LIBRARY RESOURCES & TECHNICAL SERVICES

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CONTENTS

	Page
LRTS Silver Anniversary Competition Award Winners	351
Monographs in Microform: Issues in Cataloging and Bibliographic Control. *Elizabeth G. Mikita*	352
In the Iron Age of Cataloging. *Stephen Van Houten*	362
Problems of Cataloging and Classification in Theater Librarianship. *Lee R. Nemchek*	374
Margaret Mann Citation, 1981: Sanford Berman	386
Sanford Berman. *Maurice J. Freedman*	387
Esther J. Piercy Award, 1981: Sally H. McCallum	390
Sally H. McCallum. *Peter Spyers-Duran*	391
Resources Section Blackwell/North America Scholarship Award, 1981: *Collection Development in Libraries,* by Robert D. Stueart and George B. Miller, Jr.	393
The Resources and Technical Services Division at Twenty-Five. *Charlotta Hensley*	395
Letters	408
Cumulative Index to *Library Resources & Technical Services,* Vols. 1–25, 1957–81. Compiled by *Edward Swanson*	411
Part 1: Author/Title Index	413
Part 2: Subject Index	448
Part 3: Resources and Technical Services Division	471

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LRTS Silver Anniversary Competition Award Winners

To celebrate its twenty-fifth anniversary, Library Resources & Technical Services *invited each ALA-accredited library school to submit one paper written by a student enrolled during 1980 in the master's program. Each entry was evaluated by three referees, selected from a team of twelve librarians. The entries receiving the highest ratings were then evaluated by all members of the* LRTS *Editorial Board except the editor and the one library school faculty member. At the San Francisco Conference, the $300 first prize was awarded to Elizabeth G. Mikita, the second prize ($150) to Stephen Van Houten, and the third prize of $75 to Lee R. Nemchek. The award winners are shown here with their prizes, which included a certificate, a one-year membership in ALA and RTSD, and a silver bow for each. From left to right: Elizabeth G. Mikita, Stephen Van Houten, and Lee R. Nemchek.*

Monographs in Microform: Issues in Cataloging and Bibliographic Control

Elizabeth G. Mikita

During the last twenty years, microform acquisitions have grown at an incredible rate along with widespread recognition of inadequate bibliographic access to these materials. Local bibliographic control over monographs in microform has been a particular problem—research libraries have failed to provide cataloging for these materials with the same level of effort and priority accorded to similar materials in hard copy. The magnitude of the microform problem is identified, the history of attitudes and practices regarding the cataloging of microforms is reviewed, and it is suggested that integrated bibliographic access be implemented at local and national levels.

TWO OUT OF FIVE ITEMS currently held by larger academic libraries are microforms. With the use of the median figure published by ARL and ACRL, it was found that approximately 40 percent of a university library's total collection is comprised of microforms (40.3 percent for ARL libraries, 39.7 percent for ACRL libraries).[1] But, in spite of the fact that their numbers have been steadily increasing, microforms have not been fully accepted or successfully integrated into many of these institutions. This has been the conclusion of studies conducted over the last twenty years, and underutilization (as well as "user resistance") remains a problem in 1981.

Many factors contribute to the failure of microforms to reach their full potential in research libraries. These factors can be grouped into the following interrelated categories:

1. Problems associated with the physical use of microforms—These include poor-quality reproductions, equipment problems, and uninviting environments for use.
2. Lack of standardization among micropublishers—Including too many formats and reduction ratios and the failure to supply clear or sufficient bibliographical data.

First prize in the *LRTS* Silver Anniversary Competition has been awarded to this paper by Elizabeth G. Mikita, Graduate School of Library and Information Studies, Rutgers University. The author is now cataloger, Professional and Technical Center, The Baker & Taylor Co.

Editor's note: So that the quality of the award-winning papers can be assessed fairly, each is being published as submitted, except for the minor changes required for conformity to the University of Chicago Press style manual and ALA editorial practices.

3. Inadequate bibliographic control on a national level — Lack of coverage in indexes, trade bibliographies, and other bibliographical tools; and exclusion from bibliographic databases.
4. Inadequate local bibliographic control — The failure of libraries to provide sufficient access to their microform holdings (primarily, cataloging).

The focus of this paper is the issue of local bibliographic control over monographs. Whether or not local bibliographic control is the most important factor affecting the acceptance of microforms is arguable, but it is the factor over which librarians have the most control. It might be assumed that monographs issued in microform should not be particularly problematic since printed monographs are the most successfully controlled of all materials. However, based on the literature on the bibliographic control of microforms and on the following preliminary study, this is not the case.

AVAILABILITY OF CATALOGING COPY

Of one hundred entries randomly selected from the 1979 edition of *Microforms in Print,* forty-five were monographs and the remainder were serials or government documents. Each of the monographs was searched in RLIN, OCLC, and the *National Union Catalog.* A distinction was made between cataloging done by the Library of Congress and cataloging contributed by any other institution (i.e., "shared copy") since the level of detail and the quality of the latter are variable. In addition to noting the number of items for which exact cataloging copy was available (i.e., "hits"), the availability of less significant — but possibly useful — variant copy was also noted. Since a majority of the entries searched were reproductions of items originally published in hard copy, the existence of cataloging copy for the paper edition was second in importance.

It was found that the amount of cataloging copy available nationally for microform monographs is far less than would be found for printed monographs. Exact copy was found for 17.7 percent of the items searched, but only 4.4 percent of these were cataloged by the Library of Congress. At the same time, cataloging copy for the hard-copy edition was found for more than half of the items. Table 1 contains the cataloging sources for exact and variant copy for microform or hard-copy editions.

Why is there so little cataloging available nationally for monographs in microform? The obvious answer is that the libraries acquiring microforms have failed to provide local bibliographic control for these materials with the same level of effort and priority accorded to similar materials in hard copy. In order to understand this failure — which has been generally acknowledged throughout the literature — it is necessary to look at the history of attitudes and practices regarding the cataloging of microforms.

The Microphotography Symposium held at the 1936 ALA Conference in Richmond, Virginia, has been cited as the beginning of the use of microforms in libraries. Although the process itself was nearly one hundred years old, technical developments in the 1920s and early 1930s made microphotography more attractive and practical as a solution to

TABLE 1
AVAILABLE CATALOGING COPY FOR MONOGRAPHS IN MICROFORM*

	Sources of Cataloging Copy								
	RLIN		OCLC		NUC		All Sources		
	LC	Shared	LC	Shared	LC	Shared	LC	Shared	Total
Exact copy—microform	0.0%	0.0%	0.0%	11.1%	4.4%	4.4%	4.4%	13.3%	17.7%
Exact copy—hard-copy ed.	2.2%	4.4%	15.5%	11.1%	31.1%	8.9%	31.1%	24.4%	55.5%
Variant copy—microform	0.0%	2.2%	2.2%	6.7%	4.4%	8.9%	6.7%	15.6%	22.3%
Variant copy—hard-copy ed.	6.7%	0.0%	8.9%	2.2%	11.1%	2.2%	13.3%	4.4%	17.7%
No copy found	84.4%		44.4%		24.5%		NA	NA	17.8%

*Based on forty-five bibliographic entries from John J. Walsh, ed., *Guide to Microforms in Print, 1979* (Westport, Conn.: Microform Review, 1979). Some of the entries appeared in more than one source. In addition, more than one level of copy was available for some entries. Therefore, total percentages may exceed 100 percent.

library storage problems, and as a means for acquiring materials which would not otherwise be available. In print, the new technology was greeted with enthusiasm by both the library community and the press.

In the years following the 1936 Conference, articles dealing with the cataloging of microforms began to appear in library journals. The authors generally agreed that microforms should be treated as much like their hard-copy counterparts as possible. They stressed the need for cataloging items which were usually cataloged in hard copy (e.g., monographs) and emphasized intellectual content over physical form. The actual practices reported by various research libraries reflected different interpretations of this principle, and produced catalog records of varying levels of detail. By the time the 1949 rules for descriptive cataloging appeared, these inconsistencies were firmly entrenched.

DETERRENTS TO CATALOGING

Even more serious than the problem of inconsistent cataloging practices was the tendency of many libraries *not* to catalog microforms. According to Robert Grey Cole, the major reasons for this trend (aside from the lack of standard cataloging rules—which provided libraries with an excuse to "wait and see") were the types of materials initially available in microform, the lack of micropublishing standards, and later, the increased volume of micropublishing.[2] Each of these factors offers some insight into the current problem of bibliographic control.

1. *Types of materials in microform.* Other library materials have also suffered from a lack of attention at the local level. Rare books and manuscripts, for example, often fail to receive cataloging; access to these materials is in many cases out of the mainstream of the general collection. Ironically, these were among the first items to be microfilmed. "Thus, an early impression was formed . . . that microforms were little used, esoteric materials that only the highly trained specialist would be seeking."[3] Microforms fell victim to the notion that sophisticated library users know how to find what they are seeking and rarely consult the general catalog. They also fell victim to the reluctance of catalogers to handle materials which were physically unlike books (an attitude still, unfortunately, too common) and which required special reading equipment.
2. *Lack of prescribed source of information—the title-page problem.* Aside from the confusing variety of formats and reduction ratios which had to be dealt with, microforms were difficult to catalog because micropublishers (both private and commercial) failed to supply or display necessary bibliographic information. There was no clear or uniform "chief source of information." This increased the time and effort necessary for cataloging and acted, therefore, as another deterrent. Since 1954 the library community has mounted several organized efforts to publicize and eliminate this problem. While the situation has improved a great deal, the establishment of standards for clear and adequate bibliographic information is still an active issue.

3. *The volume of micropublishing.* A major trend which began in the late forties and increased throughout the fifties and sixties was the publication of large monographic series in microform. These sets often contained hundreds of individual titles, and the decision not to fully catalog them was usually based on practical considerations. Many of the largest projects were based on existing bibliographies (e.g., Evans' *American Bibliography*), making the decision easier to justify, since some form of access was available. A major percentage of monographs currently available in microform is issued in these larger series, and they are among the least-accessible materials in our research collections. The issue of whether or not to catalog and provide analytics—separate catalog records for each individual title—for these series remains controversial.

The need to establish efforts to provide analytics for microform series was among the recommendations in Wesley Simonton's 1961 ARL-sponsored study on the bibliographical control of microforms. He asserted that "decisions concerning the need for cataloging . . . should be based on the importance of the content of library materials . . . rather than on their physical format."[4] Although this concept was supported in much of the literature, it did not reflect the practice in many research libraries—where microforms were given the lowest priority. Simonton specifically recommended that librarians undertake centralized or cooperative ventures with micropublishers to supply analytics to subscribing libraries, thus eliminating duplication of the considerable effort necessary to catalog microform series fully.

SIMONTON'S FACSIMILE THEORY AND EDITION THEORY

Simonton's report also addressed the issue of cataloging rules. He introduced the terms "facsimile theory" and "edition theory" to explain the basic philosophical differences in the treatment of microforms:

> The facsimile theory may be said to be primarily concerned with the intellectual content of the work, in that it considers all microforms to be reproductions of previously existing works, whether these works have been "published" or not. . . . The edition theory, on the other hand, is more concerned with the physical object.[5]

Microforms cataloged according to the facsimile theory are described in terms of the original work, with information about the reproduction provided in notes. Under the edition theory the treatment is reversed—the actual physical item is described and details regarding the original appear in notes.

The 1949 rules contained aspects of both theories. A distinction was made between original works in microform and previously published works, treating the former strictly according to the edition theory. In the latter case, the publication statement and date were taken from the original work, but the collation area described the microform. The collation of the original was recorded in a note.

Simonton argued for full application of the facsimile theory for the sake of uniformity, practicality (wider use could be made of existing cards), and clarity (e.g., reproduction dates can be misleading). His recommendations resulted in changes in the 1963 revision of the LC rules, which became the basis for the treatment of microforms in the 1967 *Anglo-American Cataloging Rules*.[6] Although AACR1 did not completely eliminate the distinction between items cataloged according to the edition and facsimile theories, application of the former was restricted to works "assembled specifically for the purpose of bringing out an original edition" in microform.[7] The facsimile theory was more consistently applied to reproductions, with the collation of the original recorded in the collation area and the microform described in the reproduction note.

In 1972, another ARL-sponsored report on the bibliographic control of microforms was published. Its authors, Felix Reichmann and Josephine Tharpe, reported that "the overwhelming majority of the 190 libraries that responded to the questionnaire on local bibliographic control are not satisfied with the present situation and deplore the lack of adequate control."[8] Although this inadequacy was widely recognized, only 60 percent of the libraries in this study were found to provide full descriptive cataloging for microforms.[9] At that time, microforms were estimated to comprise 20–25 percent of the holdings of research libraries.[10] Even if the percentage of items being cataloged has increased somewhat since then, the problem of uncataloged microforms has still increased significantly—since the current estimate is 40 percent.

By the seventies, librarians began to look for alternative forms of access to microforms. They were overwhelmed by the volume of microform collections acquired during the previous decade—when money was plentiful and micropublishing boomed. Many librarians objected to the time and expense necessary for preparing analytics as well as the space they demanded in catalogs and shelflists. One of the recommendations proposed by Reichmann and Tharpe was the creation of a machine-readable index to microform series to be maintained by the Library of Congress.[11] The concept of a separate index for microforms has some support in the literature, but no action has been taken in this direction.

ISSUE OF INTEGRATED ACCESS

There are several good arguments against developing a separate bibliographic tool for microforms. The strongest is the simple truth that unless these materials are represented in the catalog, they will continue to be underutilized. Robert Grey Cole offers one of the most persuasive cases for cataloging microforms. He points out that "people do not seek information by format."[12] Most users follow a set pattern in searching for materials; they tend to seek the items which are most accessible, often ignoring those which require a special effort. According to Cole, "adequate bibliographic control of microforms should mean that when all library materials are divided into their generic bibliographic forms—that is, monographs, serials, documents, manuscripts, etc.—materials in microform are as equally accessible as paper materials of the same type.[13] He also points out that failure to catalog microforms can easily lead to duplication of resources and can place an unnecessary strain on interlibrary loan—when users request materials which they are not aware the library owns in microform.

In spite of the arguments in favor of cataloging and the fact that no alternative bibliographic tool has emerged, research libraries still hold a significant number of microform collections for which they provide little or no access. Some librarians have argued that micropublishers should be responsible for providing bibliographic support for large microform projects. Aside from the printed guides of varying detail which usually accompany microform sets (and sometimes serve as the only form of access), some micropublishers do offer catalog cards. These cards are not inexpensive and may still require editing to conform to local or national standards and to avoid authority problems, thus reducing their practicality. Although cooperation with publishers is desirable, the library community should accept primary responsibility for the bibliographic control of microforms—as it does for corresponding materials in hard copy.

Over the last twenty years, proposals for improving the bibliographic control of microforms have not received the support—from LC or the rest of the library community—necessary for their successful implementation. Recently, however, there have been some positive signs—the old problems are now receiving new attention. The RTSD Micropublishing Committee of ALA appointed a special Subcommittee on Bibliographic Control in 1976 to emphasize the need for direction and coordination at the national level. A special meeting sponsored by the subcommittee was held in April of 1978 and brought together representatives from major libraries and library organizations—as well as micropublishers and other microform experts—to outline a strategy for improving bibliographic control.

Among the issues addressed at this meeting was LC's "Statement on Access Points for Microforms."[14] This proposal called for the addition of access points to the existing MARC formats, rather than the creation of a format for microforms. The ability to create local catalog records and share them in machine-readable form is an essential condition for improving the bibliographic control of microforms. Major efforts to create machine-readable records are unlikely until the MARC treatment of microforms is resolved. The LC "Statement" was supported by the subcommittee and others interested in microform cataloging, and steps toward its implementation have finally been taken in the past few months.

The 1978 special subcommittee meeting also served as the impetus for an ARL grant proposal to the National Endowment for the Humanities for a study to "design and coordinate a plan for action which will involve librarians, micropublishers and others in working together to develop the agreements and mechanisms required for the cooperative creation and dissemination of cataloging records for materials in microform."[15] Information Systems Consultants, Inc., of Bethesda, Maryland (ISCI), began work on this project in October of 1979 and submitted their report to ARL one year later. The major focus of their study was the issue of providing access to large collections of monographs in microform. ISCI reviewed the literature on past efforts toward bibliographic control and assessed the present situation through field visits and contacts with ARL libraries. Their report emphasizes the importance of the bibliographic utilities in the establishment of a national plan for bibliographic control and recommends the direct participation of micropublishers in this effort.[16]

Among ISCI's specific recommendations are:

1. The entry of both microform publisher and library cataloging of monographs in currently published microform collections into the data bases of bibliographic utilities.
2. A cooperative retrospective cataloging program funded in part through grants from foundations and federal agencies.
3. A cooperative current cataloging program among libraries for titles produced by microform publishers who are unwilling to participate in the program.[17]

In their view, such a program is now possible because of the existence of the bibliographic utilities, and many of their other recommendations concern technical aspects of machine-readable records for microforms.

Providing cataloging for current microforms, as well as cataloging retrospective materials, is an admirable and ambitious goal. Although the combination of automation and cooperation promises much, it may still not be enough to get this project off the ground. Decisions about priorities and whether or not to catalog at all are still being based on form, rather than content. As W. Carl Jackson has observed:

> It is ironic that when libraries acquire paper-printed books, whether singly or in a large collection, we will catalog fully even the most ephemeral of them, almost without question. Yet we fail so often to provide cataloging for the many titles in a microform collection which includes thousands of individual books.[18]

AACR1 VS. AACR2

The new AACR2 rules reflect a significant change in philosophy from the AACR1 facsimile theory cataloging of reproductions. Under AACR2, the distinction between reproductions and original editions in microform has been eliminated, and the edition theory is applied in all cases. Microforms are described in terms of the physical item in hand, and information regarding original works is recorded in the last note. This change came as a surprise to many catalogers, and an effort to revise this aspect of the new code has been organized.

Concerned individuals and organizations—including LC and the bibliographic utilities—have voiced both philosophical and practical objections to the new rules on microforms. Among the arguments against these rules are those originally raised by Simonton and others regarding the primacy of intellectual content. The fact that reproductions will be represented differently in the catalog from the original work, and (possibly) from other microform reproductions of the same work, is also considered a problem—which will confuse users and create more work for catalogers. As table 1 indicates, the usefulness of available cataloging copy for hard-copy editions will be severely reduced, and the percentage of items needing full, original cataloging will increase significantly. This will probably lower the rate of microform cataloging which could be done at a particular institution.

The ISCI report also addresses the AACR2 issue and calls for a review of the new rules.[19] In the past year, proposed alternatives to the AACR2 treatment of microform reproductions have been circulated through the library community. Although the RTSD Committee on Cataloging: Description and Access rejected three of these proposals at the ALA Conference in New York City in June of 1980, the issue has not been settled and efforts to change the code continue. Opposition is so strong that LC and the bibliographic utilities have agreed, as an interim measure, to continue using the AACR1 rules for the description of microform reproductions beyond "day one" (January 2, 1981). Until a final resolution—which will benefit both users and those who catalog microforms—is reached, attempts to establish a coordinated national effort for cataloging microforms are likely to be stalled.

The fundamental issue is not just facsimile versus edition theory, but the goals of owning extensive microform collections within a larger library environment. Collection development objectives for microforms should be no different from those applied to other materials. If a collection is not worthy of having bibliographic support, it may not be worth acquiring. Until this is resolved, we still face the cataloging problem for all microforms—monographs, serials, documents, preservation copies. The preliminary study offered here, albeit based on a small sample size for monographs, does lend support to the decision to delay implementation of *AACR2*'s chapter 11. Meanwhile, the 183 million microform units held by 208 libraries continue to grow, and the bibliographic control and access problems are compounded by the sheer, staggering numbers of these miniature materials. Until we achieve bibliographic integration of microforms, they will continue to haunt us.

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16. Information Systems Consultants, Inc., "Bibliographic Control of Microforms: Final Report," Oct. 1, 1980, 127p.
17. Ibid., p.95
18. W. Carl Jackson, "Bibliographic Access to Microforms," *Microform Review* 9:29 (Winter 1980).
19. It may not be necessary to eliminate or replace chapter 11. In those cases where the material is originally published and only available in microform, then chapter 11's edition theory could be used to catalog the work. *Anglo-American Cataloguing Rules,* 2d ed., Michael Gorman and Paul W. Winkler, eds. (Chicago: American Library Assn., 1978), p.232–46.

In the Iron Age of Cataloging

Stephen Van Houten

Cutter described the nineteenth-century history of cataloging as the golden age. This metaphor is extended to the twentieth century to elucidate current trends in cataloging, especially those involving the use of the computer. Does the automation of the catalog represent a technological advance that will free us from the difficulties of main entry and provide for Cutter's second object? It is argued that the cataloging tradition of Panizzi, Cutter, and Lubetzky will be even more valid, and that a better understanding of the principles of cataloging will be required in the future.

IN MYTHOLOGY, the Golden Age was "a period of serenity, peace, and eternal spring; . . . the Bronze Age, a period of strife; and the Iron Age, the present, a time of travail, when justice and piety have vanished."[1] In history, the Bronze Age was a "period in the development of technology when metals were first used regularly. . . . The development of a metallurgical industry coincided with the rise of urbanization, . . . [and] required the specialization of labor."[2] The Iron Age followed the Bronze Age and continued the "basic economic innovations of the Bronze Age."[3]

Cutter himself used the metaphor of the golden age to describe the history of cataloging in the nineteenth century.[4] The twentieth-century history of cataloging may be elucidated by extending this metaphor. The LC Cataloging Distribution Service may be seen to begin the bronze age of cataloging. A division of labor developed, as individual libraries integrated LC cards into their existing catalogs. Cataloging was no longer a cottage industry but became an industrial, urban enterprise. This centralization engendered strife over cataloging rules as each of LC's practices came under close and constant scrutiny.

The technology of the computer has caused some of the traditional practices of cataloging to be questioned. The ability to retrieve a record by various access points has raised doubts about the need for a main entry. To simplify the conversion of cataloging to machine-readable form and to enhance the sharing of this machine-readable data, descriptive cataloging practices have been altered to include punctuation that explicitly tags the elements of the catalog record. Lubetzky has asked whether some of these ideas represent an "ideological retrogression" from the tradition embodied by Panizzi, Cutter, and Lubetzky himself—whether current trends in cataloging may show a loss of justice and piety regarding these traditions.[5]

This paper from the School of Library Service, Columbia University, has been awarded the second prize in the *LRTS* Silver Anniversary Competition. The author, Stephen Van Houten, is also the PHILSOM (automated serials control system) librarian at the Medical Library Center of New York.

THE GOLDEN AGE

> Still I can not help thinking that the golden age of cataloging is over, and that the difficulties and discussions which have furnished an innocent pleasure to so many will interest them no more. Another lost art.
>
> —Charles Ammi Cutter, 1903[6]

Cutter hesitated to publish the fourth edition of his *Rules for a Dictionary Catalog*. The Library of Congress card service had begun, met with "great success," and wrought "a great change . . . upon the status of cataloging in the United States."[7] Knowing that this edition would serve librarians until LC could provide cards for all books to all libraries, he decided to publish a document that may be considered the culmination of the golden age to which he had referred.

More than fifty years before, Antonio Panizzi had defended a consistent set of rules for the compilation of the catalog of the British Museum. His rules are imbued with "one leading principle, that of fulness and accuracy."[8] Many of Panizzi's opponents felt that the rules were too numerous and complex. Others felt that the resulting catalog would be too elaborate and difficult to use. In the following words, Carlyle spoke eloquently for the simple finding catalog.

> Elaborate catalogues are not what we require; but legible catalogues, accessible to everybody. The grand use of any catalogue is, to tell you, in any intelligible way, that such and such books are in the library. . . . I should expect it to be a simple thing enough to draw up a list of the names of the books, which would be a great help to the student.[9]

Panizzi agreed that a succinct catalog was a good one—but for a small collection.

> The larger the library is, the more you must distinguish the books from each other, and consequently the more fully and more accurately you must catalogue them. . . . When I come to a great and national library, where I have the editions or works of "Abelard," I have a right to find those editions and works so well distinguished from each other that I may get exactly the particular one which I want.[10]

Panizzi recognized that the catalog entry must describe not only the physical item, the book, but the intellectual content, the work, as well.

> A reader may know the *work* he requires; he cannot be expected to know all the peculiarities of different *editions;* and this information he has a right to expect from the catalogues. . . . A reader who knows only the title of the original work would look in vain in the catalogue for the translation, particularly if the proposed plan of short titles were adopted.[11]

He felt it necessary to do more than include this information in the description of an individual book, but also to arrange entries to bring similar works together.

> In order to show the works of an author which the library has, the rules for arrangement—Rules 69–78—provide that all editions of a work follow the earliest edition. . . . Also, Rule 79 states that all editions and translations of one anonymous classic, The Bible, are to be entered under a uniform title.[12]

He provided for cross-references "from name to name, from name to work, and from work to work," to aid the reader in bringing together similar items entered under different headings.[13]

In formulating his rules, Cutter was indebted to Panizzi and Jewett, but "Cutter's goal was much broader. He dealt with the problems of locating a book by its subject and form as well as by its author and title; his was a general code applicable in all kinds and sizes of libraries."[14] In addition to setting out rules for compiling a catalog, Cutter wished to provide a sense of order and principle not previously brought to cataloging. While expanding on the rules of Panizzi and Jewett, Cutter distilled as concise and complete a statement of the objects and means of cataloging as could ever be set forth. It combines in fifty-nine words the purposes of both the finding catalog and the more complete catalog advocated by Panizzi.

> 1. To enable a person to find a book of which *either* (A) the author, (B) the title, (C) the subject, is known. 2. To show what the library has (D) by a given author, (E) on a given subject, (F) in a given kind of literature. 3. To assist in the choice of a book (G) as to its edition (bibliographically), (H) as to its character (literary or topical).[15]

The first object states the functions of the finding catalog. The second and third objects describe the collocation function, which is to display related items together in a systematic way and to aid in the patron's choice of these items. Cutter provides for the collocation function in the dictionary catalog to be met in four different areas in the rules: in the choice of author, title, and subject entries, and in the arrangement of the entries within the catalog.

Cutter defines the main entry as "the full or principal entry; usually the author entry."[16] He reinforces the primacy of the author entry by listing the rules for author entry first. The choice of author entry is made to bring together related works. Various editions and adaptations of a work are entered under the original author, with references or added entries made for the author of the secondary work. Twenty-two rules describe the part or form of a name under which the work should be entered. "The finding of all the books of a given author . . . can most conveniently be done if they are all collected in one place."[17] Cutter feels that the corporate entry fills an important collocational function, and that the corporate body is in actuality the author of its works. He recognizes the problems in determining the choice of heading for the corporate body. Despite this difficulty, Cutter so feels the importance of the corporate entry that he considers it a principle and provides fifty-one rules to aid the cataloger in the choice and form of entry for the corporate body.

Cutter provides several rules that collocate the title entries of related works. He brings together some works under uniform titles. Works that differ by title in various editions are entered under the original title.

Cutter exhorts the cataloger, when choosing subject entries, to follow general and systematic principles. "Decisions should be made to conform when possible to some general system, as there is then more likelihood that they will be decided alike by different catalogers, and that a usage will grow up which the public will finally learn and profit by."[18] Cutter also discusses the need for cross-references that will relate the subject entries chosen into a systematic whole. "By a well-devised network of cross-references the mob [of subject-entries] becomes an army, of which each part is capable of assisting in many other parts. The effective force of the catalog is immensely increased."[19]

The arrangement of entries also promotes the collocation function of the catalog and increases the catalog's ability to order the collection. The general arrangement in a dictionary catalog is alphabetic, but Cutter provides rules for specific situations where the alphabetic arrangement may need to be explained more fully or to be mitigated by some other type of arrangement which better fulfills the collocation function. Some of these prescribed arrangements may differ from strict alphabetic order, but they bring together related headings and works in a logical order which enhances the usability of the catalog.

THE BRONZE AGE

The LC card service ushered in the bronze age of cataloging. What had once "furnished an innocent pleasure" now became a serious business. The theoretical issue of consistent cataloging now became an extraordinarily practical consideration. The availability of LC cataloging copy promoted, rather than ended, the discussion of cataloging rules. Because LC cataloging had become an ad hoc standard, every cataloging decision at LC was a potential source for controversy. To allay this controversy, rules were formulated for every detail, and the number of rules multiplied.

> Cutter's rules had multiplied also in their day, but, as he had pointed out, they all grew out of his brief statement of simple principles. . . . The reason for the expansion in 1941 was different. . . . Cooperative cataloging had increased; scholarly libraries over the country were contributing copy to LC.[20]

Cataloging had become "an elaborate technique whose sole aim was standardization."[21]

With the publication of *Cataloging Rules and Principles,* Seymour Lubetzky sought to return to the theoretical purity of the golden age. In the first chapter of this work, he examines the proliferating rules from the 1941 ALA code and in each case asks the same question, "Is this rule necessary?" In the third chapter, "Design for a Code," he strives to restate and reconcile the dual and conflicting objectives that Cutter had first formulated. Lubetzky recognizes that the work required to meet the second objective may be costly, but he defends it. "The second objective will continue to be recognized as important to the integrity and effectiveness of the catalog, and . . . it will be followed in the future to the extent that a library may find it reasonable and feasible."[22] Lubetzky notes that the "objectives are inherently in conflict, and the conflict is reflected in the vicissitudes of our rules,"[23] and asks "whether and how the two conflicting objectives might be reconciled."[24] Their reconciliation requires a consideration of the form of the catalog and the ease with which cataloging may be revised once it is incorporated into the catalog. He reminds us, however, that "these objectives define the aim and the direction of our cataloging rules and should always be kept in view, even if they cannot always be fully attained."[25]

Lubetzky reemphasizes the importance of the main entry. Beginning with "the most important characteristic of the book, for the purposes of cataloging . . . that it is provided with a prominent identification tag in the form of a title page,"[26] he logically defends Cutter's two great principles, "that books whose authors are known should be entered under their authors and those whose authors are not known should be entered under their titles."[27] He discusses why author should be chosen over title as the principal entry. He points out that many titles are not distinctive enough to stand alone, "but are adequate as secondary clues under the names of the authors."[28]

The notion of main entry began as the single entry in a catalog or the only entry with full bibliographic information. Additional access points would refer the reader to the main entry and may also show abbreviated bibliographic information. Lubetzky confronts the issue of whether the "unit" card eliminates the need for main entry and finds that it does not, but "the luxuriant growth [of the use of unit cards] has demonstrated that the multiplication of entries is not an unqualified blessing."[29] He points out that the main entry for a serial is the only one with the contents, that book catalogs still eliminate or abbreviate added entries, and that union catalogs generally exclude all added entries. Lubetzky argues that the unit card "has given the main entry a new significance," which enhances the collocation function and contributes to the economy of maintaining the catalog.[30]

> In other words, the main entry provides that the works of an author and the editions of a work will stand together in the catalog not only under the name of the author but also under the added entries—editor, translator, subject, title, and series. This type of organization of the catalog is more satisfactory to its users and makes possible such features as the listing of all editions of a given work under the main entry and only the latest or best edition under the subject, title, and other added entries. The added entries are then stamped with a statement referring the reader to the main entry for a complete listing of all editions of the work in the library. This reduces the growth of the catalog and facilitates its maintenance.[31]

THE IRON AGE

The advent of the online catalog has brought us into the iron age of cataloging. The computer's power to process large amounts of data rapidly and the telecommunications technology that allows a user to be connected to a computer, though at a great distance, have caused some librarians to question prior cataloging practice and others to reaffirm it.

An automated database generally consists of a file of discrete source records and a dictionary, or several dictionaries, of terms that point to those records. These terms are extracted from source records when they are entered into the database and are used according to predefined search algorithms to retrieve these records. The computer's great power to store and process these terms allows many more terms to be assigned to a record than in printed or card indexes or catalogs, and allows for a deeper indexing than found in these printed tools. Some systems allow these terms to be combined by logical operators, creating a greater flexibility of approach. When executing a search, the computer dynamically collocates the items and displays them for the searcher. Source records either match the search strategy, or they do not. The computer selects the retrieved items as a subset of the searchable database, separating them from the remaining source records. The problem is to design an automated catalog that uses these features of dynamic collocation and selection to aid the patron and the librarian in their use of the catalog and the collection. The controversy of the iron age is how to do this effectively and efficiently.

Although it is used in many libraries to produce catalog cards, the OCLC system was designed as an online catalog to be consulted by library users who would search on the terminal directly. Kilgour points out that the AACR catalog is incomplete and therefore not a good model for an online catalog.

> Essentially, an AACR catalog consists of an author catalog and a title catalog. The author catalog in AACR cataloging is an incomplete model from the user's viewpoint because it does not contain entries for every work in the library, such as anonymous works and those for which there are more than three authors. . . . The AACR title catalog is also incomplete, for there are a half-dozen exceptions, some of them pretty large exceptions, to entry under title or added title in AACR.[32]

Kilgour points out that each book must have a title, and the online catalog, therefore, may be viewed as a title catalog. Search keys constructed from the author and title fields during the entry procedure for a new record provide access to the record. The keys are constructed without regard for what will be chosen as the main entry. All author fields have equal priority, as do all title fields.

All the source records that yield the same key are collocated when that key is searched. They are selected from the remainder of the file to create a "miniature catalog," which may exist only once. The author keys produce miniature author catalogs; the title keys, miniature title catalogs; and the author-title keys, miniature author-title catalogs, "for which there is no comparable AACR catalog."[33] Kilgour states that these miniature catalogs are "complete," because the construction of the keys does not omit the exceptions of AACR.

He states further that there is no need to consider the question of main entry. Any of the predefined author or title fields yields the appropriate search keys. There is no distinction made between the main entry and an added entry. A computer can facilitate the processing of many more access points per source record than can easily be handled in a card or book catalog. Kilgour states flatly that because of this "multiple retrieval power of an online catalog, the concept of *main entry* is not useful."[34]

Malinconico presents an alternative approach to an automated catalog—an approach embodied in the NYPL Branch Libraries catalog. He discusses the difference between a file and a database, and how that difference relates to a library catalog.

> A file, it should be recalled, in normal data-processing terms is nothing more than a collection of related physical records. A catalog, on the other hand, should manifest the attributes of a *data base*. That is, it is a file upon which a coherent logically consistent structure must be imposed from the outset, and control over it exercised during any activity against the data base. *Ad hoc* attempts to impose a rigorous structure will prove either impossible, or so expensive as to render the exercise impossible.[35]

Malinconico points out that the collocation function "is perhaps the most important, difficult to achieve, and least addressed by automated systems. . . . A library . . . represents a *collection,* or more precisely *collections* of works. . . . The catalog . . . must be capable of reflecting, and assisting in the maintenance of, these collections."[36] The added entry structure amplifies the collocation function of the catalog, because "it permits the collocation, in one sequence, of all items which partake of a particular organizational attribute. . . . It also permits the same item to take its proper place in several such sequences."[37] He reminds us of the importance of "fulness and accuracy," that the catalog

> must be capable of responding to a user's query in a manner which is complete in terms of the collection and which at the same time does not result in extraneous citations. It must also be capable of displaying the relationship among items in the collection.[38]

Malinconico sees that, while a computer is a powerful tool for the organization of data, it can obfuscate, rather than clarify, the bibliographic interrelationships of a library's collection. He notes that "*machine logic is of the most literal variety,*"[39] and that, for this machine logic to organize the catalog, "*the order must be imposed* . . . only by human intervention at the time of data creation."[40] He distinguishes between "organization of the data and methods of access," and observes that even flexible access procedures "cannot create an order that is not already intrinsic to the data."[41] He adds that, because of the literal nature of machine processing, typographical errors tolerable in a human-maintained catalog may compromise the intrinsic organization of the data in an automated catalog.

He suggests how to use the computer to aid in imposing the necessary order at the time of the data creation. The catalog source records can be linked to an authority file of headings. This can be used "to mechanically verify all headings used in bibliographic records. . . . The heading data need only be created and stored once, . . . [and all] bibliographic records [that] used it . . . would . . . do so with mechanical consistency," and automated control of this file can guarantee "a degree of internal consistency within the authority file itself not feasible in a manual system."[42] The storage of one heading linked to the source records to which it refers facilitates the changing of that heading in each individual source record. Malinconico shows how complete headings may be changed. He then extends this concept to show how portions of subject headings may be linked, so that all uses of a unit term—as a main heading, a subdivision, or in a cross-reference—may be kept consistent, and how blind cross-references may be suppressed.

CATALOGING FOR RETRIEVAL

Cataloging rules provide for the systematic representation of bibliographic data so that these data can be retrieved and displayed meaningfully to aid the patron in finding and selecting items within a library collection. To argue, as does Lipow, that input standards and retrieval standards should be distinct and that display options are somehow unrelated is to miss the fundamental point that input, retrieval, and display standards are the essence of cataloging rules.[43] The automation of the catalog should increase our ability to input, retrieve, and display meaningful bibliographic data in response to a patron's request.

In considering the essential elements of a bibliographic record, Weintraub notes that the first problem is to determine the functions of a bibliographic system. She lists four: the "finding list or identifying function, the gathering function, the collocating function, and the evaluative or selecting function."[44] For Weintraub, the gathering function is the bringing together of like items under the same heading, and the collocating function "consists of assembling related headings in a group."[45] Her gathering function is similar to the computer's ability to retrieve items that fit a certain search strategy, her collocation function, to scanning a thesaurus of terms to choose ones pertinent for a search. But the collocation function as discussed by Lubetzky is much more sophisticated than this. It orders the catalog entries and provides

> a pattern of integration of the entries designed to reveal to the user of the catalog the intrinsic relations of the materials in the library and thus help him/her to utilize the library's resources more fully.[46]

The concept of main entry is an important element in this notion of collocation. In Panizzi's and Cutter's rules, the main entry represents the place in the catalog where the fullest identification of a work is listed, or the only entry for a particular work. The card catalog, and especially the use of the unit card, allowed the full bibliographic information to be shown under the added entries without substantially increasing the size and maintenance problems of the catalog. Some felt this invalidated the notion of main entry, but Lubetzky reaffirmed its validity and showed how the unit card allowed the organizational function of the main entry to be carried to a deeper level within the catalog. The automation of the catalog, and online searching, have again led to the questioning of main entry. The bibliographic record may be represented only once in the online database. This record may be retrieved by various access points. Those who argue for the title unit entry point out that the judicious assignment of appropriate access points is enough to render an item retrievable. This argument is appropriate if our notion of the online catalog is one of an elaborate and powerful finding list. However, the collocation function, Cutter's second object, must also be served.

A library represents a collection of discrete items that are related to each other in various ways. Some items, such as different editions of a work, are related very closely, and may even be treated as identical bibliographically. Other works may be related in greater or lesser degrees. For the automated catalog to bring together related items, the works within a collection must be identified systematically within the cataloging database. The primary identification of any work is its main entry, regardless of what access points are provided or what bibliographic element is chosen as the main entry. Cataloging rules, rules for input and retrieval of bibliographic database, must begin with this primary identification of the work, the main entry. Lubetzky notes that this "is really not the last decision; it should be the first."[47]

In an automated catalog, the flexibility of search techniques does not negate the need to identify a work systematically and to provide for a main entry. Indeed, the flexibility of approach may increase the need for a systematic identification of works. When a computer retrieves items according to a specified search strategy, it separates the collection into two distinct groups: those that satisfy the search and those that do not. If the search is very specific and only a few items are retrieved, it may not be necessary to order these items further. One may only need to scan the bibliographic data to choose the desired items. The retrieved items, however, are not necessarily unrelated to the items not retrieved. A more general search strategy will retrieve some of these items, but as the strategy is generalized, the relationship between any two items can become weaker. Retrieved items should be displayed to represent the varying interrelationships among them. The systematic identification of works by their main entries and the collocation of these works provide a basis for such a display.

The all-or-nothing approach to information retrieval embodied in Boolean logic may be inappropriate to an automated catalog. The book or card catalog organizes in a systematic way, whether as a dictionary or a classified catalog, the whole collection. The catalog may be used to retrieve a specific item or group of items, but, in the sense that the catalog organizes the collection, it may be said to retrieve the whole collection. This is accomplished through the maintenance of an authority system and the systematic identification of a work by its main entry. In automating the catalog, we should not give up this fundamental organizational function of collocation that is stated in Cutter's second object.

Both Kilgour and Malinconico claim their systems meet both the finding list and collocation functions stated by Cutter and Lubetzky. In OCLC, the system retrieves appropriate source items as a miniature catalog. Does the miniature catalog actually represent items with some intellectual interrelationship? What are the limits to the miniature catalog's ability to do so? The search keys constructed from an item consist of truncated elements of the author and title data that are defined to be searchable in an OCLC record. An author key retrieves all the works of a single author if and only if the author's name has been coded to agree with this key in an author field in all records of these works and the search key refers to only one author. The ability of a title key to collocate similar works is a function of where the desired title has been coded in the desired source records and whether the key refers unambiguously to only one title. OCLC receives data from many sources, and the cataloging data reflect that diversity. It would be impossible and undesirable to impose a rigorous authority system as described by Malinconico onto the OCLC database. But there are problems with the OCLC retrieval algorithms that even the imposition of a single authority system will not solve.

To search for various editions or adaptations of James Agee's *A Death in the Family,* one may try three approaches: the author key *AGEE,JAM,;* the title key *DEA,IN,TH,F;* and the author-title key AGEE,DEAT. The most specific key, the author-title key, does not retrieve *All the Way Home,* Tad Mosel's dramatic adaptation of *A Death in the Family.* Nor does the title key, although it retrieves, in addition to *A Death in the Family,* several other works entitled *Death in the F . . . ,* and one edition of *Dombey and Son,* by Dickens, entitled *Dealings in the Firm of. . . .* Neither the OCLC author-title catalog nor the title catalog is complete, because they do not retrieve a work that should be listed in these two miniature catalogs by means of an added entry. The author key retrieves this item but does not display it initially as being related to *A Death in the Family,* but as

> Agee, James, All the way home: a play, [New York, 1963].

One must call up the full MARC record for this item to discover that the main entry is Mosel, Tad; that Agee, James, *A Death in the Family* is an added entry; and that the subfield *t* of the 700 field is not indexed for a title search key. The card catalogs of the OCLC participants that have used this record provide a better bibliographic organization than do the online search functions of the OCLC database.

The concept of the search key and its resulting miniature catalog contains a logical inconsistency that negates Kilgour's notion of the complete catalog. An upper limit has been placed upon the number of items retrievable by a search key. The limit of 256 has recently been increased to 1,500. All search keys that retrieve more than the upper limit of items drop out of the retrieval process. As the number of discrete records in the OCLC database increases, the completeness of its miniature catalogs will diminish each time a search key retrieves more than the maximum number of records and therefore becomes unusable. AACR does not provide for entry under a nondistinctive title, because such a title entry would clutter the file at that access point and be unusable. In OCLC nondistinctive titles are irretrievable because there are more than 1,500 items. The arbitrary and subjective AACR rule has been replaced by an objective and also restrictive function of OCLC's system design. This feature of OCLC shows the validity of rather than gainsays the AACR rule. The present search enhancements allow the searcher to specify a format or range of dates as part of the search key. In this way, miniature catalogs of more than 1,500 items may be split up to allow for the ultimate retrieval of any item within the OCLC database. This does not, unfortunately, negate the point above. This retrieval algorithm, rather than facilitating the collocation function, hinders it by splitting the miniature catalog by format and date of publication. This division does not allow for the bringing together of various editions, translations, and adaptations of the same work. Consider trying to collocate all works, editions, translations, adaptations, sound recordings, and scores of or based upon Shakespeare's *Othello.*

An automated catalog based upon the main entry identification of works and an authority file of headings rather than being restrictive could provide a flexibility of approach by linking related works and allowing the patron to follow through on these linkages. The authority file provides a thesaurus of terms to guide the searcher. Online interaction between the searcher and the catalog can prompt the searcher to follow through the links between works as the computer collocates appropriate items. Well-designed retrieval algorithms can make these links explicit, while in the card catalog the overall organization may escape the library user.

The book catalog, the card catalog, and the automated catalog have provided different means of access to the growing library collections over the past 150 years. The card catalog provided more flexible access than the book catalog. In many large libraries the card catalog has grown too large to be maintained adequately at a reasonable cost. The tactics of superimposition and desuperimposition compromised the maintenance of the catalog because of the prohibitive cost of the recataloging that would otherwise have been required—the first by retaining an older and less desirable style of heading if it had already been established; the second by retaining this older heading, while also establishing the newer-style heading and creating two files for works that should have been collocated. If a library catalog can be considered a living organism, closing it admits that today's catalog is too ill to cure and should be retired to a sanatorium where it can linger on and finally die.

The computer is the only tool we have now that can help us to catalog the growing library collections and keep those catalogs healthy. Its vast power to process data can save us from the mistakes of the past, but only if the automated cataloging systems are carefully designed and the individual cataloging records are authoritatively constructed. We may be able to do away with arbitrary cataloging rules which restricted author entry to works of three or fewer authors, or denied title entry to works deemed to have nondistinctive titles. To discontinue arbitrarily restrictive practices is one thing; to allow sloppy cataloging and imprecise, inaccurate retrieval is another. Cataloging presents difficult problems in describing systematically the intellectual records of humanity. The tradition of Panizzi, Cutter, and Lubetzky has continually exhorted the librarian to confront and resolve these problems, not to shrink from them. If we disregard this tradition when designing automated catalogs, we will surely find ourselves in an iron age. We need a better understanding of the principles of cataloging if we are to continue to provide full and accurate library catalogs. If we fail to do so, we will not justly and properly serve the library patron.

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Problems of Cataloging and Classification in Theater Librarianship

Lee R. Nemchek

Problems in cataloging and classifying theater resources have significantly contributed to the difficulties of theater librarianship. The unsuitability of major existing classification systems for use with theater collections has prompted librarians to seek alternatives to these systems, such as modifications and original theater classifications. Additionally, collections of nonbook, or "fugitive," theatrical memorabilia are practically impossible to catalog properly, given the desperate financial situation facing many theater collections. Survey data on current practices indicate a strong trend toward standardization of procedures in classifying, yet a continuing diversity in cataloging methods. The coming of computer technology to theater librarianship, along with increased awareness among theater librarians and input from concerned professional organizations, may help alleviate some of these problems in the future.

THEATER LIBRARIANSHIP is one of the library profession's oldest specializations. Precious memorabilia, such as programs, playbills, ticket stubs, and autographs, have been collected by theater lovers through the ages; however, for all but a small number of celebrated personal collections, it is very difficult to trace the movement of these fugitive materials through time.

> In the past the theatre, except as literature, had no particular standing with scholars or historians. Its records slipped into museums, libraries, government archives, historical societies, the store-rooms, cellars and attics of old theaters—and were forgotten.[1]

Fortunately, "with the turn of the century, the entrance of the artist into the theatre, and its rebirth as a visual art . . . a fresh theatre consciousness came to life, spread over Europe and America and even penetrated library, museum and university."[2] The recognition of theater as a valid field of study in universities precipitated an increase in significant research in the field, which ultimately led to the need for organized library collections of theater materials.

Today, theater resources are scattered the world over, some inaccessible to the public, many suffering from lack of funds, space, personnel, and/or interest. The predicament of having an abundance of specialized

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riches housed in a multitude of places, coupled with dwindling supplies of financial support, has made theater librarianship extremely problematic. Perhaps most frustrating has been the task of devising and implementing workable systems for cataloging and classifying theater collections. This paper examines the limitations of existing classification schemes for use with theater collections, past attempts to develop special systems, patterns in cataloging nonbook theatrical memorabilia, and current trends toward standardization.

THE PROBLEM WITH CLASSIFICATION SCHEMES

"The performing arts form a relatively small corner of the universes of all but those who practice them: but they are singularly prone to resist ordering."[3] This is especially true for fugitive materials, "a most descriptive adjective if we recall its root 'fugere'—to flee! In some collections, all attempts to 'capture' and control ephemera have failed."[4] The founders of organized librarianship did not foresee the technological and artistic advances which have taken place in the various performing arts; consequently, theater librarians and patrons have suffered from the built-in inadequacies of early classification systems.

For example, the Dewey decimal classification and its derivatives have been criticized for committing "the cardinal sin of rigidly separating theatre as a mere 'recreation' from drama, which [is] duly sandwiched between each country's poetry and prose fiction as an aspect of 'literature.' "[5] Other early systems placed theater in more inclusive categories, such as literature, expressive arts, or fine arts.[6] The subject was, therefore, treated only generally, with little attention paid to the unique features which distinguish theater from other related, but also unique, subject areas.

Given these limitations, theater librarians generally follow one of four courses of action: (1) the collection remains unclassified; (2) an existing classification scheme is endured in its original form, however unsuitable; (3) a scheme is modified to meet the needs of a specialized theater collection; or (4) an entirely new classification for theater collections is devised. Whereas choices for (1) or (2) above generally impose hardships on all library users,* modified and original theater classifications have proven either extremely useful or totally unsuccessful in various applications.

Modifications of existing classification schemes are usually developed to solve one library's particular problems. For example, a theater collection within a general library may modify the theater section of the scheme already in use. Provision is thereby made for specialized materials without disrupting either the integration of the library's collection or the consistency of its classification. In the case of a theater/performing arts library (as opposed to a collection within a library), the choice of which scheme to adopt, even before modification, will be the first order of business. The choice may depend upon which scheme the cataloger is most familiar with, which is judged to be the most familiar to the library's patrons, and which seems to have the most flexibility and the fewest

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*The many important collections of fugitive materials that are not classified but are instead cataloged and indexed are not included in this criticism.

gaps. The degree of change which the chosen scheme will undergo is then subject to further considerations, such as the various physical forms of the library's holdings, the subject areas needing coverage, and the resourcefulness of the cataloger. Since efforts to devise suitable schemes have not yet been extensively coordinated, a multitude of theater collections exist which use individually designed adaptations and modifications.

A few of these adaptations have been published. For example, Kahn arranged all books on theater under a form of Dewey which expanded the number 792 into nine decimal categories, 792.1 to 792.9.[7] (Squeezing the many diverse aspects of theater under only nine subject headings would be unsatisfactory today.) Another librarian adapted Dewey by utilizing numbers which had been left vacant and by creating additional numbers where Dewey had used one number for two subjects.[8] These are simple modifications, necessitating the least degree of deviation from a recognized scheme. Other published adaptations are comparatively more complex and better suited for specialized performing arts libraries.

Using Dewey as a base, the Museum of Modern Art Library made its call numbers into two-digit sequences. Since all the materials in the collection would be classed within the 700s, the "7" is dropped. Class marks between 70 and 90 are reserved for film subjects, the 90s include both theater (90.0–90.9) and dance (91.0–99.7), and both decimal notations and Cutter numbers are used.

> The Cutter number . . . becomes a class mark which permits free intercalation. The number consists of the first two letters of the subject followed by two Cutter numbers. The full call number for a book on animation by Disney would read
>
> 84 [the class mark for "Technique"]
> AN54 [for "Animation"]
> D26 [for the author][9]

Fugitive items are incorporated directly into the classification. These include pictorial works, photographs, and illustrations; programs; reviews and scrapbooks; scenarios, screenplays, and scripts; souvenir books; and photo books.

The Juilliard School Library's scheme is an interesting alteration of the Library of Congress schedules.

> We have moved dance from its former location in the GV's to NN and NP. The resulting juxtaposition of the visual and theatrical arts seems more appropriate than the former association of dance and recreation, particularly in the setting of a school for the performing arts. For the same reason we have weakened the tie between books on the theatre and dramatic literature by shifting the former from the P's to the N's. . . . Thus, both dance and drama stand side by side with architecture, painting, etc.[10]

Ironically, the resulting scheme, which recognizes important relationships among various art forms, brings about the separation of theater and drama, a situation often regarded as unsatisfactory, as noted above. On the positive side, the scheme provides for fugitive materials in various formats along with books and periodicals.

Original theater classifications are sometimes developed when all existing alternatives prove unsuitable. In many cases, these schemes are designed for a particular library and are never published or otherwise publicized.[11] Within the last forty-one years, three original schemes, intended to help solve classification problems in theater librarianship on a universal level, have been published.[12] None has ever been used in a library.[13]

Mary Ambler's *Classification System for Theatre Libraries* is well written and scholarly. She compiled the scheme by studying and applying, first, the general principles of library classification, and, second, the special principles of classification that apply to theater as a field of knowledge.[14] The schedule, which divides all theatrical material into four areas covering buildings and architecture, plays and drama, personnel, and stagecraft and production, is numerical, running in order from 0001 to 1535, with vacant numbers for collection growth. Expanded sequences are created by adding lowercase abbreviations and/or by adding one or more numbers to a base number. For example, the texts of plays for special holidays are classed 0870 and arranged first alphabetically according to the holiday, then according to the type of drama and/or form of presentation. A Christmas puppet comedy would be 0870ch6652. The 66 is taken from 0866 for puppets and marionettes (form), and the 52 from 0852 for comedy (type). The order of 66 and 52 is reversible, "depending upon whether the library is more interested in the idea of the puppet play or the comedy."[15] Fugitive materials provided for by the classification include scrapbooks, pictures, portraits, letters, journals, memoirs, programs, promptbooks, advance and press notices, advertisements, and tickets. The scheme may be used independently or may be inserted in the theater section of a general scheme to provide necessary detail.

Antony Croghan's classification for the performing arts has been described as "of labyrinthine notational complexity. So busy was it with ferreting out facets, base-metalled lodestone of librarianship, that it was very little concerned with the relationships between subjects, and still less with balancing rigorous comprehensiveness with a pragmatic recognition that some subjects get many more books written about them than others."[16] The classification covers drama, ballet, opera, film, television, and radio, and the philosophy behind it "insists that all aspects of one performing art, . . . have more in common with each other than they have to any aspects, no matter how seemingly alike, of any other performing art."[17] A number for a particular book is formed by adding together, in a designated sequence, numbers, letters, and symbols which represent facets—concepts that are common to the literature of the field, such as form of art, space, time, architecture, style, etc. Further detail may be supplied by adding Cutter numbers and notation from another classification. Provision for fugitive materials is made under the facet "physical form." Unfortunately, the scheme is not practical for library use. The combinations needed to describe many works are lengthy and confusing, e.g., Q420173nG99/41, for plays by David Garrick, and bjn45(355.1)-35, for a book on the history of Scottish army costume. There is no mention of how books with these sorts of call numbers are to be shelved, and the index to the classification is poor. It is doubtful that this scheme would ever be adopted by a theater library because of these tremendous drawbacks.

Simon Trussler's classification for the performing arts takes up where Henry Bliss left off, literally and philosophically. Whereas Bliss' *System of Bibliographic Classification* placed drama and theater at the end, Trussler uses these subjects as his starting point, expanding the scheme to include most forms of dramatic, popular, and recreational entertainment (excluding nondramatic music).

> The classification distinguishes twenty-six main subjects or 'classes,' each class designated by a letter of the alphabet. Within each class, the alphabet is repeated to allow for twenty-six categories. [AA-AZ, BA-BZ, etc.] . . . On occasion this system is expanded to three or even four letters. . . . The conscious effort at all times is to follow the principle of collocation set forth by H. E. Bliss . . . : 'bringing of relevant subject-matters into valid and significant relationships.'[18]

Three "systematic schedules" provide further detail for classifying by form (history, biography, periodical, etc.), by categories appropriate to the study of theater history (theater, performers, dramatists, directors, etc.), and by geography.

The scheme is both comprehensive and flexible. It is free of complex notation, e.g., HHL4[Menken], for biographies of Ada Isaacs Menken. HHL is a class number for history and criticism of American drama and theater of the later nineteenth century; 4, taken from schedule I, signifies biographies; and the full name of the subject (person, location, theater, organization, etc.) is given to indicate preferred filing order if other than by the author's surname. The one conspicuous omission in the scheme is a notation for fugitive materials. A logical place for such notation would be within schedule I, the classification by form. Alternately, Ellis suggests the addition of a schedule IV, and, following Trussler's structure, offers a most inclusive list of formats using twenty-six lowercase letters.[19]

PROBLEMS IN CATALOGING FUGITIVE MATERIALS

Cataloging theater collections becomes problematic when dealing with large quantities of unclassified fugitive materials.

> The cataloguer of theatrical material has to anticipate every aspect of the many-faceted subject. For example, an enquirer checking on the history of a particular performance of a play may be interested in only one area which could be that of producer/director, actor, playwright, stage designer, stage design, theatre company, theatre building or period. Ideally, especially when dealing with ephemera such as a photograph or programme containing an amalgam of some of the above details, each separate entity should have a catalogue entry, with appropriate cross-references.[20]

Detailed cataloging of this sort is nonexistent in most theater libraries due to the time and expense required to achieve it. The problem is further compounded by the lack of standardized processing procedures. A theater collection of fugitive materials could include both printed and pictorial items, documenting performances of many plays, from many locations and time periods, in several formats, of irregular sizes, and in varying degrees of deterioration. When all of these types of materials (and others) are combined in one subject collection, a method of organization is needed which considers each format separately, according to its purpose and use, yet also performs a unifying, integrating function. There are numerous articles which describe how individual theater collections have tackled their organizational problems.[21] Yet the abundance of descriptive reporting which exists in theater librarianship has perhaps encouraged diversity, rather than conformity, in the field.

The most authoritative guide on the care and cataloging of fugitive theatrical material in this country remains George Freedley's article of 1936, which describes and illustrates the method used by the Theatre Collection of the New York Public Library.[22] The literature suggests that in a few countries theatrical documentation is regarded as a science and that standardized documentation codes are absolutely essential in meeting the requirements of modern theater research.[23] Toward this end, some exciting progress has been made. For example, *Guidelines for Describing Unpublished Script Materials* was issued in 1974 as a recommendation of the Documentation commission of the Fédération internationale des archives du film (FIAF) to member archives.[24] The establishment of such guidelines recognized "a special need for a standard way of describing materials for which we have no common terminology from country to country."[25] At the time of issuance, there were forty-two member archives in FIAF, representing over thirty countries; however, it was stated that, "as no archives have yet completed cataloging their holdings according to the Guidelines, and only two archives have begun to do so, it may be anticipated that . . . an international catalogue is still many years in the future."[26]

The major obstacles preventing standardization appear to be money and time. Few libraries can afford to follow Freedley's and Lee's prescriptions for cataloging and preservation, which require continuous expenditures for special supplies and storage facilities, and painstaking analytic indexing and cross-referencing.[27] Even if funds and staff were available, compiling a quality catalog could take years, depending upon the size of the collection. Consequently, it is not surprising that theater librarians take shortcuts wherever possible, and ultimately end up with cataloging systems which may be less than adequate in providing access to the riches actually available.

ANALYSIS OF PAST AND PRESENT SURVEY FINDINGS

The results of various surveys provide a clear picture of how theater collections have been, are being, and most likely will continue to be cataloged and classified in libraries and other institutions.

As part of the study discussed above, Ambler sent a questionnaire to sixty institutions which were known to have or which might have had theater libraries. Of thirty-seven respondents, twenty indicated that they had a theater library. Thirteen of those twenty libraries were at least partly classified, and every classification but one was specially designed. The one exception was using a modified Dewey.[28] Two years later, in 1941, the Theatre Section of the New York Public Library conducted a survey with respect to the cataloging of scripts.[29] Twenty-two letters were written, and twenty-one answers were received; only three respondents stated that they not only possessed script material but also cataloged it according to an organized system (which was different for each of the three libraries). Seven years later, NYPL pioneered in creating a catalog for its dance collection.

> There were no rules for cataloging any of this kind of material when the collection was begun in 1944. . . . In trying to work out a cataloging style and a set of rules for my staff in 1948, I found there were four different ways of cataloging prints in New York's museums and libraries, and five different styles for cataloging letters within the various collections of the New York Public Library alone.[30]

Finally, in a recent critical examination of theater librarianship in England, ten collections were visited. One had "no scheme in use," one, holding only plays, was arranged alphabetically, and one had begun a rough geographical/chronological scheme. Of the remaining seven, one successfully uses Bliss, one uses a very old Library of Congress edition (1915), and five use some form of Dewey. The Dewey scheme was variously described as "awkward," "well amended," "much adapted," and "complete re-use" (i.e., modification beyond recognition).[31]

The statistics gathered for the present study indicate a continuing trend toward standardized classification systems on the one hand, and a continuing diversity in cataloging procedures for theatrical memorabilia on the other. An original questionnaire concerning methods used for cataloging nonbook theatrical memorabilia (see appendix A) was mailed to the chief administrators of forty theater collections in the United States.[32] Twenty-six answers (65 percent) were received. All respondents were then contacted by telephone and questioned about the schemes used to classify book materials in their collections. Excluding one collection which holds only books, the relevant findings with respect to current practices in cataloging theatrical memorabilia appear in table 1.

TABLE 1

SURVEY RESPONSES FROM THEATER LIBRARIES BY FREQUENCY AND PERCENTAGE

	Number of Affirmative Responses (n = 25)	Percentage
1. We have no complete accessing tools to the nonbook items in our collection	22	88
2. Our cataloging system was designed by the library staff for our particular collection	22	88
3. We consulted with other theater libraries about their systems before designing ours	9	36
4. We adopted a pre-established system for our collection	6	24
5. We researched cataloging systems for theater/performing arts libraries in the professional literature before designing ours	3	12
6. A standardized method of cataloging theater/performing arts materials would be of value	17	68

The prevalent practice appears to be handling memorabilia as each library sees fit for its particular collection and users, although six libraries indicated that they also borrowed from preexisting systems. These include AACR for manuscripts and archives, the NYPL Theatre Collection subject headings, and the American Film Institute's system for sorting and storing movie stills. The reply received most often with regard to access is that individual items are not cataloged. Lack of time, money, and/or staff is often cited as a reason:

> I try to make some sort of card entry for all people and films on which we have [materials]. But not every *item* is cataloged, only the folder.
>
> We shall eventually catalog our scrapbooks conventionally, but how I wish I had the personnel to analyze them.
>
> I have over fifty years of different non-standard methods to deal with and little time, less money and no staff to do it with.

The majority of respondents (68 percent) indicated a desire for standardized cataloging procedures, and three others stated that standardization would possibly be a good idea, depending upon the size and scope of the collections involved. However, healthy skepticism was also expressed in comments such as this one:

> I cannot imagine one standardized method of cataloging which would be suitable to so many different kinds of materials and useful for libraries whose users are undoubtedly also very diverse.

If the problem of cataloging nonbook theater collections is serious enough to warrant sweeping changes in the field, how will these changes be effected? Many theater librarians believe computer technology will provide the solution. One respondent stated that "nothing final will be done about cataloging until computerization. There is simply *no other* adequate manner in which to provide adequate, swift response to cross questions concerning our 10 million plus items." This same librarian described a future utopia for theater librarianship utilizing "a computer bank with a standardized world-wide system with input from all major sources linked to one system."

Experiments with computerization have already begun. In the United States, there is the work of the New York Public Library in computer-producing book catalogs for its performing arts collections.[33] The Theatre Museum in Great Britain has engaged in a computerized pilot scheme aimed at cataloging a collection of designs and engravings.[34] Perhaps the most exciting projects to date have been carried out in Rumania, where an automated national documentation and record system in the field of culture and the arts has been set up. This data bank contains the characteristics, records, and addresses of documents presently housed throughout Rumania. Additionally, the Rumanians have tried documenting the activities of a particular theater company by computer. The experiment planned to put all documentation collected by the Youth Theatre in Piatra Neamt on to a computer and to access it by means of a controlled vocabulary. "If successful, the Youth Theatre would probably be the first theatre in Rumania and possibly in Europe to have its documentation placed on computer."[35]

The financial predicament of most theater collections will prohibit standardized computerization in the near future; however, the field need not stagnate in the meantime. One survey respondent suggested using "published cataloguing formats that would be interchangeable" as an alternative. It is probable that even such transitional cataloging systems will not be problem-free.

Excluding two collections which hold no books at all (and which do not classify their fugitive materials), the data with respect to classification systems are summarized in table 2. The trend toward standardization is most evident when the data from Ambler's survey of 1939 are compared with the current data. Of the twenty theater libraries examined in Ambler's survey, 60 percent were classified, one collection (5 percent) was partially classified, and the other 35 percent were unclassified. All of the twenty-four libraries with book collections reported that the collection was classified in response to the 1980 questionnaire. Whereas 92 percent of the collections surveyed in 1939 were classified by a specially designed system, only eight, or 33 percent, reported the use of an original scheme either alone or in combination with LC in 1980.

TABLE 2

CLASSIFICATION SCHEMES CURRENTLY USED IN THEATER LIBRARIES

	University Collection n = 12	Public Library Collection n = 4	Institutional Collection (Museum, Historical Society, Gov't. or Other Agency) n = 8	Total n = 24
Own original system	2	1	2	5
Own original system and LC	2	—	1	3
LC	5	—	—	5
Modified LC	—	—	3	3
Dewey	—	2	1	3
Modified Dewey	—	—	1	1
LC and Dewey	3	—	—	3
LC and modified Dewey	—	1	—	1

These statistics, along with the previous discussion of classification schemes, suggest that original schemes for theater and/or the performing arts have not solved classification problems in theater librarianship. Those schemes that have been developed in recent years remain unused, and libraries that once used their own schemes are gradually switching to one of two major systems. The choice to make do with or modify existing systems probably has much to do with the enormous expenditure of funds, time, and personnel required for reclassification to a special scheme. In general, "reclassification is an undertaking to go into only when there seems to be no other choice."[36] Robert Steele's observations about the nature of librarianship seem particularly apt: "[Theater] is going to be fitted into dusty, quixotic, and hamstring classification systems. Only the mass annihilation of almost all libraries over the nation would clear the way for a more logical and emancipating system."[37] He goes on to suggest a future solution to the problem through *conformity:*

> The work to be done is to cooperate [in fitting theater] . . . literature into both major existing systems [Library of Congress and Dewey] in such a way that apart from the differing notation numbers, a structure as similar as possible is present in classifying and shelving collections. . . . Moving toward more and more conformity will result in expediency in using books everywhere.[38]

CONCLUSION

This paper has endeavored to draw attention to the various factors which have created the existing situation in theater librarianship with respect to cataloging and classification. In many ways it is a less-than-ideal situation. No professional librarian would consider opening a library for public use with shelves full of unclassified and uncataloged books. Yet this is essentially what many theater collections offer and expect their patrons to accept, although much more frequently with nonbook materials. Fortunately, future indicators point toward standardization of procedures and unification of resources in theater librarianship through computerization.

Perhaps the most urgent needs required for achieving these goals are increased awareness and dialogue among theater librarians and practitioners and the leadership of professional organizations in setting and upholding standards. The survey results show that only 36 percent of the respondents consulted with other theater/performing arts libraries before designing their cataloging systems, and only 12 percent consulted professional literature on the subject. These statistics do not indicate an optimum level of professional awareness. Any attempt at standardization will only be successful if a considerable measure of support is given the program, and support will not be forthcoming if theater librarians aren't sufficiently informed. The most important input must come from influential organizations such as the Theatre Library Association (TLA), FIAF, and the Theatre Section of the International Federation of Library Associations (IFLA). TLA is currently sponsoring a study which seeks "for the first time to develop a body of data about performing arts collections which can be used in decision-making at both the individual collection level and the national level."[39] A comprehensive questionnaire is being circulated to theater collections which asks for information about their materials, services, and capabilities and also about the attitudes of administrators concerning future directions. Among the many important outcomes of this research will be analyses of statistical, procedural, and attitudinal data to be used by TLA committees in their study of cataloging practices, automation, and standardization of terminology. Although the field will probably remain problematic for some time, work such as this guarantees a brighter future for theater librarianship in general and increases the probability that special subject cataloging and classification will one day be a matter of course instead of a cause of aggravation and exasperation.

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APPENDIX A
QUESTIONNAIRE MAILED TO FORTY THEATER COLLECTIONS IN OCTOBER 1980

1. Do you have one or more tools which access *all* the nonbook items in your collection? In other words, is *every* clipping, photo, etc., accessible through one or more of the following?
   card catalog______ book catalog______ special indexes______
   other (explain)______________________________
   we have no complete accessing tools______
2. If your cataloging operations do not cover *all* items in your collection, do you have partial access through any of the tools listed below?
   card catalog______ book catalog______ special indexes______
   other (explain)______________________________
   we have no partial accessing tools______
3. If you have indicated cataloging of some sort, how was your collection's system formulated? (Check more than one if applicable)
   designed by library staff for our particular collection______
   consulted with other theater library/libraries about their systems______
   adopted a pre-established system______
      please indicate source of such system ________________________
   researched cataloging systems for theater/performing arts libraries in
      the professional literature______
   other (briefly explain)______________________________
4. Do you think a standardized method of cataloging theater/performing arts materials would be of value to theater librarians struggling to organize and process new collections? Feel free to comment.
   yes____________________________________
   no____________________________________
5. Any brief notes you can offer on your system of cataloging and accessing theater/performing arts memorabilia would be extremely helpful.
   ____

Margaret Mann Citation, 1981: Sanford Berman

The Margaret Mann Citation in Cataloging and Classification for 1981 is awarded to Sanford Berman in recognition of his significant contribution to the improvement of subject access to library collections.

From left to right: Margaret Mann Citation Committee Chairperson Frances Hinton, Sanford Berman, and Cataloging and Classification Section Chairperson Nancy J. Williamson.

Sanford Berman

Maurice J. Freedman

Sanford Berman, the recipient of this year's Margaret Mann Citation, represents a departure from the practice of recognizing "official" achievers. Berman, a long-standing nonmember of RTSD and ALA, has been the most outspoken and, one dares say, constructive critic of the policies of the United States cataloging establishment, as especially represented by the Library of Congress and RTSD and its Cataloging and Classification Section, the sponsor of the citation. He has been extraordinarily productive as a journal editor, correspondent, author, and cataloger. In all of those facets, he has lovingly and humanely contributed to the construction and advancement of library catalogs predicated on "intelligibility, findability, and fairness" (see his *Joy of Cataloging* [Phoenix, Ariz.: Oryx Pr., 1981, p.xi]).

A brief review of his background and experience is in order. He received a bachelor's degree with "highest honors" from the University of California at Los Angeles, and the master's degree in library science from Catholic University of America in 1961. It was not until January 1973, when he was hired by the Hennepin County Library (Edina, Minnesota) as head cataloger, that Berman held his first full-time position as a cataloger. But in a variety of positions prior to that appointment, ranging from acquisitions in a public library to army librarianship to assorted academic library positions on three continents, his interest, concern, and work with library catalogs grew increasingly strong.

Certainly one of the most prolific letter writers in the library profession,* a steady stream of his communications appeared in the library press, the medium through which many people were first treated to his views on cataloging practices. However, catalogers who may have missed reading his letters were forced to take notice with the publication of his now classic work, *Prejudices and Antipathies: A Tract on the LC Subject Heads concerning People* (Metuchen, N.J.: Scarecrow, 1971). With *Prejudices and Antipathies* followed shortly by the appearance of his *Subject Headings Employed at the Makerere Institute of Social Research Library: A Select List* (Kampala, Uganda: Makerere Institute of Social Research Library, 1972), a substantive position was established by Berman in relation to contemporary cataloging practices. The monograph contained both an indictment of and a challenge to the Library of Congress in relation to the terms and categories of subject analysis it applied to the materials added to LC's collections. The indictment had to do with various terms and headings used by the Library of Congress that were offensive to specific groups, usually minorities, in America and elsewhere. The challenge he issued to LC was that it should cease and desist and, indeed, adopt the

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*One is referred to Art Plotnik's *Wilson Library Bulletin* profile, "The Berman File," 47:856–61 (June 1973) for an appreciation of Berman's productivity as a correspondent.

fairer alternatives suggested. One of the marks of Berman's greatness as a critic, so unlike many others, is the absence of sheer negativism. Invariably constructive solutions have been offered, as they were in *Prejudices and Antipathies* and the *Makerere List.* And with the *List* as a cataloging authority, Berman liberated a black African university library readership from a terminology and jargon that in too many cases were inappropriate and offensive.

Fearing for their lives, Mr. Berman and his family left Uganda in 1972. They needed the escort services of a high-ranking United States embassy officer, who actually stayed with them right up to the boarding of the airplane.

Sanford Berman was subsequently hired as head cataloger, Hennepin County Library, a position he continues to hold and where he truly flourishes in the cataloging field. In this position, one wholly and totally dedicated to the development, implementation, and administration of cataloging and classification policy and practice, he was provided with a secure base in the form of a management with which his views were in harmony; an automated bibliographical control system that made it relatively easy to practice what he so strenuously advocated; the staff and resources for appropriate follow-through and fiscal support; and lastly, the actual materials to be cataloged, which daily flowed over his desk.

Under his editorship were created the *Hennepin County Library Authority File,* the only major American list of continuously updated and published headings and entries available as an alternative or complement to LC, and the *Hennepin County Library Cataloging Bulletin.* During his tenure as editor until 1979, the *Bulletin* began as a medium for listing and explaining cataloging changes to the public-service staff and expanded into a serial with an international readership, which contained letters, news, articles, reviews, and debate, all to do with cataloging. In 1976 it won the H. W. Wilson Library Periodical Award as the best library periodical.

Those who have not seen Sanford Berman and heard him speak are missing out on a real treat. A tall and imposing figure with a voice and diction that would make Orson Welles envious, he is one of the finest extemporaneous speakers one has heard. At a catalog institute at which the value—not the implementation—of AACR2 was discussed, a member of the audience, displeased with Berman's critique, challenged him to offer a better code. Berman thereupon responded with an off-the-cuff analysis of requirements for a model set of rules, one especially suited for nonresearch libraries, which included detailed requirements for choice and form of entry and description—an incredible performance.

His encyclopedic knowledge never ceases to amaze. Not only is he an outstanding authority in the field of cataloging, but experts in the fields of Africana literature and small-press publications acknowledge him as their peer. To mention a few other interests, he loves the poetry of Bertolt Brecht, the TV doings of the Incredible Hulk, and reading the endless array of periodicals that have resulted in awards to his letter carrier for valorous service.

Not wholly unaffiliated with ALA, he has continued his long-standing membership in the Social Responsibilities Round Table, and served as the editor of its newsletter for two years. The American Civil Liberties Union *Interracial Books for Children Bulletin* advisory board, the African Studies Association Subcommittee on Cataloging and Classification, the *Reference Librarian* editorial board, the Democratic-Farmer-Labor Party Feminist Caucus, the advisory committee of the *New Periodicals Index,* the *Technicalities* advisory board, and the *Alternative Press Review* advisory board is a partial list of groups in which he actively serves. The Minnesota Library Association, of which he is a member, named him Minnesota Librarian of the Year in 1977.

His wonderful wife, Lorraine, and their marvelous children, Jill and Paul, are as loyal, loving, and supportive a family as a person could ever wish to have. Together they shared the bad times of Amin's terror, forced relocation, and the nonrecognition of one of American librarianship's finest minds, as well as the many good times.

There is really no way to easily sum up the overall contribution of Sanford Berman to the profession. It will not suffice to point to the many subject terms he and his staff have innovated at Hennepin, his many writings, his many public appearances, and the many groups he so dedicatedly supports. His greatness is that he has initiated and inspired a movement toward a humanistic user-oriented cataloging philosophy that has given a most important sense of reality to what in significant part had become an increasingly esoteric, archaic, insensitive, and insulated activity. Sanford Berman has brought a joy and a social conscience to cataloging. For these deeds, all of us involved in librarianship, and more particularly in bibliographic control, owe him an incalculable debt.

NOMINATIONS FOR 1982 MARGARET MANN CITATION

Nominations for the 1982 Margaret Mann Citation are now being accepted. They should be submitted by December 15, 1981, to Michael Gorman, Chair, Margaret Mann Citation Committee, University of Illinois Library, Urbana, IL 61801.

The Margaret Mann Citation is awarded annually for outstanding achievement in cataloging or classification through:

- publication of significant professional literature;
- contributions to activities of professional cataloging organizations;
- technical improvements and/or introduction of new techniques of recognized importance;
- distinguished teaching in the area of cataloging and classification.

Renominations of nonrecipients are acceptable.

Esther J. Piercy Award, 1981: Sally H. McCallum

The 1981 Esther J. Piercy Award is given to Sally H. McCallum in recognition of her contributions to technical services, for her leadership in developing national standards, and for showing outstanding promise for continuing contributions to the profession.

From left to right: Esther J. Piercy Award Jury Chair Peter Spyers-Duran, Sally H. McCallum, and RTSD President Karen Horny.

Sally H. McCallum

Peter Spyers-Duran

Sally H. McCallum graduated from the University of Chicago Graduate Library School in 1976, and was subsequently nominated for the Library of Congress internship program. During her tenure at the Library of Congress she has progressed very rapidly from a junior position to a senior position. Although she has been in professional librarianship for a short time only, she has made outstanding contributions to the profession in general, and to technical services in particular, through her efforts in promoting resource sharing via library networking. She has demonstrated qualities of leadership and professional excellence in all her endeavors.

As a member of the Library of Congress Network Development Office, Sally McCallum has conducted major research studies funded by the National Commission on Libraries and Information Science, leading toward the design of an integrated nationwide library network, and has been actively involved in the Council on Library Resources Bibliographic Service Development Program, aimed at providing more effective bibliographic services and products for the nation's libraries and lowering the cost of library processes.

Recognizing the importance of standardization in library networking activities, Sally McCallum has been active nationally and internationally in such efforts. She is vice-chairperson of ANSI Z39 and was instrumental in setting the policies and guidelines for Z39 when it was reorganized about two years ago.

Internationally, she was responsible for the final editing of the first edition of the International Federation of Library Associations and Institutions (IFLA) UNIMARC format and she has incorporated into the second edition the standard descriptions for forms of material as they were developed. Through her efforts, there now exist MARC formats for technical reports and analytics. McCallum has unselfishly given of her time and energies in professional association activities and in describing work in progress in LC, CLR, ANSI, IFLA, and ISO to the profession by means of numerous presentations and publications.

For the past several years, McCallum has assisted the chair of the International Organization for Standardization (ISO) Working Group 1 on Character Sets on the development of nonroman character sets for information exchange and, on one occasion, chaired the meeting. She represents LC in the IFLA Working Group on an International Authority File System.

During her short tenure as a professional librarian, Sally McCallum has demonstrated excellent analytical talents, a remarkable ability to understand the complexities of working nationally and internationally,

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Peter Spyers-Duran, chair, Esther J. Piercy Award Jury, is the director of the University Library, California State University, Long Beach.

and outstanding qualities of leadership. She has made continuing contributions to the profession through her work and her publications and is well liked by all with whom she comes in contact. Her efforts will have a considerable impact on the future design of library networks, on more effective and efficient library operations, resulting in better service to the patrons of libraries.

Her overall accomplishments, dedication, and interest in technical services are in the best tradition of excellence so well represented by the past recipients of the Esther J. Piercy Award.

NOMINATIONS FOR 1982 ESTHER J. PIERCY AWARD

Nominations for the 1982 Esther J. Piercy Award are now being accepted. They should be submitted by December 15, 1981, to Julieann V. Nilson, Chair, Esther J. Piercy Award, 411 E. University, Bloomington, IN 47401.

The Piercy Award was first presented in 1969. Its purpose is to recognize contributions to librarianship in the field of technical services by a younger librarian—one who has no more than ten years of professional experience and who has shown outstanding promise for continuing contributions and leadership.

The award may be granted for:

- leadership in professional associations at local, state, regional, or national levels;
- contributions to the development, application, or utilization of new or improved methods, techniques, and routines;
- a significant contribution to professional literature;
- conduct of studies or research in the field of technical services.

Renominations of nonrecipients are acceptable.

Resources Section Blackwell/North America Scholarship Award, 1981:

Collection Development in Libraries, by Robert D. Stueart and George B. Miller, Jr.

The Resources Section Blackwell/North America Scholarship Award for the outstanding publication of 1980 relating to library resources has been awarded to Robert D. Stueart and George B. Miller, Jr., editors of the two-volume work Collection Development in Libraries: A Treatise *(Greenwich, Conn.: JAI Pr., 1980). Stueart is dean of the Simmons College Graduate School of Library and Information Science. Miller is a writer, and the former assistant dean of the University of New Mexico Library. The award-winning publication was judged a valuable synthesis of current ideas regarding the building and maintenance of library collections. Members of the jury are John Kaiser, Pennsylvania State University Library; Dan O'Connor, Rutgers University Library School; and Sheila Dowd, University of California, Berkeley, Library (chair).*

Through the generosity of Blackwell/North America, the award provides a $1,000 scholarship to be given to the library school of the recipients' choice, for support of a student with particular interest in library acquisitions or collection development. Dean Stueart will select a Simmons student to receive this year's scholarship.

From left to right: George B. Miller, Jr.; Robert D. Stueart; Executive Vice-President Charles Marshall, Blackwell/North America; Resources Section Chair Paul Mosher; Award Jury Chair Sheila Dowd; and RTSD President Karen Horny.

NOMINATIONS FOR 1982 RESOURCES SECTION BLACKWELL/NORTH AMERICA SCHOLARSHIP AWARD

Nominations for the 1982 Resources Section Blackwell/North America Scholarship Award are now being accepted. They should be submitted by December 15, 1981, to Fred Lynden, Chair, RS Blackwell/North America Award, 31 Ferry Lane, Barrington, RI 02806.

This award is presented to honor the author or authors of the outstanding 1981 monograph, article, or original paper in the field of acquisitions, collection development, and related areas of resources development in libraries. Blackwell/North America will donate a $1,000 scholarship to the U.S. or Canadian library school of the winning author's choice. The school will select a student concentrating in the acquisitions or collection development areas to receive the scholarship.

The Resources and Technical Services Division at Twenty-Five

Charlotta Hensley

The Resources and Technical Services Division has had a productive twenty-five years. Although it has encountered organizational issues at both association and division levels, its areas of responsibility and its structure have remained the same since 1957. RTSD members have been active in all areas of division responsibility. Standards, publishing, and continuing education have been especially strong programs. The prognosis for the division's future is good because it is strengthening programs that support its 1979 goals.

THE RESOURCES AND TECHNICAL SERVICES DIVISION entered its twenty-fifth year in January 1981, with 6,175 members, as the largest type-of-activity division and the second-largest of the eleven American Library Association divisions. Functioning to "contribute to the professional welfare of its members and to librarianship generally as the Division of the American Library Association responsible for activities related to the acquisition, identification, cataloging, classification, and preservation of library materials in all types of institutions and to the development and coordination of the country's library resources" were eighteen divisional committees, twenty-three discussion groups, the thirty-one-group Council of Regional Groups, and five sections: Serials, Reproduction of Library Materials, Resources, Preservation of Library Materials, and Cataloging and Classification.[1] Approximately 435 RTSD members were serving as officers, committee members, discussion group leaders, and representatives to other organizations.

When reviewing the first twenty-five years of the Resources and Technical Services Division, it is tempting to emphasize personalities, to chart numbers (of presidents, executive secretaries, committees, and members), or to become immersed in an oral history project (What did you *really* think about . . . ?). The contributions of hundreds of members are, of course, of primary importance to the development of the division. Spatial and temporal restrictions, however, limit this paper to a summary of the principal organizational issues that have influenced the development of RTSD and of the major activities of the division as derived from published annual reports, from organizational documents, such as goals statements and bylaws, and from articles in ALA publications.

Charlotta Hensley, currently the president of RTSD, is head, Serials Department, University of Colorado, Boulder, Libraries. Invitational paper received and accepted for publication June 1981.

ORGANIZATIONAL DEVELOPMENT: ALA AND RTSD

Since its formation in January 1957, the Resources and Technical Services Division has encountered both association and division organizational issues. The division was established during the 1956/57 American Library Association restructuring that was the result of the 1955 Cresap, McCormick, and Paget Management Survey, the fifth review of ALA organization within twenty-five years. The surveyors proposed rearranging numerous committees, boards, and divisions of ALA into type-of-library associations and type-of-activity councils to "*make it possible to delegate to the divisions of the ALA more responsibility and authority than the existing divisions have been given. . . .*"[2]

The interests of the present RTSD were to be encompassed in a Council on Acquisitions and Resources, a Council on Cataloging and Classification, and a Serials Round Table. In 1956, the ALA Council Steering Committee on the Implementation of the Management Survey recommended that the two councils be established as separate divisions.[3] The Steering Committee also advised dispersing Serials Round Table activities among other ALA units because it did not support the continuation of units based on a form of material.[4]

After a survey revealed that Serials Round Table members favored a technical services division with sectional status for serials, and after professional interest in associating acquisition and cataloging activities was demonstrated to him, ALA President Ralph Shaw decided to poll all members interested in serials, cataloging, and acquisitions.[5] When the majority in each field favored a combined division, Shaw appointed a representative Organizing Committee to suggest its organizational design.[6]

At the 1957 Midwinter Meeting, membership action resulted in a Resources and Technical Services Division with four sections: Serials, from the Serials Round Table; Copying Methods, from the ALA Committee on Copying Methods; Cataloging and Classification, from the Division of Cataloging and Classification; and Acquisitions, from the ALA Board on the Acquisition of Library Materials. At the same time, members ratified the Council of Regional Groups as a divisional affiliate and established eleven divisional committees, including a Resources Committee, from the ALA Committee on Bookbinding.

ACONDA/ANACONDA

After the association's reformation of 1956/57, when members adopted the structural configuration that the division retains in 1981, there were few substantive ALA organizational issues until the 1971 ACONDA and ANACONDA reports, which proposed democratizing and reorganizing the association.[7] The purpose was that as "much autonomy as is consistent with effectiveness should reside in membership groups based on special interest, whether such groups continue as divisions or take new forms."[8] Proposed organizational patterns included three type-of-library and four type-of-activity divisions; or a federation of special-interest library organizations; or five type-of-activity divisions; or several type-of-library divisions, each with type-of-activity units.

The RTSD Board surveyed division members concerning their preferences about ALA restructuring and RTSD rearrangement in the fall of 1971. The disappointing response could not provide direction to the board. Only 1.68 percent of the 10,503 eligible respondents replied. Of the 177 members who returned the questionnaire, 68 percent preferred that RTSD continue as a separate type-of-activity division. With regard to ALA organization 38 percent supported the existing structure, and 33 percent preferred a federation of divisions.[9]

The RTSD Board of Directors also appointed an ad hoc Committee on New Directions for RTSD (AHONDA) to consider the implications of the ACONDA/ANACONDA "Joint Report" for the division. AHONDA recommended that RTSD provide leadership in professional equality of opportunity, that divisional committee participation be expanded, that communication with RTSD membership be improved, that divisional programs be more practical, and that the division become more involved in international library relations.[10] RTSD organizational progress since ACONDA/ANACONDA has perhaps been most obvious in the expansion of committee assignments, in membership communication and promotion, in programming, and, to some extent, in internationalism.

THE FUTURE STRUCTURE COMMITTEE

Although formal reorganization of ALA structure did not occur as the result of the ACONDA/ANACONDA reports, ALA members continued to be concerned about participating in the association and to believe that its financial problems were related to structural complexity. Thus, yet another study of ALA organization was undertaken in 1976 by the ad hoc Committee on Future ALA Structure. The committee's first report presented four structures, each of which had the potential to influence RTSD. The possibilities included organization by type of activity; formation into only two assemblies—a Media Resources and Services and Development Assembly and an Interpretation of Librarianship Assembly; a federation of relatively autonomous associations; or modification of the existing structure.[11] When 90 percent of the people commenting on the proposals favored no major revision of ALA organization, the committee recommended ten procedural alterations to the existing practices. Recommendations of interest to RTSD included using zero-based budgeting methods and encouraging the divisions to hold national conferences separate from ALA meetings.[12]

DUES STRUCTURE

Another major association issue affecting RTSD is the dues structure instituted by ALA members in 1974 to force increased autonomy on the divisions. Prior to 1975, personal dues were based on salary, with the option of two divisional memberships without additional fees. Budgets were allocated to divisions by the Committee on Program Evaluation and Support (COPES) proportional to the number of members. It gave special review to other requests. In 1970/71, this practice meant that although RTSD was the largest of the nine type-of-activity divisions, it was seventh in budgetary allocations for divisional special requests; and although it was the fourth largest of the fourteen ALA divisions, it was twelfth in budgetary appropriations for special requests.[13]

In 1975, personal members began paying thirty-five dollars for association membership and fifteen dollars for each division. The intent of the altered dues structure, which was the outgrowth of financial crisis as well as of ACONDA concern about the implementation of ALA priorities, was to fund association-wide programs by forcing divisions to support their own staffs, programs, and publications. Wedgeworth pointed out at the time that the purposes of separate division fees were also to give greater fiscal autonomy to ALA divisions and to provide incentive for divisional recruitment of new members.[14]

The immediate consequence for RTSD was that although its membership dropped from its highest-ever point (9,454) in August 1974 to 6,356 in July 1975 (a 33 percent decrease), the division increased its resources.[15] In 1975/76, RTSD was one of only five divisions not subsidized by ALA general funds,[16] and after a general dues increase in 1979/80, the division gained 400 new members.[17] Whether the 1975 ALA dues structure modification has given useful autonomy to its divisions may be in question, but RTSD has thus far benefited fiscally by controlling its own budget, which in 1980/81 was the second largest among the divisions. The division's current financial status is, however, primarily the result of its programming rather than of its membership revenues, which represent only 23 percent of its projected income.

The outcome of the dues restructuring has not been as beneficial to association budgeting as was expected. Despite the 1979/80 general dues increase, the projected ALA general fund balance for 1980/81 is only $8,759. Current fiscal concerns have led the ALA Council to review its 1976 agreement with divisions and to reconsider the dues structure for new and student members.

Dues Transition. The dues transition document, which was endorsed as policy in 1976 by the ALA Council, detailed the support to be provided to the divisions by the association as well as the activities that the divisions would finance. In July 1980, at the request of ALA COPES, Executive Director Wedgeworth appointed a staff task force, representative of divisions and offices, to propose revisions to the 1976 document.

A draft of the new "Operating Agreement with ALA Divisions," which acknowledged the contributions divisions make to association programs as well as support they receive, was considered at an April 1981 meeting of ALA President Sullivan, Vice-President Stone, and Executive Director Wedgeworth with representatives from COPES, divisions, round tables, and chapters. Participants pointed out that their intent was not that ALA become a federation of strong divisions but instead that there be more divisional control over division-sponsored conference income and over setting of divisional dues. Although the ALA Council did not act on an agreement at the 1981 Annual Conference, it did vote to allow divisions to establish dues for personal members. RTSD, therefore, has gained the ability to establish dues according to projected program requirements.

Dues Discounts. In an attempt to attract more members to ALA, the Council reviewed the new-member and student-member dues structures at the 1980 Annual Conference. Council referred the membership resolution requesting graduated division dues discounts for new members to divisions for their comments. It approved the membership request to provide lower student dues for division membership. The RTSD Board has expressed its concern about being able to support its publications if they were to be provided to student or new members at less than cost. Its stated preference is a graduated dues structure for both new and student members.

After reviewing several of the structural issues presented to the Resources and Technical Services Division throughout its twenty-five years by the American Library Association, it is evident that despite repeated statements supporting increased divisional autonomy it is not reasonable to expect that the association can relinquish all organizational or fiscal control. Perhaps by determining program priorities, ALA will be able to support at least several of its activities at acceptable levels without continual review of its organizational pattern or alteration of its dues structure.

ORGANIZATIONAL DEVELOPMENT: RTSD

The structure of the Resources and Technical Services Division, with division committees for its comprehensive concerns and sections devoted to its specialized interests, has remained essentially unchanged since 1957, although its Organization Committee considered organizing by form of material in 1974.[18] Division bylaws, which were adopted in 1960, have been revised to reflect ALA bylaws changes and Council directives concerning dues structure, terms of office, committee limitations, and sexist terminology in ALA documents. The bylaws have also been revised to accommodate divisional changes concerning discussion groups, officers, or sections. Areas of RTSD responsibility have not, however, been modified in twenty-five years.

While the structural configuration of RTSD has not changed, there have been internal reconsideration and realignment of activities. The following discussion summarizes chronologically only the substantial questions about scope of responsibility or modifications in organization that have occurred within the RTSD units.

COUNCIL OF REGIONAL GROUPS

Immediately after the formation of RTSD in 1957, the thirty-five-year-old Council of Regional Groups moved from the Cataloging and Classification Section to division affiliation. Although the number of regional groups has remained almost constant (twenty-nine in 1957; thirty-one in 1981), member constitutions and programs have been expanded throughout the years from cataloging and classification matters to all areas of divisional interest. A majority of the groups are parts of state or regional library associations. They are required to have a membership of at least ten people, bylaws consistent with those of RTSD, and activities that fall within the objectives of the division, and to report their activities to the Council of Regional Groups. Although the organization of the CRG has been reviewed several times since 1957, its groups continue to function as independent affiliates rather than as divisional subgroups in providing informal exchanges of information about regional and divisional resources and technical services activities.

REPRODUCTION OF LIBRARY MATERIALS SECTION

Soon after the RTSD Copying Methods Section was formed from the American Library Association Committee on Copying Methods in 1957, the ALA Committee on Organization questioned whether it more appropriately belonged in the Library Administration Division, where responsibility for equipment had been assigned. After review, the Committee on Organization delegated equipment testing to LAD, but the library application of copying methods, especially in technical services, remained the purview of the Copying Methods Section, which also continued to sponsor the American National Standards Institute Committee on the Photographic Reproduction of Documents, PH5.[19]

Members reconsidered Copying Methods Section programs in 1964/65 and proposed that its name, function, and scope be changed to make more explicit its interest in all types of graphic copies, especially in microtext forms, and to gain the responsibility for library automation.[20] In 1967, the section became the Reproduction of Library Materials Section, and its function statement was changed to acknowledge its interest in the production, storage, and use of library materials reproductions and in studies, research, and standards. Responsibility for library automation, however, had been delegated to a new ALA Information Science and Automation Division in 1966.

In May 1981, RLMS had 1,606 members. Seven sectional committees, one discussion group, and six representatives to outside organizations were discussing and disseminating information, encouraging studies and research, and promoting uniform practices in the production, storage, and use of library materials reproductions.

SERIALS SECTION

The Serials Section was established in 1957 as one of the four original RTSD sections. In 1970, the Serials Section Executive Committee, led by Chairperson Doralyn Hickey, began a review of section programs by considering possible dissolution, merger with the Acquisitions Section, or restructuring.

At the 1971 Annual Conference, the Serials Section Executive Committee recommended that a RTSD membership survey determine future divisional organization because separation into sections appeared "more artificial than real."[21] At the 1972 Annual Conference the Executive Committee voted, with two dissenting members, in favor of merging with the Acquisitions Section and the Resources Committee to become a Resources Section.[22] Because of opposition, including that of the section's Policy and Research Committee, the RTSD Board established the Resources Section without serials responsibilities.[23] It directed the Serials Section to review its function statement and to examine its activities in order to determine whether it should become a committee of the new Resources Section.

A statement about the proposed merger was subsequently enclosed with Serials Section–member ballots in the spring of 1973. At the 1973 Annual Conference, members of the section "agreed overwhelmingly" to continue as an RTSD section.[24] Following the debates about the function of the Serials Section, interest in the issues of serials librarianship increased dramatically as developments such as NSDP, the CONSER project, ISBD(S), ISSN, AACR2, and a proposed National Periodicals Center have underscored the complexities and importance of serials resources.

In May 1981 the Serials Section was the second-largest RTSD section, with 2,657 members. Nine committees and two discussion groups were meeting sectional responsibility for the coordination of activities concerning serials within the Resources and Technical Services Division and within the American Library Association.

RESOURCES SECTION

The Resources Section was formed in 1973 by a merger of the Resources Committee and the Acquisitions Section. Both had been conspicuous units of the division since its formation. The Resources Committee had been the ALA Board on Resources of American Libraries before its designation as a division committee in 1957. Energetically led by Ralph Ellsworth and Gordon Williams, it had devoted its first years in RTSD to the problems of publishing the retrospective *National Union Catalog.* It had also promoted cooperation among the libraries participating in the PL-480 program of the Library of Congress, cooperative bibliographic control and preservation of microform materials, and the publication of the *National Register of Microform Masters.* The early emphasis on resources, however, had subsided somewhat by 1969 when Norman Stevens, a former Resources Committee chairperson, admonished RTSD members that they had been disregarding their obligation for the coordination and development of American library resources.[25]

The Acquisitions Section had been the ALA Board on the Acquisition of Library Materials before becoming an RTSD section in 1957. Through the Bookdealer Library Relations, Reprinting, and Library Materials Price Index committees, members of the section had been active in codifying library order practices; emphasizing mutual understanding among librarians, vendors, and publishers; and monitoring the costs of library materials. In 1970, members of the Acquisitions Section noted their dissatisfaction with the overlapping responsibilities between their section and the Resources Committee and recommended a merger.[26]

In 1972, the RTSD Board of Directors approved the formation of a Resources Section to place new emphasis on materials selection and collection development activities without giving up traditional concerns about acquisitions procedures. Members voted to affirm the union to occur after the 1973 Annual Conference. In May 1981 the Resources

Section had 2,555 members. Eleven committees and four discussion groups were at work to "contribute to library service and librarianship through encouragement, promotion of, and responsibility for those activities . . . relating to collection development including selection, acquisitions, and evaluation of library materials in all types of institutions."[27]

CATALOGING AND CLASSIFICATION SECTION

The Cataloging and Classification Section, one of the original four RTSD sections, was formed from the 3,000-member ALA Division of Cataloging and Classification. Organized in 1900, it joined the new Resources and Technical Services Division in a position of strength because of its lengthy involvement in cataloging and classification issues.

The principal organizational issue within the Cataloging and Classification Section since 1957 concerned the revision of the *Anglo-American Cataloging Rules.* In 1973, after many organizations outside the American Library Association expressed interest in participating, the CCS Executive Committee proposed a different arrangement within RTSD for the preparation of AACR2. The RTSD Board then moved the ALA responsibility for AACR2 from the CCS Descriptive Cataloging Committee to the divisional ad hoc Catalog Code Revision Committee.

After the second edition of the *Anglo-American Cataloguing Rules* was completed, the RTSD Board of Directors, disregarding its earlier provision that the CCS Descriptive Cataloging Committee would then resume its authority for code revision, reconsidered the problem of effective structure for continuing revision of cataloging rules. At the 1978 Midwinter Meeting, the ad hoc International Cataloging Consultation Committee recommended that the board place the options of whether the authority for code maintenance and revision be delegated to a divisional committee or to the DCC on the next ballot.

The RTSD Board instead directed President Norman Dudley to determine the opinions of interested librarians. A letter from Dudley was sent to a number of librarians and also appeared in the *LC Information Bulletin* and the *RTSD Newsletter.* After reviewing the evenly divided responses and after discussion at an open hearing at the 1978 Annual Conference, the RTSD Board voted to reassign the authority for continuing catalog code revision to its Cataloging and Classification Section.[28]

The CCS Executive Committee reassigned the code revision responsibility to its Descriptive Cataloging Committee, which was then restructured to accommodate the demands of other RTSD sections, ALA units, and library organizations for more effective participation in code revision. The present Committee on Cataloging: Description and Access has nine voting members, two ex officio members, fourteen nonvoting liaisons from ALA units, and seventeen nonvoting liaisons from organizations outside ALA.

In May 1981 the Cataloging and Classification Section was the largest in RTSD, with its 4,024 members. Ten committees, four discussion groups, and five representatives to other organizations were actively meeting sectional responsibility for those activities relating to the cataloging and classification of library materials.

PRESERVATION OF LIBRARY MATERIALS SECTION

The newest of the RTSD sections had its origin in the ALA Committee on Bookbinding, which was transferred to the division in 1956/57. In 1970 it changed its name to Preservation of Library Materials Committee when its responsibility was expanded to include techniques, standards, and information dissemination concerning preservation. Interest in this subject sparked the creation in 1976 of a discussion group also, and in 1979 the two were merged to form the Preservation of Library Materials Section. The section ended its first year with 1,710 members. Its six committees and one discussion group are already active in advising and assisting the library profession in the solution of preservation problems.

RTSD PROGRAMS

From the history just recounted it might appear that members of RTSD have spent twenty-five years reorganizing or responding to intimations of reorganization. In reality accomplishments in all areas of division responsibility are numerous and are particularly noteworthy in three areas—standards, publications, and continuing education.

STANDARDS

Standards making is a new term to describe a time-honored association activity in which RTSD has been an active participant at the sectional, divisional, association, national, and international levels. Section committee members have contributed their expertise in the development of specific standards that facilitate cooperation and increase the efficiency of libraries. To cite a few examples, Serials Section committees have suggested standards for serials-holding statements, claim forms, and publishing practices; guidelines for producing union lists of serials are currently being developed. From committees of the Resources Section have come guidelines for collection policy statements, collection review, materials budget allocation, and resource-sharing policies. Technical standards for the microphotography of library materials have been a major contribution from the Reproduction of Library Materials Section, as have its manual of photocopying procedures and guidelines for operating library microform facilities. The RLMS Standards Committee, established in 1972, has promoted standards for microfilming card catalogs and newspapers and has been concerned about the quality of computer-output-microfilm and nonsilver film. RLMS interest in preservation microfilming practice is shared by the Preservation of Library Materials Section, whose concerns extend also to standards for binding and the quality of book papers. Cataloging standards have been on the ALA agenda since 1900 when a committee was appointed to reconcile the catalog rules then in use. Responsibility for catalog code development has been assigned within the association to the Cataloging and Classification Section, whose work in recent years has encompassed also the subject analysis of children's literature and audiovisual materials and the special problems of cataloging Asian and African materials. At the divisional level, RTSD committees have not only participated in the preparation of the second edition of the Anglo-American cataloging code, but have also prepared guidelines for selecting commercial processing firms, for publishing book catalogs, and for managing centralized technical services. The publication of the rules for manual and computer filing in November 1980 brings to a close a major division project in the formulation of standards.

At the association level, RTSD representatives have participated with representatives from other ALA units in reviewing standards and recommending policies for library binding, interlibrary loan, fair-trade practices, universal numbering systems for library materials, and the representation of bibliographic information in machine-readable form.

RTSD has cooperated with organizations outside ALA to develop technical and procedural standards. Of particular importance has been its participation in the work of two committees of the American National Standards Institute. The official ALA representative to the ANSI Standards Committee on Micrographic Reproduction, PH5, has been appointed by RTSD since 1957. Standards for photocopying technology as applied to documents in libraries, and for micrographics reproduction, have resulted from the work of that committee. RTSD members have served as official ALA representatives to the ANSI Standards Committee on Library Work, Documentation, and Related Publishing Practices. The active Z39 committee has produced many standards of importance to technical services librarians, including the abbreviation of periodical titles, serials claims forms, book and micropublication advertising, bibliographic information interchange on magnetic tape, and systems for the romanization of numerous languages.

Since 1957 RTSD members have been increasingly involved in the development of international standards. Internationalizing the catalog code revision project in 1960 brought close cooperation among Cataloging and Classification Section members and their Canadian and British colleagues. It required participation in the International Conference on Cataloguing Principles, which produced the Paris Principles, and in subsequent activities of the International Federation of Library Associations Committee on Cataloguing. After the publication of the first edition of the Anglo-American catalog code, rule modification and development continued to involve Canadian and British participation under the aegis of the CCS Descriptive Cataloging Committee until the creation of the independent Joint Steering Committee for Revision of AACR, on which RTSD representatives have been very active members.

RTSD has cooperated with the International Federation of Library Associations and Institutions in formulating standards for the bibliographic description of monographs, serials, nonbook and cartographic materials, and the exchange of machine-readable bibliographic information. Division representatives have also worked with the International Organization for Standardization concerning a universal numbering system for library materials, filing rules, and micrographic standards.

PUBLICATIONS

The authors of the 1955 "Management Survey" noted that an important attraction for members was a division's publishing program.[29] RTSD members affirmed this observation in 1971 when many of them cited *Library Resources & Technical Services* as an essential division activity and a primary membership benefit.[30] When the division was established, *Serials Slants,* issued by the Serials Round Table, merged with the Cataloging and Classification Division's *Journal of Cataloging & Classification* to become the only library journal devoted exclusively to resources and technical services topics. Its five editors have maintained high publishing standards in presenting research and other professional developments to the RTSD membership. One of the journal's most noteworthy features has been the annual reviews in each section's area of interest.

Because it is not possible for all RTSD members to be active, they must be kept informed by other methods. Although there have been efforts by the Serials Section and the Council of Regional Groups to share information with their members in newsletters, the RTSD Board began a general quarterly newsletter only in 1976, almost twenty years after the division was formed. Its two editors have provided detailed information to members about RTSD activities as well as other areas of interest, including AACR2 implementation studies and library materials price indexes. The *RTSD Newsletter* has been such a well-received benefit of RTSD membership that it became a bimonthly publication in 1980.

Numerous ALA publications have resulted from the standards, guidelines, or working aids developed by RTSD units. The catalog codes and filing rules have long been standard tools for technical services librarians. Of continuing use to the profession are such series as the RLMS Circulars and the RLMS Microfile Series, the Acquisition Guideline Series, and the Preservation Education Flyers. A notable aid for the acquisitions librarian is the recently published *Guidelines for Collection Development,* prepared by the Collection Management and Development Committee, while titles like *Third World Bookdealers* and *My Old Books: What Are They Worth? What Shall I Do with Them?* are of value not only to librarians but to the public as well.

Some of the work of the RTSD units reaches the profession through publishing channels outside ALA. An example is the library materials price indexes that appear regularly in the *Bowker Annual.* The *Reprint Expediting Service Bulletin,* published from 1955 until 1965 by the Reprinting Committee, is now issued by a commercial publisher. Through the activities of its various units, RTSD has done much to encourage the publication of essential tools for the profession, outstanding examples of which are the *National Union Catalog, Union List of Serials, New Serial Titles,* and the *Directory of Reprographic Services.*

CONTINUING EDUCATION

RTSD has made strong contributions to the continuing education of technical services librarians, especially in its preconference and conference programming in all areas of division responsibility. The most recent example of RTSD commitment to continuing education has been its involvement in preparing librarians for AACR2 through regional workshops and institutes.

Three hundred eighty librarians attended a 1980 preconference that had the objectives of placing the revised code in its historical context and of providing guidelines to be used in planning for code adoption. Participants were designated regional resource persons and at least thirty-five regional workshops and seminars, many using materials developed for the preconference, were subsequently held to further disseminate information about AACR2.

During 1980 and 1981, fourteen regional institutes, cosponsored by RTSD and the Library of Congress, were held to present LC's plans for interpreting and applying AACR2. More than 2,300 librarians attended the highly praised institutes.

THE FUTURE

In its twenty-five productive years the Resources and Technical Services Division has remained a strong division and has provided its members with valuable programs, especially in the areas of standards, publications, and continuing education. How the division will fare in the future is, of course, impossible to foresee. The short-term prognosis is good because of the division's continuing efforts to achieve its five goals for action, namely: "(1) To implement the goals of the American Library Association. (2) To advance the professional interests of librarians engaged in the development of library resources and technical services. (3) To promote research and publication in areas of divisional interest. (4) To provide forums for the discussion of issues in the development of library resources and in technical services. (5) To cooperate with other units of the American Library Association and with other national and international organizations in areas of mutual interest."[31] To keep the division vital these goals will need periodic review and there will need to be a planning process that recognizes priorities, evaluates program effectiveness, and accurately predicts the issues that will affect the membership in the future. Membership involvement in division activities and a continuing commitment to cooperation at the national and international levels are also essential.

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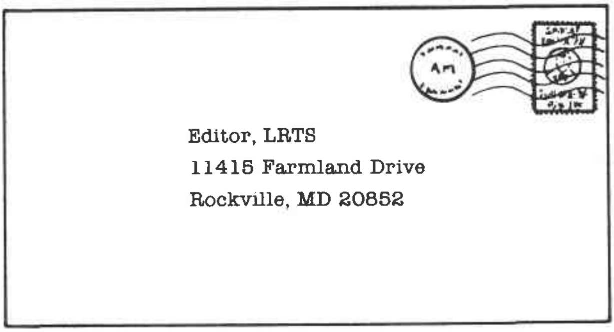

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From: *H. Paul Schrank, vice-chairman, Board of Trustees, OCLC.* —In "A Comparison of Library Tools for Monograph Verification" Elizabeth H. Groot states that in calculating the costs of the tools, one should consider that, ". . . an institution that owns any OCLC terminals *is required* (emphasis added) to join a network to which it must pay considerable monthly fees."

Not so. OCLC has encouraged libraries to obtain its services through regional and state networks because these networks usually offer additional services or other advantages to their members, but it is possible to join OCLC as an independent. There are few of these at present, but the option does exist.

From: *Pauline F. Micciche, RMSD manager, User Services Division, OCLC.* [Abridged]— . . . I would like, however, to correct some inaccuracies in [Elizabeth H. Groot's] information on membership in OCLC and terminal-related matters (LRTS, April/June 1981, p.160).

OCLC may be accessed either through a dedicated line terminal or through a dial access terminal. Members choosing dial access may either call the OCLC system directly . . . or through Tymnet. The 'connect charges' she mentions "for communications, to be paid for each hour or fraction thereof" are for Tymnet usage.

Members may join OCLC either through a network or directly as an independent. OCLC recommends network participation. Costs of network membership vary . . . with the variety of services and support they provide. The "considerable monthly fees" she alludes to may also include telecommunication charges for direct access to OCLC over its leased line network. . . .

From: *Peter Graham, systems officer, University Libraries, Indiana University.* [Abridged].—James R. Dwyer in his "Effect of Closed Catalogs on Public Access" (LRTS 25:186–95, April/June 1981) usefully reminds us that supplements to catalogs tend not to be used because of the multiple look-ups required. I am concerned, however, with how he arrived at this conclusion.

. . . his 1979 article [see his ref. no.2, p.194] made clear two points: that the microfiche catalog at Oregon was for the most part an add-on catalog, not a substitute for the card catalog; and that his study respondents were wholly self-selected.

Editor's note: Letters sent to the editor for publication in this column cannot be acknowledged, answered individually, or returned to the authors. Whenever space is available in an issue, selected letters will be published, with little or no editing, though abridgment may be required. Letters intended for publication should be typed double-spaced.

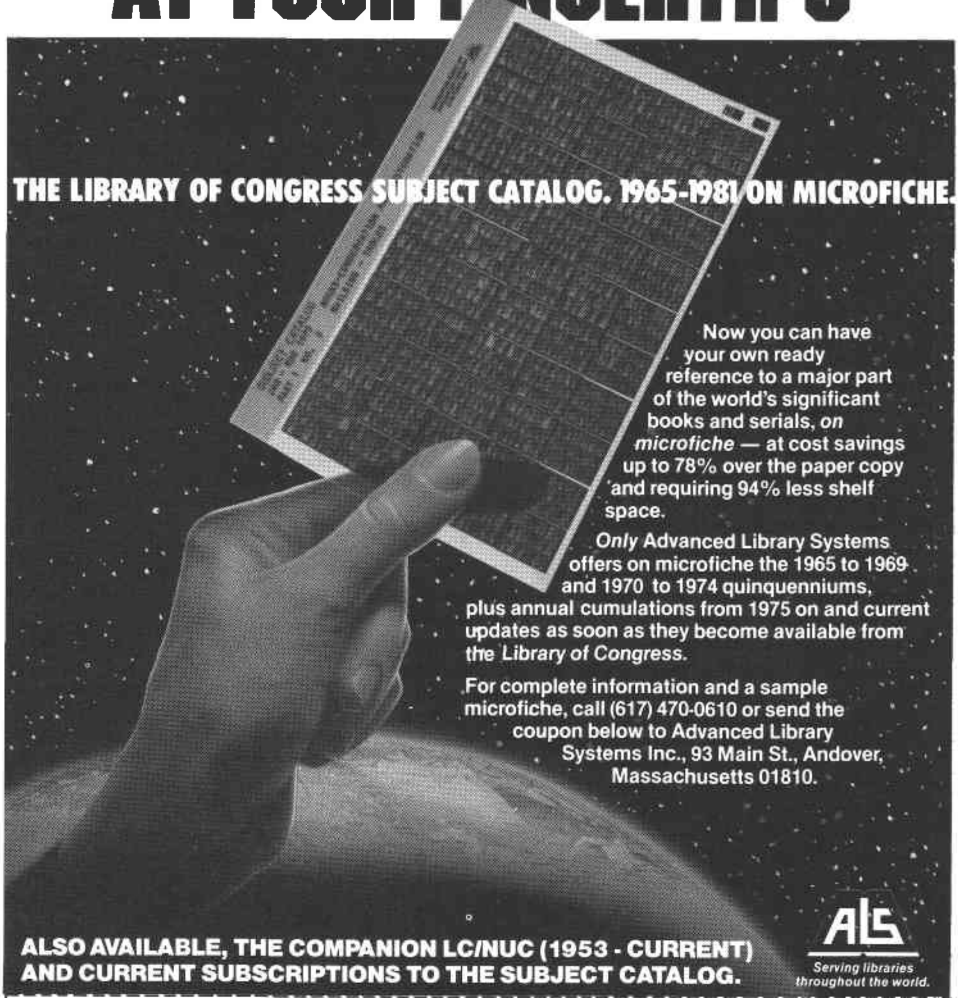
The fact that the card catalog in the main library continues to be open . . . will vastly reduce the user-perceived need for the microform version, and is sure to be associated with dissatisfaction with the relatively unfamiliar form. The dual catalogs do not invalidate Dwyer's conclusions, but readers should be aware of the difference from cases in which the microform catalog is in fact a substitute and the only catalog available.

More seriously, Dwyer's original article . . . includes this comment on his data-gathering: "Another problem was that the time to select a truly random sample and administer the questionnaires in a more scientific manner was not available. With questionnaires openly placed at every viewing station results are subject to skewing through self-selection." He surely understates the case. I would fully expect that the satisfied users would seldom volunteer to fill out questionnaires, while irate users would welcome the opportunity. . . .

From: *Harold D. Neikirk, associate librarian, Acquisitions Department, University of Delaware*—Our thanks to Elizabeth Groot ("A Comparison of Library Tools for Monographic Verification" LRTS 25:149-61) for proving to mathematical satisfaction that what we have been doing at the University of Delaware Library since 1978 is effective.

At the end of 1978 we stopped searching "to the bitter end." We also began to rely on the OCLC record as a local holdings statement as well as bibliographic verification showing choice and form of entry and so forth. This eliminated a great deal of unnecessary manual work in the card catalog and brought an immediate increase in productivity of about 40% (measured in terms of the number of title requests cleared for order).

Ms Groot's cost analysis is interesting, but not precisely realistic. On the one hand, it understates the economies to be realized by using OCLC as a dual purpose pre-order tool for current title requests, but on the other it appears to suggest that it is possible to subscribe to the OCLC service only in searching mode. The costs per transaction really cannot be compared with those of subscription to the standard verifying tools she identifies. A library cannot really "choose" between BPR and OCLC, or between *Books in Print* and OCLC. But a library which uses OCLC for cataloging certainly ought to use OCLC for pre-order work, and use BIP only when absolutely necessary.



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Index to Library Resources & Technical Services

Volumes 1–25, 1957–1981

Compiled by Edward Swanson

INTRODUCTION

This index to volumes 1-25 of *Library resources & technical services* is divided into three parts: (1) Part 1, Author and Title Index, which includes titles of articles; and authors of articles, book reviews, letters to the editor, and reports; (2) Part 2, Subject Index, which includes subjects of articles, book reviews, letters to the editor, and reports; and (3) Part 3, Resources and Technical Services Division Index, which includes items by and about RTSD and its sections, committees, etc.

The following principles were followed in compiling the index:

1. Articles are indexed in Part 1 under title and author(s) and in Part 2 under subject(s). Authors who wrote articles under more than one name generally are listed under the latest name with reference from the other(s). Titles are listed under an author's name only if the author wrote more than one article. In such cases the titles are limited to twenty-five characters. Subtitles generally have been omitted from title entries. Articles and notes about individuals are indexed under the person's name in Part 2; pictures of an individual are indicated by "*port.*"
2. Reviews of books and articles are indexed in Part 1 under the name of the author of the review (indicated by "*review*") and in Part 2 under the subject(s) of the item reviewed (indicated by "*r*" following the volume and page numbers). Reviews published as articles also are indexed in Part 2 under the title of the book reviewed.
3. Letters to the editor are indexed in Part 1 under the name of the author of the letter (indicated by "*letter*"). Letters referring to a specific article in *LRTS* also are indexed in Part 1 under the title of the article referred to (indicated by "*c*" following the volume and page numbers). Letters not referring to a specific article are indexed in Part 2 under the subject of the letter (also indicated by "*c*").
4. Short, generally untitled, items are indexed in Part 2 under subject (indicated by "*n*" following the volume and page numbers).
5. The series of "year's work" articles are indexed in Part 2 under the general heading "Year's work articles," subdivided by "Cataloging and classification," "Reproduction of library materials," "Resources," "Serials," and "Technical Services." In addition, they are indexed under major subjects covered in the articles.
6. Reports and other information about RTSD and its sections, committees, etc., are indexed in Part 3 under the name of the division, section, committee,

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Editor's Note: The editor gratefully acknowledges Edward Swanson's significant contribution to *LRTS* in compiling this 25-year cumulative index.

etc. Those reports on a specific subject also are indexed in Part 2 under the subject. Information on committee activities that appears as a part of the annual report of the division or a section has not been indexed separately under the name of the committee. Reports by individuals also are indexed in Part 1 under the name of the individual (indicated by "*report*").

The following principles govern the arrangement:

1. Entries are filed word by word following the "file-as-spelled" principle. Periods, colons, and dashes are treated as significant punctuation and have been taken into consideration in the arrangement.
2. Numerals precede alphabetical characters.
3. Acronyms with internal punctuation are filed as initials; those without internal punctuation are filed as words.
4. Subheadings generally are arranged alphabetically under the main heading.

Volume 1 1957
No. 1: 1-64
No. 2: 65-128
No. 3: 129-144
No. 4: 145-240
Volume 2 1958
No. 1: 1-72
No. 2: 73-152
No. 3: 153-220
No. 4: 221-300
Volume 3 1959
No. 1: 1-72
No. 2: 73-164
No. 3: 165-236
No. 4: 237-332
Volume 4 1960
No. 1: 1-96
No. 2: 97-192
No. 3: 193-264
No. 4: 265-360
Volume 5 1961
No. 1: 1-96
No. 2: 97-176
No. 3: 177-256
No. 4: 257-352
Volume 6 1962
No. 1: 1-96
No. 2: 97-192
No. 3: 193-288
No. 4: 289-384
Volume 7 1963
No. 1: 1-128
No. 2: 129-224
No. 3: 225-304
No. 4: 305-416
Volume 8 1964
No. 1: 1-96
No. 2: 97-208
No. 3: 209-336
No. 4: 337-464
Volume 9 1965
No. 1: 1-128
No. 2: 129-256
No. 3: 257-384
No. 4: 385-512
Volume 10 1966
No. 1: 1-128
No. 2: 129-256
No. 3: 257-416
No. 4: 417-544
Volume 11 1967
No. 1: 1-128
No. 2: 129-256
No. 3: 257-384
No. 4: 385-498
Volume 12 1968
No. 1: 1-128
No. 2: 129-240
No. 3: 241-380
No. 4: 381-488
Volume 13 1969
No. 1: 1-156
No. 2: 157-316
No. 3: 317-444
No. 4: 445-596
Volume 14 1970
No. 1: 1-160
No. 2: 161-320
No. 3: 321-480
No. 4: 481-640
Volume 15 1971
No. 1: 1-112
No. 2: 113-272
No. 3: 273-432
No. 4: 433-588
Volume 16 1972
No. 1: 1-128
No. 2: 129-288
No. 3: 289-416
No. 4: 417-576
Volume 17 1973
No. 1: 1-128
No. 2: 129-288
No. 3: 289-384
No. 4: 385-496
Volume 18 1974
No. 1: 1-96
No. 2: 97-208
No. 3: 209-320
No. 4: 321-432
Volume 19 1975
No. 1: 1-96
No. 2: 97-192
No. 3: 193-288
No. 4: 289-432
Volume 20 1976
No. 1: 1-112
No. 2: 113-192
No. 3: 193-296
No. 4: 297-400
Volume 21 1977
No. 1: 1-104
No. 2: 105-184
No. 3: 185-312
No. 4: 313-396
Volume 22 1978
No. 1: 1-112
No. 2: 113-204
No. 3: 205-344
No. 4: 345-436
Volume 23 1979
No. 1: 1-96
No. 2: 97-200
No. 3: 201-360
No. 4: 361-464
Volume 24 1980
No. 1: 1-96
No. 2: 97-192
No. 3: 193-304
No. 4: 305-400

Volume 25 1981
No. 1: 1–136
No. 2: 137–224
No. 3: 225–348
No. 4: 349–484

PART 1: AUTHOR AND TITLE INDEX

"1959—Bumper year for serials" 4:125–28
"1960: The year of the bug" 5:115–19
"1961: The year the innocents went abroad" 6:123–25
"1962: On the road" 7:156–60
"1963: The little year that wasn't there" 8:126–30
"1964: Peek into Paradise" 9:143–48
"1965: Year of the big book" 10:172–76
"1966 microfilm rate indexes" 13:372
"1968: A summary treatment of the year in serials" 13:387–90
"1969 microfilm rate indexes" 14:390–94
"1972 microfilm rate indexes" 18:30–34
"1975 library microfilm rates" 21:327–32
"1978 library microfilm rates" 24:164–69

A

"AACR 6: time for a review" 19:314–26
"AACR 6 and the corporate mystique" 21:58–67
"AACR as applied by research libraries for serials cataloging" 23:139–46
"AACR, ISBD(S), and ISSN" 19:333–37
"AACR chapter 6 as adopted, applied, and assessed by research libraries" 21:48–57
"AACR1 as applied by research libraries to determine entry and headings" 24:25–43
Abbott, Helen D., *letter*: 3:324
Abdul Huq, A. M., *see* Huq, A. M. Abdul
"Academic library cooperation" 20:270–86
"Access to library collections"15:479–91
"Acquiring books from abroad" 3:46–50
"Acquisition and cataloging" 3:192–97
"Acquisition by standing order" 1:85–88
"Acquisition of Canadian provincial documents" 5:52–59
"The acquisition of Hebrew and Yiddish books" 9:377–79
"Acquisition of library materials from Africa" 7:38–46
"Acquisition of library materials from China, Japan, and Korea" 7:28–33
"Acquisition of library materials from East Europe" 7:34–37
"Acquisition of library materials from Latin America" 7:7–12
"Acquisition of library materials from Southeast Asia" 7:13–21
"Acquisition of library materials from the Middle East" 7:22–27
"Acquisition policy for university libraries" 14:395–99
"Acquisition trends—1968" 13:373–79
"An acquisitionist looks at Mr. Haro's bibliographer" 13:170–74
"Acquisitions—1965 in review" 10:165–72
"Acquisitions and resources: highlights of 1962" 7:142–55
"Acquisitions from Mexico" 2:96–114
"Acquisitions in 1967" 12:177–85
"Acquisitions in 1969" 14:165–73
"Acquisitions in 1970" 15: 132–42
"Acquisitions in 1971" 16:173–77
"Acquisitions in 1972" 18:171–81
"Acquisitions in 1973" 18:239–47
"Acquisitions in an age of plenty" 10:19–27
"Acquisitions of out-of-print materials" 17:42–59, 353–54*c*
"Acquisitions policy statements in colleges of education" 5:157–59
"The act of cataloging" 20:149–53
Adams, Melba Davis, 19:35–40
Adams, Scott, 9:133–42
"An adapted Library of Congress classification for children's materials" 22:174–78
"Adapting an existing card catalog to AACR2" 24:209–13
"Adapting LC schedules to DC notation" 9:210–12
Adcock, Elizabeth
  Centralized technical pro, 2:191–95
  A comparison of the operat, 8:63–70
  review, 4:92–94
"Addendum to article on Library of Congress annotated cards for children's literature" 10:457–60
"The adequacy of Library of Congress subject headings for Black literature resources" 22:137–44
"Adhesive bookbinding" 6:143–60
"The administrative implications of the new rules" 10:437–44
"The administrator looks at technical processing" 1:198–200
"The administrator looks at technical processing: school libraries" 1:201–3
"The administrator looks at technical ser-

vices: the public library" 1:203-6
"Advanced planning for technical services in a new public library building" 11:479-87
"The advantages and disadvantages of a classified periodicals collection" 9:122-26
"Africa in the standard classification schemes" 16:178-94
"The age of Cronin" 12:385-405
" 'The age of happy problems' " 15:67-72
"Agricultural/biological vocabulary" 11:443-50
"Aids for use in cataloging and classifying audio-visual materials" 1:189-97
Ake, Robert, S., 2:183-84
"ALA dues structure change" 18:64-66
"The ALA Duplicates Exchange Union" 19:148-63
"ALA filing rules" 8:15-25
"ALA filing rules—new edition" 11:377-79
"ALA rules for filing catalog cards: differences between 2d and 1st editions" 13:291-94
Aldrich, James, 17:35-41; *letter*, 18:192
Alexander, Elenora, 12:148-52
"Alexander J. Rudolph and his 'New method of cataloging' " 5:259-66
Alford, H. Wendell, 7:259-63
"Allocation of funds in support of collection development in public libraries" 23:45-51
"Alphabetical arrangement and subject collocation in Library of Congress subject headings" 21:156-69
Altman, Ellen
  ERIC/CLIS abstracts, 15:564-69; 16:117-21, 277-81, 408-12, 557-61; 17:112-17, 262-66, 368-71; 18:78-86
  review, 16:274-75
Altman, Frederick, 11:207-10
"Alton H. Keller, 1912-1959" 3:115
Aluri, Rao, 25:63-80
Amankwe, Nwozo, 16:178-94
"American action on the I.C.C.P." 6:171
"American Documentation Institute meeting" 4:169-71
American National Standards Institute. Committee Z39. Subcommittee 35: Advertising Microform Publications, 18:284-87
" 'American poetry' but 'Satire, American' " 17:330-39; 18:192-93*c*
American Standards Association. Committee Z39. Subcommittee 5: Transliteration, 8:51-53
American Standards Association. Committee Z39. Subcommittee on Periodical Title Abbreviations, 8:91-92
"American trade catalogs vs. manuscript records" 4:63-65
Amorim, Maria Jose Theresa de, 1:35-39
Anable, Richard, 19:341-48
"An analysis of bibliographic data conversion costs" 12:296-311
"An analysis of the Universal Decimal Classification as a term system for nuclear science and technology" 15:399-411
"Analytical cataloging in British public libraries" 17:389-404
"Analyzing acquisitions and cataloging costs" 13:127-36
Anderson, Dorothy
  Eva Verona, 20:373-76
  The Future of the Anglo-Am, 20:3-15
  International developments, 17:134-43
Anderson, James F.
  Cut to fit, 14:31-55
  It will cost more tomorrow, 16:82-92
Anderson, Karen, 17:70-72
Anderson, LeMoyne W., *letter*, 16:551
Anderson, Sherman
  Cataloging of "folk music," 3:64-69
  Cataloging the contents, 9:359-62
"Anderson" 11:404-8
Andresen, David C., 18:248-52
"Andrew Delbridge Osborn" 3:275-77
"Angel and stone" 9:462
Angell, Richard S., 12:67-69; *report*, 4:339
Angione, Pauline V., *review*, 23:342-43
"The Anglo-American cataloging rules: a historical perspective" 20:36-47
"Anglo-American cataloging rules: film cataloging at the Library of Congress" 13:35-41
"Anglo-American cataloging rules: headings for corporate bodies" 13:32-34
"Anglo-American cataloging rules: selection and form of entry" 13:26-31
"The Anglo-American cataloguing rules, second edition" 22:209-26
"Anniversary year reflections of the executive secretary" 11:79-83
"Another look at manual sorting and filing" 14:445-54
"Another view on allocation" 8:408-10, 411-12*c*
"Another view on allocation: a rebuttal" 8:411-12
Anstine, Francesca A., 25:228-43
"The antiquarian reprint dealer looks at acquisitions" 11:207-10
Applebaum, Edmond L.
  Developments at the Libra, 12:18-22
  Implications of the Natio, 9:489-94
  Library of Congress annot, 10:455-57
"Application of the Dewey decimal classifi-

cation at the British National Bibliography" 19:35-40
"Application of the Dewey decimal classification at the Library of Congress" 19:41-45
"Application of the Micrographic Catalog Retrieval System in the Iowa State University Library" 15:492-98
"Applying the principle of dealing with exceptions" 16:331-37
"An approach to an inventory of the collections" 21:77-80
"An approach to collection analysis" 25:330-38
"Approval books on a small budget?" 12:144-45
"Approval plans and collection development in academic libraries" 18:35-50
"Arabic cataloging" 1:31-35
Archer, John H., 5:52-59
"The Archives of American Art" 2:197-209
Ardern, L. L., *letter*: 15:249; *reviews*: 12:118-23, 123
"Are we selecting or collecting?" 12:140-42
"An argument against the use of conventional headings in the cataloging of primary legal sources" 13:198-202; 14:428-30*c*
Argyres, Claudia White, 18:35-50
Armstrong, Paula, 6:234-35
Arnold, Frederick L., *report*: 7:387-88
Artandi, Susan A.
  Measure of indexing, 8:229-35
  SYNTOL, 9:473-77
  review: 13:576
"Arthur Hugh Chaplin" 7:309-11
Ash, Joan, 17:35-41; *letter*: 18:192
Ashford, Daisy, 17:168-74
Asleson, Robert F., 15:57-62
Atherton, Pauline
  Dr. S. R. Ranganathan, 14:582-84
  Ranganathan's classificat, 9:463-73
  report: 8:308-9
  reviews: 4:352-53; 5:249-50; 8:90-91; 18:412-14
Atwood, Virginia Woll, 14:68-83
Auld, Larry, 14:458-62
Ault, W. O., *review*: 6:374-75
Austin, Derek, 21:13-30
"Automated acquisitions procedures at the University of Michigan Library" 11:192-202
"Automatic catalog card production" 10:383-86
"Automatic classification and indexing, for libraries?" 9:35-52
"The automatic ordering of replacement titles for libraries in metropolitan Toronto" 11:215-20
"Automatic cataloging functions in conventional libraries" 7:350-66
"Automation activities in the Processing Department of the Library of Congress" 16:195-239
"Automation at the Redstone Scientific Information Center" 18:259-67
"Automation in university libraries" 13:520-30
"The availability of Library of Congress catalog cards" 1:42-49
Avedon, Don M., 24:325-28
Avram, Henriette D.
  Automation activities in, 16:195-239
  International standards, 20:25-35
  Library automation: a bal, 16:11-18
  MARC: the first two years, 12:245-50
Axford, H. William
  Courses in reprography, 17:246-50
  The validity of book price, 19:5-12
Ayrault, Margaret W.
  RTSD . . . after twenty ye, 20:301-14
  The year's work in catalo, 13:380-86
  letter: 16:266

B

Bach, Harry
  Another view on allocation, 8:411-12
  The collection and preser, 5:240-42
  Evaluation of the univers, 2:24-29
  Why allocate? 8:161-65
Baer, E. Alex, *review*: 7:300-301
Baker, Samuel M., Jr., 10:341-61
Bakewell, K. G. B., 17:389-404
Ball, Alice D., *report*: 10:99-102
Ball, John J., *review*: 13:437-38
Ball, Katharine L.
  Arthur Hugh Chaplin, 7:309-11
  The Paris Conference, 6:172-75
  report: 4:340-41
  review: 13:574-75
"BALLOTS—the view from technical services" 21:127-46
Ballou, Hubbard W.
  Copying methods notes, 8:81-86, 323-28, 449-55
  Developments in copying, 2:86-97
  The microfiche, 8:81-85
  Microfilm picture windows, 8:449-55
  Microform equipment, 8:323-28
  reviews: 4:173-74; 7:301
Balmer, Mary, *letter*: 17:98-99
"The Baltimore County Public Library book catalog" 10:133-41, 449-50*c*
Banks, Paul N., 12:330-38; *letter*: 13:296-98
"Barcoding a collection" 25:81-87
Barnard, Cyril C., *letter*: 1:62-63; *review*: 1:139-40
Barnard, Walter M., 1:67-81

Barnett, Judith B., *review*: 18:302-3
Barry, James W., 3:50-54; *report*: 8:434-36
Barton, James D., *review*: 6:376
"Basic cataloging tools: medical and dental supplement" 2:64-66
"Basic cataloging tools: serial supplement" 3:113-15
Baughman, Roland, 2:271-78
Baxter, Barbara A., 20:326-33
Beckman, Margaret, 5:216-20
Bedoian, Carol, 15:215-22
"A beginner's guide to library photoduplication" 16:262-65
Belch, David E., 13:531-32
Bell, Ray, 17:28-31
Bellen, Liana Van der, *see* Van der Bellen, Liana
Bender, Ann, 23:45-51
Bendix, Dorothy, 2:155-70
Benedict, Joel A., 14:434-38
Benenfeld, Alan R., *reviews*: 18:194-96, 196-97, 307-8
Benson, Nettie Lee, *review*: 14:148-49
Bentley, Jane F., 18:259-67
Berman, Sanford, *letter*: 16:403-4
Berner, Richard C.
  Manuscript collections and, 9:213-20
  On ephemera, 7:335-39
Bernhardt, Emma, 2:48-53
Berrisford, Paul D.
  Year's work in cataloging, 21:249-73
  Year's work in cataloging, 22:227-62
  report: 14:297
Berry, Paul L., 5:60-67
Bevis, Dorothy
  Acquisitions and resources, 7:142-55
  A sampling of the year's, 6:110-22
  The year's work in acquis, 5:105-15
Bevis, L. Dorothy, *see* Bevis, Dorothy
"The bibliographer in the academic library" 13:163-69
"The bibliographer's camera at Arizona State University Library" 14:434-38; 15:249*c*
"Bibliographic control of audio-visual materials" 1:180-89
"The bibliographical control of microforms" 6:29-40
"Bibliographical control of reprints" 11:415-35
"Bibliographical quiddling" 11:397-404
"The bibliotaphic libraries of the year 2000" 25:104-9
"Bind or film" 8:168-71
"Binding simplification" 1:9-13
Bingham, Gertrude, 10:403-4
Birkel, Paul E., *letter*: 20:97-98
Birmingham, Frank, 24:378-80
Birnbaum, Henry, 1:42-49
Bishop, Gwynneth H., 14:407-20
"The bitter end" 10:91-95, 492-94*c*
Black, Donald V., 9:35-52
Blaser, Robin, *letter*: 3:324
Blean, Keith C., Jr., 12:23-25
Bluh, Pamela, 13:367-71
Blum, Fred
  International library sta, 18:325-35
  Standards update, 18:25-29
Blume, Edward J., *letter*: 17:268; *report*: 22:83-86; *review*: 23:350-51
Blumenfeld, Catherine, 12:435-41
Boba, Imre, *review*: 7:298
Boni, William F., *letter*: 21:97
"The book catalog—new hope for cooperative programs" 10:160-63
"Book catalog—to have or not to have" 15:290-96
"The book catalog and the scholar" 6:210-16
"A book catalog at work" 8:349-58
"A book catalog for libraries—prepared by camera and computer" 9:205-6
"The book catalog of the Los Angeles County Public Library: how it is being made" 4:208-27
"The book catalog of the Los Angeles County Public Library: its function and use" 4:228-32
"Book catalogs" 8:344-48; 9:199*c*
"Book catalogs: quo animo?" 11:450-60
"Book catalogs and card catalogs" 6:217-22
"Book catalogs as supplements to card catalogs" 8:359-65
"Book discounts and cost-plus pricing" 18:248-52
"Book form catalogs" 14:341-54; 15:96 (correction)
"Book marketing and selection" 20:65-69
"Book Processing Center, Orlando, Florida" 8:71-76
"Book selection tools for subject specialists in a large research library" 19:13-18
"Book versus card catalog costs" 7:229-36
"Bookbinding problems and promises" 4:131-38
"Books for establishing Chinese personal names" 16:445-52
Bookstein, Abraham, 19:19-23
Boone, Samuel M., 10:43-50; *report*: 14:600-601
Bopp, Richard, E., 25:228-43
Borden, Joseph C., 9:122-26
Boudreau, Allan, 16:326-30
Boyce, Bert R., 22:390-401
Boyer, Jean W., *review*: 20:388-89
Braden, Sally, 24:135-54
"Bradford's Law and the selection of high quality papers" 22:390-401

Brandon, C. E., *reviews*: 5:252-53, 253
Branson, Barbara, 25:207-14
Bregzis, Ritvars, *letter*: 15:96; *report*: 14:342-43
"Bridging the gap between cataloging and information retrieval" 11:173-83
"A brief history of technical services in libraries" 6:197-203
"Brieflisting: a method for controlling cataloging arrears" 9:191-99
Brinkler, Bartol, 6:49-63, 63-64*c*
Bristol, Roger P., *review*: 10:115-17
"British, French, and Australian publications in the National union catalog" 15:345-53
Britton, Helen H., 24:135-54
Broadus, Robert N.
    Use studies of library co, 24:317-24
    The value of the Kirkus, 13:203-5
Brock, Clifton
    Depository libraries, 12:407-14
    Developments at North Car, 12:25-27
Brockway, Duncan, 4:323-30
Brose, Friedrich Karl-Heinz, 12:320-22
Brown, Clara Mae, *review*: 5:163-64
Brown, Edna Mae, *see* Titus, Edna Brown
Brown, Margaret C.
    A book catalog at work, 8:349-58
    In-service training and, 5:82-86
    Living with the new code, 5:206-12
    A look at the future, 9:261-69
    RTSD in an age of change, 12:442-46
    Who shall survey the surv, 11:357-63
    also: 1:22-24
    reports: 1:53-57, 116-19, 228-34
    review: 4:351-52
Brown, Norman B., 4:158-60
Browne, Joseph P., 12:142-44
Brubeck, Katherine M., 12:156-60
Bruer, J. Michael
    Acquisitions in 1972, 18:171-81
    Acquisitions in 1973, 18:239-47
    Management information, 24:339-42
    Resources in 1974, 19:226-41
    Resources in 1975, 20:195-212
    Resources in 1976, 21:232-48
    report: 19:70-73
Brunswick, Sheldon R., 9:377-79; *letter*: 10:96
Brutcher, Constance, 8:413-31
Brynteson, Susan, *letter*: 24:84
Bryon, J. F. W., *review*: 4:23-25
Buckeye, Nancy, 19:121-25; *review*: 17:364-65
Buckley, Carper W., 7:366-70
"Budget control of book purchases and binding expenditures in large public libraries" 4:47-58
Buffum, Charles W., *letter*: 16:400
"Bumper year for serials" 4:125-28
Burdick, Charles, 8:157-60
Burkhalter, Barton R., 14:445-54
Burns, Robert W., Jr., 18:253-58
Burton, Robert E., *review*: 7:124-25
Busch, Jeanne S., *review*: 4:175-76
Byrn, James H., 13:520-30
Byrnes, Margaret M., 24:366-68
Byrum, John D., Jr.
    AACR as applied by resear, 23:139-46
    AACR chapter 6 as adopted, 21:48-57
    AACR1 as applied by resea, 24:25-43
    An integrated, user-orien, 16:338-46
    reports: 19:416-18; 20:85-87, 171-72; 23:83-86

C

"C. Sumner Spalding" 12:67-69
Caldwell, John, 4:243-46
"California State Library Processing Center under Library Services Act" 2:184-85
"Cameras for copying catalog cards" 11:468-78
Campbell, H. C., 10:512-19
Campion, Eleanor Este, *review*: 1:140-42
"Can blanket orders help the small college library?" 12:142-44
"Can the problem of corporate authorship be solved?" 18:348-54; 19:419*c*
"The Canadian Institute on Cataloguing Principles and Rules" 6:176-78
"Canadian publications in the English language" 15:354-58
"Cancellation decisions" 22:368-79
Cannan, Judith Proctor
    The impact of internation, 19:164-69
    Serials cataloging: succes, 17:73-81
"Card catalog arrangement" 3:140-45
Carey, John T., 13:502-10
Carlson, William H., 4:253-54
Carnovsky, Ruth French, 12:447-49
"Carol A. Nemeyer" 16:526-28
Carpenter, Michael, 19:327-32; *review*: 18:299-300
Carroll, John M., 10:387-91
Carson, Doris M., 20:149-53
Carter, Harriet H., 22:380-85
Casellas, Elizabeth, 9:417-37
Cassata, Mary B., 13:450-57
Castagna, Edwin
    Esther Piercy, my friend, 11:261-62
    Please help me to underst, 5:301-6
Castelletto, Frankie Gene, *review*: 1:142-44
"Card catalog reproduction at the Madison Public Library" 6:355-56
"Catalog card sets—a microfilm first?" 10:387-91
"Catalog code revision for serial publications" 5:220-24

"Catalog department procedures for brieflisting" 9:191-94
"Catalog entries for primary legal sources" 12:352-58
"Catalog sleuthing, or, The great detective game" 6:236-38
"Catalog use" 7:406
"The cataloger's camera" 11:469-74
"Cataloger's camera chaos" 18:18-24
"A cataloger's guide to AACR chapter 6, Separately published monographs, 1974" 19:101-20
"Cataloging—1957 version" 2:48-53
"Cataloging: OCLC terminal plus printer" 21:147-55
"Cataloging administrators' views on cataloging education" 24:343-51
"Cataloging and CCS: 1957-1966" 11:267-88
"Cataloging and classification in junior college libraries" 7:254-58
"The cataloging and classification of music on phonorecords" 18:213-19; 19:421*c*
"A cataloging aptitude test, or, Do you really know the difference between an entry and an imprint?" 8:151-52
"Cataloging contributed to OCLC" 25:56-62
"Cataloging ephemera" 4:128-30
"Cataloging in/at source" 15:6-27
"Cataloging-in-Publication" 16:423-32; 17:99-101*c*
"Cataloging-in-Source—a symposium" 4: 269-84
"Cataloging in Source: the experiment from the viewpoint of the Library of Congress" 3:239-47
"Cataloging in Source: the viewpoint of publishers" 3:253-56
"Cataloging in Source seeks answers" 3:152
"Cataloging nonbook materials: mountain or molehill?" 16:294-304
"Cataloging of 'folk music' on records" 3:64-69
"The cataloging of nonbook materials: basic guidelines" 15:472-78; 16:266*c*
"Cataloging of pictures" 3:274
"Cataloging pirated Chinese books" 15:385-92
"Cataloging practices and problems in selected military academic libraries" 4:71-78
"Cataloging problems in medical libraries" 7:197-99
"The cataloging procedure manual as a teaching device" 12:167-76
"Cataloging screenplays" 17:238-45
"Cataloging small manuscript collections" 7:264-73
"Cataloging statistics" 1:67-81
"Cataloging—Study and teaching (Excerpts and conclusions)" 11:363-76
"Cataloging the contents of certain recordings" 9:359-62
"Cataloging the exhibition catalog" 8:191-94
"Cataloging the school media center as a specialized collection" 20:315-25
"Catalogue retrieval" 14:439-44; 15:548-49*c*
"Cataloguing and classification in the University of Toronto Library, 1959/60" 5:270-80
"Catherine MacQuarrie" 8:341-43
"Cats: an example of concealed classification in subject headings" 3:102-12
Cavender, Thera P., 1:104-8
Cazden, Robert E., *review*: 18:301-2
Celestre, Marie, 25:162-76
"Centered headings in the Dewey Decimal Classification" 18:378-86
"Central processing unit" 2:183-84
"Centralized bibliographic control" 7:377-82
"Centralized cataloging at the national and international level" 11:27-49
"Centralized processing: a directory of centers" 14:355-89
"Centralized processing centers" 5:40-47
"Centralized processing—Missouri style" 2:185-90
"Centralized technical processes in a county library" 2:191-95
"Centralized vs. decentralized serials handling" 7:96-99
Chadwick, Catherine S., 10:160-63
Chan, Lois Mai
  AACR2 and the corporate, 21:58-67
  Alphabetical arrangement, 21:156-69
  "American poetry" but "Sa, 17:330-39
  Dewey 18: another step in, 16:383-99
  The form distinction in, 15:458-71
  The period subdivision in, 16:453-59
  The principle of uniform, 22:126-36
  Publications in cataloging, 18:117-39
  Year's work in cataloging, 18:101-17
  Year's work in cataloging, 19:242-59
  Year's work in cataloging, 20:213-35
  letter: 18:193
  review: 18:311-12
Chang, Diana M., 20:270-86
"Changing from Sears to LC subject headings" 24:361-63; 25:216*c*
"The changing philosophy of reprint publishers" 15:48-52
Chaplin, A. H., *report*: 6:161-71
"The Chaplin report: a symposium" 8:213-28
Chapman, Ronald F., 16:262-65

"Charles Ammi Cutter: Library systematizer" 24:364-65
"Checklist for commercial processing services" 23:177-82
"A checklist of American imprints, 1820-1825" 7:401-2
"Chiang Small Duplicator" 4:291-94
Chicorel, Marietta
  Acquisitions in an age of, 10:19-27
  Highlights in acquisitions, 8:112-25
  A question of completeness, 7:334
  Trends in book prices and, 7:47-56
  West German and U.S. book, 7:328-33
  report: 9:207-9
  review: 15:258
Childs, James Bennett, 10:319-31; *letters*: 17:98; 19:419
Churchill, Kathryn Hughes, 6:236-38
Churukian, Araxie P., 23:156-62
"CIP in mid-1970" 15:12-23
Cipolla, Wilma Reid, 18:387-97
"The citadel of reality" 4:253-54
"Citation and subject indexing in science" 9:478-82
Clack, Doris Hargrett
  The adequacy of Library, 22:137-44
  Organizing materials in, 23:123-28
  Treatment of people and, 23:374-90
  Year's work in subject an, 24:235-46
Clapp, Verner W.
  CIP in mid-1970, 15:12-23
  David Judson Haykin, 1:147-48
  DC numbers on LC cards, 9:393-403
  E. J. P., 11:259
  The future, 4:285-91
  Library resources—the prof, 3:3-11
  ed.: 12:385-405
  report: 2:56-61
Clarke, Jack A., 3:61
Clarke, Robert P., 13:533-36
"The classed catalog in the fifties" 5:142-56
"Classification and subject-headings in the small college library" 5:87-90
"Classification at Dorking" 2:33-43
"The classification of African literature by the Library of Congress" 17:340-52
"Classification of four track tapes" 6:360-61
"Classification of United Nations documents using the JX schedule" 14:84-91
"A classification scheme for publications of intergovernmental organizations" 19:31-34
"Classification schemes for the arrangement of the literature of Protestant denominations" 9:439-42
"Classification systems" 7:113-18
"The classified catalog" 2:53-55
"The classified catalog at Boston University, 1948-1964" 8:289-99
"The classified catalog, LU style" 15:359-63
"Classifying children's books" 9:246-48
"Classifying law materials using the Library of Congress classification" 19:60-63
Clausen, Esther M., *review*: 3:162
Cleveland, Don, *review*: 16:110-11
Clitheroe, Edith, 6:89-92
"The closing of the classifed catalog at Boston University" 18:220-25
Cluff, E. Dale
  Developments in copying, 22:263-93
  Developments in copyright, 23:289-320
  LC card order experiment, 17:70-72
  report: 24:78-79
Clugston, Katharine W., 13:35-41
Cockshutt, Margaret E., *report*: 25:123-24
Coe, D. Whitney
  AACR as applied by resear, 23:139-46
  AACR chapter 6 as adopted, 21:48-57
  A cataloger's guide to AA, 19:101-20
Coen, James A., 13:62-78
Cohen, Allen, 6:360-61
Cohen, Jackson B., 19:370-79
Colburn, Edwin B.
  Esther J. Piercy, 2:223-24
  In retrospect, 11:5-10
  The Resources and Technical, 1:5-6
  Wilson Company cataloging, 5:212-16
  reports: 1:113-16; 9:242
Cole, Jim E.
  AACR 6: time for a review, 19:314-26
  Conference publications, 22:168-73
Cole, John Y., 18:5-17
"The collection and preservation of local resources—a plea" 5:240-42
"Collection development: a summary of workshop discussions" 23:52-54
"Collection development and preservation in 1979" 24:247-73
"Collection development and preservation in 1980" 25:244-66
"Collection evaluation and the bibliographer" 13:449-70
"Collection evaluation in research libraries" 23:16-32
Collins, J. A., 10:337-41
Collver, Mitsuko, 24:307-16
"The Colorado Academic Libraries Book Processing Center Project time study methodology" 12:116-27
"The Colorado Academic Libraries Book Processing Center study" 13:115-41
"The Columbia River Regional Library Demonstration" 2:181-82
Colvin, Laura C.
  Cataloging—Study and te, 11:363-76
  How I spend my typical day, 12:83-87

  Toward a better cataloging, 1:211–21
  Wyllis Eaton Wright, 6:332–35
  review: 13:432–36
Comaromi, John P., 22:402–8; *reports*: 22:88–89; 23:86–87
"Combined procedures for technical services" 8:257–65
Comins, Dorothy J., 5:220–24; *letter*: 25:216; *report*: 7:383–87
"Comment on the draft code" 5:237–40
"Commentary on three topics of current concern" 11:460–67
"Comments" 14:431–33
"Comments on the Thomas Yen-Rah Yeh proposals" 15:128–31
"Commercial processing firms: a directory" 13:209–86, 366 (correction); 14:138 (correction)
"The compact book catalog—by photographic process" 8:366–69
"A comparison of library tools for monograph verification" 25:149–61, 408–9*c*
"Comparison of results of use of CCR draft code versus present ALA rules" 5:186–88
"A comparison of the operation of various processing centers" 8:63–70
"A compendium of the MARC System" 12:250–75
"Computer-aided centralized cataloging at the National Library of Medicine" 11:83–96
"The computer and catalog filing rules" 9:325–31
"The computer-controlled periodicals system at the San Francisco Public Library" 13:531–32
"Computer processing of serial records" 7:71–80
"A computer-produced serials book catalog with automatically generated indexes" 24:352–60
"The computerized catalog: possible, feasible, desirable?" 8:399–407
"Computerized cataloging" 9:20–34
"Computerized circulation work" 9:59–65
"Computerized serial records" 9:53–58
"Computers and acquisitions" 14:407–20
"Computers in libraries" 16:5–10
Conway, Charles Wm., *review*: 18:294–95
"Concerning subject authority catalogues" 16:460–65
"The concise AACR2" 25:204–6
"Conference on Southeast Asian Research Materials, Puntjak, Indonesia, April 21–24, 1969" 15:76–91
"Conference publications" 22:168–73
Connors, William E., 11:233–42
"CONSER: bibliographic considerations" 19:341–48
"Considerations on the adoption of the Library of Congress classification" 11:345–53
"Consumer reaction survey of Cataloging in Source" 3:247–52
"The consumer survey of New serials titles" 11:138–44
"The continuing program of book selection and acquisition" 2:265–71
"Contract form for microform reproduction" 5:247–48
"Control of book funds at the University of Hawaii Library" 11:380–82
"Conventional titles: a suggestion" 4:243–46
"Conventional titles: further observations" 5:306–9
"Convertibility potential among government information agency indexing systems" 7:274–81
Cook, C. Donald
  The Year's work in catalo, 12:186–88
  ed.: 13:7–41
  report: 15:532–34
Cook, Sarah A., 10:31–37
Cooney, Leo J., 18:259–67
Cooper, Marianne, 12:339–51
"Cooperative acquisitions of Latin American materials" 13:347–60
"Cooperative card production methods" 16:347–58
"Cooperative cataloging in Brazil" 1:35–39
"Cooperative research facilities" 12:70–76
"Cooperative steps toward a library network in Ontario" 20:346–60
"Coping with subject heading changes" 24:64–68, 294–95*c*
Copley, E. J., *letter*: 21:304
Coppel, Lynn M., *review*: 23:345–46
Coppola, Dominick, 11:203–6
"Copying method notes" 8:81–86, 323–28, 449–55
"Copyright and the question of authorship" 15:513–21
Corbet, Charles B., 14:428–30
Corbin, John B., 7:96–99
Cordell, Howard W., *report*: 16:542–44
Corley, Francis J., 7:61–69
"Cornell's area classification" 5:139–41
"Coronado's rational classification system" 24:369–72
"Corporate authorship and cultural evolution" 10:451–54
Corstius, H. B., 2:116–17
"Cost accounting for the library" 8:413–31
"Cost analysis in a technical services division" 7:312–26
"A cost analysis of the Ohio College Library Center on-line shared cataloging system in Ohio State University Libraries" 21:286–302

"Cost analysis studies in libraries" 13:136-41
"Cost indexes for U.S. periodicals" 4:150-57
"The cost of imported scores" 6:320-31
"Cost survey: cost of ordering, cataloging, and preparations in southern California libraries" 6:337-50
"Costs of a divided catalog" 6:351-55
"Costs, time, and terms" 6:336
"The county library" 12:152-56
"Courses in reprography offered in graduate library schools" 17:246-50
Cox, Carl T., 15:472-78
Cramer, Dorothy M., *review*: 3:161-62
Creasey, Valerie, 10:143-54
Crismond, Linda F., 25:48-55
"Criteria for weeding of collections" 12:339-51; 13:294-95*c*
Cronin, John W.
  Esther Piercy and the Cata, 11:263-64
  Remarks on LC plans for, 11:35-45
  letter: 6:63-64
"Cronin and national bibliographic services" 12:390-91
"Cronin and the building and organization of collections" 12:398-402
"Cronin and the third edition of the Union list of serials" 12:396-97
"Cronin spans the continents" 12:403-5
Crowe, William J., 25:56-62
Crowley, Terence, *review*: 15:103-4
"The cryptic other" 16:74-78
Culbertson, Don S., 9:53-58
Cummings, Laura, *report*: 8:91-92
Cunliffe, Vera, 21:72-76
Cunningham, Virginia, 8:285-88
Curran, Ann T., 10:362-72
"Current awareness lag times of selected scientific screening services" 13:533-36
"Current bibliographical control of international intergovernmental documents" 10:319-31
"Current checklists of state publications as of May 1962" 6:357-59
"Current issues in South African cataloguing practice" 8:77-80
"Current national bibliographies from the Near East as collection development tools" 23:156-62
"The current revision of ALA rules" 4:79-84
"Current serials duplication at the National Agricultural Library" 10:284-88
"Current serials in English from Malaysia and Singapore" 10:304-12
"The current state of standardization in the cataloging of serials" 19:301-13
"Curriculum laboratory classification and organization" 18:372-77
Custer, Arline
  The Archives of American, 2:197-209
  The National union catalog, 8:188-90
Custer, Benjamin A.
  Dewey 16, 1:165-79
  Dewey lives, 11:51-60
  Form division in DC, 6:372
  In memoriam: Wyllis E. Wr, 24:297
  A manual on the use of the, 4:247-52
  Reply to John McKinlay, 14:527-29
  Some Dewey luminaries, 11:353-56
  The view from the editor's, 24:99-105
  letters: 7:69-70; 9:212
  reports: 4:130; 5:134; 6:47-48, 371; 7:370
"Cut to fit" 14:31-55
Cutler, Dorothy, 2:181-82
"The Cutter classification" 20:154-56

D

D. C. W., *see* Weber, David C.
D. K., *see* Kaser, David E.
Dahl-Hansen, Abigail
  Acquisition trends—1968, 13:373-79
  Acquisitions in 1967, 12:177-85
Daily, Jay E.
  John Phillip Immroth, 15:522-24
  Title entry as unit entry, 16:433-44
  letter: 19:421
Dale, Doris Cruger, 13:471-83
Danielson, Rosamond H.
  Cornell's area classifica, 5:139-41
  Serials holdings informat, 10:261-83
  report: 8:308
Darling, Pamela W., 25:9-29; *review*: 23:343-45
"Data processing aids in acquisitions work" 9:66-72
"David Judson Haykin" (Clapp) 1:147-48
"David Judson Haykin" (Morsch) 2:196-97
Dawson, John Minto
  A brief history of the te, 6:197-203
  Department interrelations, 1:154-58
  A history of centralized, 11:28-32
  letter: 12:47
"DC numbers on LC cards" 9:393-403
"DC number on LC cards: a supplement" 9:405-13
de Amorim, Maria Jose Theresa, *see* Amorim, Maria Jose Theresa de
de Klerk, Ann, 25:81-87
de Lerma, Dominique-René, *see* Lerma, Dominique René de
De Prospo, Ernest R., Jr., *review*: 13:438-39
"Dealer rating system at LC" 1:131-36; 2:115-20*c*

"Dealers and documents" 6:184–86
"Dealers look at the LC rating system" 2:115–20
"The death of the departmental library" 9:351–55
Decimal Classification Editorial Policy Committee, *reports*: 1:4; 2:56–64; 5:46, 134; 6:47–48, 371; 7:370; 9:103; 10:112; 11:50, 265; 12:105–7, 465–66; 13:565–67; 14:604–5; 15:95, 545–46; 16:550; 17:454–55; 19:77–78; 20:87–88; 21:93–94; 22:88–89; 23:86–87; 24:179–80; 25:123–24
"Decision tables" 22:42–46
DeHart, Florence G., 14:56–57
"Delights and pitfalls of subject cataloging" 14:98–108
"Demise of a classified catalogue" 23:422–25; 24:382*c*
Demos, John T., 14:395–99
"Den of the lone wolf" 1:90–94
Denis, Laurent-G., *review*: 17:109–10
"Department interrelationships" 1:154–58
"The departmental allocation of book funds in the junior college" 5:321–27
"Depository libraries: the out-houses of the government's information transfer system" 12:407–14
"Depository library—privilege or responsibility" 7:371–76
"Derek William Austin" 22:415–17
"Descriptive cataloging in 1980" 25:277–94
"Design considerations for the MARC magnetic tape formats" 12:275–85
"Designations of categories" 7:282–85
Desmond, Robert D., 13:387–90; *report*: 12:98–99
"Developing a national newspaper microfilming program" 18:5–17
"The developing national library network in Great Britain" 16:61–73
"The developing national library network of Canada" 16:48–60
"Development of copying methods—1959" 4:116–25
"The development of cataloging rules for nonbook materials" 19:268–78
"The development of classification systems for government publications" 13:471–83
"The development of subject catalogs in the U.S.S.R." 6:257–62
"Developments at Cornell" 12:22–23
"Developments at North Carolina" 12:25–27
"Developments at Stanford" 12:23–25
"Developments at the Library of Congress" 12:18–22
"Developments in copying methods—1957" 2:87–94
"Developments in copying methods—1958" 3:86–97
"Developments in copying methods: 1960" 5:119–29
"Developments in copying methods, 1964" 9:157–62
"Developments in copying methods and graphic communication, 1965" 10:199–210
"Developments in copying methods & graphic communications, 1966" 11:330–41
"Developments in copying, micrographics, and graphic communications, 1971" 16:135–54
"Developments in copying, micrographics, and graphic communications, 1972" 17:144–67
"Developments in copying, micrographics, and graphic communications, 1973" 18:151–70
"Developments in copying, micrographics, and graphic communications, 1975" 20:236–58; 21:97*c*
"Developments in copying, micrographics, and graphic communications, 1976" 21:187–215
"Developments in copying, micrographics, and graphic communications, 1977" 22:263–93
"Developments in copyright, micrographics, and graphic communications, 1978" 23:289–320
"Developments in photo reproduction of library materials, 1970" 15:158–90
"Developments in reproduction of library materials, 1969" 14:189–230
"Developments in reproduction of library materials & graphic communication, 1967" 12:203–14, 467 (correction)
"Developments in reproduction of library materials and graphic communication, 1968" 13:391–421
"Developments in serials: 1977" 22:294–309
"Developments of copying methods" 3:86–97
Devlin, Eleanor, 15:72–75
Dewey, Gene L., 13:450–57
Dewey, Harry
  The National union list, 2:225–38
  Serials clearinghouse, 1:51–53
"Dewey 16: a preview and report to the profession" 1:165–79
"Dewey 16th edition—a method for its adoption" 6:179–83
"Dewey 17: a review" 10:393–402
"Dewey 18: another step in an evolutionary process" 16:383–99

"Dewey abroad" 11:61-71
"Dewey lives" 11:51-60
"Dewey reviews" 4:14-33
Dewton, Johannes L., *letter*: 22:106
"The diagram is the message" 11:487-98
Diaz, Albert, 11:211-14
Dickson, Janet S., 1:91-92
Diefenbach, Dale Alan, 15:76-91
"Difficulties in procurement of U.S. scientific and technical publications in Pakistan" 8:47-50
Digger, Jeremy A., 21:13-30
"Directions for research in indexing, classification, and cataloging" 25:88-103
"Disorganized for use" 12:161-65
"Dissemination of information" 9:73-89
Diveley, Ruth A., 3:283-84
"The divided catalog, a reappraisal" 1:21-30
"The divided catalog: a study of the catalog of Central Baptist Seminary" 6:265-69
"The divided catalog: a summary of the literature" 2:238-52
"Divided catalogs: a selected bibliography" 20:131-42
"Dividing a catalogue in Western Australia" 3:289-92
"Division of the University of Oregon Library catalog" 20:143-48
Dix, William S.
  Centralized cataloging at, 11:27-28
  John Cronin and shared ca, 12:395-96
  Recent developments in cen, 11:32-35
Dobeneck, Marianne von, 4:59-62
"Documentation-in-source for library and information science" 15:439-51
"Documents at the Air Force Cambridge Research Center Technical Library" 4:309-11
"Documents bibliographies in West Germany" 4:255-57
Dodendorf, Mary Seely
  Catherine MacQuarrie, 8:341-43
  School libraries and the, 5:281-84
"Does dividing the catalog relieve congestion?" 8:310-16; 9:337-38*c*
"Does dividing the catalog relieve congestion? A reply" 9:337-38
Donne, M. V., 7:312-26
"Doralyn Hickey" 17:427-29
Dorn, R. W., 2:115-16
Dougherty, Richard M.
  Acquisition trends—1968, 13:373-79
  Acquisitions—1965 in rev, 10:165-72
  Acquisitions in 1967, 12:177-85
  Cost analysis studies in, 13:136-41
  Manpower utilization in, 12:77-82
  An ordering procedure uti, 10:43-50
  Ten years of progress in, 11:289-301
  Year's work in acquisitions, 9:149-56
  also: 12:147; 13:449
  ed.: 13:115-41
  review: 8:207-8
Dowd, Sheila T., *report*: 23:80-82
Downing, J. C., 24:374-76; *letter*: 20:180-81
"Dr. S. R. Ranganathan" 14:582-84
"The draft code and problems of corporate authorship" 6:223-27
"Draft standard for the advertising of micropublications" 18:284-87
Drake, C. L., 10:143-54
Draper, Hal, 5:73-81
Drewry, Virginia
  Consumer reaction survey, 3:247-52
  Georgia State Catalog Card, 2:176-80
Drott, M. Carl, *letter*: 20:98-100
"The dual assignment, cataloging and reference" 3:167-88
Dubester, Henry J., 6:230-34
Dudley, J. W., *review*: 10:250-51
Dudley, Norman, 23:52-54; *reports*: 16:538-40; 23:75-78
Duhrsen, Lowell R., 14:84-91
Dulka, John, 14:485-96
Dunkin, Paul S.
  1960: The year of the bug, 5:115-19
  1961: The year the innoc, 6:123-25
  1962: On the road, 7:156-60
  1963: The little year that, 8:126-30
  1964: Peek into Paradise, 9:143-48
  1965: Year of the big book, 10:172-76
  Cataloging and CCS, 11:267-88
  From the editor's desk, 12:115-16
  From the editor's desk: E, 13:142-43
  From the editor's desk: P, 12:367
  Guesstimates unlimited, 5:179-85
  Happiness is a long footn, 7:403-5
  Joseph L. Wheeler, 15:5
  The last word, 4:282-84
  Nineteen fifty-seven and, 2:82-86
  Nineteen fifty-eight, 3:75-78
  The old girl and the new, 4:109-15
  One editor about another, 15:437
  also: 1:90-91; 4:269; 8:213
  reports: 7:207, 339; 8:365, 9:99 (correction); 10:97-99
  reviews: 2:217-18; 5:250-52; 7:119-20; 12:471; 13:574-75; 15:106-7; 17:104-5
Dunlap, Connie R.
  Automated acquisitions pr, 11:192-202
  New editor announced, 17:5
  also: 15:34-35
  reports: 14:596-97; 17:434-39
"The duplicate periodical problem in the academic library" 20:167-70
"Duplicates exchange: a cost analysis" 1:81-84

Dustin, John E., *review*: 4:177
Dwyer, James R., 25:286–95
Dwyre, Katherine C., 6:85–89

E

E. J. P., *see* Piercy, Esther J.
"E. J. P." 11:259
" 'Early warning' generic medium designators in multimedia catalogues" 17:66–69
Eastin, Roy B., 3:253–56
Eckford, Mary Lathrop, 5:5–33
"The economics of book catalog production" 10:57–90
"Economics of serials exchanges" 16:511–20
Edelman, Hendrik, 23:33–38
Edgar, Neal, *review*: 23:184–87
"Editing the Union list of serials" 7:91–95
"Editorial" 16:293
"Editorial announcement" 11:260
"Editorial comment: classification" 9:413
"Editorial note" 11:10
"The editor's assignment" 17:133
"Edmond L. Applebaum" 16:529–33
Edmonds, Anne C., 19:126–32
Edmund Joseph, Brother, 1:26–27
"Education for technical services: one school's response" 21:68–71
"Effect of an uneven card distribution on a card catalog" 19:19–23
"The effect of closed catalogs on public access" 25:186–95, 408–9*c*
"Efficacy of citation indexing in reference retrieval" 12:415–34
Egan, Margaret E., *letter*: 2:55
Eggleton, Richard, 19:148–63
Eisenhart, Ruth C., *report*: 8:447–48; *review*: 13:147–49
Ellinger, Werner B., 12:352–58
Ellis, Arthur, 3:289–92
Ellsworth, Ralph E., 12:394–95; *review*: 4:94–95
Elrod, J. McRee
  Applying the principle of, 16:331–37
  The classed catalog in the, 5:142–56
  A Korean classified catal, 4:331–36
  Year's work in cataloguing, 17:175–200
  letter: 19:174–75
  review: 18:293–94
"Emerging problems in acquisitions" 12:147–60
Emerson, Susan G., *review*: 16:553–55
"An empirical rationale for the accumulation of statistical information" 18:253–58
"Encounter with a cataloger" 9:363–66
"The end of specificity" 23:116–22
Engelbarts, Rudolf K., 9:191–94
"Enlarging LC copy: a new system" 18:226–30
"Entries for works based upon periodicals" 6:255–56
"The entry-word in Indonesian names and titles" 15:393–98, 551 (correction)
"The Eppelsheimer subject catalog" 15:309–28
"Equipment and methods in catalog card reproduction" 8:267–78
"ERIC/CLIS abstracts" 13:424–29, 569–73; 14:139–45, 301–5, 463–66, 614–15; 15:97–102, 250–54, 413–16, 564–69; 16:117–21, 277–81, 408–12, 557–61; 17:112–17, 262–66, 368–71; 18:78–86
"The essentials or desiderata of the bibliographic record as discovered by research" 23:391–405; 24:295–96*c*
Esterquest, Ralph T., 2:121–27
"Esther J. Piercy" (Colburn) 2:223–24
"Esther J. Piercy" (Decimal Classification Editorial Policy Committee) 11:265
"Esther J. Piercy and the Cataloging-in-Source experiment" 11:263–64
"Esther Piercy, my friend and colleague" 11:261–62
Etheredge, Nancy, 20:361–72
"The ethics of reprint publishing" 15:53–56
Ettlinger, John R. Turner, *review*: 19:186–88
"European report: Reprography Congress, document reproduction activities in French and British libraries" 8:199–204
"Eva Verona" 20:373–76
"Evaluating coin-operated copying equipment for library applications" 20:115–22
"The evaluation of a university library collection" 13:450–57
"An evaluation of an Oregon school district's centralized ordering and processing system" 25:162–76
"Evaluation of the university library collection" 2:24–29
"An evaluation of U.S. document bibliography" 4:34–43
Evans, Charles, *review*: 18:305–7
Evans, Charles W., 16:33–47
Evans, G. Edward, 18:35–50
"Examining the Library of Congress Subject catalog" 23:69–74
"An example of conventional-title cataloging" 6:40–47
"An expandable classification scheme for phonorecord libraries" 13:511–15
"An expansion of Library of Congress classes PT 2600–2688" 17:32–34
"Expansion of the public card catalog in a

large library" 16:488-96
"Experiment in the use of the revised code of cataloguing rules" 5:216-20
"Experts discuss subject headings for Spanish America" 9:339-44
"An explanation of author notations and tables used in Library of Congress schedule for Chinese literature" 18:51-60
"An extended review of PRECIS" 23:101-15; 24:84-86*c*
Eynran, Eleanor G., 10:341-61

F

"F. Bernice Field" 11:23-26
"F. Bernice Field, 7 March 1906-14 October 1974" 19:176-77
"F. Olivia Faulkner, 1917-1966" 10:164
"The fabulous Fifties" 4:109-15
"Facsimile transmission in libraries" 12:5-15
Fair, Judy H., 19:206-25
Fall, James E., 11:97-114
Fall, John
  PAIS fiftieth anniversary, 9:231-34
  report: 4:336-45
"False economy, or, Sabotage at the catalog" 24:69-70, 296*c*
Farber, Evan Ira, *letter*: 3:164
Farley, Earl, 8:257-65
Farris, Robert C., 18:18-24; *reviews*: 15:423-24; 16:115-16
Fasana, Paul J.
  AACR, ISBD(S), and ISSN, 19:333-37
  Automating cataloging func, 7:350-66
  Processing costs for scie, 11:97-114
  letter: 16:268
  report: 22:81-83
  review: 15:256-58
Feller, Sig, 15:63-65
Feng, Y. T., 23:39-44
"A few words about catalog department manuals" 1:137-39
Field, F. Bernice
  The new catalog code, 10:421-36
  The program of the Joint, 4:303-8
  The technical services li, 9:200-204
  The Union list of serials, 11:133-37
  reports: 2:66-67; 3:311-18; 7:296-97; 8:299-301
"Filing arrangement in the Library of Congress catalogs" 16:240-61
"Filing rules for a three-dimensional catalog" 14:485-96
"A filing system for the machine age" 9:333-37; 10:405-6*c*
Finch, Jean L., 8:26-34
Fiorica, Maureen F., *letter*: 16:401
Flannery, Anne S., 1:24-26
"FLIP: Film Library Instantaneous Presentation" 2:278-81
Fleishauer, Carol, 22:368-79
Floyd, Walter R., 6:270-73
"Fluidity in book location in relation to catalog records in university libraries" 3:292-99
Focke, Helen M., *review*: 2:70-71
"Follow-up on orders" 3:283-84
"For our 25th anniversary—" 25:3-7
Ford, Bruce E., 24:214-16
Ford, Stephen W.
  The need for new standards, 5:315-21
  The year's work in serials, 2:95-96
  The year's work in serials, 3:83-86
  The year's work in serials, 8:145-50
  review: 12:371
"Foreign blanket orders: precedent and practice" 14:258-68
"Foreign currency exchange problems relating to the book trade" 17:299-307; 19:419-21*c*
"The form distinction in the 800 class of the Dewey decimal classification" 15:458-71; 16:268*c*
"Form division in DC" 6:372
"Form division in L.C. and D.C. classification schemes" 6:243-46, 372*c*
"Form headings in catalogues of the past and present" 6:295-317
Forrester, George, 11:215-20
Foskett, A. C., 15:117-21
Foss, Birgit, *review*: 4:27-29
Foster, Donald L., 8:191-94
Fox, Ann M., *review*: 18:420-21
Frarey, Carlyle J.
  reports: 12:105-7, 465-66; 13:559-62, 565-67
  review: 3:156-61
Fraser, John, 8:279-84
Fraser, Lorna D.
  The Canadian Institute on, 6:176-78
  Cataloguing and reclassif, 5:270-80
  Katharine L. Ball, 13:545-48
  also: 8:43-46
"Frederick G. Kilgour" 18:402-5
Freedman, Maurice J.
  S. Michael Malinconico, 22:418-20
  Sanford Berman, 25:387-89
Freitag, Wolfgang M., 3:215-22
"Fremont Rider and his International classification" 24:106-13
"A fresh look at the treatment of documents" 4:43-44
Frey, Emil, 10:39-42
Fridlin, Charles C., 10:341-61
Frieze, William S., 1:203-6
Fristoe, Ashby J.
  Acquisitions in 1969, 14:165-73
  Acquisitions in 1970, 15:132-42

  Acquisitions in 1971, 16:173–77
  The bitter end, 10:91–95
  Richard M. Dougherty, 13:549–52
  letter: 10:493–94
"From an editor's viewpoint" 4:161–65
"From LC to Dewey?" 16:500–501
"From problems perceived to programs in practice" 25:9–29
"From the editor's desk" (Dunkin) 12:115–16
"From the editor's desk" (Tate) 25:227
"From the editor's desk: Elizabeth Rodell" 13:142–43
"From the editor's desk: Progress is our most important product" 12:367
Frosio, Eugene T., 15:128–31
Fukuda, Naomi, 9:249–50
"Functional organization plan for technical services" 14:458–62
Funk, Mark, 22:390–401
"Further comments on map cataloging" 6:78
"Further costs of card reproduction" 7:327
"Further observations on the use of LC classification" 10:519–24
"The future" 4:285–91
"Further implications of Title IIC, Higher Education Act of 1965" 11:46–49
"The future of RTSD, 1967–" 11:11–13
"The future of telefacsimile in libraries" 13:42–46
"The future of the Anglo-American cataloging rules (AACR) in the light of Universal Bibliographic Control (UBC)" 20:3–15

G

Gaertner, Donnel J., *letter*: 4:181–82
Gaines, Katharine, 15:297–308
Galejs, John E.
  Application of the Microg, 15:492–98
  Economics of serials exch, 16:511–20
Galvin, Thomas J., 8:5–14
Ganning, Mary Kay Daniels, 21:317–25
Ganson, Judith, *reviews*: 16:101–2; 17:105–7
Gapen, D. Kaye
  A cost analysis of the Oh, 21:286–302
  OCLC at OSU, 22:5–21
Garner, Jane, *report*: 22:86–87
Garoogian, Rhoda, 25:267–76
Garrett, Daniel C., 15:53–56
Gates, Barbara A.
  Successful workshop plann, 24:17–24
  also: 1:92–93
  report: 16:540–42
Gavryck, Jacquelyn, 17:82–92
Geiser, Elizabeth A., 20:65–69
Gellatly, Peter, 9:117–21
"General classification theory" 17:201–10, 360 (correction)
"The geographic approach to materials in the Library of Congress subject headings" 6:49–63, 63–64*c*
"Geographic names in subject cataloging" 22:409–14
George, Virginia, 9:319–24
"Georgia State Catalog Card Service" 2:176–80
"German national bibliographies" 5:310–14
Gessford, Glen, 8:413–31
Gibson, Sally, *review*: 17:107–9
"Gifts and exchanges" 14:92–97
"Gifts and exchanges in U.S. academic libraries" 24:155–63
Gillies, Thomas D., *review*: 6:281–82
Glasby, Dorothy J.
  Serials in 1978, 23:203–12
  Serials in 1979, 24:74–82
  The year's work in serials, 25:310–18
"Glen A. Zimmerman" 17:431–33
"Goals for action" 18:186–88
"Goals for action" 23:175–76
Golden, Barbara, 18:268–74
Golden, Susan U., 18:117–39
Goldhor, Herbert
  A sample audit of cards, 2:287–91
  The worries of a public li, 3:119–22
Goldschmidt, Dina, *review*: 15:555–56
Goldstein, Charles M., 22:191–95
Gorchels, Clarence, 5:157–59; *review*: 8:455–56
Gore, Daniel
  Encounter with a cataloger, 9:363–66
  Further observations on, 10:519–24
Gorman, Michael
  The Anglo-American catalo, 22:209–26
  The current state of stan, 19:301–13
Gosling, William A.
  Our thanks to Wes—, 23:363
  letter: 17:99–101
  reports: 24:71–76; 25:110–13
Goyal, S. K., 16:26–32
Grady, Agnes M., 20:131–42
Graham, Peter, *letter*: 25:408–9
"The great detective game" 6:236–38
Greenaway, Emerson, 1:7–8
Greene, Joanne, 17:238–45
Greenwood, Anne, 4:318–22
Gregory, Roma, *report*: 15:536–37
Gribbin, Lenore S., 8:151–52
Griffith, Belver C., *letter*: 20:98–100
Groesbeck, Joseph, 10:313–18
Groos, Ole V., 10:289–90
Groot, Elizabeth H., 25:149–61
Grosser, Dorothy, 2:238–52
Grove, Lee E., 6:143–60
"Guesstimates unlimited" 5:179–85
"A guide for beginning bibliographers"

13:462-70
"Guidelines for centralized technical services" 10:233-40
"Guidelines for establishing a centralized library processing center" 2:171-76
"Guidelines for selecting a commercial processing service" 21:170-73
"Guidelines for the formulation of collection development policies" 21:40-47
Gull, C. D.
  The hardware of data proc, 9:6-18
  How will electronic infor, 5:135-39
  Logical flow charts and, 12:47-66
  Structure of indexing aut, 10:507-11
Gustafson, Viola, *letter*: 15:412

H

H. M. W., *see* Tuttle, Helen Welch
Hackett, Alice E., 10:387-91
Hagler, Ronald
  The development of catalo, 19:268-78
  Local autonomy, 7:340-49
  also: 8:39-43
  report: 17:442-44
Hall, H. W., 19:197-205
Hall, John D., 24:135-54
Halsey, Richard S., *review*: 15:260-63
Hamann, Edmund G.
  Expansion of the public c, 16:488-96
  Out-of-print periodicals, 16:19-25
  report: 16:544-46
Hamlin, Jean Boyer, *report*: 25:118-21
Hamman, Frances, 1:180-89
Hammer, Donald P.
  Reflections on the develo, 9:225-30
  A review of the ASTM, 12:359-65
  review: 12:469-70
"Handling changes in Superintendent of Documents classification" 15:241-44, 547*c*; 16:95-97*c*; 17:354-58*c*
Hanes, Bernard, 17:35-41; *letter*: 18:192
Hanes, Fred W., 8:408-10
Hansard, James W., 14:31-55
Hansen, Abigail Dahl-, *see* Dahl-Hansen, Abigail
Hanson, George, *letter*: 4:182
"Happiness is a long footnote" 7:403-5
"The hardware of data processing" 9:6-18
Harkányi, Katalin, 17:238-45
Harlow, Neal, 7:57-60
Harman, Marian
  The National union catalog, 2:209-15
  University libraries, 4:275-79
Haro, Robert P., 13:163-69
Harrer, G. A., 6:4-12; *also*: 6:373
Harris, Ira
  Disorganized for use, 12:161-65
  Readers services aspects, 8:391-98
Harris, Jessica L. Milstead, *see* Milstead, Jessica L.
Harris, Kay, *ed.*: 1:21-30
Harris, L. J., 10:304-12
Harris, Michael H., 12:70-76; *reviews*: 18:311, 414-15
Hart, Marion Wilden-, see Wilden-Hart, Marion
Hartje, George N., 2:30-32; *review*: 4:258-61
Hartmann, Becky Lyon-, *see* Lyon-Hartmann, Becky
Harwell, Richard B., *review*: 6:373-74
Haskins, Susan M., 5:189-98; *report*: 7:388-90
Hasting, Eleanor R.
  Solutions in establishing, 10:495-98
  Use of serials shelving n, 3:62-63
Hawthorne, Gladys, 1:50-51
Hayes, Robert M., 10:57-90
Hayes, William F., 7:312-26
Haykin, David J., *review*: 1:59-60
Hazen, Margaret Hindle, 18:220-25
Headings, Bernice E., 3:117-19
"Headings, Subject. See Subject headings" 16:79-81
Heidbreder, M. Ann, 16:526-28
Heiliger, Edward M., 9:5
Heinritz, Fred J.
  Book versus card catalog, 7:229-36
  Decision tables, 22:42-46
  Does dividing the catalog, 8:310-16
  Optimum allocation of tec, 13:99-101
  Optimum distribution of c, 13:206-8
  Optimum distribution of c, 13:537-44
  Predicting the need for, 11:247-48
  review: 14:472-73
Hellen, George B., Jr., 15:364-79
Henderson, Kathryn Luther, *letter*: 19:173-74
Hendricks, Donald D., 10:479-89; *report*, 14: 355-89
Hendrickson, Leslie, 25:162-76
"Henriette D. Avram" 15:525-31
Henshaw, Francis H., 1:131-36
Hensley, Charlotta, 25:395-407
Heppell, Shirley G., 10:28-30
Heroux, Marlene, 22:368-79
Herrick, Mary Darrah, 8:289-99
Hewitson, Theodore, 4:228-32
Hewitt, Joe, 13:361-65
Heynen, Jeffrey, 24:58-63; *report*: 25:116-18
Hickey, Doralyn J.
  Bridging the gap between, 11:173-83
  The cataloging procedure, 12:167-76
  In recognition of the ret, 15:277-78
  Paul Shaner Dunkin, 19:293
  Response to the award of, 17:429-30
  reports: 15:541-43; 20:73-76
"High-reduction microfiche for libraries" 16:33-47
"Highlights in acquisitions" 8:112-25

"Highlights of RTSD activities during the 1974 midwinter meeting" 18:61-63
Hill, Barbara M., 6:82-85
Hill, Jane M., 1:93
Hines, Patricia S., 10:457-60
Hines, Theodore C.
  Comment on the draft code, 5:237-40
  The mechanization of the, 14:502-16
  letter: 10:449-50
Hinton, Frances
  Anglo-American cataloging, 13:32-34
  The concise AACR2, 25:204-6
  Dewey 17: a review, 10:393-402
  reports: 14:604-5; 16:550; 17:454-55; 19:77-78, 79-82, 279-82, 416-18; 20:87-88, 171-72; 21:176-77; 24:77-78
  reviews: 16:99-101; 20:387-88
Hirsch, Rudolph, 1:21-22
Hirshon, Arnold, 25:207-14
"The historical development of processing centers in the United States" 8:54-62
"The historical development of the second edition of the Anglo-American cataloging rules" 22:22-33
"A history of centralized cataloging" 11:28-32
"The history of science" 2:3-15
Hitchcock, Jeanette E., *report*: 10:102-4; *review*: 14:474-75
Hoag, LaVerne, 14:445-54
Hoage, Annette L., 6:247-49
Hoffman, Herbert H., *letter*: 24:296
Holbrook, Frances Karr, *review*: 8:205-6
Holmes, Donald C., 2:258-65; *review*: 4:173-74
Holmes, Jeanne M., *report*: 8:307
Holmes, Robert R., 12:323-29
Hopkins, Fran, 17:201-10
Hopkins, Judith, 17:308-19; *letter*: 24:383
Horny, Karen L., 22:361-67; *review*: 20:389-90
Hovne, Clara, 14:546-52
"How I spend my typical day, week, and year" 12:83-87
"How to roll back the corporate empire" 5:73-81
"How will electronic information systems affect cataloging rules?" 5:135-39
Howell, Henrietta, *reports*: 1:57-59, 120-22, 234-36
Hsiao, James C.
  Optimum distribution of c, 13:206-8
  Optimum distribution of c, 13:537-44
Huang, Theodore S.
  Efficacy of citation inde, 12:415-34
  JCC/LRTS, 1948-1964, 11:14-21
Huckaby, Sally Ann, *review*: 16:102-4
Hudson, Deanna, *review*: 18:414-15
Hudson, Judith A., 14:530-45
Huff, William H.
  Serial observations—1967, 12:189-202
  Serial services cost inde, 4:158-60
  Some aspects of serials, 10:176-98
  A summary of some serials, 11:301-21
  A survey of serial activi, 9:163-76
Hughes, S. F. D., 21:375-80
Hummel, Ray O., Jr., 4:279-82; *review*: 14:621-22
Hunt, James R., 8:54-62
Huq, A. M. Abdul, 8:47-50
Hyman, Richard J.
  Access to library collect, 15:479-91
  Wanted: a true unit card, 7:105-12
  Xenolingual cataloging of, 7:200-207
  letter: 15:248

I

"I.F.L.A. International Conference on Cataloguing Principles, Paris, 9th-18th October, 1961" 6:161-71
"IFLA International Meeting of Cataloguing Experts, Copenhagen, 1969" 14:292-96
"The impact of international standardization on the rules of entry for serials" 19:164-69
"Implementing the depository library act of 1962" 7:366-70
"Implications of the National register of microform masters as part of a national preservation program" 9:489-94
"The imprint date in the Anglo-American cataloging rules" 20:123-30
"In defense of business manuscripts" 4:241-42
"In defense of the dictionary catalog" 15:28-33, 247-48*c*, 412*c*, 546*c*
"An in-depth collection evaluation at the University of Manitoba Library" 24:329-38
"In memoriam: Carlyle James Frarey, 1918-1976" 20:385
"In memoriam: Carolyn Small" 24:298
"In memoriam: Maurice F. Tauber, 1908-1980" 25:8
"In memoriam: Pauline Seely" 19:92
"In memoriam: William H. Kurth" 21:326
"In memoriam: Wyllis E. Wright, 1903-1979" 24:297; 25:216*c*
"In recognition of the retiring editor of LRTS" 15:277-78
"In retrospect: RTSD, 1957-1967" 11:5-10; 12:47*c*
"In-service training and decision-making in the catalog department" 5:82-86
"In the iron age of cataloging" 25:362-73
"Increasing production in a small university catalog department" 15:380-84
" 'An incubus and a hindrance' " 11:409-14

"Indexing a classified catalog" 14:546-52
"The indexing of 'The reference shelf' " 14:553-58
"The influence of photoreproduction on library operations" 7:244-53
"Initially, we need some definitions" 23:365-73
"An inquiry into Library of Congress cataloging delays" 15:364-79
"Inquiry into the syndetic structure of the Library of Congress subject headings in anthropology" 22:61-80
"Institute on Catalog Code Revision: a composite report" 3:123-40
"An integrated, user-oriented system for the documentation and control of machine-readable data files" 16:338-46
"Interfacing a local system with OCLC" 23:129-38; 24:84*c*
"Interlibrary loan analysis as a collection development tool" 18:275-83; 20:98-104*c*
"Interlibrary loans at the University of Denver, 1961-1962" 7:286-93
"The international bookseller looks at acquisitions" 11:203-6
"International cataloging conference" 4:85-89
International Conference on Cataloguing Principles (1961 : Paris, France). Preliminary official report, 6:161-71
"International developments in cataloging" 17:134-43
"The International Exchange Service" 10:337-41
"International library standards update" 18:325-35
"International micrographics standards" 24:58-63
"International standard bibliographic description for serials" 17:293-98
"International standards: the road to Universal Bibliographic Control" 20:16-24
"International standards for the interchange of bibliographic records in machine-readable form" 20:25-35
"Internationalizing RTSD" 14:122-32
"Introducing LRTS" 1:3-4
"An introduction to AACR2" 23:321-39
"Introduction to data processing" 9:5-103
"Introduction to the seventh edition of Subject headings used in the dictionary catalogs of the Library of Congress" 12:323-29
"Inventory of monographs in a university library" 21:72-76
"An investigation of indirect subdivision by place in Library of Congress subject headings" 13:62-78
"Is bibliographic standardization possible?" 4:67-70
"Is Harvard bound by the past?" 5:189-98
Isa, Zubaidah, 15:393-98; *letter*: 15:551
Ishimoto, Carol F., *reports*: 16:546-50; 20:77-79
"Issues in commercial processing services" 21:174-75
"It will cost more tomorrow" 16:82-92
"Italian cataloging rules" 10:499-504

J

Jackson, Sidney L.
  Long files under LC subj, 11:243-45
  Schrettinger on class and, 14:579-81
  letters: 16:267, 551-52
Jackson, W. Carl, 15:223-28; *also*: 19:126-28; *report*: 14:59-96
Jacobs, Peter J., 20:65-69
James, John R.
  Developments in serials, 22:294-309
  Serials '75, 20:259-69
  Serials in 1976, 21:216-31
Jamieson, John, *letter*: 10:164
"Japanese government publications" 9:249-50
Jármy, Imre T.
  1975 library microfilm, 21:327-32
  1978 library microfilm, 24:164-69
Jasenas, Michael, 7:264-73
Jayarajan, P., 16:359-63
"JCC/LRTS, 1948-1964" 11:14-21
Jenewein, Lela M., 1:93-94
"John B. Corbin" 14:585-87
"John Byrum" 19:402-5
"John Cronin and centralized cataloging" 12:394-95
"John Cronin and shared cataloging" 12:395-96
"John Cronin and the Library of Congress catalog card service" 12:391-92
"John Cronin and the National Union Catalog" 12:397-98
"John Phillip Immroth" 15:522-24
"John William Cronin" 5:267-69
Johnson, Barbara Coe, *letter*: 15:247-48
Johnson, Donald W.
  The bibliographer's camer, 14:434-38
  On pre-filing sorting met, 1:109-13
  Sorting backwards, 3:300-310
Johnson, Eugene M., *review*: 4:257-58
Johnson, Judith, 25:40-47
Johnson, Richard D., 19:126-32
Johnson, Robert K.
  Cataloging practices and, 4:71-78
  Some facets of acquisitions, 2:16-24
  report: 8:439-40
Johnson, Winifred A., 2:64-66
Johnston, Cora, 8:37-39
Joint Committee on the Union List of Serials, *report*: 2:66-67

Jones, Bob, 8:366–69
Jones, Gerda Annemarie, 17:32–34
Jones, J. F., 17:320–29
Jones, Marilyn H., 23:246–88
Jones, Milbrey L.
    Classifying children's bo, 9:246–48
    School libraries and the, 8:221–23
    Technical services in sch, 7:189–96
Jones, Robert C., 9:205–6
Jordan, Robert, 12:435–41
"The Jordan plastic box" 12:435–41
Jorgensen, William E., 8:196–98
Josel, Clair S., 25:40–47
"Joseph H. Wheeler, 1884–1970" 15:5
"The junior college" 12:156–60

K

K., D., *see* Kaser, David E.
Kacena, Carolyn, *review*: 23:346–47
Kahle, Susanne Margulis, *review*: 18:292–93
Kahler, Mary Ellis, *report*: 6:204
Kaltenbach, Margaret, *reviews*: 16:271–72, 405–6
Kan, Lai-Bing, 22:47–60
Kann, Paul J., *review*: 13:308–9
Kaser, David E.
    1959—Bumper year for se, 4:125–28
    Serials activities in 1961, 6:135–42
    Serials activities in 1962, 7:169–75
    The year's work in serials, 5:129–34
    reviews: 4:174, 175
"Katharine L. Ball" 13:545–48
Kauffman, Alice F., *review*: 9:252–53
Kaufman, Judith, 23:168–74
Kazlauskas, Edward John, 15:229–40
Kebabian, Paul B.
    Bibliographical quiddling, 11:397–404
    Large public libraries and, 8:213–18
Keefer, Mary, 6:262–64
Keen, Eunice, 1:189–97
"Keeping serials cataloging costs in check" 1:13–20
Keller, Dorothy B., 7:34–37
Kelm, Carol R., 22:22–33; *reports*: 10:105–6; 13:557–59; 14:603–4; 15:535; 16:537; 17:439–40; 18:61–63, 64–66, 398–400; 19:68–69, 170–73, 406–13; 20:76
Kemp, Elaine A., 20:143–48
Kenney, Brigitte L., 2:185–90
Kenyon, Carleton W., *review*: 8:206–7
Kesavan, B. S., *review*: 4:29–33
"Key title and rules for entry" 19:338–40
Kharbas, Judith N., *report*: 24:81–83; *review*: 21:99–100
Kieffer, Paula
    The Baltimore County Publ, 10:133–41
    Book catalog—to have or, 15:290–96
Kilpatrick, Norman L., 1:198–200
Kim, Ung Chon, 19:133–47
Kimber, R. T., *review*: 14:618–19
King, Donald R., *reviews*: 13:579–81; 14:468–69
King, Gilbert W., 9:90–93
King, Jack, 10:51–56
"The King research project" 25:177–85
Kingery, Robert E., 1:28–30
Klempner, Irving M., 7:244–53
Klerk, Ann de, *see* de Klerk, Ann
Kline, Peggy S., 24:209–13
Knapp, John F., 12:275–85
Knapp, Sara, 17:82–92
Kniesner, Dan L., 17:225–30
Koch, Esther D., *report*: 14:598–600
Koel, Åke I., 18:348–54
Kohl, David F., 23:69–74
Kohler, Mary E., 3:145–49
Kolbe, Helen, 10:373–82
Koons, Sara, *review*: 18:303–4
"A Korean classified catalog" 4:331–36
Kósa, Géza A., 19:13–18
Kovacic, Mark, 24:155–63
Kovar, Helen M., 20:70–72
Kraig, Alfred R., 1:94
Kramer, Lloyd A.
    A procedure for dividing, 7:214–15
    Work simplification and, 3:287–88
    letter: 4:180–81
Krishnaswami, Meena, 9:449–61
Krueger, Hanna Elsa, 3:192–97
Krupp, Robert G., 8:227–28
Kuhlman, A. F., 11:138–44
Kurth, William H.
    Acquisitions from Mexico, 2:96–114
    Dealer rating system at LC, 1:131–36
    report: 5:160–61

L

Ladd, Dorothy P., *reports*: 12:457–58; 19:64–68
Ladd, Frances R., *reviews*: 15:104–5; 16:273–74
Ladenson, Alex
    Budget control of book pu, 4:47–58
    Large public libraries, 4:274–75
    A proposal for a national, 6:4–12
LaHood, Charles G., Jr.
    The serials microfilm pro, 10:241–48
    report: 13:563–64
    reviews: 14:469–70; 15:422–23; 16:116
Landram, Christina
    Cataloging: OCLC termi, 21:147–55
    Increasing production in, 15:380–84
Lane, Alfred H.
    Book marketing and select, 20:65–69
    Gifts and exchanges, 14:92–97
    letter: 14:138

Lane, David O., 10:383-86
Lane, Margaret R., 10:504-6
Lang, Jovian P., *reviews*: 18:297-98, 416-17
Langdon, Bruce E., 19:380-88
"Language of the Library of Congress subject headings pertaining to society" 25:196-203
Lapierre, Maurice E., *report*: 15:543-45
"Large public libraries and the Paris conference" 8:213-18
"LaRoche College classification system for phonorecords" 9:443-45
"Later report on BPR" 6:234-35
"Laura Catherine Colvin" 9:389-91
"LC and BG: friendship without marriage" 12:47-61
"LC card order experiment conducted at University of Utah Marriott Library" 17:70-72
Leach, Theodore Edward, 12:250-75
Lee, Chui-Chun, 17:405-25
Lee, Joel M., *review*: 19:184-86
Legg, Jean, 9:351-55
Lehmann-Haupt, Hellmut, 2:118-19
Lehnus, Donald J., *reviews*: 16:107-8, 406-7, 553; 17:107
LeKernec, W. J., 4:272-74
"Lending to reprint and microform publishers—a policy statement" 19:178-79
"Lending to reprinters" 11:229-31; 12:455-56, 13:138 (correction)
Lenel, Edith, 4:128-30
Leonard, Lawrence E., 12:116-27
Leonard, Ruth S., 9:389-91
Lerma, Dominique-René de, 13:86-92
"Less-used titles and volumes of science journals" 10:289-90
"Let's exchange profitably" 9:345-51
Levis, Joel, 15:354-58
Lewis, Peter R., 17:66-69
"The library and the academic community" 8:157-60
"Library automation: a balanced view" 16:11-18
"Library card reproduction by Xerox Copyflo" 8:279-84
"The library catalog: focus on form" 8:317-22
"Library experience with the Xerox 914 copier" 6:25-29
"A library for organists" 1:50-51
"Library microfilm rate indexes" 11:115-19
"Library microfilm rates, 1975" 21:327-32
"Library microfilm rates, 1978" 24:164-69
"Library of Congress annotated cards for children's literature" 10:455-57
"Library of Congress cataloging distribution services, 1901-1976" 21:317-25
"The Library of Congress classed catalog for music" 8:285-88
"Library of Congress classification and subject headings relating to Slavic and Eastern Europe" 16:470-87; 17:268*c*
"The Library of Congress project" 9:90-93
"The Library of Congress Public Law 480 programs" 7:176-88
"Library of Congress subject heading patterns in OCLC monographic records" 25:63-80
"Library out-of-print book procurement" 17: 216-24
"Library resources—the professional responsibility" 3:3-11
"The Library Service Center of Eastern Ohio" 5:5-33
Library services and photocopying" 10:331-35
"Library services to university branch campuses" 14:562-73
"Library technology and RTSD—goals in common" 10:13-17
"The life and death(?) of corporate authorship" 24:195-208
"Life in a rubber boot factory" 4:295-302
Line, Maurice B., 16:61-73
"Linear programming and library delivery systems" 21:333-44
Linford, John, 14:562-73
Linville, Herbert, *reports*: 17:447-49; 19:73-75
"List of current state documents checklists" 10:504-6
"The little year that wasn't there" 8:126-30
"Living with the new code" 5:206-12
Livingston, Lawrence G., 17:293-98
"Local autonomy" 7:340-49
"Local cataloging for an engineering library" 1:149-54
"Logical flow charts and other new techniques for the administration of libraries and information centers" 12:47-66
London, Gertrude, *reviews*: 15:259-60; 16:555-56
Long, Rosalie M., 9:356-58
"Long files under LC subject headings, and the LC classification" 11:243-45
"The long-term effects of approval plans" 14:400-406
"The longer work day and the shorter work week" 18:336-40
Loo, Shirley, 19:380-88
"A look at the future through bifocals" 9:261-69

"Looking forward to the seventeenth edition" 6:64–77
Lopez, Manuel D.
  A guide for beginning bib, 13:462–70
  Subject catalogers—equal, 9:371–75
Lorenson, Robert, 9:210–12
Los Angeles County Public Library. Catalog Advisory Committee, 6:64–77
Lovett, Robert W., 4:241–42
"LRTS staff changes" 5:99
Lubetski, Edith, 18:343–47
Lubetski, Meir-, *see* Meir-Lubetski
Lubetzky, Seymour
  The current revision of, 4:79–84
  The library catalog, 8:317–22
  also: 3:139–40
Luckett, George R., 1:207–10
Lucy, Mary Lou, *review*: 14:468
Luik, James van, *see* van Luik, James
Lundy, Frank A., 3:167–88
Lupton, David Walker, 20:167–70
Lyle, Jack W., 16:497–99
Lynch, Isobel P., *review*: 6:277–78
Lynden, Frederick C.
  Library out-of-print proc, 17:216–24
  Resources in 1977, 22:310–34
  Resources in 1978, 23:213–45
  letter: 20:97–98
  report: 24:80–81
Lyon-Hartmann, Becky, 22:191–95

M

"M. Ruth MacDonald" 4:312–13
MacDonald, M. Ruth, 6:217–22; *report*: 5:245–46
"The machine and the librarian" 9:100–103
MacQuarrie, Catherine
  The book catalog of the L, 4:208–27
  Cost survey, 6:337–50
  The metamorphosis of the, 8:370–78
  Receiving and financial r, 3:282–83
Madison, Dilys E., 15:492–98
Magrill, Rose Mary
  Collection development and, 24:247–73
  Collection development and, 25:248–66
  Selection for preservation, 24:44–57
Mahoney, Orcena
  Centralized processing ce, 5:40–47
  Henrietta Howell, 2:68
  Recollections, 11:383–84
  reports: 1:226–28; 4:345–47; 5:332–35
Maichel, Karol, 2:254–58
Maier, Joan M., 13:127–36
"Main entry: principles and counter-principles" 11:389–96
"The main entry and the book catalog" 15:499–512; 16:267*c*
"Making a catalog department manual" 4:314–18
"The making of the Southeastern supplement to the Union list of serials" 4:233–41
Malinowsky, Harold R., 7:312–26
Maloy, Miriam C.
  The place of the technical, 8:305–7
  Reclassification for the, 6:239–42
Maltby, Arthur, 21:31–39
"Management information aspects of automated acquisitions systems" 24:339–42; 25:215–16*c*
"The management of technical services—1980" 25:319–29
Mann, Mary Louise, 4:269–72
Mann, Thomas J., 23:163–67
"Manpower utilization in technical services" 12:77–82
"A manual on the use of the Dewey decimal classification" 4:247–52
"Manuscript collections and archives—a unitary approach" 9:213–20
"Map cataloging" 3:257–73
"MARC: the first two years" 12:245–50
"Margaret Webster Ayrault" 19:398–401
"Marie Louise Prevost, 1876–1961" 6:3
Marion, Phyllis C., 25:139–48
"Marking of books" 3:323–25
"Marking of books" 4:180–82
Marshall, John David, *review*: 2:216–17
Martin, Allie Beth, 12:152–56
Martin, Beryl L., 4:208–27
Maruyama, Lenore S., 16:195–239
Mason, Alexandra, *review*: 14:467–68
Mason, Ellsworth, 16:5–10
Mason, Harold J., 4:295–302
Massonneau, Suzanne
  Cataloging nonbook ma, 16:294–304
  The main entry and the bo, 15:499–512
  The year's work in catalo, 16:155–64
  reviews: 17:251–52; 20:387; 23:349–50
Matthews, Geraldine M., 9:478–82
Matthews, Geraldine O., *reviews*: 17:103–4, 363–64
Mattison, Les, 14:559–61
"Maude Louise Moseley" 2:253
Maybury, Catherine, 6:184–86
McCabe, Gerard B., *letters*: 3:164, 323
McClure, Charles R.
  Linear programming and li, 21:333–44
  Non-SuDocs classification, 20:361–72
McCoy, Ralph E., 9:59–65
McDonough, Roger H., 7:371–76
McDowell, Gladys, 3:281–82
McGaw, Howard F., 9:483–88
McGeachy, John A., III., 20:53–64; *letter*: 20:290–91
McGrath, William E.
  A pragmatic book allocati, 19:356–69
  A simple, mechanized, non, 10:373–82
  letter: 20:101–3

McGregor, James Wilson, 15:28-33; *letters*: 15:412, 546
McKinlay, John
  Concerning subject author, 16:460-65
  More on DC numbers on, 14:517-27
  letter: 25:215
McKinney, Abigail, 11:289-301
McMillen, Carolyn J., 23:427-29; *report*: 17:449-54
McNiff, Philip J., 7:22-27
"Measure of indexing" 8:229-35
"Measuring reader failure at the catalogue" 17:6-24
"Mechanization and subject headings" 6:230-34
"The mechanization of the filing rules for library catalogs: dictionary or divided" 14:502-16
"The mechanization of the Filing rules for the dictionary catalogs of the Library of Congress" 11:145-66
"The mechanization of the serial records for the moving and merging of the Boston Medical and Harvard Medical serials" 10:362-72
Meder, Marylouise D., *review*: 10:249-50
"Media designations" 17:60-65
"MEDLARS: a summary review and evaluation of three reports" 14:109-21
"The MEDLARS Project at the National Library of Medicine" 9:94-99
Meir-Lubetski, 18:343-47
Melcher, Daniel, 12:402-3
Merritt, LeRoy Charles, 12:140-42
Merryman, John Henry, 9:356-58
Messick, Frederic M., 21:368-74
"The metamorphosis of the book catalogs" 8:370-78
Metcalfe, John, 11:404-8
"A method for quantitatively evaluating a university library collection" 18:268-74
"Methods used in out-of-print acquisition" 17:211-15
Meyer, Betty J.
  Acquisition policy for un, 14:395-99
  The longer work day and, 18:336-40
  On-line computer techniqu, 17:225-30
  reports: 14:601-3; 18:189-90; 19:75-77
Meyer, Robert S., *review*: 7:121-22
Meyerfeld, Arthur, 17:216-24
Micciche, Pauline F., *letter*: 25:408
"Michael Gorman and Paul W. Winkler" 23:427-29
"The microfiche" 8:81-85
"Microfilm picture windows" 8:449-54
"Microfilm rate indexes, 1966" 13:372
"Microfilm rate indexes, 1969" 14:390-94
"Microfilm rate indexes, 1972" 18:30-34
"Microform advertising" 24:366-68
"Microform equipment" 8:323-28
"Microforms: where do they fit?" 15:57-62
"Micrographics 1974" 19:206-25
"Micrographics, reprography, and graphic communications in 1979" 24:283-93
"Micrographics, reprography, and graphic communications in 1980" 25:267-76
"Microreproduction information sources" 11:211-14
Mikita, Elizabeth G., 25:352-61
Miles, Robert, 18:213-19
Millen, Irene, *review*: 11:122-24
Miller, Enid, 3:188-91
Miller, Ron, 20:378-79
Mills, J., *letter*: 9:392
Mills, Jack, *letter*: 24:383-84; *review*: 10:527-29
Milstead, Jessica L.
  The mechanization of fili, 14:502-16
  Natural versus inverted w, 24:174-78
  Treatment of people and, 23:374-90
  letter: 18:192-93
  review: 13:581-82
"Mind over mortar, or, Advanced planning for technical services in a new public library building" 11:479-87
"The miraculous bubble" 3:40-46
"Misery is a short footnote" 9:221-24
"Misogynists all" 15:117-21; 16:97-98*c*
Mitchell, Betty J.
  Methods used in out-of-pr, 17:211-15
  A systematic approach to, 15:215-22
Moakley, Gertrude, *letter*: 10:405-6
"Modern manuscripts" 14:325-40
Moehn, Jeanette M., 15:329-44
"The Monthly catalog's first response to its 1947 congressional charge" 20:53-64, 288-91*c*
Moll, Wilhelm
  Cataloging problems in me, 7:197-99
  Documents bibliographies, 4:255-57
  A fresh look at the treat, 4:43-44
  German national bibliogra, 5:310-14
"Monographs in microform" 25:352-61
"Montgomery County book catalog" 8:379-89
Moon, Eric, 10:5-12
Moore, Barbara, 25:30-39
Moore, Everett L., 9:303-17
Moore, Jane Ross, 21:381-83; *reports*: 13:287-89, 554-56, 563-64; *review*: 18:73-76
Moore, Richard E., 14:497-501
Moran, Michael, 17:299-307; *letter*: 19:420-21
"More on DC numbers on LC cards" 14:517-27, 527-29*c*

"The more practical microfilm—vesicular" 24:325-28
Morehouse, Harold G., 13:42-46
Moreland, George B., 8:379-89
Morita, Ichiko T.
  A cost analysis of the Oh, 21:286-302
  OCLC at OSU, 22:5-21
Morris, Leslie R., 17:25-27
Morrison, Catherine J., 9:235-42
Morrison, Perry D.
  A symposium on approval o, 12:133-39
  Use of Library of Congres, 9:235-42
Morrissey, Eleanor F., *review*: 6:285
Morsch, Lucile M.
  David Judson Haykin, 2:196-97
  "An incubus and a hinder, 11:409-14
  report: 2:61-64
"Mortimer Taube, 1910-1965" 9:495-96
Morton, Donald J., 22:386-89
Mosher, Paul H., 23:16-32
Mount, Ellis, *review*: 14:308-9
Mount, Joan E.
  The classified catalogue, 15:359-63
  Demise of a classified ca, 23:422-25
Mowery, Robert L.
  The classification of Afr, 17:340-52
  The cryptic other, 16:500-501
  The Cutter classification, 20:154-56
  The "trend to LC" in coll, 19:389-97
"Mr. Dewey's classification, Mr. Cutter's catalog, and Dr. Hitchcock's chickens" 21:107-19
Mullen, Evelyn Day
  Guidelines for establish, 2:171-76
  Regional processing for, 5:34-40
Muller, Robert H., 3:292-99
Mullikin, Angela G., 25:177-85
"Multiple binding-instruction form" 4:59-62
"Multiple editions and serial cataloging" 13:484-92
"Multiscript and multilingual bibliographic control" 22:179-90
Mumford, L. Quincy, 9:405-13
Murphy, Ann M., 18:231-38
Murray, Florence B., 5:48-52
"Music subject headings" 18:387-97
Musicker, Reuben, 8:77-80
Myers, Rose E.
  Acquisitions in 1969, 14:165-73
  Acquisitions in 1970, 15:132-42
  Acquisitions in 1971, 16:173-77

N

"Nancy B. Olson" 24:378-80
Napier, Paul A.
  Developments in copying, 20:236-58
  Developments in copying, 21:187-215
"The national and international standardization of book and periodical publishing statistics" 11:221-29
"The National Program for Acquisitions and Cataloging" 12:17-29
"The National union catalog, a review" 2:209-15
"The National Union Catalog in the next decade" 1:159-65
"The National union catalog of manuscript collections" 8:188-90
"The National union catalog pre-1956 imprints" 20:48-52
"The national union list of serials" 2:225-38
"Natural versus inverted word order in subject headings" 24:174-78
"The necessity for a collection development policy statement" 23:39-44
Nedwick, Jerrold, 2:119
"The need for new standards for library binding" 5:315-21
Neikirk, Harold D., *letter*: 25:409
"Neither book nor manuscript" 13:493-501
Nemchek, Lee R., 25:374-85
Nemerov, Howard, 9:462
Nemeyer, Carol A., 15:35-48
"Networks, automation, and technical services" 13:516-19
New, Doris E., 18:275-83; *letters*: 20:100-101, 103-4
"New attempts to resolve old conflicts" 24:214-16
"A new author notation" 9:356-58
"The new catalog code: the general principles and the major changes" 10:421-36
"A new concept in serial dealers" 7:259-63
"New editor announced" 17:5
"A new look at the cataloging of microfilm" 4:323-30
"The new rules in action: a symposium" 13:7-41
"New serial titles" 3:145-49
"A new version of chapter 12 of the Anglo-American cataloging rules" 19:260-67
New York Library Association. Committee on Mechanization, 9:289-302
Newman, David, 7:71-80
Newsome, Walter L., 19:31-34
Nilson, Julie, *report*: 25:113-16
"Nineteen fifty-eight: The year of the at and the in" 3:75-78
"Nineteen fifty-seven and all that" 2:82-86
Nisonger, Thomas E., 24:329-38
Nitecki, André
  Chiang Small Duplicator, 4:291-94
  Costs of a divided catalog, 6:351-55
Nitecki, Joseph Z.
  Filing rules for a three-, 14:485-96

Reprographic services in, 23:407-21
Simplified classification, 13:79-85
report: 17:445-47
Nixon, Roberta
The U.C.L.A. Library cata, 17:28-31
UCLA Library task force, 18:288-91
"No special rules for entry of serials" 19:327-32
"Non-library periodicals for a library technical services" 3:215-22
"Non-SuDocs classification" 20:361-72
"Nonprofessionals and cataloging" 13:321-31
Norie, Elisabeth, 24:69-70
Norton, Elizabeth F., *report*: 11:77-78; *reviews*: 11:249-50; 12:471-72; 13:304
Norwood, Lillian, 1:94
"A note from the new editor" 23:364
"A note on 'Command papers' " 1:88-89
"A note on university institute proceedings" 3:61
"Note on updating and searching computerized catalogs" 10:155-60, 449-50*c*
"Notes on a preliminary review of the tabulated returns" 14:342-43
"Notes on foreign books" 6:270-73
"Notes on the author notations and tables used in Library of Congress schedule for Icelandic literature" 20:70-72
"Notes on the author notations and tables used in Library of Congress schedule for Icelandic literature—some further considerations" 21:375-80; 22:106*c*
"Notes toward a code for computer-produced printed book catalogs" 9:319-24
"NOTIS-3 (Northwestern On-Line Total Integrated System)" 22:361-67
Novak, Victor, 9:345-51
Nugent, William R.
The mechanization of the, 11:145-66
Statistics of collection, 12:31-36
Nyholm, Amy Wood, 14:325-40

O

O'Bryant, Mathilda Brugh
Some random thoughts on, 9:367-70
Uncataloged books at Bran, 1:40-42
report: 17:440-42
"OCLC at OSU" 22:5-21
" 'Official use' trend in the Monthly catalog of United States government publications" 14:455-57
Ogden, Sherelyn, 25:9-29
Ohmes, Frances, 17:320-29
"The Ohio College Library Center" 17:308-19
"The Old Girl and the new name, or, The fabulous Fifties" 4:109-15, 242 (correction)
Olsen, Wallace C., 1:51-53
Olson, S. Bruce, 10:341-61
"On changing subject headings" 16:466-67; 17:268*c*
"On ephemera" 7:335-39
"On-line computer techniques in shared cataloging" 17:225-30
"On pre-filing sorting methodology" 1:109-13
"On the classification of psychology in general library classification schemes" 24:114-28, 383-85*c*
"On the road" 7:156-60
"One editor about another" 15:437
"One picture is worth a thousand (typed) words" 8:196-98
O'Neill, Edward T., 25:63-80; *review*: 17:110-11
"Optimum allocation of technical services personnel" 13:99-101
"Optimum distribution of centrally processed material" 13:206-8
"Optimum distribution of centrally processed material: multiple routing solutions utilizing the lockset method of sequential programming" 13:537-44
"Order records and methods: a workshop" 3:278-88
"Ordering books for Los Angeles city schools" 3:281-82
"An ordering procedure utilizing the Xerox 914 electrostatic process" 10:43-50
"Organization for processing at the Book Processing Center, Oak Park, Illinois" 10:479-89
"Organization of recorded sound" 13:93-98
"Organization of serials work for manual and automated systems" 24:307-16
"Organization theory and the card catalog" 8:329-33
"Organizing materials in career counseling information centers" 23:123-28
Orne, Jerrold
Cronin and national bibli, 12:390-91
Transliteration of modern, 8:51-53
Orsini, Elaine, 15:345-53
Osborn, Andrew D., *review*: 1:123-28
Osborn, Jeanne, 13:484-92
Osburn, Charles B., 23:7-15
"The other half of cataloging" 17:320-29; 19:173-74*c*
Ott, Retha Zane, 18:275-83; *letters*: 20:100-101, 103-4
"Our new RTSD executive secretary" 5:337-38
"Our order forms" 3:279-81
"Our thanks to Wes—" 23:363

Oustinoff, Helen, 11:474–78
"Out-of-print periodicals" 16:19–25
Overmyer, LaVohn, *review*: 15:419–21

P

P., E. J., *see* Piercy, Esther J.
P. S. D., *see* Dunkin, Paul S.
Packer, Katherine H., 20:123–30; *review*: 20:422–23
Pagel, Doris, 24:378–80
Painter, Ann F.
  Convertibility potential, 7:274–81
  Current serials duplicati, 10:284–88
  report: 19:69–70
  reviews: 13:149–50, 576–77; 14:470–71; 17:253–55
"PAIS, fiftieth anniversary" 9:231–34
Palmer, Foster M., *reviews*: 4:173; 5:165–66
Palmieri, L. E., *letter*: 2:53–54
Palus, David L., *review*: 17:257–58
"Pamela Wood Darling" 23:431–33
"The pamphlet in the university library" 10:51–56
Pan, Elizabeth, *report*: 20:83–85; *review*: 18:300–301
Panofsky, Hans E., 7:38–46
Pantzsch, Richard O., 14:174–88
Pao, Miranda L., *review*: 15:417–18
"The Paris Conference" 6:172–75
Parker, David L., *review*: 16:109–10
Parker, Edwin B., *review*: 12:470–71
Parker, Patricia E., 12:311–19
Parker, Ralph H.
  Book catalogs, 8:344–48
  The machine and the libr, 9:100–103
Parker, Thomas F., 19:349–55
"Partial library automation with the Flexowriter automatic writing machine" 1:207–10
Partington, David H., *letter*: 21:304–5
Pasche, Sylvia, 6:318–19
Pasternack, Howard, *review*: 23:347–49
Patch, William H.
  A note on "Command papers," 1:88–89
  A note on university institu, 3:61
"Patron use of the LC. classification" 6:247–49, 317 (correction)
Pattee, Alice Phelps, 4:312–13
"Patterns in the use of OCLC by academic library cataloging departments" 25:30–39
Patterson, Kelly, 21:274–85
Paul, Huibert
  Serials: chaos and standa, 14:19–30
  Serials processing, 21:345–53
"Paul S. Dunkin" 12:447–49
"Paul Shaner Dunkin" 19:293
Paulson, Peter J., 13:516–19
Payne, Eleanor R., 22:34–41
Pease, Mina, 16:315–25
"Peek into Paradise" 9:143–48
Peele, David, 8:168–71
Perez, Ernest R., 17:42–59; *letter*: 17:353–54
"The period subdivision in subject headings" 16:453–59; 17:268*c*
"Periodical sets and the world market, or, Life in a rubber boot factory" 4:295–302
"Periodicals automation at Miami-Dade Junior College" 10:341–61
Perkins, John W., 22:174–78
Perreault, Jean M.
  The computer and catalog, 9:325–31
  Computerized cataloging, 9:20–34
  An example of conventiona, 6:40–47
  letter: 11:245–46
  reviews: 10:529–30; 11:121–22
Perry, Clay, 7:71–80
"Perspectives on libraries and computers" 16:5–18
"Peter R. Lewis" 24:374–76
Petersen, Karla, D., *review*: 23:183–84
Peterson, Orcena Mahoney, *see* Mahoney, Orcena
Petriwsky, Eugene, 13:361–65
Pettee, Julia, *letters*: 6:189–90, 377
Pettus, Clyde E., *review*: 2:71–72
Phelps, Geraldine, 7:61–69
Phillips, Don, 13:511–15
"Philosophy and practice of phonorecord classification at Indiana University" 13:86–92
"The phoenix schedule 510 in Dewey 18" 19:46–59
"Phonograph record classification at the United States Air Force Academy Library" 9:446–48
"Phonograph records in serials" 7:216–18
"Photographic technique for brieflisting" 9:194–99, 270 (correction)
"Phyllis Allen Richmond" 21:381–83
Pickett, A. S., 4:45–46
Pieratt, Asa B., 10:341–61
Piercy, Esther J.
  Catalog use, 7:406
  Editorial comment: classi, 9:413
  F. Olivia Faulkner, 10:164
  Is bibliographic standard, 4:67–70
  Marie Louise Prevost, 6:3
  The year's work in resour, 2:75
  also: 3:323; 4:242
  reviews: 4:174, 174–75
Pierson, Robert M.
  Conventional titles: further, 5:306–9
  Designations of categories, 7:282–85
  Entries for works based, 6:255–56
  The reference function of, 8:153–56
  Where shall we shelve bou, 10:290–94
Pietris, Mary K., *letter*: 24:294–95
Piez, Gladys T., 10:13–17

Pings, Vern M., 4:5-13
Piternick, George, 13:102-14; *also*: 4:69-70; *reviews*: 14:620-21; 15:556-57, 559-61; 16:114-15
"The place of the technical services in the academic library" 8:305-7
"The plain 'J' " 16:315-25; 17:98*c*
"A plain-letter romanization for Russian" 24:170-73
"A plan for undergraduate participation in book selection" 19:121-25
Plate, Kenneth H., *review*: 13:577-79
"Please help me to understand" 5:301-6; 6:189-90*c*
Poindron, Paul, 5:225-37
"Poland is not yet defeated, or, Should catalogers rewrite history?" 22:158-67
"Policy on lending to reprint and microform publishers" 19:178-79
Pollard, W. Grosvenor, III, 20:334-45
Pons, Wei-Ta, 2:127-32
Poole, Frazer, G., *letter*: 11:101-2; *report*: 11:75-76
Poole, Herbert, 24:106-13
Popecki, Joseph T., 9:333-37; *review*: 10:117-19
PorterSmith, Margaret, 20:48-52
Posner, Walter, 7:286-93
Potter, William Gray, 24:3-16
Poucher, Lucy A., 14:497-501
Pound, Mary
  John B. Corbin, 14:585-87
  Serials: a review of 1970, 15:143-49
  Serials interests: 1971, 16:165-72
  A serials synopsis: 1969, 14:231-35
"A pragmatic book allocation formula for academic and public libraries with a test for its effectiveness" 19:356-69
"PRECIS: the Preserved Context Index System" 21:13-30
"Predicting the need for catalog expansion" 11:247-48
"A prediction equation providing some objective criteria for the acquisition of technical reports by the college or university library" 17:35-41; 18:191-92*c*
"A preliminary list of geographic subject headings for Asian countries" 17:405-25
"Preliminary report of the ALA RTSD International Cataloging Consultation Committee" 23:435-43
"Preparation for the International Conference on the Principles of Cataloging, Paris, 1961" 5:225-37
"The preparation of MARC bibliographic data for machine input" 12:311-19
"Present-day publishing in Hong Kong" 22:47-60
"The present state and future development of technical services" 6:205-9
Preston, Gregor A., 24:64-68
"The principle of uniform heading in Library of Congress subject headings" 22:126-36
"The printed National union catalog" 3:59-60
"Printing of congressional bills" 7:237-43
"Problems in serials" 6:79-92
"Problems of cataloging and classification in theater librarianship" 25:374-85
"Problems of the National Library of Medicine classification for serials" 15:452-57; 16:267*c*
"A procedure for dividing the catalog without interrupting service" 7:214-15
"Processing center for California junior college libraries" 9:303-17
"Processing centers for public libraries: a tentative list" 10:489-92
"Processing costs for science monographs in the Columbia University Libraries" 11:97-114
"The Processing Department of the Library of Congress in 1968" 13:175-97
"The Processing Department of the Library of Congress in 1969" 14:236-57
"The Processing Department of the Library of Congress in 1970" 15:191-214
"Producing card copy for book catalogs with the Xerox Model 4 camera" 13:361-65
"The production of a new book-type catalogue in Australia" 10:143-54
"A program for a public library's adapting to the new code" 10:444-49
"The Program of the Joint Committee on the Union List of Serials" 4:303-8
"Progress on code revision" 19:79, 279-82, 416-18; 20:171-72, 287, 383-84; 21:176-77
"Project CoED" 13:457-62
"Project India" 4:318-22
"A proposal for a bibliographic bank for the province of Ontario" 10:512-19
"A proposal for a national code number system for current publications" 6:4-12
"A proposal for the method of adapting the Dewey decimal classification scheme to meet the needs of India" 9:449-61
"A proposal for the revision of the Library of Congress classification schedule in history for Eastern Europe" 21:354-67
"Proposals for a reclassification of social and clinical psychology in the Library of Congress classification" 20:334-45
"Proposed procedure for establishing a cost of periodicals index" 3:202-8
Prospo, Ernest R. de, Jr., *see* de Prospo,

Ernest R., Jr.
"The public library—an educational institution?" 3:12-20
"Public relations program of public libraries' technical services" 12:320-22
"A public servant as seen by a private publisher" 12:402-3
"Public service and cataloging at the University of Nebraska" 3:188-91
"Public service librarians and reprints" 15:72-75
"Publications in cataloging and classification: 1973" 18:117-39
Puget, A., *review*: 4:25-27
Pulsifer, Josephine S., 15:525-31
"Punctuation in Library of Congress subject headings" 22:145-53
"Purchasing books from publishers and wholesalers" 19:133-47
Purnell, Kathleen M., 23:129-38

Q

"Quality control and the OCLC data base" 25:40-47
"Quality issues in retrospective conversion projects" 25:48-55
"The quantitative effects of changed cataloging rules on the existing catalog" 5:198-206
"A question of completeness" 7:334
Quint, Mary D., 4:309-11

R

Raney, Carol H., *see* Kelm, Carol R.
"Ranganathan, Shiyali Ramamrita, rao sahib, 1892-1972" 16:421
"Ranganathan's classification ideas" 9:463-73
Ransom, Doris, 11:342-44; *reports*: 8:25, 165-67, 266, 445-47; 9:58, 244-45, 366, 497-98; 10:222, 525-26
Ranz, Jim, 5:259-66
Rappaport, Fred, 15:48-52
Rash, John P., *letter*: 9:414-16
Rast, Elaine K., 14:562-73
Rather, John C.
  Automation activities in, 16:195-239
  Filing arrangement in the, 16:240-61
Rather, Lucia J., 12:285-95
"A rationale for the use of split files for subject headings" 22:154-57
Rawski, Conrad H., 11:487-98
Rea, Hazel, 3:284-87
"Reader service aspects of book catalogs" 8:391-98
"Reading list in classification theory" 16:364-82
Ready, William
  Acquisition by standing o, 1:85-88
  Catalogue retrieval, 14:439-44
Rebuldela, Harriet K., 13:342-45; *reviews*: 12:369-70; 21:98-99
"Recataloging a college score and phonorecord collection" 14:421-27
"Receiving and financial records" 3:282-83
"Recent developments in centralized cataloging" 11:32-35
"Reclassification: a bibliography" 9:483-88
"Reclassification at the University of Maryland" 11:233-42
"Reclassification for the divisional plan" 6:239-42
"Recollections" 11:383-84
"Recommended data elements for the descriptive cataloging of computer-based educational materials in the health sciences" 22:191-95
"The red and the green" 2:281-85
"The reference function of the catalog" 8:153-56
"Reference use of Canadian documents" 5:48-52
"Refiling by the second" 14:497-501
"Reflections on catalog code revision" 6:228-29
"Reflections on the development of an automated serials system" 9:225-30
Regan, Clare E., *report*: 15:545-46
Regan, Linda Siler-, *see* Siler-Regan, Linda
"The regional groups: opinions of a past chairman" 11:342-44
"Regional processing for public libraries" 5:34-40
"Regional processing for public libraries, a survey" 2:155-70
"Regional union lists" 8:5-14
"Rehabilitation literature" 25:228-43
Rehrauer, George R., *review*: 13:150-51
Reichmann, Felix
  Acquisition of library ma, 7:13-21
  Bibliographical control, 11:415-35
  reports: 12:17, 92-95, 453-56
  reviews: 13:430-31, 436-37
Reid, Marion T.
  A study of performance of, 22:117-25
  "The tyranny of distance," 21:120-26
"Relations of the American Standards Association with the American Library Association" 2:258-65
"Relationship of college and university size to library adaptation of the 1967 Anglo-American cataloging rules" 14:68-83
"Relative effectiveness of the Harvard business, Library of Congress, and the Dewey decimal classifications for a marketing collection" 9:417-37
"Remarks at the RTSD membership meeting, July 11, 1961" 5:335-37

"Remarks on LC plans for implementation of new centralized acquisitions and cataloging program under Title IIC, Higher Education Act" 11:35-45
Remington, David G.
  Issues in commercial proc, 21:174-75
  Small public libraries and, 8:218-20
Renfro, Kathryn R., 3:167-88
"Reorganization of ALA/RTSD" 16:422
"Reply to John McKinlay" 14:527-29
"Report of the Photocopying Costs in Libraries Committee" 14:279-89
"Report on Library of Congress plans for Cataloging in Publication" 15:23-27, 248*c*
"Reporting of serials" 6:204
"Reprinting: problems, directions, challenges" 15:34-75
"Reprints and the technical services, or, 'The age of happy problems' " 15:67-72
"Reprographic services in American libraries" 23:407-21
"Resource sharing from the inside out" 19:349-55
"The Resources and Technical Services Division" 1:5-6
"Resources and Technical Services Division—Highlights of the 1974 annual conference" 18:398-400
"The Resources and Technical Services Division at Twenty-Five" 25:395-407
"The resources and Technical Services Division of ALA" 13:332-37
"Resources in 1974" 19:226-41
"Resources in 1975" 20:195-212
"Resources in 1976" 21:232-48
"Resources in 1977" 22:310-34
"Resources in 1978" 23:213-45
"Response to the award of the Margaret Mann citation, 1973" 17:429-30
"Responses to 'A plan for undergraduate participation in book selection' " 19:126-32
Rettig, Mildred, 2:287-91
"Review of copying methods: 1962" 7:161-68
"Review of copying methods: 1963" 8:131-44
"A review of the ASTM CODEN for periodical titles" 12:359-65
"Revision of the current Library of Congress catalog card format" 11:167-72
Reynolds, Dennis, 24:129-34
Reynolds, Vera A., *letter*: 3:325
Ricard, Richard J., Jr., 24:25-43
Rice, Patricia Ohl, *review*: 18:298-99
Rice, Stevens, *letter*: 17:353
"Richard M. Dougherty" 13:549-52
Richards, John S., *review*: 6:276-77
Richmond, Phyllis A.
  American Documentation In, 4:169-71
  Book catalogs as suppleme, 8:358-65
  Cats, 3:102-12
  Commentary on three topic, 11:460-67
  Derek William Austin, 22:415-17
  Misery is a short footnote, 9:221-24
  Mr. Dewey's classification, 21:107-19
  Note on updating and sear, 10:155-60
  Reading list in classific, 16:364-82
  A *short-title catalog made*, 7:80-90
  Some aspects of basic res, 4:139-49
  The year's work in catalo, 15:510-57
  reviews: 3:231-35; 6:280-81; 7:122; 9:251-52, 499-501; 13:146-47, 303-4; 14:147-48, 151-52; 15:105-6, 263-66, 552-53, 553-55; 17:365-67
"Rider revisited" 21:31-39
Rinehart, Constance
  Descriptive cataloging in, 25:277-94
  Education for technical s, 21:68-71
  Selection for preservation, 24:44-57
  Year's work in descriptiv, 24:217-34
Rixford, Emmet, 8:413-31
Robert Mary, Sister, 8:329-33
Roberts, Edward Graham, 4:233-41
Roberts, Matt T., *reviews*: 14:616-18; 18:304-5, 307
Robinson, C. Derek, *letter*: 24:84-85
Rodell, Elizabeth Goodson
  Anniversary year reflecti, 11:79-83
  reports: 6:367-70; 7:394-97; 8:442-45; 10:108-11; 11:79-83; 12:103-5
Rodríguez, Robert D.
  Coronado's rational class, 24:369-72
  Geographic names in subj, 22:409-14
  Use of alternative class, 23:147-55
Rogers, A. Robert, 12:47-61
Rogers, Frank B., 12:396-97
Rohdy, Margaret A., 25:319-29
Romaine, Lawrence B.
  American trade catalogs, 4:63-65
  Who's who, 2:285-87
  also: 1:118-19
"Romanization reexamined" 21:3-12, 303-5*c*
Rosenthal, Joseph A.
  The administrative implic, 10:437-44
  Nonprofessionals and cata, 13:321-31
  reviews: 14:311-12; 14:619-20; 18:309-10
Ross, Ryburn M., 12:22-23
Rota, Bertram, 2:119-20
Roth, Dana L., *letter*: 16:97-98
Rovira, Carmen, 2:44-47
Rowe, Judith S., 16:338-46
Rowland, Arthur Ray, 7:254-58
"RTSD, 1957-1967" 11:5-10
"RTSD . . . after twenty years . . ." 20:301-14
"RTSD and the big wide world" 10:5-12
"RTSD at Kansas City" 1:222-26

"RTSD in an age of change" 12:442-46
RTSD's work projects meeting" 12:462-64
Rubenstein, Joseph, 2:3-15
Rudolph, G. A., *review*: 18:418-19
"The Russian exchange program at Columbia University" 2:254-58
"Ruth L. Tighe" 20:378-79
Ryans, Cynthia C, 24:343-51
Rydings, H. Anthony, 19:24-30

S

"S. Michael Malinconico" 22:418-20
"Sabotage at the catalog" 24:69-70
Sadowski, Frank E., Jr., 23:365-73
Saffady, William
  Evaluating coin-operated, 20:115-22
  Micrographics, reprograp, 24:283-93
  Micrographics, reprograp, 25:267-76
"Sally H. McCallum" 25:391-92
Salmon, Stephen R., *report*: 25:100-101
Samore, Theodore, 6:243-46
"A sample audit of cards in a branch public library catalog" 2:287-91
"A sampling of the year's work in acquisitions and resources" 6:110-22
"San Francisco State College Library technical services time study" 4:45-46
"Sanford Berman" 25:387-89
Sanner, Marian
  A program for a public li, 10:444-49
  Studies and surveys in progress, 3:54-58, 209-14, 318-21; 4:165-68; 5:68-72, 159, 243-45, 343
  reports: 1:49, 128, 197; 12:95-97; 14:290-91, 588-90, 604
Sassoon, G. J., *letter*: 21:304
Sauer, Mary E., 19:338-40
Schaafsma, Carol, *review*: 15:557-58
Schabas, Ann H., 20:123-30
Schachtman, Bella E.
  Agricultural/biological v, 11:443-50
  John William Cronin, 5:267-69
  Subject indexing methodol, 8:236-47
Schadlich, Thomas, 24:361-63
Schaeffer, Barbara K., 19:46-59
Schaeffer, Rudolf F., 14:98-108
Schatz, Sharon, 12:5-15
"The schedule of main subjects proposed for edition 7 of the Colon classification" 16:359-63
Scheerer, George, 3:140-45
"A scheme for the temporary classification of materials on foreign law" 24:129-34, 383*c*
Schick, Frank L.
  Acquiring books from abro, 3:46-50
  Bookbinding problems and, 4:131-38
  The national and internat, 11:221-29
  report: 3:322
Schmidt, C. James, 14:562-73
Schmidt, Fred, Jr., 7:312-26
Schofield, J. L., 17:6-24
"Scholarly reprint publishing in the United States" 15:35-48
Scholz, William H., *letter*: 18:191-92
"The school libraries" 12:148-52
"School libraries and the draft code" 5:281-84
"School libraries and the Paris Conference" 8:221-23
Schrader, Barbara, 15:345-53
Schrank, H. Paul, *letter*: 25:408
"Schrettinger on class and the subject heading" 14:579-81
Schroeder, John R., *review*: 23:340-42
Schubert, Irene, *letter*: 15:547
Schultheiss, Louis A.
  Data processing aids in a, 9:66-72
  Two serial control card, 9:271-87
  report: 12:101-2
Schwarzkopf, LeRoy C., *letters*: 16:95-97; 17:356-58, 359-60; 20:288-90, 290-91
Schwegmann, George A., Jr.
  The National Union Catalog, 1:159-65
  A subject index to the Na, 3:69-72
"Science acquisitions and book output statistics" 19:370-79
"The scientific revolution and the research library" 9:133-42
Scott, Edith
  Charles Ammi Cutter, 24:364-65
  University libraries and, 8:223-26
  reports: 2:69-70, 132-34, 215-16, 295-96; 3:149-51, 326-27; 4:70, 178-79, 348-50
  review: 4:14-23
Scott, Evelyn S., *review*: 18:410
Scott, Peter
  The miraculous bubble, 3:40-46
  Review of copying methods, 8:131-44
  review: 6:375-76
Seager, Marguerite L., *review*: 1:60-61
"The search for a utopia of acquisitions and resources" 3:32-39
"Searching MARC/DPS records for area studies" 14:530-45
"Second International Study Conference on Classification Research" 9:113-17
Seely, Pauline A.
  ALA filing rules, 8:15-25
  ALA filing rules—new edi, 11:377-79
  ALA rules for filing cata, 13:291-94
  Dewey 16th edition, 6:179-83
  review: 3:153-56
"The selection and acquisition of rare books and related materials at Columbia Unviersity" 2:271-78
"Selection for preservation" 24:44-57
"Selection methodology in academic libraries" 23:33-38

"Selective dissemination of information to Congress" 19:380-88
"The selective purchase of out-of-print books" 10:31-37
"Selective survey of MARC literature" 15:279-89
Selig, Lucy, *letter*: 1:6
"Serial cataloging problems" 19:294-300
"The serial microfilm program at the Library of Congress" 10:241-48
"Serial observations—1967" 12:189-202
"Serial practices in selected college and university libraries" 5:284-90
"Serial services cost indexes" 4:158-60
"Serials: a review of 1970" 15:143-49
"Serials: chaos and standardization" 14:19-30
"Serials '73—review and trends" 18:140-50
"Serials '74: a review" 19:197-205
"Serials '75—review and trends" 20:259-69
"Serials activities in 1961" 6:135-42
"Serials activities in 1962" 7:169-75
"Serials agents/serials librarians" 14:5-18
"Serials cataloging: successive entry" 17:73-81
"Serials clearinghouse" *no. 6*: 1:51-53
"Serials holdings information service in research libraries" 10:261-83
"Serials in 1976" 21:216-31
"Serials in 1978" 23:203-12
"Serials in 1979" 24:274-82
"Serials in a college library" 6:79-82
"Serials in a public library" 6:85-89
"Serials in a special library" 6:82-85
"Serials in a university library" 6:89-92
"Serials in public libraries" 2:30-32
"Serials in review: 1972" 17:168-74
"Serials interests: 1971" 16:165-72
"Serials processing: manual control vs. automation" 21:345-53
"Serials record instructions for a computerized serial system" 8: 248-56
"A serials synopsis: 1969" 14:231-35
"The service load of a cataloger in a small college library" 3:117-19
"Setting up an exchange operation in the small special library" 22:380-85
Seymour, Carol A., 17:6-24
Shank, Russell, *review*: 7:122-24
Sharify, Nasser, 25:8
Sharp, Pat, 18:372-77
Sharr, F. A., 10:143-54
Shaw, Ralph R.
  Classification systems, 7:113-18
  Control of book funds at, 11:380-82
Shawl, Janice H., *review*: 18:295-97
Sheehan, Patrick J., *review*: 16:108-9
"A shelflist conversion for multi-library uses" 15:229-40
"Shelfreading" 8:302-4
Shell, Elton E., 5:290-300
Shepard, Marietta Daniels
  Cooperative acquisitions, 13:347-60
  Experts discuss subject h, 9:339-44
Shepard, Martha, 10:331-35
Shepard, Stanley A., 12:144-45
Shepherd, G. F., Jr., 4:116-25
Shera, Jesse H.
  The book catalog and the, 6:210-16
  Classification at Dorking, 2:33-43
  The diagram is the message, 11:487-98
  letter: 2:55
  reviews: 5:162-63; 16:111-14
Shinn, Isabella E., 16:502-10
Shively, Daniel, *letter*: 16:268
Shoemaker, Richard H.
  A checklist of American i, 7:401-2
  Some American twentieth c, 4:195-207
  tr.: 5:225-37
  letter: 7:102-3
  reviews: 6:284-85; 12:117-18; 13:431-32
Shore, Philip D.
  Does dividing the catalog, 9:337-38
  An evaluation of U.S. doc, 4:34-43
Shoffner, Ralph M., 10:57-90
"Short cuts in processing at the Public Library of Des Moines, Iowa" 1:95-103
"A short history of the Reprint Expediting Service" 10:228-32
"A short-title catalog made with IBM tabulating equipment" 7:80-90, 236 (correction)
"Should catalogers rewrite history?" 22:158-67
"Should DC headings 959 and 991 be revised?" 7:61-69, 69-70*c*
Shoyinka, Patricia, 20:157-66
Shubert, Esther M., 3:167-88
Siler-Regan, Linda, 20:361-72
Simmons, P. A., 12:296-311
Simmons, Robert M., 15:241-44; *letter*: 17:354-56
Simonsen, Frances, *letter*: 10:492-93
Simonton, Wesley
  The bibliographical contr, 6:29-40
  The computerized catalog, 8:399-407
  Doralyn Hickey, 17:427-29
  The editor's assignment, 17:133
  The future of RTSD, 1967-, 11:11-13
  An introduction to AACR2, 23:321-39
  Serial cataloging problem, 19:294-300
  reports: 8:437-38; 11:71-73; 12:89-91
"A simple, mechanized, non-computerized system for serials control in small academic libraries" 10:373-82
"Simplified cataloging of federal and state documents" 6:262-64
"Simplified cataloging and classification of microforms" 13:79-85

"A simplified record system for binding preparation" 6:250–54
Simpson, F. W., *review*: 2:218–20
"Six auxiliary texts to AACR2" 25:207–14
Skallerup, Harry R., 7:216–18
Skipper, James E.
  The continuing program of, 2:265–71
  Future implications of Ti, 11:46–49
  The present state and fut, 6:205–9
  report: 8:432–34
Slama, Michael, 3:198–201
Slamecka, Vladimir, 6:257–62
Slavens, Thomas P., 9:439–42
Slocum, Robert B.
  A few words about catalog, 1:137–39
  Making a catalog departme, 4:314–18
  The printed National union, 3:59–60
Small, Carolyn A., 13:26–31
"Small public libraries and the Paris Conference" 8:218–20
Smisor, George T., 3:279–81
Smith, Audrey
  Maud Louise Moseley, 2:253
  Substantive changes in the, 5:341–42
  ed.: 1:21–30
  reports: 2:170; 3:58, 274; 4:182
Smith, Donald, *letter*: 15:547
Smith, Katherine R., 14:5–18
Smith, Margaret Porter, *see* PorterSmith, Margaret
Snapp, Elizabeth, *review*: 18:308–9
Soderland, Kenneth W., *report*: 7:392–93; *review*: 9:381–82
"Solutions in establishing a new catalog at the United States Department of Health, Education, and Welfare Library" 10:495–98
"Some administrative aspects of blanket ordering" 13:338–42
"Some administrative aspects of blanket ordering: a response" 13:342–45
"Some administrative aspects of blanket ordering: rejoinder to a response" 13:345–46
"Some American twentieth century book catalogs" 4:195–207
"Some aspects of basic research in classification" 4:139–49
"Some aspects of serials work in 1965" 10:176–98
"Some Dewey luminaries" 11:353–56
"Some facets of acquisitions work in selected military academic libraries" 2:16–24
"Some fundamentals in arranging archives and manuscript collections" 8:26–34
"Some practical observations on the writing, implementation, and revision of collection development policy" 23:7–15
"Some problems in book conservation" 12:330–38; 13:295–96*c*
"Some random thoughts on the cost of classification" 9:367–70; 10:519–24*c*
Sommerville, Claribel, 1:95–103; *review*: 7:218–19
Songold, Grace, 18:372–77
Sonne, Niels H., *review*: 4:171–73
"Sorting backwards" 3:300–310
Sophanodorn, Kanchana, 15:452–57
Soudek, Miluse, 24:114–28, 384–85*c*
"Source of irreverence: ULS" 9:243–44
"Sources for determining citation practice for court reports throughout the world" 25:139–48
"Sources of current acquisitions in the Jewish field" 18:343–47
"Southeastern Pennsylvania Processing Center feasibility study" 10:461–78
Southern California Technical Services Group. Cost Survey Committee, 6:337–50
Spalding, C. Sumner
  Cataloging in Source: the, 3:239–47
  Keeping serials cataloging, 1:13–20
  The life and death(?) of, 24:195–208
  Main entry, 11:389–96
  The quantitative effects, 5:198–206
  Romanization revisited, 21:3–12
  also: 14:609–10
  letters: 17:99–101; 21:303–4
  reviews:3:230–31; 14:306–8
"Spanish language cataloging and the Lubetzky report" 2:44–47
Spaulding, Carl M., 19:206–25
Spaulding, Helen H., 24:352–60
"Speaking of books" 6:318–19
"Special characters and diacritical marks used in roman alphabets" 12:285–95
"Special libraries and the Paris report" 8:227–28
"Specificity in subject headings" 23:55–68
Spreitzer, Francis F.
  Developments in copying, 16:135–54
  Developments in copying, 17:144–67
  Developments in copying, 18:151–70
  report: 20:79–80
Spyers-Duran, Peter, 25:391–92
"A square inch for libraries" 7:294–96
Srygley, Ted F., 8:248–56
"Standard times for certain clerical activities in technical processing" 10:223–27
"The standardization of cataloging rules for nonbook materials: a progress report—April 1972" 16:305–14
"Standardizing the reporting of cataloging in the University of California System" 22:34–41
"Standards update: ANSI Committee

Z39" 18:25-29
Stanger, Mary Helen, 11:469-74
Stansfield, Cynthia M., *review*: 14:471-72
"State-level governments of Nigeria as author entries and subject headings" 20:157-66
"State libraries and centralized processing" 14:269-78
"The state of automation?" 9:289-302
"State secrets made public" 17:82-92
"Statement on types of classification available to new academic libraries" 9:104-11, 212*c*, 392*c*, 414-16*c*
"Statistics of collection overlap at the libraries of six New England state universities" 12:31-36
Stein, Rose, 16:521-25
Steinke, Eleanor G., *review*: 6:92-93
Steinweg, Hilda
  Punctuation in Library of, 22:145-53
  Specificity in subject he, 23:55-68
Stephens, Irene Roemer
  Technical services in 1964, 9:177-90
  Technical services in 1965, 10:211-21
  Technical services in lib, 11:321-29
Stern, William B., 4:322; *letter*: 3:324-25
Stevens, Norman D.
  MEDLARS: a summary, 14:109-21
  The resources and Technic, 13:332-37
  The writing of Paul S. Du, 22:349-60
  ed.: 12:17-29
  letter: 21:178
  reviews: 5:91-94; 6:278-80; 7:299-300; 8:87-90, 334; 10:113-15, 511-12; 13:306-7; 14:146-47; 15:255-56, 418-19; 17:102
Stevens, Peter H., *review*: 18:417-18
Stevens, Robert D., 7:176-88
Stevens, Rolland E.
  Library experience with, 6:25-29
  Review of copying methods, 7:161-68
  A simplified record syste, 6:250-54
  The year's work in copying, 6:126-34
  report: 8:440-42
  reviews: 5:165; 7:126-27
Stevenson, Gordon
  Centered headings in the, 18:278-86
  The cost of imported scor, 6:320-31
  The Eppelsheimer subject, 15:309-28
  review: 17:252-53
Steyskal, George C., 24:170-73
Stiles, Helen J., 9:446-48
Stockard, Joan, 15:279-89
Stokley, Sandra L., 22:117-25
Storm, Herman R.
  Catalog card reproduction, 6:355-56
  Further costs of card rep, 7:327
Strain, Paula M., 10:295-304; *review*: 13:575-76
"Structure of indexing authority lists" 10:507-11
"The structure of Library of Congress subject headings for belles-lettres in Chinese literature" 17:231-37
Stubbs, Walter R., 13:203-5
"Studies and surveys in progress" 3:54-58, 209-14, 318-21; 4:165-68; 5:68-72, 159, 243-45, 343
"Studies in memory of Esther J. Piercy" 11:259-384, 389-498; 12:47-66, 161-65, 167-76
Studwell, William E., *letter*: 24:84
"A study of an inventory" 13:367-71
"A study of performance of five book dealers used by Louisiana State University Library" 22:117-25
"A study of the usage and retention of technical periodicals" 10:295-304
"A study on long term periodical subscriptions" 3:50-54
Stueart, Robert D., 15:399-411
"Subject catalogers—equal to the future?" 9:371-75
"Subject headings and codes" 3:97-102
"Subject headings for a local catalog" 19:24-30
"A subject index to the National union catalog" 3:69-72
"Subject indexing methodology" 8:236-47
"Subject specialists in smaller academic libraries" 21:368-74
"Substantive changes in the draft code, June 1960-July 1961" 5:341-42
"Successful workshop planning" 24:17-24
Suljak, Nedjelko, 15:513-21
Sullivan, Howard A., 15:67-72
Sullivan, Peggy, *review*: 13:151-52
Sullivan, Robert C.
  1966 microfilm rate index, 13:372
  1969 microfilm rate index, 14:390-94
  1972 microfilm rate index, 18:30-34
  Developments in photo rep, 15:158-90
  Developments in repro, 13:391-421
  Developments in repro, 14:189-230
  Library microfilm rate in, 11:115-19
  reports: 15:539-41; 20:80-83
  review: 17:259-61
Sullivan, Thomas E., *report*: 15:537-39
"A summary of some serials activities, 1942-1966" 11:301-21
"A summary treatment of the year in serials" 13:387-90
Summers, F. William, *reviews*: 14:473-74; 16:275-76
Sunder, Mary Jane, 13:93-98
"A survey of OP buying practices" 10:28-30
"A survey of order forms" 3:278-79
"A survey of serial activities during 1964" 9:163-76

"Susan Grey Akers" 1:7-8
Svenonius, Elaine, 25:88-103
Swanger, Ethel H., 3:278-79
Swank, Raynard C., 3:20-31
Swanson, Edward, 24:387-90; 25:411-74
"Swiss book prices: 1947-1960" 10:39-42
Sylvestre, Guy, 16:48-60
Symons, Ann K., 18: 226-30
Symons, Eleanor, 6:228-29
"A symposium on approval order plans and the book selection responsibilities of librarians" 12:133-39
"SYNTOL—a new system for the organization of information" 9:473-77
"A system for cataloging and classifying visual resources" 23:168-74
"A system for processing and shelving works of mixed media format" 23:163-67
"A systematic approach to performance of out-of-print book dealers" 15:215-22
"A systematic method for reducing overordering copies of books" 16:26-32
"A systems approach to improved efficiency in cataloging" 16:521-25

T

Talbot, Richard J., *review*: 18:76-77
Tallman, Johanna C., 1:149-54
Talmadge, Robert L., *review*: 14:312-14
Tamberg, Nora, 18:355-71
Tanis, Norman E., 5:321-27
Tate, Elizabeth L.
  For our 25th anniversary, 25:3-7
  From the editor's desk, 25:227
  International standards, 20:16-24
  A note from the new editor, 23:364
  reports: 16:268-69; 17:93-95; 23:78-80
Tauber, Maurice F.
  Cronin and the building, 12:398-402
  Mortimer Taube, 1910-1965, 9:495-96
  Subject headings and codes, 3:97-102
  Technical services in 1960, 5:100-104
  Technical services in 1961, 6:101-9
  Technical services in 1962, 7:133-41
  Technical services in 1963, 8:101-11
  Technical services in 1964, 9:177-90
  Technical services in 1965, 10:211-21
  Technical services in lib, 11:321-29
  also: 1:64
Taylor, Gerry M., 16:82-92
Taylor, Jed H., 5:87-90
Taylor, Marion R., 24:209-13
Taylor, Robert N., *review*: 15:558-59
Taylor, Ron, 10:451-54
Taylor, Virginia, 17:60-65
"Technical service costs, statistics, and standards" 11:436-42
"Technical services and the divisional plan at Idaho" 3:198-201
"Technical services in 1960" 5:100-104
"Technical services in 1961: 6:101-9
"Technical services in 1962" 7:133-41
"Technical services in 1963" 8:101-11
"Technical services in 1964" 9:177-90
"Technical services in 1965" 10:211-21
"Technical services in libraries, 1956-1966" 11:321-29
"Technical services in school libraries" 7:189-96
"The technical services librarian and the profession" 9:200-204
"Technical services of microfilms at Columbia University Libraries" 2:127-32
"Telefacsimile at Penn State University" 15:223-28
"Ten years of progress in acquisitions: 1956-66" 11:289-301
Tennessee State Library and Archives. State Library Division, 6:357-59
Tesovnik, Mary E., 14:56-67
Thaxter, John H., 7:237-43
"Then comes reality" 5:118-19
Thériault, Michel, *letter*: 19:419-20
"Thesis handling in university libraries" 21:274-85
"Things to come" 15:438; 16:268*c*
"Thinking of a plan" 7:57-60
"A 'third force' in photocopying dispute?" 18:341-42
Thom, Ian W.
  Basic cataloging tools, 3:113-15
  Duplicates exchange, 1:81-84
  Some administrative aspects, 13:338-42, 345-46
Thompson, Evelyn, 11:215-20
Thompson, Margaret W., 2:184-85
Thorson, Connie Capers, 24:129-34
Tiffiney, Wesley N., *review*: 6:376
"Time and motion techniques related to costs of expanding the card catalog" 1:104-8
Tipler, Suzanne, 19:60-63
"Title entry as unit entry" 16:433-44
Titus, Edna Brown, 7:91-95
"Too much and too little" 3:20-31
"Toward a better cataloging code: a review" 1:211-21
"Toward some standards for the library card catalog tray" 16:326-30
"Toward the seventeenth . . . Dewey" 8:172-87
"Toward uniformity in exchange communication" 16:502-10
"Training for technical services" 8:35-46
"Transliteration of modern Russian" 8:51-53
"Treatment of people and peoples in subject analysis" 23:374-90; 24:294*c*

"The treatment of serials at the Midwest Inter-Library Center" 2:121–27
"The treatment of the American Indian in the Library of Congress E-F schedule" 15:122–28
"The 'trend to LC' in collge and university libraries" 19:389–97
"Trends in book prices and related fields in West Germany, 1954–1960" 7:47–56
"Trends toward international standardization of bibliographic elements" 18:355–71
Treyz, Joseph H.
  Equipment and methods in, 8:267–78
  F. Bernice Field, 11:23–26
  The technical services li, 9:200–204
  The Xerox process and its, 3:223–29
  report: 13:562–63
"A tribute to Elizabeth Rodell" 13:553
Trotier, Arnold H., 6:223–27
Trotter, Robert Ross, 19:41–45
Trueswell, Richard W., *letter*: 13:294–95
Tsui, Millie Jue, *review*: 17:258–59
Tsuneishi, Warren M., 7:28–33
Tucker, B. R., 19:260–67
Turner, Ann Craig, 16:347–58
Tuttle, Helen Welch
  An acquisitionist looks, 13:170–74
  Cost indexes for U.S. per, 4:150–57
  Proposed procedure for es, 3:202–8
  Remarks at the RTSD mem, 5:335–37
  Technical service costs, 11:436–42
  The year's work in acquis, 2:75–82
  The year's work in acquis, 3:78–83
  The year's work in acquis, 4:101–8
  also: 3:278
  ed.: 2:115–20
  reports: 6:362–67; 12:462–64
  reviews: 7:125–26; 15:421–22; 17:255–57
Tuttle, Marcia, *report*: 25:121–22
"Two serial control card files developed at the University of Illinois, Chicago" 9:271–87
" 'The tyranny of distance' and other Australian acquisitions problems" 21:120–26

U

"The U.C.L.A. Library catalog supplement" 17:28–31
"The U.S.B.E. survey" 4:89–91
"UCLA Library task force" 18:288–91
Ulveling, Ralph A., 3:12–20
"Uncataloged books at Brandeis" 1:40–42
"Undertaking a subject catalog in microfiche" 15:297–308
"The Union list of serials: third edition" 11:133–37
"United Nations documents and their accessibility" 10:313–18
"United States and Canadian government documents on microforms" 5:60–67
"Universal classification—untenable" 4:5–13
"University libraries and the Paris Conference" 8:223–26
"University library arrearages" 13:102–14
University of Denver. Graduate School of Librarianship, 7:312–26
"The University of Vermont uses a Polaroid CU-5 to speed book processing" 11:474–78
University of Wisconsin–Milwaukee. School of Library and Information Science, 14:56–67
"Unpublished studies of technical service time and costs: a selected bibliography" 14:56–67; 19:59*c*
"Unpublished studies of technical service time and costs: a supplement" 20:326–33
Upham, Lois N., *reports*: 22:87–88; 23:82–83
"The use of a subscription agent's computer facilities in creating and maintaining a library's subscription profile" 22:386–89
"Use of alternative class numbers for bibliography in the Library of Congress classification system" 23:147–55, 212 (correction); 24:84*c*
"The use of conventional headings in the cataloguing of primary legal materials: a rebuttal of D. Dean Willard's argument" 14:428–30
"The use of Henry E. Bliss's Bibliographic classification at the Southern California School of Theology" 5:290–300
"Use of Library of Congress classification decisions in academic libraries" 9:235–42
"Use of serial shelving numbers in the National Library of Medicine" 3:62–63
"Use of the Copy Cat camera in card production at Princeton University Library" 18:231–38
"Use of the Dewey Decimal classification in the United States and Canada" 22:402–8
"The use of title-page photography in cataloging" 11:37–46
"Use studies of library collections" 24:317–24
"Utilization of personnel and bibliographic resources for cataloging by OCLC participating libraries" 24:135–54
"Utilizing the Superintendent of Docu-

ments system without reclassification” 16:497–99; 17:358–60*c*

V

“The validity of book price indexes for budgetary projections” 19:5–12; 20:97–98*c*
“The value of the Kirkus Service for college libraries” 13:203–5
Van de Voorde, Philip, 14:455–57
Van Houten, Stephen, 25:362–73
van Luik, James, 9:478–82
Van der Bellen, Liana, 10:499–504
Vann, Sarah K.
  Book catalogs: quo animo? 11:450–60
  Dewey abroad, 11:61–71
  Margaret Webster Ayrault, 19:398–401
  Internationalizing RTSD, 14:122–32
  RTSD . . . after twenty ye, 20:301–14
  Southeastern Pennsylvania, 10:461–78
  Toward the seventeenth, 8:172–87
“Variant pricing of serial publications” 9:117–21
Vdovin, George, 7:71–80; *review*: 7:219–20
Veaner, Allen B.
  BALLOTS, 21:127–46
  Developments in copying, 5:119–29
  Developments in copying, 9:157–62
  Developments in copying, 10:199–210
  Developments in copying, 11:330–41
  Developments in reproduct, 12:203–14
  European report, 8:199–204
  Library card reproduction, 8:279–84
  Xerox Copyflo at Harvard, 6:13–24
  also: 11:468–69
  reviews: 6:283–84; 10:120–21; 12:472–74; 14:309–11
Verona, Eva, 6:295–317
Veryha, Wasyl
  Library of Congress class, 16:470–87
  A proposal for the revisi, 21:354–67
Vesenyi, Paul E.
  Shelfreading, 8:302–4
  A square inch for librari, 7:294–96
“The view from the editor’s chair, 24:99–105
“The visible index method of cataloging phonorecords” 13:502–10
Voigt, Melvin J.
  Computer processing of se, 7:71–80
  also: 5:166, 167
  report: 5:327–31
  reviews: 6:93–94; 14:314–15
Volkersz, Evert, 13:493–501
von Dobeneck, Marianne, *see* Dobeneck, Marianne von
Voorde, Philip Van de, *see* Van de Voorde, Philip
Voos, Henry
  Revision of the current Li, 11:167–72
  Standard times for certain, 10:223–27
  reviews: 16:99, 272–73

W

W., D. C., *see* Weber, David C.
W., H. M., *see* Tuttle, Helen Welch
Wadsworth, Robert W., *review*: 5:94–96
Wagman, Frederick H., 12:391–92; *review*: 5:248–49
Waldeck, Fred, 9:243–44
Waldhart, Thomas J., *review*: 19:183–84
Walker, Elaine, 6:79–82
Walker, Kathleen, 4:161–65
Walker, Pamela, 22:154–57
Wang, Sze-Tseng
  Books for establishing Ch, 16:445–52
  Cataloging pirated Chines, 15:385–92
  An explanation of author, 18:51–60
  The structure of Library, 17:231–37
“Wanted: a true unit card!” 7:105–12
Warheit, I. A., 9:73–89
Warner, Gilmore, 1:27–28
Warren, Joan Patricia, 1:67–81
Warren, Richard, Jr., *review*: 17:361
Waters, Samuel T., 2:281–85
Webb, William, 13:457–62
Weber, David C.
  Binding simplification, 1:9–13
  Developments in copying, 2:87–94
  The economics of book cat, 10:57–90
  Remarks on the program of, 12:102
  reports: 10:107–8; 12:450–53
  reviews: 2:220; 4:95; 13:304–5; 14:149–51
Weber, Hans H., 18:140–50
Wedgeworth, Robert
  Editorial, 16:293
  ERIC/CLIS abstracts, 14:463–66. 614–15; 15:97–102, 250–54, 413–16
  Foreign blanket orders, 14:258–68
  John Byrum, 19:402–5
  Joseph L. Wheeler, 15:5
  Reorganization of ALA/RTSD, 16:422
  Things to come, 15:438
Weeks, Elizabeth H., 17:32–34
Wehmeyer, Lillian M., 20:315–25
Weihs, Jean Riddle, 16:305–14
Weimerskirch, Philip J., 11:37–46
Weinstein, Edward A., 9:319–24
Weintraub, D. Kathryn
  The essentials or desider, 23:391–405
  An extended review of PRE, 23:101–15
  letter: 24:84–86
Weisbrod, David L., 18:402–5; *letter*: 25:215–16
Weiss, Dudley A., *letter*: 13:295–96
Weiss, Irvin J., 11:83–96
Weiss, Rudi, 9:289–302
Welch, Helen M., *see* Tuttle, Helen Welch

Welch, Thomas L., 21:77-80
Wellisch, Hans H.
  Documentation-in-source, 15:439-51
  Multiscript and multiling, 22:179-90
  Poland is not yet defeated, 22:158-67
  Year's work in subject an, 25:295-309
  letters: 16:401, 402-3; 24:295-96, 382
  reviews: 16:104-7; 18:410-12
Wells, A. J., 12:403-5
Welsh, William J.
  Considerations on the ado, 11:345-53
  Edmond L. Applebaum, 16:529-33
  Glen A. Zimmerman, 17:431-33
  Pamela Wood Darling, 23:431-33
  The Processing Department, 13:175-97
  The Processing Department, 14:236-57
  The Processing Depart, 15:191-214
  Report on Library of Cong, 15:23-27
  ed.: 12:385-405
Wendel, Clara E., 8:71-76
Wendel, T. M., *review*: 15:561-63
Wepsiec, Jan
  Inquiry into the syndetic, 22:61-80
  Language of the Library, 25:196-203
West, Martha W., 20:326-33
West, Stanley L., 7:7-12; *review*: 13:307-8
"West German and U.S. book costs as comparative factors in book budgets" 7:328-33
"West German book prices" 9:207-9
"The West German book trade" 15:329-44
Westby, Barbara M.
  Commercial processing fir, 13:209-86
  Mind over mortar, 11:479-87
  Then comes reality, 5:118-19
  reports: 5:338-40; 6:187-89, 273-74, 370-71; 7:100-101, 211-13, 273, 398-400; 16:534-37
Whaley, John H., Jr., 25:330-38
"What catalogers really say" 10:403-4
"What records are kept" 3:284-87
Wheeler, Joseph L., 15:6-12
"When is an island not an island?" 22:158-67
"When names collide" 24:3-16
"Where shall we shelve bound periodicals? Further notes" 10:290-94
Whetstone, Gloria, 5:284-90
White, Carol, 21:274-85
White, John B.
  Further comment on map ca, 6:78
  The indexing of "The refe, 14:553-58
  On changing subject headi, 16:466-69
Whitehorn, Catharine, *review*: 4:261-62
Whitesides, William L., *letter*: 15:96
Whitney, Thomas, 7:208-11
Whittaker, Martha, 21:274-85
Whittier, C. Taylor, 1:201-3
"Who shall survey the surveyors?" 11:357-63
"Who's who?" 2:285-87
"Why allocate?" 8:161-65, 408-10*c*
"Why not both?" 17:25-27
"Why we must have Cataloging in Publication" 15:6-12
Wienpahl, Robert W.
  Centralized bibliographic, 7:377-82
  Recataloging a college sc, 14:421-27
Wiggins, Emilie V., 11:83-96; *letter*: 16:267
Wilden-Hart, Marion, 14:400-406
Willard, D. Dean, 13:198-202; *letter*: 14:431-33
Williams, Edwin E.
  The search for a utopia, 3:32-39
  The U.S.B.E. story, 4:89-91
Williams, Gordon
  FLIP, 2:278-81
  John Cronin and the Natio, 12:397-98
  report: 9:269-70
  review: 5:344-45
Williams, Gordon R., *report*: 7:391
Williams, Harry D.
  Photographic techniques, 9:194-99
  Xerox-914, 7:208-11
Williams, Harvey D., *see* Williams, Harry D.
Williams, Sam P., 10:228-32
Williamson, Nancy J., *review*: 17:361-63
Wilson, Patrick, 23:116-22
Wilson, R. A., *letter*: 9:199
"Wilson Company cataloging changes" 5:212-16
Wingate, Henry W., 16:423-32
Wisdom, Donald F., *review*: 19:182-83
Wiseman, John A., *review*: 18:415-16
Witty, Francis J., *review*: 17:102-3
Wong, C.-C., 15:359-63
Woods, Bill M., 3:257-73
Woods, Frances B., 24:298
Woods, William Edward, 16:79-81; *letter*: 25:216
Wooster, Howard, 25:104-9
"Work amplification and office procedures" 3:287-88
"Worn book checklist for academic libraries" 14:559-61
"The worries of a public library administrator" 3:119-22
Wright, Christopher, 18:341-42
Wright, Gordon H., 20:346-60; *letter*: 19:175
Wright, Wyllis E.
  American action on the I., 6:171
  Andrew Delbridge Osborn, 3:275-77
  The Anglo-American catalo, 20:36-47
  Comparison of results of, 5:186-88
  also: 11:50
  reports: 4:85-89; 6:171; 9:103; 11:50
"The writings of Paul S. Dunkin: a review

article" 22:349-60
"Wyllis Eaton Wright" 6:332-35

X

"Xenolingual cataloging of foreign books" 7:200-207
"Xerox-914: preparation of Multilith masters for catalog cards" 7:208-11
Xerox Copyflo at Harvard University Library" 6:13-24
"The Xerox process and its application at Yale" 3:223-29

Y

"The year of the at and the in" 3:75-78
"Year of the big book" 10:172-76
"The year of the bug" 5:115-19
"The year the innocents went abroad" 6:123-25
"Year's work in acquisitions" (Dougherty) 9:149-56
"The year's work in acquisitions" (Tuttle) 2:75-82
"The year's work in acquisitions and resources" (Bevis) 5:105-15
"The year's work in acquisitions and resources" (Tuttle) 3:78-83
"The year's work in acquisitions and resources" (Tuttle) 4:101-8
"The year's work in cataloging—1967" 12:186-88
"The year's work in cataloging—1968" 13:380-86
"The year's work in cataloging—1969" 14:174-88
"The year's work in cataloging and classification" (Massonneau) 16:155-64, 551*c*
"The year's work in cataloging and classification" (Richmond) 15:150-57
"Year's work in cataloging and classification, 1973" 18:101-17
"Year's work in cataloging and classification, 1974" 19:242-59
"Year's work in cataloging and classification: 1975" 20:213-35
"Year's work in cataloging and classification: 1976" 21:249-73
"Year's work in cataloging and classification: 1977" 22:227-62, 401 (correction)
"Year's work in cataloging and classification: 1978" 23:246-88
"Year's work in cataloguing and classification" 17:175-200
"The year's work in copying methods: 1961" 6:126-34
"Year's work in descriptive cataloging: 1979" 24:217-34
"The year's work in resources and technical services" 2:75
"The year's work in serials" 5:129-34
"The year's work in serials, 1957" 2:95-96
"The year's work in serials, 1958" 3:83-86
"The year's work in serials: 1963" 8:145-50
"The year's work in serials: 1980" 25:310-18
"Year's work in subject analysis: 1979" 24:235-46; 25:215*c*
"Year's work in subject analysis: 1980" 25:295-309
Yeh, Thomas Yen-Rah, 15:122-28
Yucht, Donald J., 16:326-30
Yun, Jai L., *letter*: 17:358-59

Z

Zebker, Avis, *review*: 3:235-36
Zeitlin, Jacob, 2:117-18
Zimmerman, Glen A., *report*: 17:455-57
Zubatsky, David S., *review*: 20:390-91
Zuwiyya, Labib, 1:31-35

PART 2: SUBJECT INDEX

A

A.L.A. cataloging rules for author and title entries: 2:281-85; 5:186-88
  —Revision of: 3:58; 4:79-84; 8:299-301
  —Specific rules: *5C(4),* 6:255-56; *35A(6),* 10:96*c*; *64,* 1:31-35; *70,* 1:49*n*
A.L.A. rules for filing catalog cards, see Filing rules, A.L.A.
AACR, *see: Anglo-American cataloging rules.* 1st edition
AACR2, *see: Anglo-American cataloguing rules.* 2nd edition
Abel (Richard) & Co., *see* Richard Abel & Co.
Abstracts and abstracting: 5:163-64*r*; 9:287*n*; 13:149-50*r*, 388-89; 14:612*n*; 15:439-51; 25:304
Academic dissertations, *see* Dissertations
Academic libraries: 2:24-29; 3:20-32; 5:87-90; 8:157-60; 12:31-36, 156-60; 13:203-5, 577-79*r*; 14:68-83, 395-99; 16:74-78, 272-73*r*, 500-501; 18:35-50; 19:389-97; 20:167-70, 345*n*; 23:33-38; 24:155-63
  —Automation: 7:219-20*r*; 13:520-30
  —Divisional plan: 3:167-88, 188-91, 192-97, 198-201; 6:239-42
Access points: 5:212-16; 11:460-67
  see also Corporate entry; Corporate headings; Main entry; Names, Geographic; Names, Personal; Title en-

try; Uniform titles
Acquisitions: 4:105-7; 7:125-26*r*; 10:19-27, 43-50; 11:207-10; 18:414-15*r*; 19:133-47, 230-31; 20:205-6; 22:319-22; 23:225-30; 25:253-56
  —*in Australia: 21:120-26*
  —Automation: 9:66-72; 11:192-202, 203-6, 289-301, 380-82; 13:378; 14:31-55, 407-20; 18:174-75, 242, 417-18*r*; 24:339-42
  —Budget control: 4:47-58
  —Costs: 2:80-81; 4:107-8; 6:120-22; 7:152-53; 8:113-15; *13:127-36*
  —Policies, *see* Collection development—Policies
  see also Acquisition *under types of materials; also,* Approval order plans; Blanket order plans; Book selection; Gifts and exchanges; Standing orders
Adhesive bookbinding, *see* Binding—Methods
Aerospace materials: 5:254*n*; 9:142*n*
African literature
  —Classification: 17:340-52
African materials: 11:48*n*
  —Acquisition: 7:38-46
  —Bibliography: 11:48*n*
  —Cataloging and classification: 10:494*n*; 16:178-94
Agricultural materials: 9:317*n*; 10:27*n*; 11:443-50
Air Force Cambridge Research Center: 4:309-11
Air Force Cambridge Research Laboratories: 10:289-90
Akers, Susan Grey: 1:7-8; *port.*, 1:8
Alanar Book Processing Center: 9:205-6
Alfred Whital Stern Collection of Lincolniana: 5:250-52*r*
Almanacs, *see* Special collections
Alpha-Numerical System for Classification of Recordings, *see* ANSCR
Alphabeting: 1:109-13; 3:300-310; 14:445-54; 15:255-56*r*
  see also Filing rules
Altman, Ellen: 16:412
American book publishing record, see *BPR*
American Documentation Institute: 4:169-71
American Guild of Organists. Rocky Mountain Chapter: 1:50-51
American Jewish Periodical Center: 2:220*r*
American Library Association: 7:397*n*; 9:200-204; 11:50*n*
  —Awards, scholarships, grants: 13:298-99*n*
  —Conferences: 11:184*n*
  —Dues: 18:64-66
  —Headquarters: 1:144*n*
  —Organization: 1:154-58; 16:422
American Mathematical Society: 19:46-59
American National Standards Institute: 16:412*n*
  see also American Standards Association
American National Standards Institute. Committee Z39: 18:25-29
American Standards Association: 2:258-65
  see also American National Standards Institute
Americas: 4:161-65
Analytico-synthetic classification, *see* Classification, Faceted
Analytics: 17:389-404
Anderson, Henry Charles Lennox: 11:405-8
Angell, Richard S.: *port.*, 3:275
Anglo-American cataloging rules. 1st edition: 9:403*n*; 10:421-36, 437-44, 444-49; 11:13*n*, 278-79; 13:7-41, 432-36*r*, 574-75*r*; 14:68-83; 17:93-95, 105-7*r*, 107*r*; 18:293-94*r*, 400-401; 19:249-50, 314-26, 333-37; 20:3-15, 123-30, 222-23, 387-88*r*; 21:257-60; 23:139-46; 24:25-43
  —Bibliography: 19:379*n*
  —History: 20:36-47
  —Revisions: 12:46*n*; 14:297*n*
  —Chapter 6, revised: 18:188*n*; 19:101-20; 21:48-57
  —Chapter 12, revised: 18:188*n*; 19:260-67; 20:223-24
Anglo-American cataloguing rules. 1st edition, British text: 12:368-69*r*; 14:612*n*; 18:308-9*r*
Anglo-American cataloguing rules. 2nd edition: 22:209-26; 23:246-49, 321-39; 24:3-16, 69-70, 217-22; 25:277-83, 312-14
  —Adoption of: 24:209-13
  —Bibliography: 25:207-14
  —Chapter 22: 24:214-16
  —History of: 22:22-33
ANSCR: 15:260-63*r*
ANSI, *see* American National Standards Institute
Antiquarian book dealers, *see* Out-of-print materials—Dealers
Aperture cards: 8:449-55
Applebaum, Edmond L.: 16:529-33; *port.*, 16:529
Approval order plans: 12:133-45, 180; 13:376; 14:168-69, 400-406; 15:135, 557-58*r*; 18:35-50, 174
Arabic alphabet
  —Romanization: 3:58
Arabic materials
  —Cataloging: 1:31-35

Archive of Folk Song: 11:49*n*
Archives: 7:335–39; 9:213–20, 331*n*; 10:30*n*, 250–51*r*; 11:246*n*
  —Cataloging: 8:26–34
  see also Manuscripts
Archives of American Art: 2:197–209
Arizona State University: 14:434–38
Arkansas Resources and Technical Services Group: 3:326; 4:179; 5:160; 6:189; 7:211; 10:222; 13:287; 17:449; 19:75
Arkansas State Library: 16:82–92
Arkansas State University: 14:31–55; 16:82–92
Arrearages, *see* Cataloging—Backlogs
Art materials
  —Classification: 12:161–65
  see also Exhibition catalogs
Artefacts, *see* Nonbook materials; Special collections
Asian materials: 11:48*n*
  —Cataloging: 1:197*n*
  —Subject headings: 17:405–25
  see also: Chinese materials; Japanese materials; Korean materials; Malaysian materials; Pakistani materials; Panjabi materials; Pushto materials; Singaporean materials; Southeast Asian materials; Urdu materials
Astor Library: 11:397–404
Atlanta Public Library: 2:48–53
Austin, Derek William: 22:415–17; *port.*, 22:415
Author notation: 9:356–58
Authority control: 16:460–65; 24:222
Authorship: 15:513–21
Australian National University: 21:120–26
Avram, Henriette D.: 15:525–31; *port.*, 15:525
Ayrault, Margaret: 19:398–401; *port.*, 15:522; 19:399

B

B.P.R., see BPR
Backlogs, *see* Cataloging—Backlogs
Bailey, Louis J.: 1:128
Ball, Katharine L.: 13:545–48; *port.*, 13:545
BALLOTS: 21:127–46; 22:41*n*
  see also Bibliographic utilities
Baltimore County Public Library: 8:390*n*; 10:133–41; 15:290–96
Barcoding: 25:81–87
Bemidji State College: 14:559–61
Berke, Martin B.: *port.*, 21:385
Berman, Sanford: 25:386–89; *port.*, 25:386
Bevis, Dorothy: 9:338
Bibliographic Automation of Large Library Operations using a Time-Sharing System, *see* BALLOTS
Bibliographers: 13:163–69, 170–74, 449, 450–57, 457–62, 462–70; 21:368–74
Bibliographic classification, *see* Classification, Bliss
Bibliographic data, *see* Cataloging
Bibliographic control, *see* Cataloging; Classification
Bibliographic utilities: 20:221–22; 22:238–41; 23:260–63; 24:226–28; 25:285–88
  see also BALLOTS; OCLC; Research Libraries Group
Bibliography: 4:67–70; 5:163–64*r*; 6:278–80*r*; 12:226–27*r*
  —Citations: 4:67–70; 7:403–5; 9:221–24
  —Classification: 23:147–55
  see also National bibliographies
Bibliometrics: 22:390–401
Binding: 1:9–13; 2:95–96; 3:84–85; 4:59–62; 5:68, 133; 6:142, 190*n*, 250–54; 8:109–10, 149–50, 168–71; 11:327; 12:198–200
  —Budget control: 4:47–58
  —Equipment: 9:288*n*
  —Methods: 6:143–60
  —Standards: 4:131–38; 5:315–21
Biological materials: 6:281–82*r*; 9:317*n*
  —Subject headings: 11:443–50
Black Gold Cooperative Library System: 11:451–60
Blanket order plans: 12:142–44; 13:338–42, 342–45, 345–46; 14:168–69, 258–68; 15:135
Bliss, Henry E., *see also* Classification, Bliss
Book boxes, *see* Books—Shelving and storage
Book catalogs: 3:56*n*; 4:110–11, 195–207, 208–27, 228–32; 6:210–16, 217–22; 7:157–58; 8:344–48, 349–58, 359–65, 366–69, 370–78, 379–89, 390*n*; 9:205–6, 319–24; 10:133–41, 143–54, 160–62, 408*n*; 11:274–76, 451–60; 12:393–94, 468*n*; 14:181–82; 15:290–96, 499–512, 556–57*r*
  —Bibliography: 8:391–98; 14:341–54
  —Computer produced: 11:185–92; 12:469–70*r*; 24:352–60
  —Costs: 7:229–36; 10:57–90; 11:76*n*
Book dealers, *see* Booksellers and bookselling
Book funds: 11:380–82
  —Allocation: 3:122*n*; 5:321–27; 8:161–65, 408–10, 411–12; 19:356–69

Book paper, *see* Paper
Book Processing Center (Orlando, Fla.): 8:71-76
Book publishers, *see* Publishers and publishing
Book selection: 2:265-71, 271-78; 3:377-82; 12:133-45; 13:203-5; 18:414-15*r*; 19:13-18, 121-32; 23:33-38
Books
  —Conservation, *see* Preservation of library materials
  —Marking: 3:164*n*, 323-25; 4:169, 180-82
  —Preservation, *see* Preservation of library materials
  —Prices: 14:169; 15:138-39; 18:173, 248-52; 19:5-12; 23:323-26; *in Germany*: 7:47-56, 328-33; 9:207-9; *in Switzerland*: 10:39-42; *in United States*: 7:328-33
  —Shelving and storage: 5:139-41; 12:435-41
    see also Inventories; Shelf-reading
Books in print: 3:235-36*r*; 25:149-61
Booksellers and bookselling: 2:285-87; 4:166-67; 10:494*n*; 11:203-6; 13:373-75; 16:269*n*; 18:298-99*r*; 20:64-69; 22:117-25
  —Dictionaries: 7:297*n*, 298*r*
  —Foreign: *Directories*: 7:297*n*
  —in Germany: 15:329-44
  —in Mexico: *Directories*: 2:107-8
  —Rating of: 1:131-36; 2:115-20
Boston Medical Library, *see* Francis A. Countway Library of Medicine
Boston Public Library: 10:387-91
Boston Regional Group of Catalogers and Classifiers: 1:120; 2:69
  see also New England Technical Services Librarians
Boston University: 4:252*n*; 5:91-94*r*, 289-99; 10:382-86; 18:220-25
Bowling Green State University: 13:47-67
BPR: 4:257-62*r*; 6:234-35; 7:158-59; 25:149-61
Bradford University: 17:6-24
Bradford's law: 22:390-401
Brandeis University: 1:40-42
Brieflisting: 8:259-60; 9:191-99; 12:37-46
Bristol, Roger P.: *port.*, 6:332
British Library: 18:308-9*r*
British Museum: 9:199*c*; 18:299-300*r*
British national bibliography: 12:374*n*
Brooklyn Public Library: 23:45-51
Brown University: 6:89-92
Browsing: 15:479-91
Bruer, J. Michael: *port.*, 22:421
Budget control: 4:47-58
Byrum, John D., Jr.: 15:546; 19:402-4; *port.*, 19:403

C

C.A.R., *see* Computer-assisted microfilm retrieval
C.C.R., *see Code of cataloging rules*
C.O.M., *see* Computer-output microforms
California State Library. Processing Center: 2:184-85
California State Polytechnic University: 21:77-80
California State University, Fullerton: 18:275-83
Cambridge University: 17:6-24
Cameras: 11:468-78; 13:361-65; 14:434-38; 18:18-24
Canadian Institute on Cataloguing Principles and Rules (1961 : St. Andrew's-by-Sea, N.B.): 5:175*n*; 6:176-78
Canadian MARC: 18:76-77*r*
Canadian materials: 9:156*n*; 15:354-58
Canadiana: 15:354-58
CAR, *see* Computer-Assisted Microfilm Retrieval
Card Automated Reproduction and Distribution System, *see* CARDS
Card catalogs: 6:217-22; 8:329-33; 24:69-70
  —Cabinets: 11:242*n*; *Standards*: 16:326-30
  —Closing: 25:186-95
  —Costs: 7:229-36
  —Expansion: 1:104-8; 11:247-48; 16:488-96
  —Management: 2:287-91; 6:236-38; 7:214-15; 19:19-23; 24:209-13
  —Reconstruction: 4:318-22
  —Trays, *see* Card catalogs—Cabinets
  —Use of: 7:406
Cards, *see* Catalog cards
CARDS: 14:251; 16:236-39
Cards-with-Books Program: 5:243; 6:124; 7:159; 13:277-83
CARDSET: 18:22-23
Career counseling centers: 23:123-28
Carhart, Forrest F., Jr.: 3:319; 8:86
Carnegie-Mellon University: 25:81-87
Carnovsky, Ruth French: *port.*, 13:549
Cartographic materials: 19:355*n*
  —Cataloging: 3:257-73; 6:78; 12:233*n*; 16:400*c*, 401*c*; 23:340-42*r*
  see also Special collections
Catalog cards: 6:284-85*r*; 7:101-3*c*; 15:94-95*n*, 106-7*r*, 412*n*
  —Library Journal: 9:288*n*; 13:284-86
  —Library of Congress: 1:42-49; 9:393-403, 405-13; 10:455-57, 457-60;

11:167–72, 460–67; 13:251–52; 17:70–72, 320–29
  see also CARDS
- —Reproduction: 1:207–10; 3:223–29; 4:291–94; 6:355–56; 7:208–11, 327; 8:196–98, 261–63, 267–78, 279–84; 10:117–19*r*, 122*n*, 383–86, 387–91; 16:347–58; 17:101*n*; 18:226–30, 231–38; 19:225*n*
- —Unit cards: 7:105–12

Cataloger's camera, *see* Cameras

Cataloging: 3:119–22; 4:253–54, 285–91; 5:162–63*r*, 301–6; 7:218–19*r*; 9:381–82*r*; 11:173–83, 285–86; 15:106*r*; 380–84; 16:521–25; 17:104–5*r*; 18:107–11, 297–98*r*, 416–17*r*; 22:228–31; 23:183–84*r*; 25:362–73
- —Administration: 10:495–98
- —Automation of: 7:350–65; 11:72–74; 14:182–84; 16:161–62; 17:179
- —Backlogs: 1:40–42; 13:102–14
- —Bibliography: 18:117–39
- —Costs: 11:97–114; 13:127–36
- —in Great Britain: 13:147–49*r*
- —Humor: 8:151–52; 9:363–66; 10:403–4
- —in India: 17:363–64*r*
- —Limited cataloging: 7:296–97*n*; 8:301
- —Local adaptations: 1:149–54; 16:331–37
- —Manuals: 1:137–39; 2:71–72*r*; 4:314–18; 12:167–76
- —Precataloging: 10:91–95
- —Quality control: 25:40–47, 48–55
- —Recataloging, *see* Recataloging
- —Research: 25:88–103
- —Rules: 1:211–21*r*; 2:83–84; 3:75–76; 4:109–10; 11:409–14; 13:484–92; 14:248–49; 15:198; *and Automation*: 5:135–39; *Conferences*: 3:55–56*n*, 123–40, 277*n*; 4:85–89, 179*n*, 252*n*; 5:72*n*, 175*n*, 225–37; 6:161–71, 172–75; 8:50*n*, 213–28; 14:131–32, 292–96; *History*: 20:36–47; *in Italy*: 10:499–504; *Revision*: 4:79–84; 5:81*n*, 115–17, 159*n*, 343; 6:123–25, 228–29; 7:156–57; 8:126–27; 11:276–79; 18:400–401; 19:79, 279–82, 416–18; 20:171–72, 287, 383–84; 21:176–77
    see also: A.L.A. cataloging rules for author and title entries; Anglo-American cataloging rules; Anglo-American cataloguing rules; Code of cataloging rules; Regole per la compilazione de catalogo alfabetico per autori nelle biblioteche italiane; Rules for descriptive cataloging in the Library of Congress
- —in South Africa: 8:77–80
- —in the Spanish language: 2:44–47
- —Statistics: 1:67–81; 22:34–41
- —Study and teaching: 11:363–76; 12:83–87, 167–76; 24:343–51
- —Time and cost studies: 6:336–50; 17:175–78; 20:149–53
- —Work load: 3:117–19
  see also Cooperative cataloging; Descriptive cataloging; Processing centers; Subject cataloging

Cataloging, Centralized: see Cooperative cataloging

Cataloging, Shared: *see* Cooperative cataloging

Cataloging codes, *see* Cataloging—Rules

Cataloging in Publication: 15:6–12, 12–23, 23–28, 140, 198–200; 16:403–4*c*, 423–32; 17:99–101*c*; 19:247–48; 22:244–45

Cataloging-in-Source: 3:54–55*n*, 75, 152, 209*n*, 239–47, 247–52, 253–56; 4:269–84, 340–41; 5:117–18; 11:263–64

Cataloging of audiovisual materials (Olson): 25:207–14*r*

Cataloging records
- —Conversion to machine-readable form: 12:296–311, 312–29; 15:229–40; 25:48–55
- —Data elements: 11:450*n*

Cataloging rules, *see* Cataloging—Rules

Cataloging service: 21:367*n*

Catalogs: 4:174–75*r*; 5:259–66; 8:153–56, 317–22*r*; 18:106–7; 20:214–16; 23:249–52; 25:283–85
- —Arrangement, *see* Filing rules
- —Costs: 25:177–85
- —Production: 7:81–90
- —Use studies: 3:76–77, 153–56*r*; 4:113; 17:6–24, 178–79; 23:391–405
  see also Book catalogs; Card catalogs; Classified catalogs; Computerized catalogs; Dictionary catalogs; Divided catalogs; Microform catalogs; Rudolph Continuous Indexer; Union catalogs

Catholic literature: 11:122*r*
- —Bibliography: 4:160*n*; 15:94*n*

Cats, Pussy: 3:102–12

Cavender, Thera: 5:161

CCR, see: Code of cataloging rules

Central Baptist Seminary (Kansas City, Kans.): 6:265–69

Centralized cataloging, *see* Cooperative cataloging

Centralized processing, *see* Processing centers

Chain indexing: 16:273–74*r*

Chaplin, A. H.: 7:309–11; *port.*, 7:309

Charlton, Alice: 2:152

Checklist of American imprints: 7:401–2

Checkpoint system: 12:234*n*

Chiang Small Duplicator: 4:291–94

Chicago Regional Group of Catalogers and Classifiers: 1:120, 234
Chicago Regional Group of Librarians in Technical Services: 2:215; 3:326, 327, 4:348, 349; 5:160, 339–40; 7:100, 213, 400; 8:167, 447; 9:244, 366; 13:287; 14:588
Chickens, Dr. Hitchcock's: 21:107–19
Children's materials: 10:455–57, 457–60
—Cataloging: 13:185–86, 422
—Classification: 9:246–48
—Subject headings: 14:249
Chinese literature
—Classification: 18:51–60
Chinese materials
—Acquisitions: 7:28–33
—Cataloging: 15:385–92
Choice: 7:326n; 8:94n, 455–56r; 12:160n
Circulation systems: 5:71; 6:277–78r; 9:59–65
Citation indexing: 9:478–82; 12:415–34
Classification: 3:122n, 319; 6:280–81r; 7:113–18; 8:80n, 207–8r; 9:104–11, 463–73; 11:245–46c, 279–83, 285–86; 13:382; 14:176–77; 15:117–21, 263–66r; 16:74–78, 160–61, 500–501; 17:183–87; 18:112–14, 297–98r; 21:260–67; 22:228–31; 24:237–39; 25:297–99
—Automated: 9:35–52
—Bibliography: 11:60n; 18:117–39
—Congresses: 2:33–43; 5:249–50r; 9:113–17
—Costs: 9:367–70
—in Great Britain: 13:147–49r
—Reclassification, *see* Reclassification
—Research: 3:236n; 4:139–49; 8:308–9; 25:88–103; *Bibliography*: 4:262n
—in the Soviet Union: 1:59–60r
—Universal classification: 4:5–13
see also ANSCR; *also* Classification *under types of materials*
Classification, Bliss: 5:290–300; 9:104–11, 392c, 414–16c, 439–42; 10:164c; 16:178–94
—Bibliography: 5:299–300
Classification, Colon: 8:456n; 9:104–11, 439–42; 11:121–22r; 16:359–63
Classification, Coronado's rational: 24:369–72
Classification, Cutter: 20:154–56
Classification, Dewey decimal: 3:210n; 11:280–81; 12:30n; 15:201–2; 18:378–86; 19:35–40, 41–45; 21:107–19; 22:402–8; 24:99–105
—16th edition: 1:165–79; 3:14–33r; 4:252n; 6:179–83
—17th edition: 6:64–77; 8:172–87; 10:393–402r
—18th edition: 14:611n; 16:383–99r, 551–52c
—in Foreign countries: 11:61–71
—Form divisions: 6:243–46; 15:458–71; 16:268c
—French edition: 19:93n
—in India: 9:449–61
—Manuals: 4:130n, 247–52; 7:122r; 10:249–50r
—on Library of Congress cards: 9:393–403, 405–13; 14:517–29
—Specific classes: *510*, 19:46–59; *800,* 15:458–71; *959,* 7:61–70; *991,* 7:61–70
—Specific subjects: *African materials,* 16:178–94; *India,* 9:449–61; *Indic literature,* 9:449–61; *Literature,* 9:210–12; *Marketing,* 9:417–37; *Mathematics,* 19:46–59; *People and peoples,* 23:374–90; *Protestant denominations,* 9:439–42; *Psychology,* 24:114–28; *Religious materials,* 14:574–78; *Southeast Asia,* 7:61–70
see also Field Survey of Dewey Decimal Classification (DDC) Use Abroad
Classification, Expansive, *see* Classification, Cutter
Classification, Faceted: 9:104–11, 463–73; 10:529–30r; 11:121–22r
Classification, Harvard business: 9:417–37
Classification, Library of Congress: 6:247–49; 9:104–11, 235–42; 10:142n, 519–24; 11:243–45, 281–82, 345–53; 12:466–67n; 13:47–61, 187–88, 437–38r; 14:151–52r, 249; 15:200–201; 16:405–6r, 406–7r; 17:102–3r
—Form division: 6:243–46
—Specific subjects: *African literature,* 16:178–94; 17:340–52; *Bibliography,* 23:147–55; *Children's materials,* 22:174–78; *Chinese literature,* 18:51–60; *East Europe,* 16:470–87; 21:354–67; *German literature,* 17:32–34; *Government publications*: 16:315–25; *Icelandic literature*: 20:70–72; 21:375–80; *Indians of North America,* 15:122–28, 128–31; *Law,* 6:372n; 19:60–63; 24:129–34; *Literature,* 9:210–12; *Marketing,* 9:417–37; *People and peoples,* 23:374–90; *Protestant denominations,* 9:439–42; *Psychology,* 20:334–45; 24:114–28; *Slavic Europe,* 16:470–87; *United Nations documents,* 14:84–91
Classification, National Library of Medicine: 1:139–40r; 15:452–57; 16:267c
Classification, Reader interest: 3:214n, 319; 9:104–11
Classification, Rider's international: 7:119–21r; 9:104–11, 414–16c, 439–42; 21:31–39; 24:106–13

Classification, Superintendent of Documents: 15:241–44, 547*c*; 16:95–97*c*, 497–99
Classification, Union Theological Seminary: 9:439–42
Classification, Universal decimal: 8:90–91*r*; 9:104–11, 439–42; 13:568*n*; 14:471–72*r*; 15:249*n*, 259–60*r*, 399–411, 555–56*r*; 18:410–12*r*
Classification décimale universelle, *see* Classification, Universal decimal
Classification Research Study Group: 4:262*n*
Classification Research Group: 15:263–66*r*
Classification theory: 11:282–83
  —Bibliography: 16:364–82
Classified catalogs: 1:123–28*r*; 2:53–55; 5:91–94*r*, 142–56; 6:95*n*; 8:285–88, 289–99; 14:546–52; 15:359–63; 18:220–25; 23:422–25
  —Bibliography: 5:149–56
  —Directories: 6:274–75
  —in Germany: 15:309–28
  —in Korea: 4:331–36
  —Rules: 4:352–53*r*
Clearinghouse on Library and Information Sciences, *see* ERIC/CLIS
Cockshutt, Margaret E.: 15:95*n*
Code for classifiers (Merrill): 3:56*n*
Code of cataloging rules (Lubetzky): 2:44–47, 83; 3:123–40; 4:252*n*; 5:115–16, 179–85, 189–98, 198–206, 206–12, 212–16, 216–20, 220–24, 237–40, 281–84, 343*n*; 6:12*n*, 123–25, 223–27
  —Changes in: 5:341–42
  —Comparison with A.L.A. rules: 5:186–88
CODEN: 12:196, 359–65
Colburn, Edwin B.: 1:128; 17:426
Collection development: 18:35–50, 275–83; 23:45–51, 52–54; 24:255–58; 25:249–50
  —Policies: 5:157–59; 14:395–99; 21:40–47; 23:7–16, 39–44, 219–25
Collection evaluation: 2:24–29; 13:449, 450–57, 457–62, 462–70; 18:268–74; 23:16–32; 24:329–38; 25:251–52, 330–38
  see also Weeding
Collections
  —Cataloging: 6:255–56
College Bibliocentre: 20:346–60
College libraries, *see* Academic libraries
Colloquium on the Anglo-American Cataloging Rules (1967 : University of Toronto): 13:574–75*r*
Colon classification, *see* Classification, Colon
Colorado Academic Libraries Book Processing Center: 13:115–41; 16:551*c*
Columbia River Regional Library: 2:181–82; 4:203–5
Columbia University: 2:127–32, 254–58, 271–78; 10:407*n*, 449–50; 11:97–114
Columbia University. School of Library Service: 9:248*n*
Colvin, Laura C.: 9:389–91; *port.*, 9:389
COM, *see* Computer-output microforms
COM catalogs, *see* Microform catalogs
COMARC: 22:243
Commercial processing services, *see* Processing centers
Commonsense cataloging (Piercy): 10:511–12*c*
Communication: 12:229–30*r*
Computer-assisted microfilm retrieval: 24:285–87; 25:269–71
Computer languages: 3:212*n*; 4:167
Computer-output microforms: 13:391–92; 17:158–60; 18:162–63; 20:178*n*; 21:200–201; 22:33*n*, 278–83; 23:303–4; 24:222–23, 284–85; 25:268–71
Computerized catalogs: 8:399–407; 9:20–34; 10:155–60; 11:83–96; 14:468–69*r*; 17:28–31; 21:249–51
Computers: 3:211–12; 13:303–4*r*; 16:5–10, 11–18; 18:294*r*, 300–301*r*
  —Bibliography: 13:579–81*r*
The Concise AACR2 (Gorman): 25:204–6*r*
Conference on Southeast Asian Research Materials (1969 : Puntjak, Indonesia): 15:76–91
Conference publications: 3:61; 12:108–12
  —Acquisition: 3:319
  —Bibliography: 9:142*n*, 488*n*
  —Cataloging: 22:168–73
Congresses, *see* Conference publications
Connecticut. Bureau of Library Services. Central Processing Unit: 2:183–84
Connecticut Library Association. Catalogers and Classifiers Section: 1:58–59; 2:295; 3:149, 326
Connecticut Library Association. Resources and Technical Services Section: 6:274; 7:101; 8:165–66; 10:525; 13:287, 554; 14:588; 16:547; 17:449; 18:190; 19:75
CONSER: 19:203, 341–48; 20:261; 21:216, 223–25, 255; 22:242, 302–3; 23:210, 263; 24:278–79; 25:314–15
Continuing education: 12:234*n*; 16:275–76*r*
CONTU: 21:241–42
Conventional titles, *see* Uniform titles
Conversion of Serials, *see* CONSER
Cook, C. Donald: 11:396*n*; 14:611*n*; *port.*, 11:23
Cooperative cataloging: 4:111; 10:160–63; 11:27–49, 267–72, 324–25; 12:394–96, 398–402, 403–5; 13:206–8, 377; 18:102–6
  —in Brazil: 1:35–39

—in Ontario: 10:512–19
Cooperative processing, *see* Processing centers
Copyright: 8:160*n*; 11:340; 12:203–5, 13:403–7; 14:171, 203–6; 15:134, 139, 170–71, 513–21; 16:176–77; 17:145–48; 18:151–70, 173, 241, 341–42; 19:202, 208–9, 233–34; 20:207–8, 264; 21:228–29, 242–43; 22:263–65, 306–7; 23:289–91
see also CONTU
Copyright Clearance Center: 23:230
Corbin, John B.: 14:585–87; *port.*, 14:585
Cornell University: 5:139–41; 12:22–23; 14:488–96
Cornmarket Reprints Limited: 17:476*n*
Coronado, Francisco de Paula: 24:369–72
see also Classification, Coronado's rational
Corporate bodies, *see* Corporate headings
Corporate entry: 5:73–81; 6:223–27, 377*c*; 10:451–54; 18:348–54; 20:157–66
Corporate headings: 10:408*n*; 13:32–34; 17:103–4*r*, 363–64*r*; 21:58–67; 24:195–208
Cost accounting: 8:413–31
Countway Library of Medicine, *see* Francis A. Countway Library of Medicine
County libraries, *see* Public libraries
Court reports: 25:139–48
Creative Research Services, Inc.: 11:206*n*
Croft, Betty: 15:95*n*
Cronin, John W.: 5:267–69; 11:356; 12:385–405; *port.*, 5:267; 11:24; 12:386
Cumulative book index: 15:354–58; 25:149–61
Cunningham, Virginia: 9:403
Currency, *see* Foreign currency
Curricular materials: 18:372–77
Custer, Arline: *port.*, 13:545
Custer, Benjamin A.: 3:327
Cutter, Charles A.: 21:107–19; 24:264–65
see also Classification, Cutter
Cutter numbers, *see* Author notation
Cyrillic alphabet, *see* Russian alphabet

D

Dahl-Hansen, Abigail: *port.*, 21:385
Dallas Public Library: 4:351–52*r*
Dance materials: 9:234*n*
Darling, Pamela W.: 23:430–33; *port.*, 23:430
Data processing: 7:135–37, 219–20*r*; 9:5, 100–103; 11:206*n*; 15:61–63*r*
—Equipment: 9:6–18
Dates (of publication, distribution, etc.), *see* Imprint date
Dean, Hazel: 3:163; 4:242
Decimal classification, *see* Classification, Dewey decimal; Classification, Universal decimal
Decision tables: 22:42–46
Dental literature
—Cataloging: *Bibliography*, 2:64–66
Departmental libraries: 3:292–99; 9:351–55
Depository libraries: 12:407–14
—United States: 7:366–70, 371–76
Descriptive cataloging: 13:382–84; 19:249–51; 23:391–405; 24:217–34; 25:277–94
—Standards: 20:3–15, 16–24
see also International standard bibliographic description
see also Access points; Analytics; Brieflisting; Cataloging—Rules; Corporate entry; Form headings; Imprint; Imprint date; Main entry; Material designators; Title entry; Uniform titles
Dewey, Godfrey: 3:210*n*; 11:354
Dewey, Melvil: 11:353–54; 21:107–19
see also Classification, Dewey decimal
Diacritical marks: 12:285–95
Diagramming: 11:487–98
Dickson, Janet S.: 2:294; 11:354–55
Dictionary catalogs: 15:28–33; 17:25–27
Dinosaurs: 21:107–19
Dissertations
—Cataloging and classification: 21:274–86
Divided catalogs: 1:21–30; 3:289–92; 6:265–69; 7:214–15; 8:310–16; 14:485–96; 15:412*c*, 547*c*; 17:25–27; 20:143–48
—Bibliography: 2:238–52; 20:131–42
—Costs: 6:351–55
Divisional plan, *see* Academic libraries—Divisional plan
Documentation: 6:105–6; 7:135–37; 8:104–7
—Standards: *Bibliography*, 4:95*r*
Documents, *see* Government publications; Technical reports
Dougherty, Richard M.: 13:549–52; *port.*, 13:549
Downing, Joel C.: 15:95*n*
"Draft code," *see: Code of cataloging rules*
Duffy, Lucille: 7:376
Dunkin, Paul S.: 11:260, 296*n*; 12:447–49; 15:277–78; 19:293; 22:349–60; *port.*, 12:447
—Bibliography: 22:349

E

East, Mona: *port.*, 23:434
East European materials
—Acquisition: 3:56*n*; 7:34–37
—Cataloging and classification: 3:56*n*
Edelman, Hendrik: 20:233

Education materials: 13:304r
Educational Information Network, *see* EDUNET
Educational Resources Information Center. Clearinghouse on Library and Information Sciences, *see* ERIC/CLIS
EDUNET: 12:225r
Electronic mail, *see* Facsimile transmission
Emory University. Division of Librarianship: 11:183n
Engineering libraries: 1:149–54
Engineering materials: 10:120–21r
Enoch Pratt Free Library: 10:444–49
Ephemeral materials: 7:335–39
  —Cataloging: 4:128–30
  see also Pamphlets; Special collections
Eppelsheimer, Hanns Wilhelm: 15:309–28
ERIC/CLIS: 18:190n
  —Documents: *Prices,* 15:254n, 416 (correction)
ERIC/IR: 18:190n
Eugene Public Schools (Oreg.): 25:162–76
European materials, *see* East European materials
Examples illustrating AACR2 (Hunter & Fox): 25:207–14r
Exchanges, *see* Gifts and exchanges
Exhibition catalogs
  —Cataloging: 8:191–94
Expansive classification, *see* Classification, Cutter

F

F.I.D., *see* International Federation for Documentation
F.L.I.P., *see* Film Library Instantaneous Presentation
Faceted classification, *see* Classification, faceted
Facsimile transmission: 9:461n; 11:37–39; 12:5–15, 212–13, 470–71r; 13:42–46; 15:223–28; 17:160–61; 18:163; 20:249; 21:146n, 202–3; 22:278–83; 23:307–9; 24:291–92
  —Bibliography: 12:13–15
Farmington Plan: 3:79; 4:166; 13:347–60; 18:177–78
Faulkner, F. Olivia: 10:164
FID, *see* International Federation for Documentation
FID/CR Committee on Classification Research: 8:308–9
Field, F. Bernice: 11:23–26; 19:176–77; *port.,* 11:23, 24
Field Survey of Dewey Decimal Classification (DDC) Use Abroad: 8:328n; 9:242n; 11:61–71
Filing rules: 3:140–45; 6:95n; 8:127; 14:485–96; 17:188–89; 19:249
  —Automation of: 9:325–31, 333–37; 10:405–6c, 449–50c; 11:145–66; 14:502–16
Filing rules, A.L.A.: 7:70n, 221n; 8:15–25
  —1st edition: 13:143n, 291–94
  —2nd edition: 11:377–79; 12:466n; 13:143n, 291–94; 14:497–501
Filing rules, Library of Congress: 11:145–66; 16:229–33, 240–61
Filing titles, *see* Uniform titles
Film Library Instantaneous Presentation: 2:278–81
Film materials
  —Cataloging and classification: 12:373–74r; 13:35–41
Flexowriter: 1:207–10
Flint College: 4:291–94; 6:351–55
Flint Community Junior College: 6:351–55
Flint Junior College: 4:291–94
FLIP, *see* Film Library Instantaneous Presentation
Floor coverings: 12:232n
Florida Atlantic University: 8:248–56; 9:20–34
Florida Catalogers' Roundtable: 1:234; 2:295, 296; 3:326, 327; 4:348; 5:339; 6:370
Florida Library Association. Technical Services Roundtable: 8:165, 446; 9:497; 10:525–26; 14:588; 17:450
Florida State University. Curricular/Career Information Service: 23:123–28
Flow charts: 12:47–66
Folk music
  —Cataloging: 3:64–69
Footnotes, *see* Bibliography—Citations
Foreign currency: 17:299–307
Foreign language materials: 4:174r
  —Classification: 6:270–73
Foreign languages
  —Bibliographic terms: 7:300–301r
Foreign materials: 3:322; 18:5–17
  —Acquisition: 2:77–78; 3:46–50; 5:105–10; 6:112–18; 7:143–48, 176–88; 8:118–19; 14:258–68; 17:299–307; 18:410r; 19:163n; 20: 390–91r
  see also African materials; Asian materials; Canadian materials; East European materials; Middle Eastern materials; National Program for Acquisitions and Cataloging; Public Law 480 Program; Soviet materials
Foreign Newspaper Microfilm Project: 18:5–17
Form headings: 6:295–317; 7:282–85; 12:352–58; 13:198–202; 14:428–33

Format recognition: 15:419-21*r*; 16:202-6

Francis A. Countway Library of Medicine: 10:362-72

Frarey, Carlyle J.: 20:385; *port.*, 14:585

Free Library of Philadelphia: 8:349-58; 12:234*n*; 13:32-34

Frick, Bertha M.: 9:391

G

G. K. Hall & Co.: 4:205

Ganfield, Jane: 9:317

Garde, P. K.: *port.*, 14:584

Gates, Barbara: *port.*, 19:403

Gazettes: 5:156*n*; 7:199*n*

General Microfilm Company: 10:387-91

Georgia Library Association. Catalogers' Section: 2:132; 4:349

Georgia Library Association. Resources and Technical Services Section: 6:273; 8:166; 10:222; 13:287; 14:290; 16:547; 19:75

Georgia State University: 15:380-84; 21:147-55

German literature
  —Classification: 17:32-34

Getting ready for AACR2 (Hoffmann): 25:207-14*r*

Gifts and exchanges: 3:85-86; 6:280-81*r*; 9:345-51; 14:92-97; 16:502-10, 511-20; 18:175, 242-43; 20:206-7; 22:380-86; 24:155-63
  —with Soviet libraries: 2:254-58

Gore, Daniel: 9:367-70

Gorman, Michael: 23:426-29; *port.*, 23:426

Gosling, William A.: *port.*, 24:381

Government publications: 2:95; 3:85; 4:43-44; 5:133, 156*n*; 6:142, 184-86; 7:174-75, 199*n*; 8:149-50; 12:197-98; 13:180-82; 14:245-47; 15:196-97; 18:175-76, 243-44; 19:234-36; 20:207; 21:243-44
  —Bibliography: 6:357-59; 10:504-6
  —California: 3:162*r*
  —Canada: 4:330*n*; 5:48-52, 53-59, 60-67
  —Cataloging: 6:262-64; 17:82-92, 98*c*
  —Classification: 13:471-83; 14:84-91; 16:315-25; 20:361-72
  —Germany (West): *Bibliography*: 4:255-57
  —Great Britain: 1:88-89
  —International organizations: 10:319-31; 19:31-34
  —Japan: 9:249-50
  —League of Nations: 19:182-83*r*
  —New York (State): 17:82-92
  —United Nations: 14:84-91; 10:313-18
  —United States: 4:330*n*; 5:60-67; 7:237-43; 14:455-57, 609-10*n*; 21:155*n*; *Bibliography*: 4:34-43

Graphic materials
  —Cataloging and classification: 3:274*n*; 23:168-74
  see also Photographs; Slides; Special collections

Great Britain. Parliament. *Papers by command*: 1:88-89

Gregory, Roma: 17:426; *port.*, 16:526

Guide to reprints: 10:498*n*; 12:369-70*r*

H

H. W. Wilson Company: 1:128; 5:212-16

Hall (G. K.) & Co., *see* G. K. Hall & Co.

Hamlin, Jean Boyer: *port.*, 24:381

Handbook for AACR2 (Maxwell): 25:207-14*r*

Harvard business classification, *see* Classification, Harvard business

Harvard University. 1:9-13; 5:189-98; 9:362*n*; 11:114*n*

Harvard University. Medical Library, *see* Francis A. Countway Library of Medicine

Harvey Mudd College: 8:167*n*

Haykin, David J.: 1:147-48; 2:196-97; 11:354; *port.*, 1:147

Health science materials
  —Cataloging: 22:191-95

Hebrew alphabet
  —Romanization: 20:156*n*

Hebrew materials
  —Acquisition: 9:377-79

Henshaw, Marie: 11:356

Herner and Company: 9:344*n*

Hickey, Doralyn J.: 17:427-29; *port.*, 17:427

Higher Education Act of 1965: 11:27-28, 35-49; 12:17-29

Hitchcock, Edward: 21:107-19

Holmes, Jeanne M.: *port.*, 10:336

Hong Kong materials: 19:24-30

I

I.F.L.A., *see* International Federation of Library Associations

I.S.B.D., *see* International standard bibliographic description

I.S.B.N., *see* Standard numbers

I.S.D.S., *see* International Serials Data System

I.S.O., *see* International Organization for Standardization

I.S.S.N., *see* Standard numbers

Icelandic literature
  —Classification: 20:70-72; 21:375-80

IFLA, *see* International Federation of Library Associations

Illinois Library Association. Catalogers' Section: 1:120; 2:215; 3:149; 4:178
Illinois Library Association. Technical Services Section: 5:246; 7:212; 8:166; 9:244; 10:222; 13:287; 14:588-89; 17:450; 19:75
Image transmission, *see* Facsimile transmission
Immroth, John Phillip: 15:522-24; *port.*, 15:522
Imprint: 7:340-49
Imprint date: 20:123-30
Indexes: 5:130-31, 163-64*r*; 6:138-40; 7:171-73; 8:147-48; 10:104*n*; 12:190-95; 13:388
Indexing and indexing systems: 6:93-94*r*; 7:274-81; 8:87-90*r*, 236-47; 9:287*n*; 11:60*n*; 13:149-50*r*; 15:153; 24:241-42; 25:301-3
  —Automated: 8:229-35; 9:35-52; 10:115-17*r*; 11:78*n*
  —Bibliography: 11:60*n*
  —Research: 25:88-103
  —Thesauri: 9:251-52*r*; 10:507-11; 11:443-50
  see also Chain indexing; Citation indexing; KWIC indexing; PRECIS
Indiana University: 11:468-78; 19:13-18; 23:129-38; 25:56-62
Indians of North America
  —Classification: 15:122-28, 128-31
Indic literature
  —Classification: 9:449-61
Information Dynamics Corporation, *see* Micrographic Catalog Retrieval System
Information storage and retrieval: 1:60-61*r*; 3:211, 212; 6:238*n*, 319*n*; 7:121-22*r*, 299-300*r*, 382*n*; 8:167*n*, 334*r*; 9:121*n*, 344*n*, 392*n*; 10:113-15*r*; 11:96*n*, 173-83, 325-26; 12:372-73*r*; 13:303-4*r*, 306-7*r*, 576*r*; 14:620-21*r*; 15:105-6*r*; 18:295-97*r*, 418-19*r*; 23:342-43*r*
  —Bibliography: 11:96*n*
Initials: 23:365-74
Institute of Librarianship (Ibadan, Nigeria): 10:494*n*
Institute on Catalog Code Revision (1958 : Stanford University): 3:123-40
Institute on Catalog Code Revision (1960 : McGill University): 3:277*n*; 4:179*n*, 252*n*
Institute on Information Retrieval (1962 : University of Minnesota): 6:238*n*; 7:299-300*r*
Institute on Information Retrieval (1965 : University of Minnesota): 9:392*n*
Institute on Library of Congress Classification (1966 : New York, N.Y.): 10:142*n*
Institutes, *see* Conference publications
Intellectual freedom
  —Bibliography: 12:231*n*
InterDok Corporation: 9:488*n*
Interlibrary loans: 7:286-93; 9:243-44; 18:275-83; 22:196*n*
International Association of Music Libraries. International Cataloging Code Commission: 9:403*n*
International Business Machines Corporation. Electronics Systems Center: 10:295-304
International Conference on Cataloguing Principles (1961 : Paris, France): 5:72*n*, 225-37; 6:123-25, 161-71, 172-75; 8:50*n*, 213-28
International Conference on Cataloguing Rules (1959 : London, England): 3:55-56*n*, 209-10*n*, 318*n*; 4:85-89
International Congress on Reprography: 8:199-204; 12:205-6
International Exchange Service: 10:337-41
International Federation for Documentation: 5:70; 12:220-21, 468*n*
International Federation of Library Associations: 10:408*n*; 18:71-72*n*
International Federation of Library Associations. Committee on Cataloguing: 15:550*n*
International Meeting of Cataloguing Experts (1969 : Copenhagen, Denmark): 14:131-32, 292-96
International Organization for Standardization. Technical Committee: 46: 10:409*n*; 18:325-35
International Organization for Standardization. Technical Committee: 171: 24:58-63
International Serials Data System: 19:164-69, 301-13, 333-37, 338-40, 341-48
International standard bibliographic description: 16:270*n*; 17:93-95, 191-92; 18:355-71; 19:249-51; 20:222, 224-25; 21:251-53
  —Cartographic materials: 23:340-43*r*
  —General: 20:91-93
  —Monographs: 20:16-24
  —Serials: 17:293-98; 19:164-69, 313*n*, 333-37; 20:94; 23:183-86*r*
International Study Conference on Classification for Information Retrieval
  —(1st : 1957 : Dorking, Surrey): 2:33-43
  —(2nd : 1964 : Elsinore, Denmark): 9:113-17
Inventories: 13:367-71; 21:72-76, 77-80

Iowa Library Association. Catalog Section: 1:120; 2:132; 3:326; 4:178

Iowa Library Association. Resources and Technical Services Section: 5:160, 161; 6:187; 7:211-12; 8:266; 13:287; 17:450-51

Iowa State University: 15:492-98; 16:511-20; 24:352-60

ISBD, *see* International standard bibliographic description

ISBN, *see* Standard numbers

ISDS, *see* International Serials Data System

ISO, *see* International Organization for Standardization

ISSN, *see* Standard numbers

Italy. Direzione generale delle accademie e biblioteche: 10:499-504

J

J.S.C., *see* Joint Steering Committee for Revision of the Anglo-American Cataloging Rules

Japanese materials
  —Acquisition: 7:28-33

Jewish materials: 18:343-47

Jewish National and University Library: 14:546-52

Jewish newspapers and periodicals: 2:220*r*

Johns Hopkins University: 13:367-71

Johnson, Lyndon B.: *port.*, 10:336

Joint Advisory Committee on Nonbook Materials: 16:305-14

Joint Committee on the Union List of Serials: 1:63*n*; 2:66-67; 4:303-8; 11:133-37

Joint Steering Committee for Revision of the Anglo-American Cataloging Rules: 18:400-401; 20:91-93; 21:252; 22:22-33

Journal of cataloging and classification: 11:14-21

JSC, *see* Joint Steering Committee for Revision of the Anglo-American Cataloging Rules

Junior college libraries: 7:254-58; 9:303-17
  see also Academic libraries

Junior College Library Information Center: 12:222*n*

K

Kalfax microfilm, *see* Microfilm, Vesicular

Kansas Library Association. Catalogers' Section: 1:120-21; 2:133; 3:150; 4:178

Kansas Library Association. Resources and Technical Services Section: 5:160-61; 7:211, 399; 9:497; 10:526; 14:589; 16:547; 17:451; 19:75-76

Keene State College: 19:148-63

Keller, Alton H.: 3:115

Kenton, Alice M.: 5:266; 11:355-56

Kesselring, Marion L.: *port.*, 12:447

Keyword-in-Context indexing, *see* KWIC indexing

Kilgour, Frederick G.: 18:402-5; *port.*, 18:403

King County Libraries: 4:203-4

Kirkus Service: 13:203-5

Kits: 23:163-67

Klempner, Irving M.: *port.*, 18:402

Koch, Esther D.: *port.*, 14:584

Korean materials
  —Acquisition: 7:28-33

Kraus Periodicals, Inc.: 4:295-302

Kurth, William H.: 21:326

KWIC Indexing: 9:73-89

L

L.A.C.A.P., *see* Latin American materials—Acquisition

L.J. Cards, *see* Catalog cards—Library Journal

La Roche College: 9:443-45

LACAP, *see* Latin American materials—Acquisition

Latin American Cooperative Acquisitions Program, *see* Latin American materials—Acquisition

Latin American materials
  —Acquisition: 3:57-58*n*, 213*n*; 4:166; 7:7-12; 13:307-8*r*, 347-60; 18:177-78
  see also Mexican materials

Latin American newspapers 10:227*n*; 14:148-49*r*

Laurentian University: 15:359-63; 23:422-25

Law materials: 10:111*n*
  —Cataloging: 12:352-58; 13:198-202; 14:428-33
  —Classification: 3:320; 4:322*n*; 6:372*n*; 8:205-6*r*; 19:60-63; 24:129-34
  —Subject headings: 8:206-7*r*
  see also Court reports

Lewis, Peter R.: 24:373-76; *port.*, 24:373

"The Librarian" (Newspaper column): 21:178*c*

Librarians and librarianship: 4:169; 7:57-60; 9:200-204, 261-69; 12:233*n*; 13:577-79*r*; 15:107*r*, 559-61*r*
  —Biography: 10:17*n*
  —History: 12:471*r*

Libraries: 9:176*n*
  —Automation: 8:116; 9:289-302; 10:30*n*; 11:246*n*; 12:225-26*r*, 365*n*; 13:146-47*r*, 436-37*r*, 516-19; 14:147-48*r*, 618-19*r*, 619-20*r*; 16:5-10, 11-18; 18: 259-67, 412-14*r*; *Bib-*

liography, 14:146-47*r*; 20:142*n*
  —Equipment, *see* Library buildings and equipment
  —in Germany: 13:430-31*r*
  —in Italy: 17:107-9*r*
  —Reprographic services: 16:262-65; 20:372*n*; 23:407-21; *Directories*: 3:57*n*; 13:298*n*; 14:468*r*; 18:371*n*; 19:23*n*
    see also Photocopiers and photocopying
  —Special collections: 2:285-87
  —Subject collections: 4:94-95*r*
Library administration: 5:248-49*r*; 6:276-77*r*; 8:413-31; 9:288*n*; 11:183*n*; 12:47-66; 13:304-5*r*, 438-39*r*; 15:258*r*, 418-19*r*
Library buildings and equipment: 3:57*n*; 5:70-71, 103; 6:108; 7:139-40; 8:108-9; 11:327, 479-87
Library Catalog Cost Model Project: 25:177-85
Library catalogs: Changing dimensions: 8:317-22*r*
Library collections: 3:3-11, 32-39; 11:242*n*
  —Access to: 15:479-91
  —in Canada: 17:109-10*r*
  —Development, *see* Collection development
  —Duplicate holdings: 12:31-36; 16:26-32
  —Evaluation, *see* Collection evaluation
  —Inventorying, *see* Inventories
  —Replacement copies: 11:215-20
  —Use studies: 24:317-24
Library cooperation: 2:79-80; 4:105; 5:110-11, 344-45*r*; 6:118-19; 7:149-50; 8:116-18, 123-24; 10:160-63; 12:70-76; 13:516-19; 14:473-74*r*; 15:258*r*; 18:245; 25: 252-53
  see also Library networks
Library Journal cards, *see* Catalog cards—Library Journal
Library materials
  —Marking, *see* Books—Marking
  —Prices: 23:406*n*; 24:260-62
  —Repair, *see* Preservation of library materials
  —Shelving and storage, *see* Books—Shelving and storage
  —Theft of: 12:234*n*; 15:137
Library networks: 12:225*r*; 13:516-19; 16:48-60, 61-73; 19:243-46, 20:197-99, 219-22, 346-60; 21:233-36; 23:215-19, 258-60; 24:226-29
Library of Congress: 1:200*n*; 4:262*n*; 5:71, 206-12; 10:241-48; 12:18-21, 123*r*, 388-405; 18:5-17
  —Automation at: 7:243-44; 9:90-93; 15:202-7; 16:195-239
Library of Congress. Alfred Whital Stern Collection of Lincolniana, *see* Alfred Whital Stern Collection of Lincolniana
Library of Congress. Archive of Folk Song, *see* Archive of Folk Song
Library of Congress. Card Division: 12:391-92; 21:317-25
Library of Congress. Cataloging Distribution Service: 21:317-25
Library of Congress. Decimal Classification Office: 19:41-45; 24:99-106
Library of Congress. Geography and Map Division: 12:233*n*
Library of Congress. Music Division: 8:285-88
Library of Congress. National Union Catalog: 1:159-65; 12:397-98
  see also: National union catalog; National union catalog pre-1956 imprints
Library of Congress. Order Division: 1:131-36; 2:115-20
Library of Congress. Processing Department: 13:175-97; 14:236-57; 15:191-214
Library of Congress. Public Law 480 Program, *see* Public Law 480 Program
Library of Congress. Serial Record Division: 17:433*n*
Library of Congress. Subject Cataloging Division: 14:98-108
Library of Congress catalog cards, *see* Catalog cards—Library of Congress
Library of Congress classification, *see* Classification, Library of Congress
Library of Congress subject headings, see Subject headings, Library of Congress
Library resources & technical services: 1:3-4; 11:14-21; 14:462*n*; 25:3-7
Library resources, *see* Library materials
Library Resources, Inc.: 16:32-47
Library science: 12:117-18*r*
  —Abstracts: 8:130*n*; 15:439-51
  —Dictionaries: 9:252-53*r*
  —Humor: 25:104-10
  —Indexing services: 8:130*n*
  —Periodicals: 12:468*n*; 17:102*r*
  —Research: 4:65*n*; 15:103-4*r*
  —Standards: 10:409*n*; 14:621-22*r*; 18:25-29; 19:180-81
  —Statistics: 8:14*n*, 115-16; 10:251*n*; 16:274-75*r*; 18:253-58
Library Service Center of Eastern Ohio: 5:5-33
Library surveys: 9:248*n*
Library Technology Project: 3:213*n*, 319; 8:86*n*; 9:201-2; 10:13-17, 407*n*
Limited cataloging, *see* Cataloging—Limited cataloging

Lincoln, Abraham: 5:250-52*r*
Linear programming, *see* Programming
LJ Cards, *see* Catalog cards—Library Journal
Local materials: 5:240-42
Los Angeles County Public Library: 4:201-2, 208-27, 228-32; 11:382*n*
Los Angeles County Law Library: 4:322*n*
Los Angeles Regional Group of Catalogers: 1:121, 234; 2:215
Lotka's law: 24:3-16
Louisiana State University: 22:117-25
Lubetzky, Seymour: *port.*, 11:24
  see also: Code of cataloging rules

M

M.C.R.S., *see* Micrographic Catalog Retrieval System
M.I.L.C., *see* Midwestern Inter-Library Center
MacDonald, M. Ruth: 4:312-13; *port.*, 4:312; 11:24
Machine-readable cataloging, *see* MARC
Machine-readable data files
  —Cataloging: 16:338-46; 22:335*n*; 23:346-47
MacPherson, Harriet D.: 5:46;11:355
MacQuarrie, Catherine: 8:341-43; *port.*, 8:341; 11:24
Magrill, Rose Mary: *port.*, 23:434
Madison Public Library: 6:355-56; 7:327
Magnetic tape formats: 12:275-85
  see also MARC
Mahoney, Orcena: 5:99, 166
Main entry: 4:174-75*r*; 11:389-96; 15:499-512; 16:267*c*, 402-3*c*; 433-44; 20:387-88*r*
Mainz *Sachkatalog*: 15:309-28
Malaysian materials: 10:304-12
Malinconico, S. Michael: 22:418-20; *port.*, 22:418
Management: 25:319-29
Mann, Margaret: 5:118
Manuscripts: 3:82-83; 4:241-42; 9:213-20
  —Cataloging: 2:217-18*r*; 7:264-72; 8:26-34; 14:325-40
  see also Archives; Special collections
Maps, *see* Cartographic materials
MARC: 10:392*n*; 12:245-50, 250-75, 275-85, 296-311, 312-19, 374*n*, 467*n*; 13:581-82*r*; 14:182-83, 250, 530-45; 15:152-53, 202-3, 256-58*r*, 279-89, 419-21*r*; 16:195-239; 17:182; 18:76-77; 19:175*c*, 246-47; 20:25-35, 216-18; 22:245-46; 23:268-70
  —Canada, *see* Canadian MARC
  —Great Britain, *see* U. K. MARC
Marketing materials
  —Classification: 9:417-37
Maryland, Virginia, and District of Columbia Regional Group of Catalogers and Classifiers: 1:121; 2:133; 3:150, 151
  see also Potomac Technical Processing Librarians
Massachusetts College of Pharmacy: 6:82-85
Massachusetts Institute of Technology: 14:72-73*r*
Material designators: 16:312-14; 17:60-65, 66-70
McCallum, Sally H.: 25:390-92; *port.*, 25:390
McMillen, Carolyn: 16:412
MCRS, *see* Micrographic Catalog Retrieval System
Medical libraries: 7:197-99
Medical literature: 2:190*n*; 3:161-62*r*; 4:167; 6:92-93*r*; 8:70*n*
  —Cataloging: *Bibliography*, 2:64-66
Medical Literature Analysis and Retrieval System, *see* MEDLARS
MEDLARS: 5:245; 9:94-99; 11:83-96; 14:109-22
Melcher, Frederic G.: 7:221
Melvil Dewey Medal: 1:179*n*; 2:294*n*; 3:327*n*; 9:391*n*; 10:436*n*
Metals materials: 4:168
Mexican materials
  —Acquisition: 2:96-114
  see also Latin American materials
Mexican periodicals: 4:58*n*
Miami-Dade Junior College: 10:341-61
Miami Regional Catalogers: 1:121, 234-35
Michigan Library Association. Technical Services Section: 3:326; 4:178, 349; 7:399; 8:166; 9:244, 497-98; 10:222; 14:290; 17:451; 19:76
Michigan Regional Group of Catalogers: 1:121, 235; 2:133; 3:150; 5:160; 6:187-88; 7:100, 213, 398
Micro Methods, Ltd.: 6:374-76*r*
Microcard Corporation: 7:301*r*; 10:122*n*
Microcard Editions, Inc., 10:498*n*
Microcards: 7:196*n*, 301*r*
  see also Microforms
Microfiche: 3:92-93; 8:81-85; 10:122*n*
  —High-reduction: 16:33-47
  see also Microforms
Microfilm, *see also* Microforms
Microfilm, Vesicular: 3:40-46, 94; 24:325-28
Microform catalogs: 15:297-308; 17:158-59, 181; 19:248-49; 20:24*n*, 216-17, 247; 23:303-4, 347-49*r*; 25:186-95
Microform collections: 2:218-19*r*; 4:284*n*;

6:373-76*r*; 13:308-9*r*, 393-402; 15:162-70; 16:33-47

Microform equipment: 2:278-81; 4:173-74*r*; 6:13-24; 7:244, 397*n*; 8:323-28; 10:120-21*r*; 12:206-8; 13:391-92, 412-18; 14:213-21; 15:177-84; 16:143-46; 18:159-62; 21:195-200; 22:274-78; 23:299-303
  —Bibliography: 11:211-14

Microforms: 2:87-94; 3:86-97; 4:116-25; 5:122-25; 7:126-27*r*; 11:334-36, 415-35; 12:123*r*, 203-5, 472-74*r*; 14:189-95; 15:57-62, 158-62; 16:138-43; 17:149-54; 18:142-43, 155-58, 176, 244; 19:215-16, 300*n*, 413*n*; 20:156*n*, 237-42; 21:188-95; 22:267-74; 23:294-99; 24:288-89, 366-68
  —Advertising: 18:284-87
  —Cataloging: 2:197-209; 4:323-30; 5:69; 6:29-40; 13:79-85; 15:423-24*r*; 18:305-7*r*; 25:352-61
  —Classification: 13:79-85
  —Equipment, *see* Microform equipment
  —Prices: 11:115-19; 13:372; 14:390-94; 18:30-34; 21:327-32; 24:164-69
  —Processing: 2:127-32
  —Standards: 10:120-21*r*; 12:123*r*; 19:210-12; 19:177*n*; 24:58-63
  —Union lists: 4:294*n*
  see also Aperture cards; Microcards; Microfiche; Microfilm

Micrographic Catalog Retrieval System: 14:439-44; 15:492-98, 548-49*c*; 18:23; 25:149-61

Micropublishing, *see* Microforms

Middle Eastern materials
  —Acquisition: 7:22-27

Midrashic Literature: 10:96*c*

Midwestern Inter-Library Center: 1:84*n*; 2:121-27

Mikita, Elizabeth G.: *port.*, 25:351

MILC, *see* Midwestern Inter-Library Center

Military academy libraries: 2:16-24; 4:71-78

Miller, George B., Jr.: *port.*, 25:393

MINITEX: 22:303

Minnesota Interlibrary Telecommunications Exchange, *see* MINITEX

Missouri Group of Catalogers and Classifiers: 1:121

Missouri Library Association: 2:133

Monthly catalog of United States government publications: 14:455-57; 20:53-64

Mohrhardt, Foster E.: 10:95*n*

Montgomery County (MD). Dept. of Public Libraries: 8:379-89

Morsch, Lucile M.: 1:4; 10:210, 436; 11:355

Moseley, Maud Louise: 2:253

Mountain Plains Library Association. Technical Services Section: 7:273, 399; 13:554

Mountain Plains Regional Group of Catalogers: 1:59; 2:133-34; 3:149; 4:178

Multimedia materials, *see* Kits

Multiple-edition monographs: 13:484-92

Music
  —Cataloging: 2:114*n*; 3:230-31*r*; 8:285-88; 9:403*n*; 11:122-24*r*; 18:213-19
  —Classification: 18:213-19
  —Subject headings: 18:387-98
  see also Folk music; Music scores; Organ music

Music libraries: 3:321; 17:59*n*

Music scores
  —Cataloging: 14:421-27
  —Costs: 6:320-31

N

N.P.A.C., *see* Natonal Program for Acquisitions and Cataloging

N.S.D.P., *see* National Serials Data Program

Names, Geographic
  —in Subject headings: 22:409-14

Names, Personal: 13:26-31; 24:214-16
  —Arabic: 1:31-35
  —Chinese: 15:385-92; 16:445-52
  —Conflicts in: 24:3-16
  —Form of: 5:212-16
  —Indonesian: 15:393-98
  —Spanish: 2:44-47
  see also Pseudonyms

Nashville Catalogers: 1:122, 235; 2:134; 3:326; 5:160, 339; 8:266

National Academy of Sciences: 4:205-7

National Agricultural Library: 10:27*n*, 284-88

National bibliographies
  —Germany: 5:310-14; 7:334
  —Near East: 23:156-62
  —United States: 12:390-91

National Bureau of Standards: 10:122*n*

National Cash Register Co.: 16:33-47

National Commission on New Technological Uses of Copyrighted Works, *see* CONTU

National Federation of Science Abstracting and Indexing Services: 4:165-66

National inventory of library needs: 19:369*n*

National Library of Cuba: 24:369-72

National Library of Medicine: 3:57*n*, 62-63; 11:83-96; 22:191-95
  see also Classification, National Library of Medicine; MEDLARS

National Microfilm Association: 7:199*n*

National Periodicals Center: 22:315-17; 24:254-55; 280-81

National Program for Acquisitions and Cataloging: 12:17–29, 177–78; 13:177–79; 14:171–72, 241–43; 15:192–94, 345–53
National Reactor Testing Station. Technical Library: 4:203
National register of microform masters: 9:489–94
National Serials Data Program: 12:195; 13:390; 17:168–69, 182–83; 18:146–47
National union catalog: 2:209–15*r*; 3:59–60, 69–72; 13:379; 25:149–61
National union catalog of manuscript collections: 3:210–11*n*; 4:165*n*; 6:126*n*; 8:188–90
National union catalog pre-1956 imprints: 9:269–70*n*; 12:397–98; 13:378–79, 431–32*r*; 15:94*n*; 19:89*n*; 20:48–52
Nell I. Scott Memorial Award: 12:376*n*
Nemchek, Lee R.: *port.*, 25:351
Nemeyer, Carol: 16:526–28; 20:333; *port.*, 16:526
New England Technical Services Librarians: 3:327; 4:179, 349; 5:339; 6:188; 7:213, 400; 9:498; 10:526; 13:554–55; 16:547; 17:451; 19:76
  see also Boston Regional Group of Catalogers and Classifiers
New Jersey Library Association. Catalogers' Section: 1:122, 235; 2:134, 215–16, 296; 3:149, 326, 327; 4:178, 348, 349; 5:340; 6:188, 274, 371; 7:213, 273, 400; 8:167, 266, 446–47; 9:245, 498
New Jersey Library Association. Technical Services Section: 10:526; 13:287–88; 14:290, 589; 15:543–44; 19:76
New serial titles: 2:225–38; 3:145–49; 6:204*n*; 11:138–44; 12:471–72*r*
New York Library Association. Resources and Technical Services Section: 5:338; 8:166; 14:290–91; 15:544; 16:548; 17:451–52; 19:76
New York Public Library: 5:156*n*; 7:199*n*; 9:234*n*
New York Public Library. Reference Division: 4:205
New York State Library: 21:99–100*r*
New York State Library School: 1:20*n*
New York Regional Catalog Group: 1:59, 122; 2:69, 134
New York Technical Services Librarians: 2:295; 4:70, 348, 349, 350; 5:246; 6:370; 7:273, 400; 8:266, 446; 10:222; 13:288, 555; 14:291, 589; 15:544; 16:548; 17:452; 19:76
Newberry Library: 14:325–40
Newspapers
  —Microfilming: 10:241–48; 18:5–17
  —Repair of: 3:164*n*
  —Union lists: 10:227*n*
  see also Jewish newspapers and periodicals; Latin American newspapers
Nigeria
  —States: 20:157–60
Nitecki, Joseph Z.: *port.*, 24:377
Nonbook materials: 13:150–51*r*; 14:180–81, 612*n*; 16:158–59, 266*c*, 268–69*n*; 17:93–95, 189–91; 18:303–4*r*; 23:349–50*r*
  —Cataloging: 1:180–89; 15:472–78; 16:294–304, 305–14, 402–3*c*; 18:420–21*r*; 19:260–67, 268–78; 20:360*n*; 24:224–26; *Bibliography*: 1:189–97
Nonbook materials (Weihs, Lewis & Macdonald): 25:207–14*r*
North Carolina Library Association. Catalog Section: 4:178; 6:188
North Carolina Library Association. Resources and Technical Services Section: 8:166; 10:222, 526
North Carolina State Library. Processing Center: 15:364–79
Northern California Regional Group of Catalogers: 1:59, 120; 2:69
Northern California Technical Processes Group: 2:295; 3:150, 151, 327; 4:179, 348–49, 349; 8:165; 10:222, 525; 13:287; 14:589
Northern Ohio Catalogers: 1:122; 2:69–70; 3:150, 327
Northern Ohio Technical Services Librarians: 4:70, 349; 5:160, 340; 6:187, 371; 7:211, 399; 8:266, 447; 9:498; 10:223, 526; 13:288, 555; 14:589; 16:548; 17:452; 19:76
Northwestern On-Line Total Integrated System, *see* NOTIS-3
Northwestern University: 22:361–67
Norton, Elizabeth F.: 11:396*n*
NOTIS-3: 22:361–67
NSDP, *see* National Serials Data Program
Nuclear science materials: 7:196*n*
  —Classification: 15:399–411

O

Oak Park Book Processing Center: 10:479–89
OCLC: 17:180–81, 308–19, 320–29; 18:23–24; 19:203, 243–44; 20:261–62; 21:147–55, 255–57; 22:5–21, 302–3; 23:129–38; 24:135–55; 25:30–39, 40–47, 48–55, 56–62, 63–80, 149–61
  —Costs: 21:286–302
  see also Bibliographic utilities
Oellrich, Gertrude L.: 3:163
Official documents, *see* Government publications
Ohio College Library Center, *see* OCLC
Ohio Library Association. Technical Ser-

vices Round Table: 8:446; 9:245, 498; 10:222-23; 15:544; 16:548
Ohio State University: 14:562-73; 18:336-40; 21:286-302; 22:5-21
Ohio Valley Group of Technical Services Librarians: 2:295, 296; 3:326, 327; 4:349, 350; 5:339; 6:371; 7:400; 8:446; 13:288, 555-56; 14:590; 16:548-49; 18:190
Ohio Valley Regional Group of Catalogers: 1:235-36
Oklahoma Library Association. Catalogers' Section: 1:236; 3:326
Oklahoma Library Association. Technical Services Division: 5:339; 6:370; 7:399; 8:446; 9:498; 14:291, 590
Oklahoma Regional Group of Catalogers: 1:122; 3:149; 4:349
Olson, Nancy B.: 24:377-80; *port.*, 24:377
Ontario Regional Group of Cataloguers: 2:134, 295; 3:150, 326; 4:178; 5:161, 246; 6:188; 7:100-101
Ontario Resources and Technical Services Group: 7:213, 273; 8:266, 447; 9:245, 498; 10:223; 13:288-89
Ontario Universities Library Cooperative System: 20:346-60
Operations research: 17:110-11*r*
Oregon State University: 18:226-30
Organ music
  —Cataloging and classification: 1:50-51
Organization of American States: 12:124-25*n*
Oriental materials, *see* Asian materials
Osborn, Andrew D.: 3:275-77; *port.*, 3:275
Osburn, Charles B.: *port.*, 24:381
Out-of-print materials: 9:156*n*; 10:28-30, 31-37; 16:19-25; 18: 244-45, 298-99*r*
  —Acquisition: 17:42-59
  —Dealers: 11:207-10; 12:185*n*; 15:215-22

P

Pacific Northwest Library Association. Catalog Division: 2:134; 4:70
Pacific Northwest Library Association. Technical Services Division: 6:189; 10:526; 13:289; 14:291
Pakistani materials
  —Cataloging: 10:407*n*
Pamphlets: 10:51-56
  see also Special collections
Pan American Union. Advisory Committee on Subject Headings: 9:339-44
Panizzi, Antonio: 18:299-300*r*
Panjabi materials
  —Cataloging: 10:407*n*
Pankake, Marcia J.: *port.*, 24:381
Paper: 3:319-20; 5:68-69, 252-53*r*, 253*r*; 8:407*n*; 11:26*n*; 12:30*n*
Paperbacks: 11:415-35; 17:457*n*
  see also Reprints
Paul, Sandra: 20:333
Pearson, Edmund Lester: 21:178*c*
Pennsylvania State University: 15:223-28
Periodicals, *see* Serials
Persian literature: 9:362*n*
Pettus, Clyde E.: 2:152
Philadelphia Area Technical Services Librarians: 2:295; 3:326, 327; 4:178-79, 348; 5:161, 346; 6:188, 273, 371; 7:213, 400; 8:167, 266; 9:498
Philadelphia Regional Catalogers Group: 1:122, 236; 2:216
Phinazee, Annette L.: *port.*, 15:525
Phonodiscs, *see* Sound recordings
Phonotapes, *see* Sound recordings
Photocopiers and photocopying: 2:87-94; 3:11*n*, 86-97, 320; 4:116-25; 5:69-70, 120-22; 6:126-29, 283-84*r*; 7:164-65, 244-53; 8:132-33; 10:331-35; 11:332-33; 16:407*n*; 17:148-49; 18:341-42; 20:237; 21:187-88; 22:265-67; 23:291-94; 24:290-91; 25:273
  —Coin-operated: 20:115-22
  —Directories: 3:57*n*; 13:298*n*; 14:468*r*
  —in Great Britain: 14:616-18*r*
  see also Libraries—Reprographic services; Reproduction of library materials—Equipment; Xerox copiers
Photographs
  —Cataloging and classification: 23:168-74
Pictures, *see* Graphic materials; Photographs
Piercy, Esther J.: 2:223-24; 11:10, 166, 259, 261-65, 266, 355; 12:103-5; *port.*, 2:223; 11:24
Pittsburgh Regional Library Center: 13:576-77*r*
Poole, Frazer G.: 3:319
Pope, Jane: 12:47
Potomac Technical Processing Librarians: 4:350; 5:245-46; 6:188-89; 7:212; 8:166-67; 9:366; 10:223; 13:289; 14:590; 15:544-45; 16:549
  see also Maryland, Virginia, and District of Columbia Regional Group of Catalogers and Classifiers
PRECIS: 15:152, 553-55*r*; 17:181-82; 19:253-54; 20:229; 21:13-30; 23:101-15
Preservation of library materials: 3:84-85; 8:109-10; 10:407*n*; 11:327; 12:166*n*; 182, 330-38, 371-72*r*; 15:104-5*r*; 18:170*n*, 304-5*r*; 19:186-88*r*;

23:229-30, 343-45*r*; 24:262-64; 25:9-29, 256-58
Preserved Context Index System, *see* PRECIS
Pressey, Julia C.: 5:266; 11:355-56
Prevost, Marie Louise: 6:3; 21:178*c*
Prince George's County Memorial Library: 8:390*n*
Princeton University: 18:231-38
Processing
  —Simplifications: 1:90-94, 95-103; 2:48-53
Processing centers: 2:155-70; 3:56*n*; 5:34-40, 40-47, 101-2; 6:104-5; 7:134-35; 8:63-70, 103-4; 9:288*n*, 358*n*; 10:478*n*; 11:344*n*; 13:209-20, 376-77, 516-19, 537-44; 14:169-70, 269-78; 16:272-73*r*; 19:205*n*; 21:174-75; 23:177-82; 25:162-76
  —California: 2:184-85; 9:303-17
  —Colorado: 2:191-95
  —Connecticut: 2:183-84
  —Directories: 5:47; 8:60-62; 10:489-92; 13:221-86; 14:355-89
  —Florida: 8:71-76
  —Georgia: 2:176-80
  —Guidelines: 2:171-76; 10:233-40; 21:170-73
  —History: 8:54-59
  —Illinois: 10:479-89
  —Missouri: 2:185-90; 3:56*n*; 4:92-94*r*
  —New England: 11:76*n*
  —Ohio: 5:5-33
  —Pennsylvania: 10:461-78
  —Washington (State): 2:181-82
Processing services, *see* Processing centers
Professional Library Service (Firm): 9:358*n*
Programming: 13:537-44; 21:333-34
Protestant denominational materials
  —Classification: 9:439-42
Pseudonyms: 6:318-19
Psychology materials
  —Classification: 20:334-45; 24:114-28
Public Affairs Information Service: 9:231-34
Public documents, *see* Government publications
Public Law 480 Program: 5:244; 7:159, 176-88; 12:178-79, 223-25*r*; 13:179-80; 14:243-45; 15:194-96
Public libraries: 2:30-32; 3:12-20, 119-22; 4:58*n*; 12:152-56; 23:45-51
  —Denmark: 14:474-75*r*
  —Great Britain: 17:389-404
Public Library of Des Moines: 1:95-103
Public relations: 12:320-22
Publishers and publishing: 7:151-52; 21:98-99*r*, 240-41; 23:230-35; 25:247-49
  —in Hong Kong: 22:47-60
  —Statistics: 11:221-29
Purdue University: 9:225-30
Pushto materials
  —Cataloging: 10:407*n*
Pussy cats, *see* Cats, Pussy

Q

Queens Borough Public Library: 1:142-44*r*
Questionnaires: 11:357-63

R

Ramapo Catskill Library System: 15:297-308
Ranganathan, S. R.: 9:463-73; 14:582-84; 11:121-22*r*; 16:421; 17:267, 363-64*r*; *port.*, 14:582
  see also Classification, Colon
Rare books and materials: 4:101-2; 6:110-11; 7:150
  —Acquisition: 2:271-78
  —Cataloging: 14:467-68*r*; 19:184-86*r*
  see also Out-of-print materials
Reader interest classification, *see* Classification, Reader interest
Reading: 9:176*n*
Recataloging: 14:421-27
Reclassification: 5:270-80; 6:239-42; 7:258*n*; 10:444-49; 11:233-42; 16:82-92
  —Bibliography: 9:483-88
RECON Pilot Project: 16:199-202; 17:182
Redstone Scientific Information Center: 18:259-67
The Reference shelf: 14:553-58
Regional processing, *see* Processing centers
Regole per la compilazione de catalogo alfabetico per autori nelle biblioteche italiane: 10:499-504
Rehabilitation materials: 25:228-43
Religious materials: 2:47*n*; 4:171-73*r*
  —Classification: 14:574-78
  see also Catholic literature; Protestant denominational materials
Reprint Expediting Service: 9:362*n*; 10:228-32
Reprints: 8:146-47; 9:362*n*; 11:207-10, 229-31; 12:180-81, 369-70*r*; 15:34-35, 35-48, 48-52, 53-56, 57-62, 62-66, 67-72, 72-75, 136; 16:170, 175; 17:170-71; 18:143-44, 176-77, 301-2*r*
  —Cataloging: 11:415-35
Reproduction of library materials: 7:244-53; 8:199-204; 12:118-23*r*; 14:469-70*r*

—Directories: 4:173*r*
—Equipment: 2:87–94; 3:86–97; 4:116–25; 5:123–26; 6:126–34; 7:165–66; 8:133–41; 12:206–8; 13:391–92, 412–18; 14:213–21; 15:177–84; 16:143–46; 17:155–58; 18:159–62; 19:216–19; 20:242–47; 21:195–200; 22:274–78; 23:299–303; 24:287–88; 25:271–72
see also Microform equipment; Photocopiers and photocopying
—France: 8:199–204
—Great Britain: 8:199–204
Research libraries: 3:211; 23:16–32; 24:25–43
Research Libraries Group: 19:228, 244; 22:224–45
see also Bibliographic utilities
Reserve collections: 18:307–8*r*
Retrospective conversion: *see* Cataloging records—Conversion to machine-readable form; RECON Pilot Project
Richard Abel & Co.: 18:248–52
Richmond, Phyllis A.: 14:611*n*; 21:381–83; *port.,* 20:377; 21:381
Rider, Fremont: 24:106–13
see also Classification, Rider's international
Rodell, Elizabeth Goodson: 5:337–38; 13:142–43, 289, 553; *port.,* 5:337; 13:553
Romanization: 3:58; 8:51–53; 14:248–49; 15:198; 20:156*n*; 21:3–12, 119*n*; 21:303–5*c*; 22:179–90; 24:170–73
Rudolph, Alexander J.: 5:259–66
Rudolph Continuous Indexer: 5:259–66
Rules for descriptive cataloging in the Library of Congress: 2:281–85
—Specific rules: *3:14A7,* 4:182*n*
Russian alphabet
—Romanization: 8:51–53; 21:119*n*; 24:170–73
Russian language materials: 7:300–301*r*
see also Soviet materials
Russian literature
—Classification: 1:59–60*r*
Rutgers, the State University. Graduate School of Library Service: 8:456*n*; 10:96*n*; 11:78*n*
Ryan, Clare E.: 15:95*n*

S

S.A.L.A.L.M., *see* Latin American materials—Acquisition
Sagas
—Classification: 21:375–80
SALALM, *see* Latin American materials—Acquisition
San Fernando Valley State College: 7:377–82; 14:421–27; 15:215–22, 229–40
San Francisco Public Library: 13:531–32
San Francisco State College: 4:45–46
Santos, Arnold: *port.,* 21:385
Schactman, Bella E.: *port.,* 10:336
Schmierer, Helen: 17:5
School libraries and media centers: 7:189–96; 12:148–52; 13:150–51*r*; 20:315–25
Schrettinger, Martin: 14:579–81
Science
—History: *Study and teaching,* 2:3–15
Science materials: 2:3–15; 6:119; 11:288*n*; 13:533–36; 14:470–71*r*
—Acquisition: 19:370–79
—Cataloging and classification: 3:232–35*r*; 9:133–43, 478–82
—Periodicals: 6:285*r*; 7:122–24*r*; 10:289–90
Scrapbooks, *see* Special collections
Screening services: 13:533–36
SDI, *see* Selective Dissemination of Information
Sealock, Richard B.: 13:300
Sears subject headings, *see* Subject headings, Sears
Security of library collections: 25:258
see also Checkpoint system; Library materials—Theft of
Seely, Pauline A.: 12:276; 19:92; *port.,* 11:24
Selective Dissemination of Information: 9:73–89; 19:380–88
Seminar on the Acquisition of Latin American Library Materials, *see* Latin American materials—Acquisition
Sequential programming, *see* Programming
Serial cataloging (Cannan): 25:207–14*r*
Serials: 1:51–53; 5:284–90; 6:79–92; 15:558–59*r*
—Acquisition: 2:121–27; 17:364–65*r*; 19:18*n*; 21:216–20; 22:294–99, 386–89; 23:203–6; 25:310–12
—Bibliography: 2:216–17*r*; 3:163*n*; 10:198*n*; 13:388–89; 14:231–33; 18:148–49, 292–93*r*
—Cataloging: 13:389, 484–92; 14:19–30; 16:165–66; 17:168, 293–98, 433*n*; 18:146–48; 19:164–69, 202–3, 294–300, 301–13, 314–26, 327–32, 333–37, 338–40; 20:259–61; 21:220–23; 22:299–300; 23:139–46, 206–9, 345–46*r*; 24:276–79; *Bibliography,* 3:113–15; *Costs,* 1:13–20; *Entry,* 17:73–81; 21:58–67; *Rules,* 5:220–24
—Catalogs: 24:352–60
—Classification: 3:62–63: 9:122–26; 10:290–94; 15:452–57
—Dealers: 3:213*n*; 4:295–302; 7:259–

63; 14:5–18, 233; 22:386–89; *Directories,* 13:575–76*r*; 18:377*n*
—Duplicate holdings: 1:81–84; 8:333*n*; 10:284–88; 17:169; 20:167–70
—Holdings information: 10:261–84
—Identification of: 7:294–96
—in Malaysia: 12:370–71*r*
—in Mexico: *Bibliography,* 4:58*n*
—Microfilming: 10:241–48
—Prices: 9:117–21; 13:387; 14:235; 15:133, 147; 17:169; 19:197–98; *Indexes,* 3:202–8; 4:150–57, 158–60
—Processing: 7:96–99
—Publishing: 4:161–65
—Shelving and storage: 10:290–94
—Standards: 14:19–30
—Subscriptions: 3:50–54
—Union lists: 2:225–38; 3:84; 4:126–27; 5:129–30; 6:135–38; 7:169–70; 8:5–14, 145–46; 11:288*n*; 13:388; 14:232; 15:144–45; 16:167; 17:169; 24:279–80
see also CONSER; International Serials Data System; National Serials Data Program
Serials control systems: 13:531–32; 21:345–53; 24:307–16; 25:312–16
—Automated: 7:71–80; 8:248–56; 9:53–58, 225–30, 271–87; 10:341–61, 362–72, 373–82; 12:190–95; 16:165–66; 17:364–65*r*; 21:99–100*r*; 23:209–10
Serviço de Intercâmbio de Catalogação: 1:35–39
Shared cataloging, *see* Cooperative cataloging
Shelfreading: 8:302–4
Simmons College: 12:83–87
Simonton, Wesley: 17:5; 23:363
Singaporean materials: 10:304–12
Slavic serials: 3:116*n*
Slides
—Classification: 12:214*n*
see also Graphic materials
Small, Carolyn A.: 24:298
Smithsonian Institution. International Exchange Service, *see* International Exchange Service
Social sciences
—Classification: 4:311*r*
Soroka, Marguerite: *port.,* 19:399
Sound recordings: 7:216–18; 11:49*n*; 17:361*r*
—Cataloging: 2:114*n*; 3:64–69; 13:93–98, 502–10; 14:421–27; 18:213–19; 20:387*r*
—Classification: 6:360–61; 9:443–45, 446–48; 13:86–92, 511–12; 15:260–63*r*; 18:213–19
—Subject headings: 9:359–62
Southeast Asian materials: 15:76–91
—Acquisition: 7:13–21
Southeastern Pennsylvania Processing Center: 10:461–78
Southeastern Regional Group of Catalogers: 1:122; 3:149
Southeastern Regional Group of Resources and Technical Services Librarians: 5:246; 7:211; 9:245, 366; 13:289; 15:545; 17:452–53
Southeastern supplement to the Union list of serials: 4:233–41
Southern California School of Theology: 5:290–300
Southern California Technical Processes Group: 4:349–50; 5:161; 6:187, 273; 7:101, 212, 399–400; 8:167, 446; 9:245, 497; 10:525; 13:287, 554; 14:590; 15:543; 16:546–47; 19:75
Southern Illinois University: 9:59–65
Southern Oregon College: 14:497–501
Southwest Missouri Library Service: 2:185–90; 3:56*n*; 4:92–94*r*; 5:71–72
Soviet materials: 7:300–301*r*
see also Russian language materials
Spalding, C. Sumner: 12:67–69; *port.,* 12:67; 14:584
Spanish drama: 13:308–9*r*
Special collections: 13:493–501
see also Archives; Ephemeral materials; Graphic materials; Manuscripts; Pamphlets; Rare books and materials
Special libraries: 12:227–29*r*; 22:380–86
Special Libraries Association. Aerospace Section: 9:142*n*
Special Libraries Association. Documentation Division: 11:60*n*
Special Libraries Association. Nuclear Science Division: 11:60*n*
Special Libraries Association. Special Classifications Center: 8:80*n*
Special Libraries Association. Translation Center: 3:163*n*; 9:190*n*, 287*n*; 13:366*n*; 14:168
Standard numbers: 5:70; 6:4–12; 12:181; 13:375; 14:167, 252–53; 15:136–37, 144, 550–51*n*; 16:176; 18:146–47, 188*n*; 19:333–37; 21:254–55; 22:300–301
see also CODEN
Standard titles, *see* Uniform titles
Standing orders: 1:85–88; 12:179–80; 22:368–79
Stanford University: 12:23–25; 21:127–46
Stanford University. Law Library: 9:356–58
State Catalog Card Service (Georgia): 2:176–80
State College of Washington: 3:192–97
State University of Iowa: 1:104–8

State University of New York. State University College at New Paltz. World Study Center: 17:405–25
State University of New York at Albany: 17:82–92
State University of New York at Binghamton: 14:407–20; 25:330–38
State University of New York at Buffalo: 13:450–57; 23:168–74
State University of New York at Stony Brook: 24:307–16
Stern Collection of Lincolniana, *see* Alfred Whital Stern Collection of Lincolniana
Stueart, Robert D.: *port.*, 25:393
Subject catalog (Library of Congress): 23:69–74
Subject cataloging: 5:87–90, 162–63*r*; 8:236–47; 9:371–75; 10:527–29*r*; 13:299*n*; 14:98–108, 177–80, 579–81; 15:106*r*, 417–18*r*; 16:160; 17:103–4*r*; 18:111–14, 295–97*r*; 24:235–46; 25:295–309
Subject catalogs: 15:297–308
—in the Soviet Union: 6:257–62
see also Classified catalogs
Subject headings: 3:97–102; 4:112–13; 11:283–84, 460–67; 16:271–72*r*; 17:98–99*c*, 361–63*r*; 23:350–51*r*; 24:239–41; 25:299–301
—Arrangement: 17:98–99*c*
—Authority files: 16:460–65
—Automation: 6:230–34
—Changing: 16:466–69; 22:154–57; 24:64–68
—in Latin America: 8:369*n*; 9:339–44; 12:124–25*n*
—Specificity: 23:55–68, 116–22
—Structure of: 3:102–12; 16:79–81; 24:174–78
see also PRECIS; Woods Cross Reference Cards; *also* Subject headings *under types of materials*
Subject headings, Library of Congress: 11:243–45; 16:226–29, 405–6*r*; 18:302–3*r*; 20:228; 21:156–69, 260–67; 22:126–36; 24:174–78, 361–63; 25:63–80
—6th edition: 3:156–61*r*
—7th edition: 8:308; 12:323–29
—Geographic subdivisions: 6:49–64; 13:62–78; 17:330–39; 22:158–67
—Period subdivisions: 16:453–59
—Punctuation: 22:145–53
—Specific topics: *Anthropology,* 22:61–80; *Black literature,* 22:137–44; *East Europe,* 16:470–87; *People and peoples,* 18:73–76*r*; 23:374–90; *Slavic Europe,* 16:470–87; *Society,* 25:196–203
Subject headings, Sears: 24:361–63
Subject headings used in the dictionary catalogs of the Library of Congress, see Subject headings, Library of Congress
Subject specialists, *see* Bibliographers
Superintendent of Documents classification, *see* Classification, Superintendent of Documents
Surveys: 11:357–63
Symbolic Shorthand System: 10:96*n*
Syntagmatic Organization Language, *see* SYNTOL
SYNTOL: 9:473–77, 499–501*r*
Syracuse University. School of Library Science: 14:530–45
Systems Analysis: 19:183–84*r*

T

Talmadge, Robert L.: 13:422–23
Tape recordings, *see* Sound recordings
Taube, Mortimer: 9:495–96
Tauber, Maurice F.: 25:8
Technical materials: 2:43*n*; 10:295–304
Technical reports: 3:213–14*n*; 4:309–11
—Acquisition: 17:35–41; 18:191–92*c*
Technical services: 6:205–9
—Administration: 1:198–200, 201–3, 203–6; 14:458–62; 15:421–22*r*; 25:219–29
—Costs: 11:436–42; 15:421–22*r*
—History: 6:197–20
—Personnel: 5:102; 6:106–7; 7:137–39; 8:107–8; 11:326–27; 12:77–82; 13:99–101; *Nonprofessional,* 13:321–31; *Work in reference services,* 3:167–88, 188–91, 192–97, 198–201
—Procedures: 8:257–65
—Serials: *Bibliography,* 3:215–22
—Standards: 5:102; 6:107–8; 7:139; 11:328, 436–42
—Statistics: 11:436–42; 21:173*n*
—Study and teaching: 5:82–86; 8:35–46; 21:68–71
—Time and cost studies: 4:45–46; 7:312–26; 10:223–27; *Bibliography,* 14:56–67; 20:326–33
Technology materials
—Classification: 15:399–411
—Periodicals: 6:12*n*; 7:122–24*r*, 124–25*r*; 11:288*n*
Telefacsimile, *see* Facsimile transmission
Tennessee Technical Service Librarians: 9:498; 10:525, 526; 13:289, 556; 14:590; 15:545; 16:549; 19:76–77
Texas Regional Group of Catalogers and Classifiers: 1:236; 2:295; 3:327; 4:349; 5:339; 6:273–74; 7:399; 8:446; 9:498; 13:590; 15:545; 16:549; 17:453; 19:77
Thai alphabet

  —Romanization: 2:170*n*
Theatre materials: 25:374–85
Thesauri, *see* Indexing and indexing systems—Thesauri
Theses, *see* Dissertations
Tighe, Ruth L.: 20:377–79; *port.*, 20:377
Time and cost studies: 1:104–8; 4:45–46; 6:336–50; 13:116–27, 127–36, 136–41; 14:472–73*r*
  —Bibliography: 14:56–67; 20:326–33
Title IIC, *see* Higher Education Act of 1965
Title entry: 16:433–44
Title page photography, *see* Brieflisting
Title varies: 19:200–201
Titles (of address, honor, etc.)
  —Indonesia: 15:393–98
Titles (of books, serials, etc.): 23:365–74
  —Abbreviations: 7:403–5; 8:91–92*n*; 9:221–24; 14:613*n*; 15:145–46
Titles, Uniform, *see* Uniform titles
Titus, Edna Brown: 4:70
Tompkins County Public Library: 23:45–51
Toronto Public Libraries: 11:215–20
Toronto Public Libraries. Boys and Girls Division: 9:246–48
Toward a better cataloging code: 1:211–21*r*
Trade catalogs: 4:63–65
Translations: 7:148–49
  see also Special Libraries Association. Translation Center
Transliteration, *see* Romanization
Travels in the Confederate States (Microform collection): 6:373–74*r*
Travels in the old South (Microform collection): 6:373–74*r*
Turiel, David: 11:396*n*
Twin City Catalogers Round Table: 1:236; 3:151; 4:70

U

U.B.C., *see* Universal Bibliographic Control
U. K. MARC: 15:552–53*r*
Uniform titles: 4:243–46; 5:306–9; 6:40–47; 10:408*n*
Union catalogs: 1:140–42*r*
  —in South Africa: 17:31*n*
Union list of serials: 2:225–38; 6:204*n*; 9:243–44
  —3rd edition: 3:116, 321; 7:91–95; 10:96*n*; 11:133–37, 249–50*r*; 12:396–97
Union Theological Seminary classification, *see* Classification, Union Theological Seminary
Unit cards, *see* Catalog cards—Unit cards
United States. *Higher Education Act of 1965*, *see* Higher Education Act of 1965
United States. *Public Law 480,* see Public Law 480 Program
United States. Congress: 7:237–43; 19:380–88
United States. Dept. of Health, Education, and Welfare: 10:495–98
United States. President's Office on Science and Technology. Task Force on National Systems: 10:95*n*
United States Air Force Academy: 9:446–48
United States Book Exchange: 3:57*n*; 4:89–91, 127; 14:607–9; 16:166, 412*n*
United States Government Printing Office: 21:155*n*
Universal Bibliographic Control: 19:12*n*; 20:3–15, 213–14, 219; 21:251–57
Universal decimal classification, *see* Classification, Universal decimal
Universitätsbibliothek Bochum: 13:436–37*r*
University and college libraries, *see* Academic libraries
University institutes, *see* Conference publications
University of British Columbia: 16:331–37
University of California, Berkeley: 8:26–34
University of California at Los Angeles: 4:318–22; 9:191–99; 13:493–501; 17:28–31; 18:288–91
University of California at Los Angeles. Engineering Library: 1:149–54
University of California, Riverside: 17:32–34
University of California, San Diego: 7:71–80
University of California, Santa Cruz: 12:214*n*
University of California System: 22:34–41
University of Chicago: 15:412*c*
University of Chicago. Graduate Library School: 1:211–21*r*; 7:253*n*; 8:317–22*r*; 15:104–5*r*, 266*n*
University of Colorado: 12:469–70*r*; 13:457–62
University of Denver: 7:286–93, 312–26
University of Detroit: 7:349*n*
University of Florida: 15:548–49*c*
University of Guelph: 21:72–76
University of Hawaii: 11:380–82; 12:161–65
University of Hong Kong: 19:24–30
University of Idaho: 3:198–201
University of Illinois at Chicago Circle: 7:244–45; 9:66–72, 271–87
University of Illinois at Urbana-Champaign: 11:246*n*; 12:469–70*r*;

24:3–16
University of Illinois at Urbana-Champaign. Graduate School of Library Science: 10:30*n*; 11:13*n*
University of Kansas: 8:257–65
University of Leicester: 17:6–24
University of London: 17:6–24
University of Malaya: 7:258*n*
University of Manitoba: 24:329–38
University of Maryland: 7:258*n*; 11:233–42
University of Michigan: 11:192–202; 21:68–71; 24:44–57
University of Michigan. Flint College, *see* Flint College
University of Minnesota: 14:559–61
University of Minnesota. Library School: 6:238*n*; 7:299–300*r*; 9:392*n*
University of Missouri: 6:209*n*
University of Nebraska: 3:167–88, 188–91
University of Nebraska at Omaha: 18:268–74
University of Nevada: 9:461*n*
University of North Carolina at Chapel Hill: 10:43–50; 12:25–27
University of North Carolina at Charlotte: 25:330–38
University of Oklahoma Press: 8:407*n*
University of Oregon: 20:143–48; 25:186–95
University of Pittsburgh: 15:422–23*r*
University of Rochester: 7:80–90; 8:359–65
University of Toronto: 5:270–80; 15:547*c*; 20:346–60
University of Toronto. Library School: 6:95*n*
University of Utah: 17:70–72
University of Vermont: 11:468–78
University of Virginia: 19:31–34
University of Washington: 8:26–34
University of Waterloo: 5:216–20
University of Wisconsin-Milwaukee: 14:485–96
University of Wisconsin-Whitewater: 24:3–16
Urdu materials: 10:407*n*
Use studies, *see* Use studies *under subjects*

V

Van Houten, Stephen: *port.*, 25:351
Vann, Sarah: 8:328
Veaner, Allen B.: 11:396*n*
Verona, Eva: 20:373–76; *port.*, 20:373
Video technology: 25:267–68
Videorecordings: 17:160; 20:248–49; 21:201–2; 23:305–7
Vocational guidance materials
  —Cataloging: 23:123–28

W

Wadsworth, Robert W.: 12:47
Washington Library Network, *see* Bibliographic utilities
Webb, William: *port.*, 21:385
Wedgeworth, Robert: 14:611*n*; 15:437, 546
Weeding: 12:339–51; 20:388–89*r*
Weld County Library: 2:191–95
Wellesley College: 6:79–82
Western Australia. State Library: 3:289–92; 10:143–54
Western Reserve University. Center for Documentation and Communication Research: 3:211–12*n*
Wheeler, Joseph L.: 15:5
White, Herbert: *port.*, 21:385
Wichita State University: 20:149–53
Widener Library, *see* Harvard University
William Byrd Press: 14:611*n*
Williams and Wilkins Company: 16:293; 17:145–48, 171
Wilson (H. W.) Company, *see* H. W. Wilson Company
Winkler, Paul: 23:426–29; *port.*, 23:426
Wisconsin Library Association. Catalog Section: 1:236; 2:134; 3:150; 4:178; 5:161; 6:189; 7:212
Wisconsin Library Association. Technical Services Section: 7:399; 8:166; 16:549; 17:453
Woods Cross Reference Cards: 16:271–72*r*
Worcester Free Public Library: 6:85–89
Work week: 18:336–40
Workshops: 24:17–24
Wright, Wyllis E.: 1:179; 5:46; 6:332–35; 24:297; *port.*, 6:332; 11:24

X

Xerox copiers: 3:223–29; 5:13–23, 25–29, 120; 7:208–11; 8:196–98, 261–62, 279–84; 10:43–50; 18:226–30

Y

Yale University: 3:223–29; 13:26–31
Year's work articles
  —Cataloging and classification: 2:82–86; 3:75–78; 4:109–15; 5:115–18; 6:123–25; 7:156–60; 8:126–30; 9:143–48; 10:172–76: 11:267–88; 12:186–88; 13:380–86; 14:174–88; 15:150–57; 16:155–64; 17: 175–200; 18:101–17; 19:242–59; 20:213–35; 21:249–73; 22:227–62; 23:246–88; 24:217–34, 235–46; 25:277–94, 295–309
  —Reproduction of library materials: 2:87–94; 3:86–97; 4:116–25; 5:119–29; 6:126–34; 7:161–68; 8:131–44;

9:157-62; 10:199-210; 11:330-41; 12:203-14; 13:391-421; 14:189-230; 15:158-90; 16:135-54; 17:144-67; 18:151-70; 19:206-25; 20:236-58; 21:187-215; 22:263-93; 23:289-320; 24:283-93; 25:267-76
—Resources: 2:75-82; 3:78-83; 4:101-8; 5:105-15; 6:110-22; 7:142-55; 8:112-25; 9:149-56; 10:165-72; 11:289-301; 12:177-85; 13:373-79; 14:165-73; 15:132-42; 16:173-77; 18:171-80, 239-47; 19:226-41; 20:195-212; 21:232-48; 22:310-34; 23:213-45; 24:247-73; 25:244-66
—Serials: 2:95-96; 3:83-86; 4:125-28; 5:129-34; 6:135-42; 7:169-75; 8:145-50; 9:163-76; 10:176-98; 11:301-21; 12:189-202; 13:387-90; 14:231-35; 15:143-47; 16:165-72; 17:168-74; 18:140-50; 19:197-205; 20:259-67; 21:216-31; 22:294-309; 23:203-12; 24:274-82; 25:310-18
—Technical services: 5:100-104; 6:101-9; 7:133-41; 8:101-11; 9:177-90; 10:211-21; 11:320-29
Yiddish materials
—Acquisition: 9:377-79
Yonsei University: 4:331-36

Z

Zimmerman, Glen A.: 17:431-33; *port.*, 17:431

PART 3: RESOURCES AND TECHNICAL SERVICES DIVISION

Section 1: Resources and Technical Services Division and Sections

Resources and Technical Services Division
Annual report: 1957/58, 2:291-94; 1958/59, 3:311-18; 1959/60, 4:336-47; 1960/61, 5:327-35; 1961/62, 6:362-70; 1962/63, 7:383-97; 1963/64, 8:432-45; 1964/65, 10:97-111; 1965/66, 11:71-83; 1966/67, 12:89-105; 1967/68, 12:450-61; 1968/69, 13:557-65; 1969/70, 14:591-604; 1970/71, 15:532-45; 1971/72, 16:534-50; 1972/73, 17:434-54; 1973/74, 19:64-78; 1974/75, 20:73-87; 1975/76, 21:81-94; 1976/77, 22:81-89; 1977/78, 23:75-86; 1978/79, 24:71-83; 1979/80, 25:110-22
Bylaws: 2:135-43; 4:183-90; 17:458-71; 22:92-105
Amendments, Proposed: 5:173-74; 6:160; 12:215-18; 14:136; 18:182, 183-84; 19:83-84; 20:175-76; 21:175; 24:181
Amendments, Approved: 24:181-82, 386
Goals for Action: 12:218-20; 18:186-88; 23:175-76
Library resources & technical services: 1:3-4; 11:14-21; 14:462; 22:379; 25:3-7
Meetings: 1:222-26; 18:61-63, 67-71, 150, 398-400, 407-9; 19:85-89, 406-13, 414-15; 20:173-74, 381-82; 21:179-80; 22:422-24; 23:188-90
Nominees: 1962/63, 7:103; 1963/64, 8:93; 1964/65, 9:111; 1966/67, 10:38; 1967/68, 11:21; 1968/69, 12:113; 1969, 13:144; 1970, 14:134; 1971, 15:92; 1972, 16:93; 1973, 17:96; 1974, 17:472; 1975, 19:90; 1976, 20:95; 1977, 21:95; 1978, 22:90; 1979, 23:88
RTSD newsletter: 22:379
President, *Annual report*: 1957/58, 2:291-94; 1958/59, 3:311-18; 1959/60, 4:336-45; 1960/61, 5:327-31; 1961/62, 6:362-67; 1962/63, 7:383-87; 1963/64, 8:432-34; 1964/65, 10:97-99; 1965/66, 11:71-73; 1966/67, 12:89-91; 1967/68, 12:450-53; 1968/69, 13:557-59; 1969/70, 14:591-96; 1970/71, 15:532-34; 1971/72, 16:534-37; 1972/73, 17:434-39; 1973/74, 19:64-68; 1974/75, 20:73-76; 1975/76, 21:81-85; 1976/77, 22:81-83; 1977/78, 23:75-78; 1978/79, 24:71-76; 1979/80, 25:110-13
Executive Secretary, *Reports*: 1:226-28; 1959/60, 4:345-47; 1960/61, 5:332-35; 1961/62, 6:367-70; 1962/63, 7:394-97; 1963/64, 8:442-45; 1964/65, 10:108-11; 1965/66, 11:79-83; 1966/67, 12:103-5; 1969/70, 14:603-4; 1970/71, 15:535; 1971/72, 16:537; 1972/73, 17:439-40; 1973/74, 19:68-69; 1974/75, 20:76
about: 5:166, 337-38
about: 1:5-6, 113-16; 9:202-3; 10:5-12, 13-17; 11:5-10, 11-13, 383-84; 12:102, 442-46; 13:332-37; 14:122-32; 17:455-57; 18:61-63; 20:301-14; 25:395-407
Acquisitions Section
see also Resources Section
Annual report: 1957/58, 2:292; 1958/59, 3:313-14; 1959/60, 4:337-38; 1960/61, 5:329; 1961/62, 6:362-63; 1962/63, 7:387-88; 1963/64, 8:434-36; 1964/65, 10:99-102; 1966/67,

12:92–95; 1967/68, 12:453–56; 1969/70, 14:596–97; 1970/71, 15:536–37; 1971/72, 16:538–40; 1972/73, 17:440–42
Bylaws: 2:143–46; 5:168–72
Amendments, Proposed: 12:218; 13:290; 14:137; 15:245
Nominees: 1962/63, 7:103; 1963/64, 8:93; 1964/65, 9:111; 1966/67, 10:38; 1967/68, 11:21; 1968/69, 12:113; 1969, 13:144; 1970, 14:134–35; 1971, 15:92; 1972, 16:93; 1973, 17:96
about: 12:17
Cataloging and Classification Section
Annual report: 1957/58, 2:292–93; 1958/59, 3:314–15; 1959/60, 4:338–41; 1960/61, 5:328–29; 1961/62, 6:363; 1962/63, 7:388–90; 1963/64, 8:437–38; 1964/65, 10:102–4; 1965/66, 11:73–75; 1966/67, 12:95–97; 1967/68, 12:457–58; 1968/69, 13:559–62; 1969/70, 14:598–600; 1970/71, 15:537–39; 1971/72, 16:540–42; 1972/73, 17:442–44; 1973/74, 19:69–70; 1974/75, 20:77–79; 1975/76, 21:85–87; 1976/77, 22:83–86; 1977/78, 23:78–80; 1978/79, 24:77–78; 1979/80, 25:113–16
Bylaws: 2:146–50; 5:172
Amendments, Proposed: 8:448; 10:454; 13:290; 14:137; 20:177
Nominees: 1962/63, 7:104; 1963/64, 8:93; 1964/65, 9:112; 1966/67, 10:38; 1967/68, 11:22; 1968/69, 12:114; 1969, 13:145; 1970, 14:135; 1971, 15:93; 1972, 16:93–94; 1973, 17:97; 1974, 17:472; 1975, 19:90; 1976, 20:95; 1977, 21:95; 1978, 22:90; 1979, 23:88
about: 4:115; 11:286–88
Copying Methods Section
see also Reproduction of Library Materials Section
Annual report: 1957/58, 2:293; 1958/59, 3:315; 1959/60, 4:341–42; 1960/61, 5:329–30; 1961/62, 6:363; 1962/63, 7:391; 1963/64, 8:439–40; 1964/65, 10:107–8; 1965/66, 11:75–76; 1966/67, 12:100–101
Bylaws: 2:150–51; 5:173
Amendments, Proposed: 11:184
Nominees: 1962/63, 7:104; 1963/64, 8:93; 1964/65, 9:112, 209 (correction); 1966/67, 10:38; 1967/68, 11:22
Preservation of Library Materials Section
Bylaws, Proposed: 24:182–86
Approved: 24:386
Reproduction of Library Materials Section
see also Copying Methods Section
Annual report: 1967/68, 12:458–59; 1968/69, 13:562–63; 1969/70, 14:600–601; 1970/71, 15:539–41; 1971/72, 16:542–44; 1972/73, 17:445–47; 1973/74, 20:79–80; 1974/75, 21:87–89; 1975/76, 22:86–87; 1977/78, 24:78–79; 1979/80, 25:116–18
Bylaws
Amendments, Proposed: 13:290; 14:137; 15:245–46; 20:177
Nominees: 1968/69, 12:114; 1969, 13:145; 1970, 14:135; 1971, 15:93; 1972, 16:94; 1973, 17:97; 1974, 17:472–73; 1975, 19:90; 1976, 20:95–96; 1977, 21:95–96; 1978, 22:90–91; 1979, 23:89
RLMS Micro-file series: 19:225; 21:146; 22:33, 196
Resources Section
see also Acquisitions Section
Annual report: 1973/74, 19:70–73; 1974/75, 20:80–83; 1975/76, 21:89–91; 1977/78, 23:80–82; 1978/79, 24:80–81; 1979/80, 25:118–21
Bylaws
Amendments, Proposed: 20:177
Nominees: 1974, 17:473; 1975, 19:91; 1976, 20:96; 1977, 21:96; 1978, 22:91; 1979, 23:89
Serials Section
Annual report: 1957/58, 2:293; 1958/59, 3:315; 1959/60, 4:342; 1960/61, 5:329; 1961/62, 6:364; 1962/63, 7:392–93; 1963/64, 8:440–42; 1964/65, 10:105–6; 1965/66, 11:77–78; 1966/67, 12:98–99; 1967/68, 12:459–61; 1968/69, 13:563–64; 1969/70, 14:601–3; 1970/71, 15:541–43; 1971/72, 16:544–46; 1972/73, 17:447–49; 1973/74, 19:73–75; 1974/75, 20:83–85; 1975/76, 21:91–93; 1976/77, 22:87–88; 1977/78, 23:82–83; 1978/79, 24:81–83; 1979/80, 25:121–22
Bylaws: 2:151–52; 5:173
Amendments, Proposed: 7:175; 10:112; 11:184; 13:290; 14:137; 20:177
Nominees: 1962/63, 7:104; 1963/64, 8:94; 1964/65, 9:112; 1966/67, 10:38; 1967/68, 11:22; 1968/69, 12:114; 1969, 13:145; 1970, 14:135; 1971, 15:93; 1972, 16:94; 1973, 17:97; 1974, 17:473; 1975, 19:91; 1976, 20:96; 1977, 21:96; 1978, 22:91; 1979, 23:89
about: 11:310–21; 17:433

Council of Regional Groups
  Reports: 1:57–59, 120–22, 234–36; 2:69–70, 132–34, 215–16, 295–96; 3:149–51, 326–27; 4:70, 178–79, 348–50; 5:160–61, 245–46, 338–40; 6:187–89, 273–74, 370–71; 7:100–101, 211–13, 273, 398–400; 8:25, 165–67, 266, 445–47; 9:58, 244–45, 366, 497–98; 10:222–23, 525–26; 11:342–44; 12:101–2; 13:287–89, 554–56, 564–65; 14:290–91, 588–90, 604; 15:543–45; 16:546–50; 17:449–54; 18:189–90; 19:75–77
  Nominees: 1962/63, 7:103; 1966/67, 10:38; 1969, 13:144; 1970, 14:134; 1971, 15:92; 1972, 16:93; 1973, 17:96; 1974, 17:472; 1975, 19:90; 1976, 20:95; 1978, 22:90

Section 2: Committees, etc.

Audiovisual Media in Libraries Committee, 13:301
Book Catalogs Committee, 10:408; 12:468
Book Catalogs Directory Subcommittee, 14:341–54, 15:96 (correction)
Bookbinding Committee, 6:190
Bookdealer/Library Relations Committee, 17:457
Bylaws Committee, 6:160
Catalog Code Revision Committee (1955–1966), 6:171; 7:207, 339; 8:144, 365, 9:99 (correction); 20:36–47
Catalog Code Revision Committee (1974–1978), 19:79–82, 91, 279–82, 416–18; 20:171–72, 287, 383–84; 21:176–77; 22:22–33; 23:83–86
Cataloging of Children's Materials, Committee on the, 13:422
Centralized Processing Committee, 14:355–89
Classification Committee, 3:122; 6:95, 274–75; 9:104–11; 11:210
Collection Development Committee, 21:40–47
Commercial Processing Services Committee, 19:205*n*; 21:170–73; 23:177–82
Cost of Library Materials Index Committee, 2:292; 9:207–9
Descriptive Cataloging Committee, 1:49, 128, 197; 2:170; 3:274; 4:182; 7:296–97; 8:144, 299–301, 365; 16:268–69; 17:93–95
Duplicates Exchange Union, 1:81–84; 8:333; 17:169; 19:148–63
Fair Trade Practice, Committee of, 2:86
Far Eastern Materials Committee, 4:182
Foreign Desiderata Publications Committee, 3:322
International Cataloging Consultation Committee, 23:435–43
International Relations, Subcommittee on, 14:122–32
Library Materials Price Index Committee, 24:164–69
Long Term Periodical Subscriptions, Committee on, 2:292; 3:50–54, 163
Manually Maintained Serials Records, Ad Hoc Committee to Study, 21:353
Micropublishing Projects, Subcommittee on, 5:247–48; 6:373
Monitoring of Microform Advertising, Ad Hoc Subcommittee on the, 24:366–68
National Union Catalog, Subcommittee on the, 9:269–70
New Directions for RTSD, Ad Hoc Committee on, 17:455–57
Organizing Committee, 1:5–6, 113–16
Photocopying Costs in Libraries Committee, 14:279–89
Planning Committee, 12:16, 462–64
Policy and Research Committee (Acquisitions Section), 2:292; 4:294; 7:297
Policy and Research Committee (Cataloging and Classification Section, 1:116–19, 228–34; 3:214, 319; 4:340–41; 8:447–48
Policy and Research Committee (Serials Section), 3:213; 8:307
Preservation of Library Materials Committee, 18:170
Public Documents, RSD/RTSD Interdivisional Committee on, 14:609–10
Regional Processing Committee, 10:233–40
Reprinting Committee, 9:362; 11:229–31; 12:455–56; 19:178–79
Rules for Cataloging Machine-Readable Data Files, Subcommittee on, 22:335
Serials Holdings Information Survey Committee, 10:261–84
Subject Headings Committee, 8:308
Technical Services Costs Committee, 14:56–67; 19:59
Technical Services Directors of Processing Centers Discussion Group, 12:29; 22:379
U.S. Congresses and Conferences Without Fixed Headquarters, Intersectional Committee on, 12:108–12

Section 3: Awards

Esther J. Piercy Award: *about,* 20:314
  1969 Richard M. Dougherty, 13:549–52

- 1970 John B. Corbin, 14:585–87
- 1971 John Phillip Immroth, 15:522–24
- 1972 Carol A. Nemeyer, 16:526–28
- 1973 Glen A. Zimmerman, 17:431–33
- 1974 (no award)
- 1975 John D. Byrum, Jr., 19:402–5
- 1976 Ruth L. Tighe, 20:377–79
- 1977 (no award)
- 1978 S. Michael Malinconico, 22:418–20
- 1979 Pamela Wood Darling, 23:430–33
- 1980 Nancy B. Olson, 24:377–80
- 1981 Sally H. McCallum, 25:390–92

Margaret Mann Citation in Cataloging and Classification: *about,* 11:24; 20:314

- 1951 Lucile M. Morsch
- 1952 Marie Louise Prevost
- 1953 Maurice F. Tauber
- 1954 Pauline A. Seely, 11:24
- 1955 Seymour Lubetzky, 11:24
- 1956 Susan Grey Akers, 1:7–8
- 1957 David J. Haykin, 1:147–48
- 1958 Esther J. Piercy, 2:223–24; 11:24
- 1959 Andrew D. Osborn, 3:275–77
- 1960 M. Ruth MacDonald, 4:312–13; 11:24
- 1961 John W. Cronin, 5:267–69; 11:24
- 1962 Wyllis E. Wright, 6:332–35; 11:24
- 1963 Arthur Hugh Chaplin, 7:309–11
- 1964 Catherine MacQuarrie, 8:341–43; 11:24
- 1965 Laura C. Colvin, 9:389–91
- 1966 F. Bernice Field, 11:23–26
- 1967 C. Sumner Spalding, 12:67–69
- 1968 Paul S. Dunkin, 12:447–49
- 1969 Katharine L. Ball, 13:545–48
- 1970 S. R. Ranganathan, 14:582–84
- 1971 Henriette D. Avram, 15:525–31
- 1972 Edmond L. Applebaum, 16:529–33
- 1973 Doralyn J. Hickey, 17:427–29
- 1974 Frederick G. Kilgour, 18:402–5
- 1975 Margaret W. Ayrault, 19:398–401
- 1976 Eva Verona, 20:373–76
- 1977 Phyllis A. Richmond, 21:381–83
- 1978 Derek William Austin, 22:415–17
- 1979 Michael Gorman and Paul W. Winkler, 23:426–29
- 1980 Peter R. Lewis, 24:373–76
- 1981 Sanford Berman, 25:386–89

Resources Section Scholarship Award

- 1976 Hendrik Edelman, Carol Nemeyer, Sandra Paul, 20:333
- 1977 Herbert S. White, 21:385

National Library Services/Resources Section Scholarship Award

- 1978 J. Michael Bruer, 22:421
- 1979 Rose Mary Magrill, Mona East, 23:434

Resources Section Publication Award

- 1980 Charles B. Osburn, 24:381

Resources Section/Blackwell North America Scholarship Award

- 1981 Robert D. Stueart, George B. Miller, Jr., 25:393–94

Section 4: Predecessor Organizations

Division of Cataloging and Classification. Board on Cataloging Policy and Research, 1:53–57

Division of Cataloging and Classification. Special Committee on Cataloging Oriental Materials, 1:197

Division of Cataloging and Classification. Special Committee on the Bibliographic Control of Audio-Visual Materials, 1:180–89

Journal of cataloging and classification, 1:3–4; 11:14–21

Serials Round Table, 11:302–10

Serials slants, 1:3; 11:304–5

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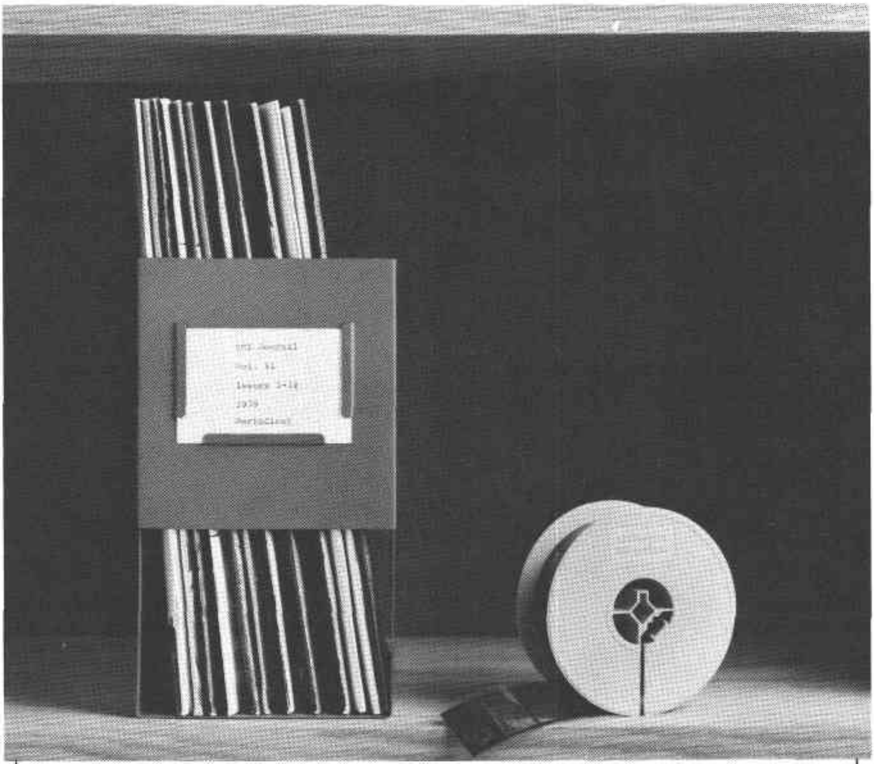

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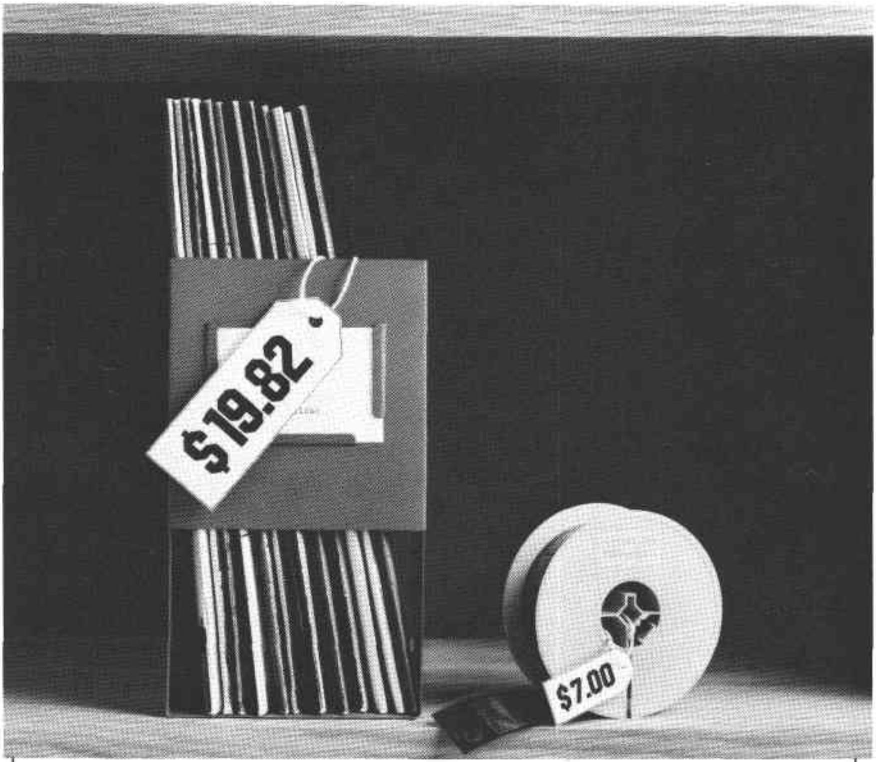

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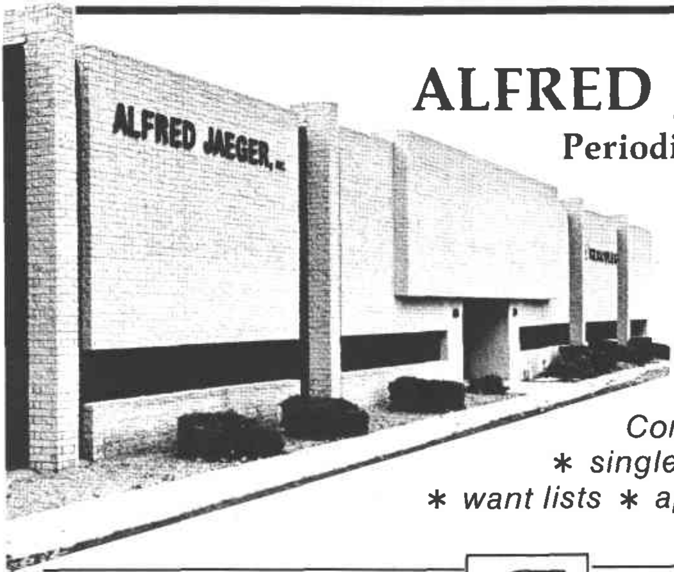

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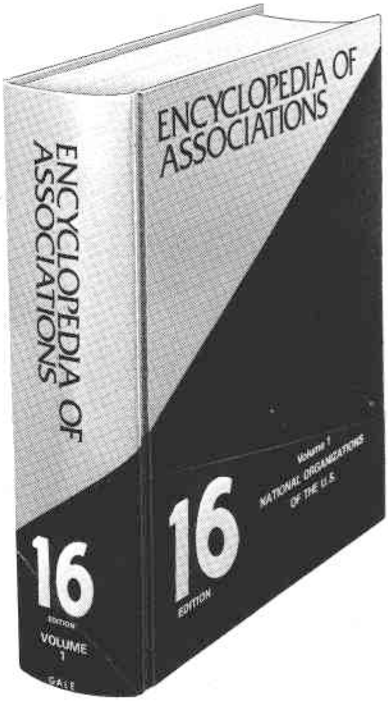

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