most elaborate treatment. But in addition to examining the books which have already been purchased for their content, it is often possible to buy, as

examples of binding, books whose content is unlikely to arouse much interest today, and which therefore sell quite cheaply. If the librarian is only concerned with the outer covering, which makes a point he wishes to have made, then the text is of no importance, and less likely to lead to conflict should he wish to display the collection — a book desirable for both its exterior and its interior can sometimes be too much in demand.

After the elaborate gold patterning of mid-nineteenth century covers, the end of the century and the beginning of the twentieth show more in the way of pictorial design, and colour was widely used. Children's books can often provide attractive examples of this kind of cover, and indeed the whole history of the publishers' binding could be studied from children's books alone, since even today they are among the ones more frequently given illustrative treatment. In considering modern book covers, the librarian is usually more concerned with practicalities than artistic merit. A good cover should do the work it is meant to do — cover the book adequately and strongly, yet allow it to open easily; it should not be liable to warp. Its colour should be neither too startling nor to impractically pale. Far too many books in recent years have come out with white or cream covers — elegant for the first few weeks and then scruffy for the rest of their life. This eventually leads to heavier binding bills. Of course many of the pale books have jackets, in which case it is possible to fix the jacket firmly on to protect the cover underneath: this is quite feasible, but it should not be necessary. Publishers may like the idea of the light-coloured cloth for a change, but their largest customers are libraries, and these need something which will stand up better to hard wear.

In some ways the wheel has come full circle, in that the original book jacket was meant to protect the cover of the book. Then the decoration passed to the jacket, and there was a long period of plain book covers. Since World War II it has become technically possible to print a design on the cover itself, and the jacket either merely covers it or is a replica of the design appearing there. We may well wonder what future developments may arise to affect the cover of the book.

Foredge painting

Before leaving the outside of the book there is one other decorative feature to be considered although it is not a very common one. This is foredge painting, which is not only comparatively rare but not always obvious even when it exists. Foredge painting can be of two kinds: that which is painted on the edges of the pages of a closed book, and is therefore revealed when the book is closed, and that which is painted in

such a way as to only show when the book is fanned open. Examples of such painting come up in the saleroom from time to time, but unless the library already possesses a collection of older books they are not likely to be high on its list of acquisitions. It is of course always worth checking the foreedges of any old books offered to the library, just in case this decorative adjunct is present.

Endpapers

Immediately inside the book we come to the endpapers. These can be considered either as part of the binding, or possibly as part of the illustrative scheme of the book. They exist for purely technical reasons, in that they help to hold the cover and the book together. Sometimes important information or illustrations (maps, for example) are placed on endpapers, and this can lead to problems when fixing a jacket to the cover, or when the book is rebound. Although from a decorative point of view it is nice to have something ornamental on what is otherwise a dull part of the book, it should never be anything that is of importance to the reader. In considering endpapers in relation to good book design, the main criterion is that of function. If they hold the book together in an adequate way, their decoration, or lack of it, is merely part of the overall design of the book.

Paper and vellum

The material on which a book is printed is obviously of paramount importance. Most books are printed on paper, but it is not impossible to come across some which have been printed on vellum. Certain of the early books of hours were printed on vellum, especially in Paris in the first decades of the sixteenth-century. This was primarily an attempt to make the cheaper (because mechanically produced) version look like the more expensive hand-produced item. But vellum was always a difficult material to handle and with the increased production of paper its use became rare. Up to the early years of the nineteenth-century most paper was largely hand made, and based on shredded rags. There was a gradual introduction of mechanical methods and the addition of alternative substances, but the most noticeable change came in the mid-nineteenth-century with the complete mechanization of all aspects of paper-making, and the introduction of a preponderance of wood pulp instead of rags. The difference in the quality of paper is easily remarked by anyone handling books produced in three different centuries, and it is

the excessive use of wood pulp which causes the paper of some nineteenth-and twentieth-century books and journals to turn brown and become brittle. Hand-made paper not only shows 'chain lines' which assist the bibliographer to decide format, but also frequently includes a watermark which can assist in the dating of a work. There is a happy period from about 1790 to 1840 when an actual date was occasionally incorporated in the watermark — a great help to the bibliographer. The use of vellum for printed books came back into use at the end of the nineteenth-century for the productions of some private press books, and is occasionally so used today. From time to time one can find printing on other materials such as linen or silk, but for the most part this is confined to ephemera, since a whole book of such material leads to technical difficulties. Even the 'untearable' quality advertised in nineteenth-century children's books usually turns out in fact to result from printed paper mounted on cloth, rather than printing put directly onto it. For the modern librarian assessing the quality of the paper on which a book is printed, durability is probably the most important factor. Moreover, it should be neither too thin nor too thick, nor so glazed that reading by artificial light becomes trying. Nor should it be glaringly white or too textured, but should take the print evenly and clearly.

Printing

Printing is obviously one of the most important aspects of any book, which is after all something which is meant to be read, and not just admired. It is a subject that covers 500 years and many different styles, and has a large literature devoted to its study. Even a random selection of books taken from any library's shelves, and covering most if not all of this period, will make plain the changes and developments that have occurred over this period. A study of title-pages alone can be quite revealing, and show how the book was affected by the stylistic trends of the day, making a rococo title-page easily distinguishable from a Victorian one. In collecting examples of fine printing much will depend on the use to which it is intended the collection should be put, and the amount of money available for purchases. Few librarians are going to be fortunate enough to be able to provide incunabula or early sixteenth-century books, and here, for completeness of study, the librarian will have to turn to facsimiles or collections of reproductions — though again for anyone studying the history of printing in books, just one page of an original work can be more helpful than a book of facsimiles. The big names in printing, such as Bodoni or Baskerville, may not be within

the price range, but a discriminating librarian can often find good examples already in his stock (as well as bad ones) which will make the points he requires, before looking out for 'gap filling' purchases. The productions of private presses, whether contemporary or of an earlier period, tend by their very nature to be expensive, though here again a good example is worth a lot of books on the subject. Modern experimental typography should not be forgotten in any attempt to show the range and development of printing, and it is here that the art librarian can often play a valuable part by being in touch with local producers of experimental and concrete works, whose examples might well escape collection otherwise. When it comes to criteria in judging the printing of modern books, it would be a bold librarian indeed who would seek to inform other librarians of this essential attribute of their profession.

Illustration

But for the art librarian it must be the illustration of books which will be of primary interest, and here too the range of style and period is considerable. Illustration, moreover, can be looked at on two levels: it can either be an essential part of a book, in the way that an architectural publication needs plans or pictures of buildings to enable it adequately to fulfil its function; or it may be something added to a book to enhance its quality, as in works of fiction, poetry, travel, and so on. Obviously there are times when the two aspects coalesce, but there must frequently be this difference in the aim of the books coming into any art library. But before considering either of these points it is as well to consider the nature of illustration itself.

Illuminated manuscripts

The earliest form of illustration that we are likely to come across will be that found in medieval manuscripts. The study of manuscript illumination has its own extensive literature, but manuscripts are unlikely to come within the field of many art librarians. Nevertheless, illuminated manuscripts do show the beginning of book illustration, and many named artists are known, so that anyone interested in showing the whole history of book illustration should include one or more suitable facsimiles among his collection, in the same way as would be done to show the art of the medieval book in general. From the point of view of letting students see original examples of medieval illustration,

most of the larger museums have some to display. But even before the final death of the manuscript book, other methods of illustration were being developed, and it is these that were to have the most impact on the printed book.

Relief

There were three basic methods of illustration which were in use before the invention of photography and its derivative techniques. One was relief, one intaglio and one planographic. The relief method is the oldest, going back to the block books and the *Biblia Pauperum* of the Middle Ages, and certainly it has been the most widely used for book illustration. The relief technique is exemplified by the woodcut or wood engraving, and its great importance lay in that being a relief process it could be printed at the same time as the type — which is of course also raised. This was very important when cost was the consideration, which it frequently was: with the development of the children's book market from about 1760 onwards, the woodcut was the most popular method of illustration for this reason. The woodcut and the wood engraving are capable of great variety of texture and of quality. Chapbooks, for example — a genre where cheapness was particularly important — usually provide examples of the crudest work of the wood block. But the artist was always dependent on the engraver, and his technical skill could make or mar the finished illustration. It was Thomas Bewick (1753-1828) who revived the art of working in wood, by popularizing the white line as opposed to the black line method of engraving, cutting on the end-grain of the wood rather than along it. With the increase in book production in the nineteenth-century, wood engraving was widely employed in all kinds of books, and in the 1860s the perfect marriage of artist and engraver led to a very high standard indeed, so that the illustrated books and keepsakes of the mid-nineteenth-century are very desirable acquisitions. The good wood engraving has a certain atmosphere about it which in the right hands can give to a book, modern or old, a quality which no other graphic process can offer, and it is no doubt the recognition of this virtue which has encouraged many private presses and contemporary artists to revive its use for book work.

Intaglio

The copper engraving was also in use towards the end of the fifteenth-century, but never achieved the same widespread use as the woodcut. Although capable of far finer work and so especially suitable in

technical works such as maps, or architectural and similar treatises, it had one drawback. Since engraving is an intaglio process it is not possible to print it at the same time as the letterpress, and this factor applies to other intaglio processes such as etching, drypoint and aquatint. This meant, among other things, that either the illustrations had to be printed on separate sheets and bound in subsequently, or else, if they were to be included in the text, the pages must go a second time through the press. Where fine work was important and costs less so, the intaglio processes tended to have preference, and some of the finest seventeenth- and eighteenth-century illustrated books were produced by this method. A later development of the copper engraving was the steel engraving. This was an attempt to overcome the limited life of the copper plate by utilizing a stronger material, but there is no doubt that many of the steel engravings of the nineteenth-century tended to show a certain mechanical quality, and a falling off in artistic standards.

Lithography

The planographic process, lithography, was a latecomer to the scene, being invented by Aloysius Senefelder in the last years of the eighteenth-century. It was based on the antipathy of oil and water, in that the illustration was drawn with a greasy chalk on limestone, which having been saturated with water, would repel the grease-based printer's ink except where the chalk lines appeared. A development from the use of stone was to substitute suitably prepared metal plates. It was a process particularly useful for reproducing certain kinds of illustration (such as drawings), and is to be found, for example, in works of topography and natural history. Like the intaglio processes, it had to be printed separately from letterpress, and although it was used a great deal in nineteenth-century England, it was never as popular there as it was to be on the Continent of Europe. But one important factor in its contribution to book illustration was in the field of colour printing. Chromolithography came into regular use in the mid-century and remained the most usual method of producing coloured illustrations throughout the century — a fact which is made especially obvious in the study of children's picture books of the period.

Photography

The application of photography to book illustration brings us back to the beginning of this section, concerning the use to which illustration is put. The photographic technique can be used to reproduce artistic work

by means of photogravure or collotype for example, but of course photographs can be used as illustrations in their own right. The phrase 'the camera cannot lie' has led to the triumph of the photograph as a form of illustration in nearly all modern books, wherever technical illustrations (diagrams, charts, etc.) are not required. At the same time the cost of labour has made the illustrated book, as it was known in the past, a thing of some rarity. In the visually replete world of today people either need more or less in the way of pictures. The constant quest for verisimilitude therefore leads to the use of photography wherever possible, or, in other fields, to the 'comic strip' type of artist. Of course there are illustrated books being produced today, and book illustrators are being trained in art schools, but they are in far less demand than in the last century. Here again the private press, or institutions like the Folio Society, are exceptions to the general rule. Another development is the acceptance of the photograph as a work of art, so that photographers can be added to the list of book artists.

The 'livre d'artiste'

A twentieth-century development in the field of book illustration has been the *livre d'artiste* or *livre de peintre*. This kind of work, which has always been more typical of France than of any other country, is one where the illustration is paramount, and the text secondary. Many well-known artists of the twentieth-century, among them such people as Picasso and Matisse, have enjoyed both the freedom and the discipline which this type of work involves, and they have appreciated the fact that their works can by this means reach a wider, if still limited, public. For, as one might imagine, such books are extremely expensive, and unlikely to become less so. Nevertheless, occasionally works of this sort are reproduced in a commercial form, while certain libraries, such as the National Art Library, have made collections of the originals. As with such lavish works as the Kelmscott Chaucer at the end of the nineteenth-century, *livres d'artiste* have no immediate commercial followers, but they do have an influence on book illustration in general, and are of importance to anyone studying the art of book illustration in this century.

Calligraphy

Before moving on to the practical considerations implied by an 'art of

the book' collection, there is one other field in which the art librarian might interest himself, although it may sometimes not come in strictly book form, and this is calligraphy, or the art of fine writing. It derives directly from the medieval book, and is still practised today. It is difficult to know where such an art should rightly be included, for although it is manuscript material, it is obviously not 'primary source material', in the way that manuscript material already dealt with in Chapter 12 quite obviously is. Its interest is aesthetic, and its links with the book are obvious, so that it seems to come most fittingly in at this point. Sadly it is a subject rarely included in art colleges today, but this does not prevent a flourishing professional body, the Society of Scribes and Illuminators, from celebrating over 50 years of its existence. Once books were printed rather than hand written, then the hand written object gradually became something of a speciality. It was mainly confined to ceremonial productions, such as diplomas, grants of arms, royal addresses and so on, until the idea of the medieval book was revived by William Morris. He himself practised fine writing and produced manuscript books, illustrated and decorated in the old style. The 'father' of modern calligraphy was Edward Johnston (1872-1944) who with Gaily Hewitt revived the art of calligraphy and illumination, adapting it to the contemporary idiom. The hand-made and hand-written book still flourishes today, though like most such specialities it is very expensive, and most librarians could only hope to acquire a sheet of such work. Nevertheless, it is within the art librarian's field to collect examples of fine calligraphy as well as fine lettering, since such things are needed by students of design and graphics, for here too the example is always worth more than its reproduction in books, however faithful to the original they may be. It is also possible that the librarian may be offered the chance to acquire specimens of earlier writing, since from time to time copy books or writing sheets dating from the eighteenth- to the nineteenth-centuries appear in sales or second-hand booksellers' catalogues.

Selection and acquisition

The major source for the acquisition of books notable for their design and illustration, the second-hand trade (including dealers and auction houses), is the subject of another chapter in this *Manual*. The value of visiting dealers' premises, where unfamiliar items may be discovered and the condition of particular copies of known titles assessed, cannot be overestimated. Selection from booksellers' lists can be aided if done

within reach of some of the major descriptive bibliographies and reference works listed at the end of this chapter, such as Bland's *A History of Book Illustration* and Mahony and Viguers on children's illustrated books.

Examples of book design and illustration are of course always being published, and those that come from 'ordinary' publishers in unlimited editions can be acquired by the same means as other current titles. Children's books attract a great deal and variety of illustration; illustrated children's books from different countries are regularly reviewed or surveyed in the *Times Literary Supplement* and may be noted from time to time in such periodicals as *Graphis*; awards to their illustrators, such as the Hans Christian Anderson Medal, the Kate Greenaway Medal, and the Caldecott Medal, can be taken as some indication of quality for purposes of selection. Journals such as the *Horn Book Magazine* and the *Junior Bookshelf* can be scanned to keep up to date with children's publishing, while visits to children's libraries as well as to bookshops can be useful for selection. Nowadays children's picture books are often published in several different language editions, making use of the same plates each time.

Membership of book clubs specializing in the production of fine editions, perhaps with specially commissioned illustrations, such as the Folio Society of Britain, enables the library to acquire these publications in mint condition and probably at a cheaper price than would have to be paid for the same titles when and if they reached the second-hand market. New publications from private presses can be traced through such bodies as (in Britain) the Association of Little Presses, and the Private Libraries Association, the last of which has published an annual bibliography of *Private Press Books* since 1959. The Association of Illustrators is also a useful source of information.

Organization

One of the helpful things about art of the book material is that on the whole it requires little special attention. Perhaps the most important thing about it is that it should be easily recognized for what it is. This means that the catalogue entry should make it clear, possibly in the form of a note, that the work in question has a special binding or cover or other distinguishing feature. In the same way it is best to distinguish books on illustration from those which are primarily important as examples of it. Of course much of the way the material is organized will depend on the sort of use that is going to be made of it, or on the type of

question it is expected to answer. If, for example, it is decided to form a collection showing all aspects of book illustration, it will be necessary to break down the material by period and by country, since that is how some of the enquiries will come; but at the same time it is advisable to acquire those which are examples of the various techniques, since some queries will come from this angle. The relative importance of one aspect over the other would obviously reflect the interests of the institution served. Some enquiries will request or supply the name of the artist or engraver, but many will simply say 'seventeenth-century book illustration'. However the librarian chooses to arrange the material, the provision of indexes and cross-references is essential, particularly where the subject is comparatively little known, and the assemblage of it inevitably somewhat arbitrary. And not only the artist should be indexed in this type of collection. If it is truly going to have a scholarly use as well as a visual one (and it would be a pity if it did not), then wherever known, binder, engraver, printer and publisher should be recorded, so that all aspects of the book design and illustration are available for the serious student, as well as the chance to actually see all the examples you have of these aspects of the book.

Accommodation and conservation

It is quite likely that many examples of the book arts will come within the category of a special reserved collection, either because of their age and value, or because of their fragility. It is equally unlikely that many of them need to be removed from the library for study, and they are best studied under some supervision. Inevitably such books as are set aside for study in this way will not, by their very nature, stand up to a lot of handling and still remain good examples of the art of the book. Certain categories of this material are best shelved in a way suited to their peculiarities. For example, fine bindings should not be shelved in such a way that their sides can rub against each other when withdrawn from the shelf; it is better to keep them lying flat in baize-lined drawers or in lined slipcases. Much the same applies to nineteenth-century publishers' bindings, whose gold designs can become rubbed and whose spines can become brittle as the Victorian glue hardens and cracks. The book jacket too needs protection, and here a plastic covering can be helpful, provided it is not of a material that can lead to eventual deterioration of the paper. Leather and paper alike can do with occasional conservation treatment, but for the most part this is best left to the professional conservationist.

All aspects of the art of the book provide good exhibition material, if the library is able to mount even the smallest display. In so doing, this may frequently encourage the gift of further similar material, because many of the books useful for a study of the book arts are among the more neglected items in family collections — one only has to look at the Victorian and Edwardian books which are thrown into jumble sales to realize this. The alert librarian should be able to form a surprisingly useful collection from the books which few people today wish to read: for example the ponderous gift books and keepsakes with their decorative covers and engraved illustrations, or the illuminated religious items showing the early stages of chromolithography. This is an area where the hunt is open to us all, and provides book lovers with an excellent excuse to rummage in second-hand book shops — and all in the cause of duty!

Bibliography

The order of this bibliography follows the order of the various topics as they appear in the chapter, except that general works on all aspects of the book are given first. There is a very large literature for almost all the subjects covered in the chapter, so that the bibliography is inevitably very selective. In choosing which books to include, the emphasis has been placed on post-war publications available in the United Kingdom, whose interest is specially for the art librarian, where this factor is relevant; all the books listed are in the National Art Library, Victoria and Albert Museum. This library has always collected examples of the book arts and has a very large collection of works on various aspects of the subject, so that anyone studying the book arts or illustration in any detail should consult the holdings of the Victoria and Albert Library in addition to the works listed here. All the books shown in the list have themselves very good bibliographies for those interested in further study of any aspect of book design or illustration.

General works on the book, its history and design

Warren Chappell, *A Short History of the Printed Word* (London: Deutsch, 1972). A good general survey

Geoffrey Ashall Glaister, *Glossary of the Book: Terms Used in Papermaking, Printing, Bookbinding and Publishing, With Notes on Illuminated Manuscripts, Bibliophiles, Private Presses and Printing Societies* (London: Allen & Unwin, 1960). More than just a glossary,

it has detailed entries for all aspects of the book and is invaluable for the art librarian

Seán Jennett, *The Making of Books* (London: Faber, 1973). A good general introduction to all aspects of the printed book

Norma Levarie, *The Art and History of Books* (New York: J. H. Heineman, 1968). A good general history, well illustrated, covering all countries

John Lewis and John Brinkley, *Graphic Design With Special Reference to Lettering, Typography and Illustration* (London: Routledge & Kegan Paul, 1954). Mainly on modern work, but does cover earlier periods

Ruari McLean, *Modern Book Design From William Morris to the Present Day* (London: Faber, 1958). *Victorian Book Design and Colour Printing* (London: Faber, 1972); the first edition, 1963, is equally valuable for the art librarian

Eric Quayle, *The Collector's Book of Books* (London: Studio Vista, 1971)

Hendrik D. L. Vervliet (ed.), *The Book Through Five Thousand Years* (London: Phaidon, 1972). Essays on various aspects from prehistory onward, in rather bulky format

Hugh Williamson, *Methods of Book Design: the Practice of an Industrial Craft* (London: Oxford University Press, 1966). Very technical

Adrian Wilson, *The Design of Books* (London: Studio Vista, 1967). A well illustrated useful introduction, mainly modern and practical

The mediaeval book, including manuscript illumination

P. D'Ancona and E. Aeschlimann, *The Art of Illumination: an Anthology of Manuscripts From the Sixth to the Sixteenth Century* (London: Phaidon, 1969). Mainly illustration, with a brief introduction

David Diringer, *The Illuminated Book: Its History and Production* (London: Faber & Faber, 1967)

J. A. Herbert, *Illuminated Manuscripts*, Library Association reprint (Portway, Bath: Cedric Chivers, 1972). A good general history, few illustrations; contains a useful description of the different kinds of liturgical manuscripts and the illustrations associated with them, and an up to date list of facsimiles

David Robb, *The Art of the Illuminated Manuscript* (London: T. Yoseloff, 1973)

The book jacket

Charles Rosner, *The Growth of the Book Jacket* (London: Sylvan Press, 1954)

Kurt Weidemann, *Book Jackets and Record Sleeves* (London: Thames & Hudson; Deutsch, 1969)

Bookbinding

Jeff Clements, *Bookbinding* (London: Arco Publications, 1963)

Edith Diehl, *Bookbinding, its Background and Technique*, 2 volumes (New York: Rinehart, 1946). One volume on history, one on technique, with illustrations and diagrams

J. P. Harthan, *Bookbindings* (London: Victoria and Albert Museum, 1961). A brief introduction followed by illustrations of bindings in the museum collection, including modern examples

Fine Bindings, 1500-1700, From Oxford Libraries: Catalogue of an Exhibition (Oxford: Bodleian Library, 1968). Useful information in the entries and well illustrated

Book covers

Ruari McLean, *Victorian Publishers' Bookbindings in Cloth and Leather* (London: Gordon Fraser, 1974)

End-papers

Rosamond Loring, *Decorated Book Papers, Being an Account of Their Design and Fashions* (Cambridge, Mass.: Harvard College Library, 1942). Mostly on the early papers

Fore-edge painting

Carl Weber, *A Thousand and One Fore-edge Paintings* (Waterville, Maine: Colby College Press, 1949)

Paper

Frederick T. Day, *An Introduction to Paper: Its Manufacture and Use* (London: Newnes Educational, 1962). Slight, but includes a glossary

Society of Industrial Artists, *Paper For Books: a Comprehensive Survey of Various Types of Paper Used in Book Production*

(London: Robert Herne, 1961). Mainly samples, but showing illustrations and giving details of the various examples

Watermarks

The main source of information is the Paper Publication Society, Hilversum; a useful work they issue is *A Short Guide to Books on Watermarks* (1955)

Colin Cohen, *Watermarks: a Brief History and Survey of the Techniques* (Penicuik: William Somerville, 1973)

Printing and typography

John R. Biggs, *The Use of Type: the Practice of Typography* (London: Blandford Press, 1954). Quite technical

Roy Brewer, *An Approach to Print: a Basic Guide to the Printing Processes* (London: Blandford Press, 1971)

John Lewis, *The Anatomy of Printing: the Influence of Art and History on its Design* (London: Faber & Faber, 1970). A 'must' for the art librarian

Stanley Morison, *Four Centuries of Fine Printing: One Hundred and Ninety-two Facsimiles of Pages From Books Printed at Presses Established Between 1465 and 1924. With an Historical Introduction* (London: Benn, 1960)

Oliver Simon, *Introduction to Typography* (London: Faber & Faber, 1963)

D. B. Updike, *Printing Types: their History, Forms, and Use* (Massachusetts: Harvard University Press, 1937)

Illustration

David Bland, *The Illustration of Books* (London: Faber & Faber, 1953). A slight but useful general work, including processes. *A History of Book Illustration: the Illuminated Manuscript and the Printed Book* (London: Faber & Faber, 1958). A large work, covering all periods and countries

Kenneth Lindley, *The Woodblock Engravers* (Newton Abbot: David & Charles, 1970)

Percy Muir, *Victorian Illustrated Books* (London: Batsford, 1971)

W. J. Strachan, *The Artist and the Book in France: the 20th Century Livre d'Artiste* (London: Peter Owen, 1969)

Bertha E. Mahony et al., *Illustrators of Children's Books 1744-1945* (Boston, Mass.: Horn Book, 1947)

Ruth Hill Viguers et al., *Illustrators of Children's Books 1946-1956* (Boston, Mass.: Horn Book, 1958)

Calligraphy and lettering

John R. Biggs, *The Story of the Alphabet* (London: Oxford University Press, 1968)

Alfred Fairbank, *A Book of Scripts* (Harmondsworth: Penguin, 1968)
The Story of Handwriting: Origins and Development (London: Faber & Faber, 1970)

Nicolette Gray, *Lettering as Drawing* (London: Oxford University Press, 1971)

Edward Johnston, *Writing, Illuminating and Lettering* (London: Pitman). The standard work on the subject since it first appeared in 1906; frequently reprinted

J. I. Whalley, *English Handwriting, 1540-1853; an Illustrated Survey Based on Material in the National Art Library, Victoria and Albert Museum* (London: Victoria and Albert Museum, 1969)

Conservation

Sydney M. Cockerell, *The Repairing of Books* (London: Sheppard Press, 1958)

W. H. Langwell, *The Conservation of Books and Documents* (London: Pitman, 1957)

H. M. Lydenberg and J. Archer, *The Care and Repair of Books*, revised by J. Alden (New York: Bowker, 1960)

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22

Artists' books and book art

Clive Phillpot

The following definition of artists' books is proposed for the purposes of this chapter: Artists' books are understood to be books or booklets produced by the artist using mass-production methods, and in (theoretically) unlimited numbers, in which the artist documents or realizes art ideas or artworks. Autobiography, letters or collections of writings — as well as the 'art book' format — are disregarded insofar as they perpetuate conventional literary forms.

There are still some problems concerning terminology in this area. The terms 'Artists' books', 'Book art', 'Book as artwork' and 'Artists' bookworks' have all been used to denote related kinds of publication, though often with important differences of emphasis. It does seem, however, that the terminology has become fairly stable of late. Artists' books has come to be used most widely to denote the whole phenomenon of books in which the artist has assumed the role of author, either in the traditional literary sense, or in the sense that the artist is the author of the book as a work of art. Whereas the term 'Book art' has been advanced as denoting those 'books in which the book form is intrinsic to the work' [1], and therefore focuses upon those artists' books which might be considered artworks.

It may be observed that the definition of artists' books given above also excludes the hand-made book as craft object, the limited edition or unique — and often expensive — *livre d'artiste*, indeed most of the area previously denoted by 'the art of the book'. One motive lying behind the production of many artists' books is opposition by the artist to the whole tradition of the precious-object status of individual works of art, and to the limited-edition restrictions on the production of books — and the experience of art — whether due to financial or practical considerations. Another motive is to focus attention on the book rather than the text; as

Ulises Carrion writes:

In order to read the old art, knowing the alphabet is enough ...
In order to read the new art one must apprehend the book as a structure, identifying its elements and understanding their function. [2]

It would seem that this area is one in which art librarians can, exceptionally, participate in the dissemination of art, rather than art documentation, with a clear conscience. One is handling art literature which is — at least in the book art area — also art, and which is normally no more expensive than an exhibition catalogue. Thus instead of purchasing publications in which experience of the artwork is mediated through printing and/or photography, one is purchasing and making available the artwork in its primary state, for it was conceived for the form in which it is made available.

Artists' books which contain theoretical or other texts may sometimes be presented as artworks, but they may also be interpreted as artworks against their authors' intention [3]. The choice of typeface or the details of layout of such pieces, whether claimed as art or not, are normally of no more consequence than the way in which a particular piece of conventional poetry, say, has been presented on the page, though occasionally significance may be attributed to such factors [4]. Artists have even felt it necessary in the present climate, whereby any publication by an artist may be uncritically nominated as an artwork, to print disclaimers in their publications [5]. Normally there is no necessity for the art librarian to be over-concerned with such a distinction, since a publication may well earn its place in a library regardless of its status as a work of art. Although one might reasonably assume that examples of book art are purchased principally because of their excellence, there are likely to be secondary reasons for their acquisition. The interest of the art librarian in artists' books with a verbal content lies in presenting one's readers with texts which may not be available in any other form, and in assisting the artist in the dissemination of his ideas when they are first enunciated rather than waiting for them to be respectably anthologized. There may also be a small element of patronage in a librarian's support for the work of particular artists, whether it is verbal or visual.

The buying of artists' books has its archival aspect. However, because of the ideology behind their production, and because of unlimited editions, the usual arguments for restricting their use and housing them specially, do not apply so strongly. That they apply at all is due to the

fact that the public, and particularly the art trade and the book trade, will easily subvert an artist's intention, particularly in the case of an edition made relatively small in the first place because of the cost of production and the likely interest in the book, and which is not reprinted. (The reprinting of artists' books to specifications identical with those operating in the original edition is the only weapon available to artists who wish to counter the subsequent cashing-in on the scarcity of copies of publications and the concomitant limitation of access to their content.)

Inevitably many artists' books will not be reprinted, therefore the art librarian may in time be in possession of a book bought cheaply but subsequently of some financial and/or rarity value. How one interprets the maxim that 'books are for use' in the light of such considerations depends upon the kind of art library in which one is working, whether its role tends more towards the museum or the laboratory. A national library will have different ideas of 'use' and different demands upon its stock, as compared with a small college library. In any particular context one has to decide whether one's duty is primarily to present readers or to future readers, and if the latter then who, hypothetical persons or real people? Of course the existence of other institutions with different terms of reference may condition one's policy.

In exactly the same way that an artist's or student's experience of a particular art object in a gallery, or similar context, may serve as a stimulus to the development of their work, so the experience of artists' books in a library may lead to artists developing their ideas, and possibly the form as well. But the general public also have the right to be able to experience the work of artists in the original, and to be informed of new developments. When, as here, it is work which is as appropriate to a library as to a gallery, the public library's role in promoting the experience of new art becomes significant. (It should be remembered that artists are also among the users of every kind of art library, even if they are inevitably more in evidence, as readers, in college libraries.) The historian, whether of art, design, culture or society, the critic and the biographer — similarly potential users of any of the various kinds of art library — may well have other reasons for finding artists' books interesting. Aside from the ostensible content of the books, such matters as choice of process, typeface, layout, printer, publisher, etc., may also prove to be of interest. There is no reason why the books of visual artists might not eventually become a recognizable element of any general library collection.

Selection and acquisition

In just the same way that any other medium is employed by practitioners of varying ability, and varying commitment, so artists' books include much second and third rate material, or occasional works, which may be good or indifferent, by artists with only a passing interest in the area, or, at the present time by those jumping aboard what they deduce to be a bandwagon. The problem for the librarian is to decide whether a possible acquisition has any intrinsic merit.

Without wishing to introduce a particular mystique into the selection of artists' books, it should be said that it may take a while to get a feel for what artists using the book form are trying to convey. Certain more objective criteria can be employed in the assessment of a book's worth. For instance, the artist may be of such standing, or of such interest to readers, that one needs to buy practically everything published by or about him or her. The particular work may be controversial, newsworthy, or the subject of critical discussion, to the point where it is necessary to provide readers with access to it so that they can make up their own minds about the issue. Artists' books are infrequently reviewed, but such reviews or surveys as there are, principally in contemporary art magazines, may help one reach decisions. If one can disentangle merit from promotion, one can also place a degree of reliance on the judgement of others; the fact that books have been selected for exhibition in public or (quasi-) commercial galleries, for example, or even selected as suitable for sale in bookstalls in the galleries, may be significant and helpful.

The exercise of subjectivity in the assessment of any publication is one of the more satisfying — and risky — activities of the art librarian (and, one suspects, of other specialist librarians). Such a librarian buys a book or publication, or subscribes to a new periodical, because he feels that it will be a valuable constituent of the library. One may simply be backing a hunch. While no assessment will be entirely subjective, with an unknown artist and unfamiliar content, the art librarian may be in exactly the same situation as the individual looking at a new artwork and having to decide the significance for oneself; that is, obliged to draw upon one's own experience of art and life in order to assess it. Hence the words of caution above concerning the need for a 'feel' for the subject. One's hunches may be totally misguided and wide of the mark, particularly when one's experience of a specific area is limited. However, if one has a strong conviction about a particular publication, and no other guidance as to its short- or long-term significance, it is worth the occasional gamble in order to be able to test one's judgement over a

period of time. If the librarian can establish confidence in his own judgement in the light of the effect of previous purchases upon readers, and subsequent confirmation or evaluation by others, he will enrich the library with material that is later unobtainable.

Artists' books, as defined here, have only comparatively recently become sufficiently numerous to pose problems of selection. However, there are always problems of detection, identification, contemplation or assimilation, and acquisition.

The expansion of artists' activities into new media over the last decade or two, the apparent increase in the artist's and the public's need for information about art, the desire to produce exhibition catalogues whose value outlasts the duration of the exhibition that occasioned them, the decline of interest in living art by large publishers, the scarcity of specialist bookshops and the unwillingness of general bookshops to be bothered with such troublesome publications, have all contributed to the establishment of bookstalls as integral parts of public and commercial galleries. Many galleries have also taken the logical next step of issuing periodic booklists. The librarian needs only to write to the galleries to be included on their mailing lists.

Apart from such relatively haphazard lists there is practically no bibliographical control over artists' books. Since many of the books are published by the artists themselves, usually on a shoestring, or by little presses on the same principle, they are effectively non-booktrade publications and appear infrequently and almost at random in both general and specialist bibliographies. Fortunately, as well as gallery bookstalls, there are also a few specialist art bookshops which may deal with 'non-booktrade' publications such as exhibition catalogues and artists' books, and, rarer still, though often best of all, there are those bookshops or centres which deal with the publications of the political, literary and artistic *avant-gardes*, for which, in cultural capitals, there seems to be only enough support for one or two. Many bookshops also issue periodic booklists and will be pleased to add libraries to their mailing lists [6].

The catalogues of exhibitions devoted to artists' books provide the most comprehensive listings of these publications to date [7], but periodicals from around the world, perhaps more effectively than booksellers' lists, update these listings. Scanning and close reading of appropriate sections of periodicals, including the advertisements and the occasional review, will alert the librarian both to new titles and new sources.

Reliance upon periodicals, lists and exhibition catalogues is inevitable because of temporal and geographical restrictions upon the

art librarian's activity; however, this passive acquisition of information and publications should ideally be augmented by the active foraging of the librarian. This will entail periodic visits to the centres of art information, whether galleries, bookshops or other places, and to exhibitions. The advantages of this course of action are that one is not solely dependent upon reporters, advertisers and producers of booklists, but can sniff out likely publications for oneself, and more importantly can contemplate and assess the actual publications instead of buying blind, or relying solely upon a blurb, or buying second-hand by recommendation.

Organization

Artists' books present few cataloguing problems. They are most frequently works of single authorship in which decisions as to the identity of the author are rarely complex. They do tend to be a bit short on details regarding publisher, however, since the publishers are often the artists themselves; date and place of publication are often lacking too. Practically the only other problem confronting the cataloguer is occasioned by books which are published by galleries to coincide with exhibitions, and which could therefore be catalogued as exhibition catalogues. Where a gallery, such as the Stedelijk Museum in Amsterdam, includes such an artists' book as a numbered item in its list of exhibition catalogues, and publishes it instead of a catalogue, the librarian can simply make an added entry under the name of the gallery.

Classification should present few problems, since it is the work of the individual artist rather than his or her subject-matter which is normally the principal concern of readers. This has not prevented Ed Ruscha's *Twentysix Gasoline Stations* (1962) from being classified as an aspect of architecture in certain large libraries (this would be an acceptable added entry). The problem exemplified here is that because the artist has employed photographic images in the construction of his book, the main concern of the reader would clearly seem to be gasoline stations to the uninformed classifier. Had the book contained painted images of gasoline stations, then the subject-matter of the book would almost certainly have been overlooked and it would have been classified under painting. Another possible placing of this book could have been under photography (and one could not blame the uninformed classifier for this placing either). In art libraries which use an inflexible classification scheme, or apply a flexible scheme inflexibly, photography is possibly the area in which an artist's book, such as this one, will end up, though

this will not be so appropriate for others. However, such books tell one less about photography than about the artist's ideas, and one would hope that in dealing with twentieth-century artists who are involved with a variety of non-traditional media, such as photography, language, video, sound, light, etc., that documentation or artists' books will be classified first under artist, and that classification schemes based on traditional media can be manipulated to allow this. If one wished to keep all artists' books or book art together, a position near other artforms designed for multiplication, such as prints, or multiples themselves, might be appropriate, or alternatively a place adjacent to 'the art of the book'. The kinds of classification problem to which individual artists' books give rise, obviously require the oversight of a subject specialist.

Accommodation and conservation

Most artists' books have a greater physical affinity with exhibition catalogues and pamphlets than with the hardback art book; thus the librarian can simply accommodate them in the same way as the former. Depending upon local custom and the nature of the library this would normally mean putting them on the shelves, as they are, with the general bookstock; sending them away to be bound in hard covers and then shelving them; or housing them in pamphlet boxes shelved either separately or distributed through the bookstock.

The rebinding of publications which might be considered to be examples of book art may violate them to a significant extent. Sewing through the spine will reduce the inner edge of bled off photographs, and guillotining will reduce the outer edges — as well as the total page area. An alternative solution which may occasionally be appropriate would be to request a binder to make a slipcase for a book. Since many artists' books are paperbacks they tend to suffer from so-called 'perfect' binding, which means that after a few months or years the spinal glue may lose its flexibility and grip, and the pages may start to fall out. When one also considers that newsprint is sometimes deliberately used for the pages it will be evident that one is likely to come across several basic conservation problems in connection with these books. There is one problem, though, that may be unique to artists' books: how does one deal with publications in which the artist directs the reader to burn the book after reading it? [8]

Exploitation

Aside from the problems connected with the physical make-up of the books, there is also the problem of size. There are now a number of microbooks or minibooks circulating, some of which are only a few cubic centimetres in volume [9], while others are no bigger than pocket diaries. The likelihood of these books becoming mislaid or possibly purloined requires that they be separately housed, but if it is thought necessary to secrete artists' books in various corners of the library then there is a consequent need to bring them together at some time, in order to display the whole phenomenon to readers. If some, or most, of the artists' books in the library's collection are available on open access or for loan, then the need for displays will not be quite so marked, though they will still be useful in revealing the diversity of artists' books.

As well as fulfilling this function, a display will, of course, assist in communicating the ideas which artists have expressed in book form. What an exhibition or display could also usefully do is provide the stimulus for the creation of more books. If this was one of the considered aims of the display then it would be advantageous to have a typewriter, a photocopying machine, a small offset machine, and whatever other equipment might be useful — or could be accommodated — near the display. And there is no reason why these items should not be permanently accessible in an area of the library, so that it could extend its role beyond acquisition into facilitating the production of publications of all kinds — not only artists' books as defined here. While one might expect this situation to develop in an art college library, there is no special reason why other kinds of library should not consider it.

The problems of displaying artists' books are not substantially different from those associated with any other kinds of book. Depending upon the context, of course, it would be most appropriate if the books could be handled and looked at or read while on display, and further, perhaps, that they might be lent out overnight or over a weekend when the institution was not open to readers, and then restored to the display when the library reopened.

The interests of artists in the book as 'a found structure that is outside traditional art formats and therefore not weighed down by history' [10], and the consequent production of artists' books, gives art libraries a new relevance by relieving them of the stigma of being repositories of largely degraded images, and (less truly) of secondary texts. The reader can peruse an artist's book with the almost certain assurance that he or she is responding to the work in a state which completely corresponds with the intention of the artist.

References

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- 3 David Rushton, review of 'Artists' bookworks', *ARLIS Newsletter*, No. 23 (June 1975), pp. 35-6
- 4 Brandon Taylor, 'Textual art', in *Artists' Books* (London: Arts Council, 1976), pp. 47-60
- 5 Daniel Buren, *Sail/Canvas: Canvas/Sail* (Berlin: Berliner Künstlerprogramm, 1975), p. 4: 'Note to the reader. All the photographs reproduced in this book are souvenirs, documents of a work. They cannot replace it. They only show how the work was carried out, and the reader is asked to remember that they can falsify it ...'
- 6 There is a short list of galleries and bookshops in Britain, Europe and America in *Artists' Books* (London: Arts Council, 1976), pp. 95-6
- 7 Germano Celant, 'Book as artwork 1960/1970', illustrated Italian text, *Data*, vol. 1, No. 1 (September 1971), pp. 35-49. Translations: English (London: Nigel Greenwood, 1972) (list expanded and extended to 1972); French *VH 101*, No. 9 (Autumn 1972), pp. 5-28; German *Interfunktionen*, No. 11 (1974), pp. 80-105
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- 8 David Mayor, 'Bookart hermetics', in *Artists' Bookworks* (London: British Council, 1975), pp. 78-82
- 9 *Artists' Books* (London: Arts Council, 1976), illustration p. 23
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23

Loan collections of original works of art

Jim Carter

There are great advantages in having the temporary use of certain forms of property rather than incurring the expense and responsibility of outright ownership, so that almost everything from ladies' bodies to bicycles has been available for hire at some period of history. This principle that what can be owned can be rented has only in recent years come to include original works of art, although it might be claimed that as houses were frequently let as fully furnished dwellings and paintings on the wall were included as part of the furnishing, then the hiring of art has, in this sense, quite a long history. However, this chapter is about lending works of art as individual items and not as part of a package deal, and that kind of lending seems to have appeared for the first time, as far as is known, in the middle of the twentieth-century.

Today loan collections of pictures can be found in public libraries, public art galleries, education departments and universities. Certain art societies have provided facilities for hiring pictures. The basic stock of most of these collections consists of photographic reproductions of the works of well-known artists. Education authorities were quite early in this field and built up collections of reproductions for loan to schools within their area. Certain very enlightened authorities, like Leicestershire, actually allocated money for the regular purchase of first-rate original pictures for loan to schools and other educational establishments and, by so doing, have acquired some very admirable collections, but in general it is true to say that if a public body offers pictures for loan it is photo-reproductions they mean.

One of the assumptions of this chapter is that reproductions usually offer a very low-grade aesthetic experience and resemble the original

work neither in size and scale, nor in texture, nor in colour and tone. They are a very poor and sometimes very misleading substitute for the original. Certain well-executed facsimile reproductions of simple drawings might be exempted from this stricture. The original print, on the other hand — whether a lithograph, woodcut, engraving, or etching — issued in a limited edition and usually printed off by the artist himself who signs and numbers each copy, is a genuine and original work of art. The artform is inherent in the medium used and is so intended by the artist. A unique work — oil painting, drawing or sculpture — is always going to be expensive to buy. A copy of a print from an edition of 50 can obviously be much cheaper. Photo-reproductions, which can be mass produced and marketed very cheaply, offer a deceptively easy way to build up a large collection of pictures for loan. A similar number of unique works might cost ten to twenty times as much.

The practice of hiring out original pictures probably began as a desperate attempt to stimulate a sluggish market for contemporary art. A person who is reluctant to buy pictures might be induced to borrow one of them for a small fee and there is always the possibility that, after it has been hanging on his wall for a few weeks, he might become sufficiently attracted to it to want to own it. The former Artists' International Association ran a picture-hiring scheme on behalf of its members from their London premises. If the borrower later decided to purchase, the hiring fee was deducted from the price. Local art societies, too, often have similar arrangements. The Wetherby Arts Society, for example, which developed out of an art class at the Ainstey Institute, a centre for adult education under the former West Riding Council, mounts, twice a year, an exhibition of the work of local artists. Any exhibit may be hired and the hiring charge goes to the artist. Should the borrower convert to a purchaser the hire charge is deducted. The Society then levies a small fee on the artist.

These schemes are not, strictly speaking, loan collections of original works of art since the pictures involved are gathered together primarily for sale and the loan is offered as a sales technique. Such schemes have not had a great success, or, at any rate, have not been so obviously successful that other people have felt compelled to imitate them, but a little reflection on the economics of picture hiring will show up the difficulties. The annual income from such a scheme must not be less than 20 per cent of the real saleable value of the stock of pictures available for hire, assuming that the overheads of the scheme have to be met out of income and that the owner of the pictures needs some return on his investment. If the average price of each picture were about £100 and about half the pictures were on hire at any time, then the hiring fee

would have to be £40 a year to make the scheme pay. Such a fee is clearly exorbitant. Even where the overheads could be absorbed by an existing parent body, such as a profitable commercial gallery, and the artist does not need to live off his art, the hiring fee could surely not be less than £20 a year payable either as an annual subscription or *pro rata* for each picture borrowed. The result is that the fee is going to be so large that the potential customer is scared off, or he will argue to himself that for very little more he could start buying his own modest picture collection.

It seems, therefore, that the hiring of original art is likely to be either a marginal activity of art societies designed to promote eventual sales or a subsidized service offered by a public body. Of course the latter presents its own problems especially because of the market value increases of some of the pictures in stock. There are many original prints and drawings which have increased enormously in value over the last 15 years and some of these might well be included in long-established loan collections. Market value fluctuations have to be carefully noted for it is fair neither to the institution owning the collections nor to the innocent borrower if a high market value is discovered only after theft or damage has occurred and no adequate insurance cover has been provided.

The majority of picture loan collections have been located in public libraries since the late 1950s and consist almost entirely of photo reproductions, although a few are gradually introducing original prints or the work of local artists. About 30 public libraries offer picture lending services but it is doubtful if as many as six of them contain significant numbers of original works of art in any form. Where art galleries are associated with the service, as in Leeds and Sheffield, the proportion is far more satisfactory. This saturation of the picture lending schemes with photo reproductions, often scaled-down versions of famous and familiar oil paintings, is, for the reasons already given, an unfortunate development.

Lending routines

It is one thing to acquire a collection of pictures for a loan service but the mechanics of making and recording each loan often seem to present difficulties. For a start it is going to be prohibitively expensive to attempt to set up a loan service all by itself with its own staff and premises and open all day and every day. The amount of work involved in even the busiest of picture libraries does not justify such a provision of resources. Common sense indicates that the service is made available only for a few hours a week or month, and that staff to man the service

should be allocated as required — or that the picture lending service should be dovetailed into another, busier, service whose lending procedures can be adapted to the lending of pictures. In practical terms this usually means having pictures available with books or with gramophone records.

The most essential part of any loan transaction is to ensure that the lender has proof of just what has been lent, on what terms and to whom. It is often imagined that the most likely danger in any scheme to lend pictures, gramophone records, films or tapes is that the object lent will be damaged while in the borrower's possession. In fact, the incidence of damage in any picture lending service is low and usually involves only the frame or glass rather than the picture itself. Outright loss is even rarer. A more likely danger is fraud and one must take adequate precautions to confirm that the potential borrower is really who he claims to be and that he does live at the address he gives.

The most successful method for all picture loans is the well-known Browne issue method. Basically this consists of providing each borrower with a ticket and each picture with a card which can be tucked into the ticket (which is in the form of a pocket). The marriage of the borrower's ticket and the picture card constitutes the record of the loan and the date for the return of the picture is then stamped on a label stuck to the back of the picture. Thus the picture lending service can operate in a similar way to the library service, the pictures arranged, face forward, on racks for the borrowers to select as they wish. The borrowing and return of pictures can be a continuous process with the picture lending library being open every day.

Other types of picture loan service

Other picture lending services operate along different lines from those described in the previous sections. The London borough of Camden, for instance, has a service organized by the library. The loan collection contains 600-700 paintings, drawings and prints. Every three months a selection of pictures is displayed in the exhibition areas of three of the main libraries of the borough and remains on view for a week. The potential borrowers may then select their pictures and during the following week the pictures are distributed. The loan period is three months and, although the service is free, a fine is levied on pictures which are retained beyond the loan period. Thus, in theory, all pictures are lent and returned during one short period every three months. There are obvious administrative advantages in this method and the impact of

the quarterly exhibitions upon the public is of considerable publicity value. It is certainly an interesting alternative to the other two methods of making the service available — combination with books or records, or a separate service open for limited periods each week.

The Leeds Picture Lending Service began in 1960 and operates within the Print Room and Art Library which is run jointly by the City Library and the City Art Gallery. About 450 pictures are available for loan and these are mainly original prints and drawings with a very small number of reproductions. It is a yearly subscription service, the fee for residents and people working in the borough being less than for anybody else. The loan period is four weeks and the loan may be renewed only twice. Borrowers who retain a picture beyond the loan period incur fines. One particular feature of the Leeds service, which is likely to be widely copied in times of financial restriction for local government, is that expenditure on new additions to stock is linked with the income derived from the service.

When a library has based its picture lending service on photo-reproductions it is not easy to switch to original art since the average cost of each picture acquired will certainly be higher. Moreover, original works present a number of problems from which photo-reproductions are free. A very interesting offer has been made to Thurrock by the Eastern Arts Association. Thurrock Library has a picture lending service which, like most others, consists mainly of reproductions. The Arts Association has offered a matching grant for original graphics to be added to the service and thus a real incentive is provided for Thurrock to break away from the dull tyranny of photo-reproductions. This seems to be an imaginative and potentially very productive gesture by the Eastern Arts Association which, if it were to be taken up by other associations, might transform the whole pattern of picture loan services, be of great benefit to living artists and diminish the baleful dominance of the photo-reproduction.

For many years the Leicestershire Education Department has been buying original pictures for loan to schools and other educational establishments within the county and has gained itself an enviable reputation in this field, having built up a remarkable collection of contemporary art. The Gulbenkian Foundation and the Arts Council have collections which they lend to art galleries but this area of picture lending does not come within the scope of this *Manual*. The North West Arts Association has launched an interesting project. With a purchasing fund of £2,000 a year the Association appoints a different (unpaid) purchaser each year and the pictures acquired are offered on long loan to persons or organizations undertaking to display them in public areas

such as, presumably, works canteens and the like.

Several universities possess loan collections from which pictures are available to undergraduates and some of these collections contain quite valuable pictures. The problem that this creates is solved in different ways. In one Cambridge loan scheme the pictures are lent only to undergraduates known personally to the staff of the gallery. Elsewhere where the value of a picture reaches a certain level the picture is no longer made available for loan.

Acquisition of stock

The stock of a loan collection of original art is almost certainly to be largely composed of prints. There is no other way in which a loan collection of reasonable size and good quality could be built up without enormous expenditure. Fortunately many excellent prints produced with a wide range of print techniques by competent artists are today quite easily acquired. Many large towns (and quite a few small ones) now have galleries which carry stocks of prints and there are several London-based dealers who are enterprising enough to tour the provinces two or three times a year visiting those libraries and art galleries where they have built up a clientele. They take round with them portfolios of recent prints and, occasionally, good quality paintings and drawings. As with any other form of collecting the skill of the game lies in picking up works by artists before they become well known and expensive, while avoiding the silly practice of buying up works solely because you think they might appreciate in value — which, of course, they rarely do.

The paintings of local artists are usually acquired through the local commercial galleries or directly from the artists themselves.

Framing

As has been stated earlier, the only damage one is likely to encounter in a loan scheme is to glass and frames. Perspex is, of course, preferable to heavy and fragile glass but it does have its own special problems. It is susceptible to scratching and it sometimes manages to do odd things with dust and static electricity, but these are minor difficulties against its overwhelming advantage of being unbreakable. Good substantial frames are essential for pictures in any loan service and to attempt to save money by using cheap and inferior materials is a very false economy

indeed. There are some metal frames now available which, though expensive, are both handsome and durable.

Another point worth emphasizing is that when damage does occur it is often because of faulty hanging. A length of string tied to the rings at the back of the picture and suspended from a nail in the wall is a recipe for disaster. Borrowers should be instructed to hang each ring on to a properly fixed wall hook.

Display

Pictures, unfortunately, take up a great deal of room for display. Unlike books they cannot be displayed end on and it would be unwise to adopt any form of presentation which involved the would-be borrowers in handling or turning over the pictures in any way. Hanging them on to a wall is possible but untidy and could lead to damage. The most satisfactory method is to display them on narrow shelves with a projecting strip on the edge of each shelf to prevent the pictures sliding off. Hooking them on to a wire mesh is another possibility. All of these methods are expensive of wall space but fortunately, with a continuous lending process, there are never very many pictures to be accommodated — the great majority of the stock will be out on loan. The Camden process, of course, demands a much greater display area for a few weeks of the year.

Subscriptions and hire charges

There are three ways of levying a charge for the borrowing of pictures. An annual subscription may be paid which entitles the subscriber to borrow pictures without further charge. On the other hand a small hire charge may be levied for each picture taken out. The third method is to have a small annual subscription and also a hire charge for each picture borrowed. All three methods have their advocates and all three are in use up and down the country — as also in gramophone record libraries. It is not easy to say which is to be preferred. The annual subscription, whether levied alone or in connection with a hire charge, does enable the librarian to have a fairly close control of who may borrow pictures. The hire charge makes frequent borrowing profitable for the library and therefore the combination of the two — subscription and hire charge — is probably the winner.

The future of picture lending

We are all well aware that the rich private patron of the arts has become a rare bird and that artists have to look elsewhere for patronage. Of course, their problems would not be so acute if something like a mass market for original art could be created; but this seems highly unlikely although the increasing sales of original prints indicates something of a move in that direction. The general conclusion appears to be that public authorities, local and central, must step in to support the arts. This is not necessarily good news for the graphic artist, since public support for the arts generally means money for the performing arts and there usually is not much left in the kitty when they have been supported. Furthermore, in times of financial restraint (and that is to say two years in every three) the arts tend to have their funds reduced.

It has been argued here that original art is aesthetically more valuable to the viewer than photographs of pictures but there is a further reason why picture lending services should buy original works and that is because it would help to support graphic artists in particular and living art in general. The creative artist desperately needs such support.

At the time of writing, public bodies of all kinds are going through a period of diminished incomes and the cutting of administration costs and services is widespread. It is foreseeable that many picture lending services are doomed to extinction while others will be starved of funds. Free services will be compelled to become subscription services. Thus it is doubtful if any great development in the lending of original works of art will occur within the near future.

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Illustrations

Anthony J. Coulson

Finding illustrations is seldom a simple matter. First, pictures themselves come in a bewildering variety of forms — original paintings and drawings, tapestries and carvings, photographs and transparencies, master engravings of great value and old postcards which have only narrowly escaped the waste-paper basket. Second, they are to be found in many different situations — in museum files or on library shelves, painted on the walls of caves or hung on the walls of galleries and private homes, drawn on the sides of vases or carved on the bases of monuments. Third, the sources where they are to be found vary enormously in type — from vast national archives to tiny specialist collections, from high-pressure news agencies to austere and leisurely professional libraries. And lastly, even with a particular category, sources differ according to the scope and standard of their service, their expertise and their readiness to help, their convenience and their reliability. [1]

One of the most up to date and helpful books on picture research opens with these daunting words to give some idea of the hazards involved in collecting effective illustrations. In this chapter I will try to suggest ways to extricate useful materials from this chaotic situation and add some basic thoughts about accommodation, documentation, organization and maintenance of this intriguing type of library stock.

Before collecting the first photograph, mounting the first cutting or buying the first postcard, it is important to work out in some detail the purpose and function of the illustrations collection in the individual library. Does the collection need to provide material that can be published? Is it needed to serve detailed scholarly research in art history and design? Does it have to provide material for class teaching use?

Should it act as a bank of images for students to use directly in their own work? Or is the collection planned as a quick reference tool? ... Answers to these questions will help the librarian sort out the quality and level of materials to be sought and included.

Then it is possible to work out priorities. The librarian can now decide if there is any justification in spending over £1 on a high-quality photographic print when a mounted plate from a discarded book or magazine may serve his purpose as well but cost nothing. If the stock of illustrations needs to become as large and varied as possible in a short time it may be best to opt for quality after quantity. Remember that if the collection is heavily used it will need to be weeded and replaced more often than the bookstock. Even mounted and stored in the most careful fashion, illustrations are flimsier materials, more intensively thumbed and so more liable to damage, fading and loss.

The success of a collection can be measured by the ways in which it can anticipate and satisfy its users by imaginative choice of materials presented in a helpful way. Apt and systematic presentation is generally more important than individual expensive items. Sadly a poorly organized collection often seems to invite carelessness and bad handling. However, good organization can be expensive in terms of staff time. This must be understood at an early stage as any system that is too elaborate or time-consuming for the available staff to maintain is bound to cause trouble. Even the best collection will never look after itself.

Another basic consideration must be the illustrations collection's relationship to the bookstock and other audio-visual material held by the library. Is it worth doubling up on material available elsewhere? For instance, if the library already has a strong collection of books and slides of the works of Rembrandt is there any point in another file? If the major works are all easily available already is it not better to concentrate on the less well known/less accessible? Or, to adopt a more radical approach, if the art library is reasonable well provided for so far as art is concerned, and if, as is possible, funds are available to maintain this position of strength but at the expense of acquiring costly materials illustrating the rest of the visible world, then it might be wise to devote the illustrations collection (which can be built up inexpensively) to images of natural and man-made phenomena from outside the sphere of the visual arts. The artist has an insatiable appetite for images: the librarian providing a service for artists or art students can expect to be bombarded with requests for pictures of anything from candyfloss to a famous film-star, or from a water buffalo to the double-helix. The designer and design historian has a particular interest in the 'look' and construction of man-made artefacts from every place and period.

Don't forget that many of the most useful bibliographies discussed in Chapter 10, particularly *Art Index* and *Art Design Photo*, also index illustrations. If a library also has some of the specialist American published indexes of reproductions in books and magazines [2] it may also have the keys to a great many more illustrations tucked away in the bookstock.

Acquisition

Digging up suitable material is quite an exacting task as the librarian must both anticipate and reflect demand, often armed only with slender resources. It is exciting to turn up fresh and unexpected pictures from unknown or unlikely sources but it can be intensely annoying when time and shortage of funds prevent complete development of these opportunities. There is also the disappointment of finding useful things senselessly destroyed, lost, dispersed or deliberately made inaccessible. Almost anything from anywhere might be some use, provided that it is clean and can be identified clearly.

Inexpensive or free sources

Perhaps the first source to check is the library discard pile. Plates from old books, cuttings from illustrated journals, advertisements, sales catalogues, dust jackets, brochures, duplicates, old posters can all be cannibalized and given a new role. The clearer and larger the image the better. A regular cull of this redundant material will soon help build a good basic stock of general or thematic images for no cost beyond staff time. Even so, remember to keep a careful note of the distinctive facts about the illustration — title/identification, creator, source, date and any copyright holder acknowledged. This information will make the tasks of accurate classification and replacement much easier. It may be worth topping up these materials by actively encouraging donations and keeping an eye open for cheap or free second-hand materials — old illustrated books with useless texts, damaged books with intact plates, odd copies of magazines, outdated textbooks, greetings cards, old postcards, plans, designs, cuttings, perhaps even wallpaper as well as the more obvious photographs and posters. Art and design needs a very wide span of visual reference and so it is wise to range as widely as possible. Even an old mathematics book could yield good illustrations (e.g. designs, plans, diagrams and perhaps portraits). Nevertheless it is very important to be critical and selective as material that is vaguely

identified, misleadingly described, incorrectly ascribed, visually unclear or confusing will generate considerable trouble in the future.

Also it is helpful to stop and think before dismembering some old books and journals to see if they merit keeping intact. Most exhibition and sales catalogues are best kept whole as a self-contained information source. Files of many journals such as *Picture Post*, *Punch*, *Illustrated London News* are pictorial archives in their own right. Even if they are incomplete they would be better bound than dismembered.

Another rich but often neglected source of good illustrations can be advertising matter — published advertisements, sales handouts, brochures from the public relations departments of companies, tourist organizations and local, national and international public bodies. The intense competition in advertising often guarantees strong bold visual material that is well printed and very freely available. For the cost of only stamps and letters you can soon build up a large store of pictures of local phenomena, brand images, technical data and graphic design to complement the clippings and mountain of unsolicited advertising leaflets. The information and addresses contained in classified telephone directories, the major commercial directories [3] and trade literature discussed in Chapter 8 will be very helpful in sorting out the appropriate firms and organizations to approach.

Material collected from these free or inexpensive sources needs to be supported by as many picture-book volumes as the budget can afford. Staff time is expensive and it may be cheaper to subscribe to heavy illustrated and well indexed journals such as the *National Geographic Magazine* or buy the appropriate Time-Life volume or Dover Pictorial Archive reprint rather than parallel their contents. These books will also help the enquirer think a bit more clearly about what can and cannot be shown effectively in pictures, what exists and the ways in which ideas and items have been depicted. Most initial library enquiries are expressed in more general or more particular terms than necessary and so a few books that will make it possible to think in more specific visual terms can be very helpful in preventing a lot of misunderstanding and inaccuracy. Mary Evans's *Sources of Illustration 1500-1900* [4] usefully shows how styles and types of illustration have changed through history while compendia such as the *Bettmann Portable Archive* [5] could stimulate the browser to be more 'visual' by means of an idea and image index and pictorial alphabet which ranges interestingly from 'Absurdities' to 'Zoology'. Some of the large and lavishly pictorial encyclopedias are also helpful in illustrating more general information. Very often the searcher for 'something about ...' may not be very clear exactly what he is looking for or may want to try to present an idea in a

novel but not yet fully explored way. Consequently these general materials can be usefully reinforced by collections of catalogues and brochures on all types of audio-visual aids and materials. Some professional bodies, such as the Historical Association and Design Centre [6] publish their own guides to suitable visual material and these could be useful stimulants for new thoughts that can then be developed with the aid of the illustrations collection. Careful choice of supporting materials can often save a lot of embarrassment and lost time as the collection is used.

So far I have only considered materials suitable for fairly general reference use that can be acquired at little or no cost, but if the library has to serve very detailed work it will need more specific and higher quality materials that may have to be specially commissioned, searched and bought at market prices. The sums involved can be quite large and the negotiations will involve problems of language and copyright. Whilst a good range of translating dictionaries will help with one problem, Charles Gibbs-Smith's admirably brief but lucid statement of the present law of copyright [7] will help with the other difficulty.

Institutional sources

In practice the librarian will need to obtain many of these more expensive illustrations from established institutional sources — museums, galleries and formally organized collections. Perhaps they will supplement the postcards, catalogues and even reproductions he may have obtained already. The handy but selective *Handlist of Museum Sources for Slides and Photographs* [8] gives some idea of the services and conditions in larger collections. Unfortunately this work covers only the major collections that replied to the authors' questionnaire. Consequently there is no short cut to, or substitute for the library building up its own specialized knowledge of the specific institutions it will need to use most frequently. Some collections, such as the Science Museum and the British Museum, publish detailed lists of photographs, postcards and other available materials. Standards and services vary enormously and so it is a good idea to gather these lists and details of what can be provided as far in advance of large-scale orders as possible. In difficult economic conditions photographic services and even sales departments are often the first to be axed or heavily overworked. Even so, most galleries and museums realize that it is in their own interest to be helpful with information about likely sources of good illustrations of their own works even if they cannot help directly.

The main problem is often to find the appropriate collection housing

the painting, object, or design sought. In the case of paintings, Bénézit and the *Encyclopedia of World Art* helpfully identify locations if there is no up-to-date *catalogue raisonnée* available. Some of the larger catalogues of reproductions [9] may also be useful although they will be little help with works in private collections. Unfortunately there are now very few recent and comprehensive lists, including smaller collections [10], to compare with the great encyclopedic efforts to catalogue and list paintings nationwide or worldwide that seem to have been popular in the years before 1914. In most cases the best advice is to trace the locations given in the most recent monograph or article as part of the copyright requirement. Even so you may have great difficulty in identifying such sources as 'Private Collection' unless you can be very persistent or ingenious.

With other design objects, such as chairs, or less permanent materials such as illustrations of exhibitions, interior decoration, preliminary or rejected plans, the problem of tracing a suitable museum or collection with suitable examples or records can be even more difficult. One useful starting-point is the *International Directory of Arts* [11] which may suggest a likely museum, gallery, dealer, publisher, agent, artist, or even private collector or expert in the required geographical or subject area. The entries in this book give only the most general idea of the contents of specific collections as it is primarily a name and address book and so it may be better to consult the main international museum directories [12]. The latter have useful notes on the scope of individual public collections (museums, galleries and some private institutions open to the public) together with some moderately detailed subject indexing. For really detailed work the librarian will also need to supplement these with some of the national museum directories of the most useful countries [13]. Published information about museums and galleries has grown rapidly just recently and so there is a wide range, from the small and handy British Tourist Authority pamphlet *What is Where in National Museums?* and the topical annual *Arts Review Yearbook* and *On View*, to the more august official *Guide to London Museums and Galleries* or the selective *Art in London* [14]. Then there are the monographs on individual collections together with the hundreds of assorted lists, catalogues and other publications of individual galleries and museums. Many of these smaller pamphlets and occasional publications are often missed by the major bibliographical works and so it is useful to keep a close watch on collections that are likely to be particularly interesting. It may not cost much to ensure that you are kept on their mailing list and this is often the most effective method of keeping up to date, especially as many of these publications will be illustrated or provide strong

evidence of the whereabouts of suitable photographs and other useful matter.

Don't forget that local public, university, college and even company or nationalized industry libraries and record offices publish a lot of interesting visual material or could arrange to make photographs at reasonable cost. A few national and international directories [15] will soon provide concise information about addresses, range and nature of contents and, in some cases, a note of some of their publications. For detailed research or even general interest a regularly maintained collection of their guides and lists may be helpful. The field is enormous and so it is important to be selective.

Commercial sources

As these public collections can vary so much in the quality and range of illustrations it may be necessary to draw on commercial picture organizations to obtain really top quality or detailed or unusual material for research or publication. These can be very expensive and so the librarian should take time and care sorting out the best for his purposes. Long established commercial art photograph companies and foundations, such as Giraudon and Bulloz in France, Scala and Alinari in Italy, Foto Marburg in Germany, publish their own catalogues and are very efficient and helpful (for more details see Chapter 18). With others, particularly sources that may be able to help with aspects of design, information is less easily obtained and the best course is to check the *Picture Researcher's Handbook* [1] for concise details of individual specialities and conditions, based on information provided by the agencies themselves. Then it is wise to approach the commercial agency with caution, making sure that there is no doubt about the purposes and uses of the collection being assembled and that you are absolutely clear about their methods and conditions before ordering anything. Search fees, charges for handling, picture rentals and costs for overlong retention can soon make serious holes in a small budget. Remember that most commercial sources are geared to publication and so will not permit any infringement of their copyright under any circumstances.

As well as these formally organized collections that earn their living by their pictures there are literally thousands of photographic collections throughout the world. Most have been built up by individuals and often are supported by meagre funds, making them liable to disappear suddenly. Keeping track of even the larger bodies is an enormous task and has eventually defeated all attempts at large world listings since the UNESCO sponsored *International Directory of*

Photographic Archives of Works of Art [16]. There is now little chance of anyone taking on such a gigantic task except on the most selective basis. However some countries have recognized how valuable sponsored national directories can be to publishers and researchers in all fields. Consequently there is now the well-designed and detailed *Repertoire des Collections Photographiques en France* [17] nurtured by the French government whilst the USA and Canada is helpfully served by the Special Libraries Association's *Picture Sources 3* [18]. Let us hope that the Rev John Wall's *National Photographic Record* will eventually achieve a comparable listing for Great Britain as the last singlehanded attempt is now over 25 years old [19].

Unfortunately the backfiles and store cupboards of many lesser known photographers elude these lists and so they can only be traced by a laborious hunt through the classified pages of telephone directories if they are not in the registers of professional organizations such as the Institute of Incorporated Photographers or the National Union of Journalists [20].

Professional picture research

The deeper the librarian goes into searching the vast range of possible sources the more he will be confronted with the problems of the professional picture researcher (styled 'picture professional' in the USA) seeking material for publication or for use in film and television. Consequently it may be helpful to keep in touch with the professional literature that is beginning to appear in America where there is an American Society of Picture Professionals and a Picture Division of the Special Libraries Association. General issues of picture search and organization are often discussed in the columns of *Special Libraries* [21] and in *Picturescope*, the quarterly of the Picture Division. Occasionally the Special Libraries Association builds these up into useful bibliographies such as *Picture Researching: Tools and Techniques* [22]. As the profession grows in stature the literature is certain to increase.

Copyright

Mention has already been made of Charles Gibbs-Smith's statement on copyright [7] but it is important to understand that there is at present an anomalous situation in English law concerning the reproduction of works of art, photographs and industrial designs. If a photograph has never been published it remains the artistic property of the photographer (in perpetuity if taken after 1956) if it does not depict the

artistic property of someone else. Once published the normal copyright period of 50 years applies. With industrial designs the copyright period is often much shorter — generally 15 years — as this is governed by a different Act [23]. Also the law differentiates between two-dimensional and three-dimensional objects and assigns the rights of a portrait to the sitter. Consequently the best advice is to study Gibbs-Smith's short and lucid statement carefully to understand these different cases. Then, if the librarian plans to reproduce anything already in the collection or borrow material to make his own copies, he shall make sure that he has the written agreement of the copyright holder. In most cases this will only be a formality but it will prevent all sorts of difficulties in the future.

Accommodation and storage

As they are physically unsuitable for interfiling with the bookstock, individual illustrations need separate housing and high-density storage units, such as filing cabinets or shelf file suspension units, are the most economical ways of accommodating the large numbers involved. In these situations reference prints will need to be strengthened — mounted on card or filed in transparent plastic jackets if the illustration is printed on both sides. Where the illustrations are likely to be discarded or replaced often card wallet files are tidiest and cheapest. The mounts or files should be kept a uniform size to allow easy interfiling and the most economic use of space. Larger format materials, such as posters and wall charts, are best filed separately in a map cabinet or large flat container.

The successful collection will be browsed and handled more intensively than almost any material in the library and so it is important that reference prints are strongly mounted on card. If possible this should be made of acid-free material to counteract any chance of chemical degeneration. Unfortunately these sorts of papers and card can be expensive and difficult to find but some of the stationery trade directories and lists of art materials will soon help you to find suitable suppliers [24]. Also the collection should be kept away from the extremes of heat, light and humidity as the contents will deteriorate much faster than the library bookstock under adverse conditions.

Ensuring that the illustration stays attached to its mount can also be a problem and the librarian will have to choose between wet mounting — using glue that will have to dry and set — and dry mounting — using special mounting tissue and a special press to ensure a complete seal between illustration and mount. Dry mounting is the most effective but it is also the most expensive in terms of equipment, materials, space, and

staff time and training. If the technique is unfamiliar there is a very clear description in the *Focal Encyclopedia of Photography* [25] and catalogues of photographic accessories will give an idea of the costs and range of materials available [26]. It may be possible to substitute a domestic iron for the expensive drymounting press but this will not speed up a relatively slow and delicate operation. If the cost of this method is prohibitive it may be best to rely on Cow gum or another chemically and biologically inert glue. Above all glues that will change or react chemically with illustration or mount should be eschewed. It is never worth using adhesive tape or staples. Most tapes degenerate fairly quickly to a sticky mess that stains and smears itself through the collection. Staples will tear the illustration, mount and neighbours to shreds and may even injure the browser.

Dirt in any form can do a great amount of damage which is often difficult to spot until it is too late. Oil and grease can destroy as effectively as fire and water and so all soiled or suspect materials that could introduce mould should be avoided. Once established it can be very difficult to eradicate and so it is advisable that older materials should be checked regularly and replaced at the first sign of decay. In the case of frail or damaged papers, particularly old plans and tracings which become very brittle, a good solution is often to insert the illustration carefully in a transparent plastic jacket that can then be sealed and mounted. This will often help check further deterioration and remove the need for expensive patching and joining later. If the collection includes a lot of large-scale plans and designs this may not be possible and it will be better to keep them flat and enclosed away from light and heat.

Staff time is often precious and so it is always a good plan to help save time with mechanical aids — guillotines rather than scissors, glue applicators rather than paste pot and brush. Saved time will very soon offset capital expenditure. Another very important thing to bear in mind is the morale and interest of the staff involved in maintaining the collection. The librarian should organize mounting and filing routines as simply as possible and beware of building up a backlog that cannot be housed or treated properly.

All pictures that are going to have any permanent reference value need to be as fully documented as possible. Vaguely described, inadequately identified or confusingly presented images cannot be accurately indexed, replaced, or used effectively in teaching, research or design work.

The key pieces of information to record are:

- 1 Creator — painter, designer, photographer, etc., including the

- manufacturer in the case of mass or even limited production.
- 2 Title/identification of the image as a whole and any significant details together with date and other significant facts, e.g. one of a series, caricature of another work. It is easy to forget that representative works of art may be of illustrative use irrespective of aesthetic value — a painting, for example, may illustrate period costumes, a musical instrument, an animal or bird as well as the subject indicated by its title.
 - 3 Physical location — present museum, gallery or collection, country, region or perhaps tribe.
 - 4 Source of illustration — full details of source of cutting, museum or photographer supplying the image. To avoid confusion it may often help to include short details of their address — town and country.
 - 5 Copyright holder — in most cases this will be noted by the illustration or with the acknowledgements (in the case of books, pamphlets and articles) or on the back of the print in the case of most photographs.

In the case of material which is to be treated as relatively dispensable this strict documentation may not be as necessary but it is essential if the librarian is ever to replace the image exactly.

If possible this information is best entered in two places — on the back of the mounted print and in a separate card file. This is essential if the prints are ever loaned to prevent the librarian's work disappearing with the print. An alternative scheme is to give each mount a distinctive number and keep the documentation in a card index against this identifying number. It may be quicker to update and correct only one entry.

Organization

Once the illustrations are mounted and identified the main problem is then to choose a suitable arrangement — generally a choice between a classified scheme to match the classification scheme used by the library for its bookstock, or a scheme based on keyword subject headings. Without reviving hoary old library school debates, it is important to realize that both schemes create distinctive problems when applied to illustrations. A closely classified scheme presents the chance of very precise placing in a clear hierarchical arrangement. Unfortunately there are often many elements that can be classified in a single picture and if

the main element classified is not the most sought element the illustration can be very effectively lost even in a small collection. Consequently a great deal of time can be taken up in making these decisions and building up a system that is often very unpopular with browsers.

For these reasons many commercial and teaching collections with a lot of stock but few trained staff prefer to use word subject headings based on *Sears' List of Subject Headings* or their own home-made schemes. In most cases they find it is easier to keep this type of arrangement up to date as new terminology evolves and new concepts are included. Once a clear authority file of preferred subject headings has been created a lot of the more routine description and filing can then be simplified, leaving the librarian more time to concentrate on the more difficult problems. If the painting illustrations are to be filed under painter and then title, portraits under the names of the sitter, it then becomes a task that even the most junior member of staff can manage whilst the trained staff deal with the more abstruse and complex items. The problem is then to work out a physical arrangement that will meet the needs of the institution and its users — easy to use but with sufficient detail. This is quite a complex business and it might be helpful to look at the very clear account of basic criteria for a curriculum-based collection provided by Donna Hill in her book *The Picture File* [27]. This book concerns itself with the problems of creating a school illustrations collection but many of the basic problems are the same even in the most specialized contexts.

The need to create an arrangement that can be as simple and easily maintained as possible has already been mentioned. In most libraries creating and sustaining the illustrations collection is only one task amongst many and a lot may have to be delegated to junior staff. For these reasons it may be easiest to keep the collection in four easily maintained sections that correspond most closely to users' main lines of enquiry:

- 1 Personality file — most easily filed under the surname of the portrait or personality depicted
- 2 Creator file — works (paintings, buildings, designs, chairs, etc.) by named artists/designers are often most sought, and most easily found filed, under the creator's surname.
- 3 Geographical file — many illustrations included for their documentation of distinctive local conditions, customs and landmarks are often best located under their place and country.
- 4 Subject file — in which the librarian may choose to include

reproductions of works of art as well as photographs, etc. He will, of course, take into account the primary needs of the users of the library, the ability of the stock of art books and periodicals, etc. to satisfy requests relating to particular artists, and the degree of indexing, if any, that can be applied to the illustrations. For of course none of these categories is self-sufficient and a certain amount of cross reference is vital to the permanent reference collection, but this type of arrangement should help simplify filing routines. Also the first three categories can be easily maintained and added to by whatever manpower is available.

Some American illustrations collections are now experimenting with microfiche and computerized retrieval techniques [28] to refine and improve existing classification schemes but this is an area that will need much more sophisticated research and extensive investment. Developments in this direction may take much longer.

The collection in operation

Once the collection has been established it needs to be carefully but simply maintained to avoid misuse of materials and staff time. If any of the illustrations are to be loaned an issue system based on the individual identification of mounts may be needed. Unless this is a large or completely separate operation from the main library there is probably little point in keeping a separate record apart from the main library issue, provided that adequate information can be included in the main sequence. Further, the librarian can help prevent a lot of unnecessary damage by borrowers by ensuring that there are plenty of folders or stiffened bags or containers available in which the illustrations can be carried away. There is then less chance of them being bent, folded, marked or otherwise damaged in transit. Lending arrangements will depend on the nature of the institution served, but the reference value of the collection which is kept complete should never be underestimated. If the collection has to serve a range of research purposes it is probably best to discourage lending altogether. A useful alternative used by many art colleges is to create an image bank of cuttings, discards and illustrated journals that students can draw on freely and use in any way they choose, possibly on the understanding that they will top up this bank with an equivalent amount of material at a later stage.

The more the collection is used the greater becomes the problem of material being misfiled by browsers and so many collections prefer users

to leave extracted material aside for library staff to refile. Often this routine provides the staff with a useful opportunity to check the state of the rest of the collection as part of a basic routine. If many of the other basic routines can be combined in a similar way there may be more time for the more creative selection and indexing of fresh material.

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Appendix 1

Other libraries and organizations as sources of information

Philip Pacey

In the course of his or her day-to-day work the art librarian will sometimes come up against problems which may already have been tackled, in different ways, by other librarians whose advice might be well worth seeking. Furthermore, no specialist art library, and few general libraries, can hope to be able to supply anything like all the information its readers require from its own resources. 'Quite often the art historian does not want a strictly art historical book', as Peter Murray has demonstrated (*ARLIS Newsletter*, No. 23 (June 1975), pp. 4-7); similarly, the art student will benefit from the wide range of visual information available in the public library with a first-rate children's department, a choice of 'popular' non-fiction, and a local collection. Then again, just as a reproduction of a work of art in a book is a poor substitute for the work itself, so too a reader who asks for an illustration of something may be better served if he can be directed to the thing itself; except insofar as books and the variety of printed matter are valued as ends in themselves (and that they are in some cases, is demonstrated by several chapters in this *Manual*), 'realia' will not generally be sought in libraries but may well be sought through libraries. The story bears repeating, of an art librarian in a polytechnic who, when asked for a picture of cumulus clouds, pointed to the sky which could be seen through the library windows. The student replied in dismay 'But they're moving!' All credit, though, to that librarian, for thinking in terms of the world, and not just the world of library resources, as a potential source of (first-hand) information.

In all these circumstances the art librarian will frequently seek information from, or direct readers to, other libraries and organizations, and so will include among the assets of the library not only those resources which can be tapped by means of interlibrary loans, but also a working relationship with other libraries in the area (from the public library to, perhaps, the very specialized library of a private architectural practice), and with the local museum, art gallery, and records office at the very least. And to these he will bring his own knowledge and his knowledge of other people's knowledge and interests: his knowledge, for example, of what animals can be seen in the local zoo, of where there is a café with a jukebox, of who collects mechanical toys.

To facilitate communication with external organizations further afield, the art librarian will want to have at his fingertips, in the quick reference collection, a number of directories in addition to those specialized art reference works referred to in Chapter 2. The examples given below are offered as examples of types of directory; collectively they are not intended as a 'master' list but rather as a model capable of considerable variation, from library to library as from country to country.

Art libraries

ARLIS Art Libraries Society: Directory of Members

An annual publication which, in listing personal and institutional members of ARLIS, provides a compact yet detailed directory of art libraries and art librarians in Great Britain. Particular interests and publications of individuals, and full details of member libraries (including size, scope, provision of non-book materials, special collections and areas of specialization) are included, as is a selective index of particular subject commitments.

ARLIS/ North America. Directory of Members

An annual directory of ARLIS/NA members, listed under personal name, institution, and location.

Libraries in general

Aslib Directory (London: Aslib, 1968)

A two-volume work listing British information sources (including some museums and art galleries as well as libraries of all kinds). Sources of information in the arts are given in volume 2. Entries are arranged by place, and are indexed by name and by subject, the subject index including references to collections of secondary importance in more general libraries, and to specializations within cooperative acquisition schemes.

Public Libraries and Museums Yearbook (London: James Clarke; New York: Bowker)

Entries for public libraries, for special libraries (including educational libraries) and for museums and art galleries in Great Britain, are arranged by place in separate alphabetical sequences. Entries include a note of scope and of special collections. Each sequence is separately indexed, with selective subject indexing.

Subject collections: a Guide to Special Book Collections and Subject Emphases as Reported by University, College, Public, Museum and Special Libraries in the United States and Canada, 4th edition (Bowker, 1975)

Notes some 45,000 subject collections in 17,000 institutions.

Subject Directory of Special Libraries and Information Centres, 5 volumes (Detroit: Gale Research Co, 1975)

A breakdown by subject of the earlier *Directory of Special Libraries* in 3 volumes. Volume 4, *Social Sciences and Humanities Libraries*, includes art. Covers the United States and Canada.

Museums and art galleries

Museums of the World, compiled by Eleanor Braun, 2nd edition (Bowker, 1975)

Includes indexes of artifacts and of artists.

Kenneth Hudson, and Ann Nicholls, *The Directory of Museums* (Macmillan, 1975)

These two reference works are both international in scope. The art librarian will have no difficulty in seeking out appropriate national guides to museums, several of which are cited in the references to Chapter 24. The publications of individual museums, including guides to their contents, are dealt with in Chapter 4.

Sources of special material

Several directories to sources of special material have been cited, as appropriate, in the foregoing chapters. Therefore an example of a volume which has not been mentioned has been chosen:

M.W. Barley, *A Guide to British Topographical Collections* (Council for British Archaeology, 1974)

Described by Trevor Fawcett (*ARLIS Newsletter*, No. 24 (September 1975), pp. 19-20) as 'a pioneer listing of the many accumulations of topographical material — often little known — in libraries, record offices, museums and galleries, and other repositories in this country'. Arrangement is geographical by 'old-style counties', with limited indexing only.

Arts organizations

International Directory of Arts, 13th edition (Frankfurt: Art Address Verlag Muller, 1976-7)

An ambitious directory of antique dealers, galleries, auction houses, publishers, periodicals, booksellers, artists, collectors and restorers. Inevitably, close examination will reveal omissions and idiosyncratic inclusions, but there is nothing else, on such a scale, to which this reference work can be compared. Frequently cited by contributors to this *Manual* but worth a final mention here.

Arts Review Yearbook (London: Richard Gainsborough), annual

An annual directory which demonstrates the advantages of

combining the scope of the *International Directory* with concentration on a manageable geographical area. Includes entries for art galleries in London and the rest of Britain, for arts organizations — including the regional arts associations — and a variety of art services.

American Art Directory 1976 (Bowker, 1976)

Separate lists of art organizations, and of art schools, are arranged alphabetically by place.

Fine Arts Market Place, 2nd edition (Bowker, 1975)

Details of more than 7,000 suppliers and organizations in the United States, including galleries, dealers, framers, etc.

Associations

Directory of British Associations (Beckenham: CBD Research, 1974)

Arranged alphabetically with a subject index.

Directory of European Associations, 2 volumes (Beckenham: CBD Research, 1971)

Both of the above directories are distributed in the United States by the Gale Research Co., who also publish the next item.

Encyclopaedia of Associations, 3 volumes, 10th edition (Detroit: Gale Research Co., 1976)

The 'basic' volume 1 lists some 13,500 organizations in the United States by subject, with an index to names and keywords. The second volume is a geographical listing with an index of the names of representatives. Volume 3 takes the form of a periodical, supplementing volume 1 between editions.

Educational and learned bodies in general

The World of Learning (London: Europa Publications)

An annual publication in two volumes, arranged alphabetically by country after a preliminary 'International' section. Includes entries for academies, societies, research institutes, libraries and archives, museums, universities and colleges, noting address, scope, staff, and publications. The index is to names of institutions only (a subject index would be invaluable).

Every art librarian will be able to add further titles to this list, and indeed several works are cited in the foregoing chapters of this *Manual* which might well have been included here. It should not be forgotten that in addition to librarians and museum personnel, other individuals, such as specialist dealers (see Chapter 13) and, not least, artists themselves (accessible via organizations and through such directories as *Who's Who In Art*) can be invaluable sources of information as well as (in these cases) purveyors of library materials and practitioners of art. Finally, no library is complete without a set of appropriate telephone directories, and no British library without those for London (including the 'yellow pages', classified by trades and services) as well as the local volumes.

Appendix 2

Conservation

Trevor Fawcett

Narrowly defined, conservation in libraries is about the prevention and remedy of physical decay in books and other documents. In practice, however, conservation is so entangled with the question of preservation that a much broader definition is preferable. Conservation in this fuller sense deals with the whole archival or custodial function of libraries, including their basic responsibility for the 'preservation of the transcript of the human adventure' (J.H.Shera) and the continuous transmission of recorded culture to posterity. Seen in this light conservation becomes the third element in the fundamental triad of collecting, exploiting and safekeeping. To guard the written record, the social memory, was indeed the dominant task of libraries throughout most of history. Only in the present century or so, as the documents have multiplied and the pressures of society changed, did the drawbacks of passive (and sometimes possessive) custodianship seem to outweigh its virtues. The reaction has in general been healthy and necessary, emphasizing as it does the use of books, the dissemination of information, the value of open access, the need for reader services, the educative purpose of libraries. But inevitably, perhaps, in the process of activating the bookstacks the idea that libraries must also be cultural treasures has tended to be disparaged or forgotten. Outside rare book collections and archive departments even the technical aspects of conservation have often been disregarded; nor has the care of documents loomed very large in library education curricula. The realization that conservation is of real importance after all is comparatively recent and owes much to the efforts of such bodies as the Council of Library Resources in the United States to raise professional and public awareness. It was, for example, an early CLR-sponsored project that led to W.J. Barrow's sombre warning in 1959 that the majority of books printed in the first half of this

century may turn out to be unusable in the next.

Conservation scientists are still far from claiming that the precise mechanisms of document decay or their complex interaction are properly understood; but there now appears to be a reasonable consensus of opinion about the main factors involved and the appropriate means of prevention. Other matters, more political, remain contentious: how severe and urgent is the problem? how universal? how drastic must be the measures to deal with it? how justified the cost and effort of wholesale conservation? — with the inevitable restrictions on present access and use. A short account can do little more than touch on some of the main issues. Here and there it will be necessary to mention technical procedures, but this is in no way intended to serve as a beginners' manual of practice. All the items cited in the bibliography at the end of this appendix may be considered essential further reading, while their individual bibliographies will provide a guide to the growing literature.

Concentrating on essentials, the principal controllable agents of deterioration and loss are chemical, physical, microbiological and human. The uncontrollable agents are usually catastrophic — for example, fires, floods, explosions, state censorship and Philistinism on the grand scale: though even against these some modest precautions are possible.

The basic constituent of traditional library documents is paper, an organic material and therefore unstable. The degree of instability is partly conditioned by its initial composition and manufacture, partly by the different environmental conditions it encounters. Meticulously made paper, inoculated, mummified, surrounded by inert gases, sealed in an impervious and chemically stable container, and buried deep beneath the desert sands, ought to be relatively safe and enduring. But not necessarily otherwise. The paradox of conservation is that the conditions for virtual permanence are not only unnatural and costly to achieve, they may also become a barrier to the use and enjoyment of whatever is conserved. How and when and what to conserve prove to be value judgements. Conservation becomes an eternal compromise between the needs of today and the possible needs of tomorrow.

Printing papers are made to many specifications according to their intended purposes. The origin and fibre lengths of the cellulose pulp, the different processes of bleaching, dyeing, filling, sizing and coating, all these account for papers of very varied properties. The printer requires papers that will take different inks and suit different techniques and presses. The reader judges paper by its colour, opacity, texture and surface, which all affect legibility and the fidelity of reproduction. The

conservator has his own scale of values: these include the paper's physical strength (resistance to flexing, folding, tearing) and — above all — its chemical neutrality. It is now generally accepted that one of the most potent causes of paper deterioration is its acid content (or, very rarely, high alkali content). Since early in the last century the manufacture of paper has tended to introduce acids into its composition (e.g. through the use of ground wood in the pulp or alum in the sizing). As the acids react with other constituents the paper is degraded — slowly or quickly, according to the conditions, but inexorably. Even if the paper used in a book started out chemically inert or slightly alkaline, acids may migrate into the leaves from other contagious or infectious sources. Likely sources might be certain inks, tainted endpapers or guard tissues or plates, bookmarks and newspaper cuttings, bookplates, adhesives, boards and binding materials, containers (slipcases, portfolios, pamphlet boxes), adjacent volumes, even the plain wooden shelf or painted surface on which the volume stands. A common external source is atmospheric pollution, notably the sulphur dioxide gas present in industrial air, which in combination with water droplets produces sulphuric acid.

The insidious work of acids weakens the cellulose chains, making the paper brittle and often discolouring it; leather bindings are also attacked by free acid and become powdery. To determine the acidity of any material a pH (potential of hydrogen) test is needed — a simple enough procedure using a colorimetric indicator. It will be impracticable to check the complete stock of a library for acidity of course, but the testing of particularly valuable or suspect items should not be out of the question, with perhaps periodic spot checks of the main collections. Readings of below 6 on the logarithmic pH scale are warnings of undue acidity which will certainly damage the documents under test if it is not neutralized. Deacidification is an expensive, time-consuming process on any large scale, yet even a small library may be able to contemplate it for selected documents. The simplest method involves the soaking of single sheets/leaves in an aqueous solution of calcium (or magnesium) bicarbonate. This would not do for clay-loaded art papers, but a non-aqueous method is available in which a solution of anhydrous barium hydroxide in methanol is sprayed or brushed on to the surface of each leaf. Either method will counteract the acid and probably leave a slightly alkaline residue to act as a buffer against future contamination. Resizing of the paper may be necessary after using the aqueous method. Both techniques require the disbinding of volumes beforehand and then rebinding. For leather bindings a solution of potassium lactate is to be preferred for neutralizing and buffering.

Acid attack is probably the main non-human factor in the deterioration of library materials since its effects are long-term, pervasive and expensive to combat; but there are other hostile agents. The commonest and potentially the most damaging is the ultra-violet radiation present in most sources of white light. The light of common day, direct sunlight especially, is a threat to any organic material. So too is the ultra-violet radiation from unfiltered fluorescent tubes and similar sources. Prolonged exposure at even moderate light intensities will gradually bleach (or sometimes darken) paper and textiles, and fade colours and many inks. At strong intensities the damage will be rapid. A maximum intensity of 50 lux is recommended for paper, but even this is not a guaranteed safe level since any ultra-violet present will have a certain actinic effect. The pages of a closed book are protected from light, even if the binding may suffer, but many items in an art librarian's care are vulnerable. Unstored prints, illustrations, posters, photographs, slides, are all at risk. A document left near a sunny window may be injured in days, and unless illumination sources are purged of their ultra-violet the framed print or textile on the bright wall, the illustrated book open in its spot-lit exhibition case, will sooner or later fade irretrievably.

Effects of temperature and humidity work in tandem. Excessive and prolonged dry heat desiccates paper and other materials. Damp heat accelerates the formation and action of acids. Because paper is hygroscopic, taking in or giving out moisture according to conditions, high relative humidity will make documents damp. This is a particular danger in an art library where so great a quantity of art paper is ready to coalesce if the air is excessively moist for long. The presence of moisture will also weaken the grip of water-soluble adhesives and encourage the growth of moulds — in turn attracting insect pests. Eradicating moulds and insects can be troublesome and may involve the use of fumigation chambers, sprays, and the interleaving of volumes with tissues impregnated with fungicide.

Chemical, physical and biological injury is naturally better prevented than cured. A library's object should be to create the most wholesome environment for its contents that is compatible with the fullest encouragement of their use. But conservation policies have to be realistic and adjusted to circumstances. Air conditioning is a case in point. Libraries in industrial areas are likely to suffer from industrial pollution with relatively high concentrations of dust and sulphur gases; libraries on coastal sites may experience pollution from wind-borne salt (which, being hygroscopic, will attract damp wherever it settles). Local climatic regimes will subject some libraries to prolonged periods of high

temperature or to undesirable humidity levels. Even within a library where the general environment is favourable, it is possible for unfavourable microclimates to develop and persist in certain areas or rooms or storage units. From a conservation viewpoint the ideal solution to problems of this kind lies in some form of air conditioning or filtration. Libraries that need air conditioning and have it are fortunate. Libraries without it need to ponder the difficult equation: costs and feasibility versus deterioration rate and the potential value of the collections to future generations. It has to be remembered that the rate of deterioration can vary enormously from library to library and from time to time (clean air legislation is a factor, for example). For lending libraries the installation of air conditioning purely as a conservation measure could probably not be justified; not only is the stock relatively expendable or replaceable, it also spends much of its time on loan in quite uncontrolled environments.

There are many less drastic conservation measures that libraries can and should take. Maximum temperatures in stack areas of about 21°C and relative humidity kept within the safe range of 55-65 per cent should be aimed for. Direct sunlight must be kept from unprotected documents; display areas and exhibition cases need filtered, possibly diffused, illumination. Cleanliness is vital, since dust and dirt may contain acidic substances and other contaminants. Dust should be removed from documents with a hand vacuum cleaner (fitted with soft bristles and gauze trap) or antistatic dusters. Soiled pages and bindings can be cleaned with a soft eraser. Grease and the residues of old adhesives will come away with an organic solvent, such as acetone or methylated spirit, applied in a well-ventilated room.

A golden rule of conservation is that as far as possible all procedures must be reversible. This is why adhesives used should be water-soluble and never create a permanent chemical bond with whatever they join. For pasting book plates and date labels, securing tip-in illustrations, guarding loose leaves, and any similar purpose, the best adhesive is still a good wheat- or rice-starch paste with an added fungicide. Certain Polycell-type adhesives are also water-soluble and safe. The majority of synthetic, rubber and animal glues are quite unsuitable, while pressure-sensitive tape (e.g. Sellotape) must be avoided at all costs. Paper tears in documents may be repaired with non-acidic tissue or cellulose acetate laminate. Items of archival importance should never be stapled, since staples rust, but sewn with linen thread instead. Similarly, paper clips must be of brass or plastic.

To prevent acid migration all storage containers should be made of chemically inert materials; should this be impracticable, then any item

kept in a container must be protected by a wrapper or envelope of cellulose acetate. Ephemera constitute a difficult conservation problem since by their nature they were never intended to last. But ephemera are often graphic records of great historical and aesthetic significance, and they need full archival care: posters, exhibition cards and notices, newspaper cuttings, samples of graphic design, book jackets, are only a few examples. Some of these items will certainly need deacidifying if they are to survive in their original state. When it is simply the documentary information they contain that is important, the simplest solution may be to microfilm/microfiche them.

Prints, photographs and other single sheets can be stored in envelopes or folders of cellulose acetate film — or fine-gauge polyethylene terephthalate (e.g. Melinex), though materials having an electrostatic effect must be avoided for charcoal or pastel drawings. Valuable items need mounting or matting, using acid-free board and hinges. Steel plan files, drawers and cabinets are preferable to wooden ones. Horizontal storage is better than vertical for single sheets and limp documents generally.

Photographic images are particularly delicate. Incomplete processing may leave residual chemicals; dyes can be impermanent; exposure to light will cause fading; moisture and heat both affect the gelatine. Positive prints and negatives should be slipped into acid-free transparent envelopes, then stored flat in boxes. Film, filmstrip and roll microfilm can be kept in safe metal or plastic canisters, slides in metal drawers or polyethylene holders. All need to be stored in a dry, cool place. Older photographic materials must be checked for chemical stability; any cellulose nitrate film that is found will require copying on to stable acetate without delay. Slides, oddly enough, are perhaps the most at conservation risk. Enclosed within glass mounts they appear protected, and from scratches they are; but otherwise they remain almost as susceptible as before to photochemical fading from continued exposure to light, to gelatine shrinkage through differential heat absorption inside the projector, and possibly also to effects of moisture trapped within the mount. Slides are so often maltreated that the need for care in handling them needs insisting on.

Books present an analogous case: bound volumes are so familiar and seem so robust that they are often thoughtlessly abused — by librarians as well as readers. Art books can suffer badly here, being heavier and bulkier on average than books in other subjects yet often provided with no stronger bindings. The heavier, the taller, the thicker a volume, the greater the pull on endpapers and spine. Badly supported volumes on shelves and trolleys, or left on their foredge, may be injured from simple

mechanical strain. So can heavy volumes that are laid open face down, or forced wide to be photocopied, especially books on coated papers which are always rather weakly held by the sewing or adhesives. If books are packed too tightly on a shelf they will be damaged at the top of the spine as readers seek to extract them. Obvious though these points may seem, they are too frequently disregarded. Library staff should set a good example in handling, storing and displaying all types of material. They must also be vigilant about the bad habits of readers — leaving books on warm radiators or among paints and inks in studios, underlining texts and annotating margins, turning down corners, being careless with fold-out plates and other illustrations. Malpractices like these are more likely to arise from thoughtlessness than deliberate abuse, so the occasional library display dealing with the book as a physical object or the care of visual materials may have some useful effect.

Vandalism or theft is a different matter altogether and poses a dilemma. Proper security can be achieved only at the price of closed access, locked store rooms, much fetching, much filling out of requisition forms, much waste of time; in other words by abandoning one of the most valuable services a library can offer its readers; the freedom to get among the books, to browse, to sample and compare, to conduct systematic searches, to adventure out on trails of personal discovery. In an art collection above all, whose central element is not the printed word but the visual image, the facility of direct access is not lightly to be given up.

For many art libraries the only possible solution is some sort of compromise: to put into the strongrooms unique or rare documents and special collections, together with fragile, particularly covetable or vulnerable items (e.g. works containing artists' prints or unbindable loose plates), but to retain the rest on free access with security checks of stack areas and at exits. If some of the material removed to safekeeping is expected to be in regular demand, it would be worthwhile substituting free-access photocopies, facsimile reprints or microforms wherever possible.

To conserve, however, is not to hoard up and hide away, it is to cherish for use. A conserved document should not be something taboo. If it is never looked at, never read, the only possible justification for retaining it is that it will be looked at, will be read, in the future.

What to preserve is dependent anyway on what has already been acquired. Total conservation probably makes no sense except in a context of attempted total acquisition. Lacking the White Queen's memory that works both ways (as Shera has noted), we are reduced to

extrapolating from past and present experience and then guessing at future needs. But we may be quite wrong. Posterity may scorn what we have treasured for it and regret what we never thought to keep. Yet the alternative of total conservation, even if practicable, may be no better. Daunted by the sheer magnitude of the surviving record, aware that history must in any case be a selective, relative, simplified, distorted version of the past, our descendants may wish that sulphuric acid, ultra-violet radiation, and the vandal had done their worst.

Conservation is an act of faith. And its implications and obligations extend well beyond libraries to include all those with a responsibility for the graphic record: to the authors and compilers who originate the record; to the manufacturers of paper and materials, publishers, layout designers, printers, binders, who must make the record as permanent as need be; and ultimately to society itself which determines the value attached to conservation by the attitude it has to its own culture and to the past and future. The conservation of the graphic record is at one here with the conservation of the museum object, the listed building, the outstanding natural landscape, the creature threatened by extinction, and all the rich diversity of human thought and act — culture in the anthropologist's sense. Libraries fit deeply into this scheme of things, but they must know why, say why, and set a proper example.

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