NORTH CAROLINA LIBRARIES

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1959 CONVENTION TO BE IN DURHAM

The North Carolina Library Association will meet in Durham on October 8, 9, and 10, 1959, with headquarters at the Washington Duke Hotel. The hotel will serve banquets, luncheons, and breakfasts, as requested. The armory will be available for meetings if needed. Dr. Benjamin Smith has assured President Vernelle Palmer that North Carolina College will furnish housing facilities for all Negro members attending the conference.

LIBRARY EXHIBITIONS

The importance of exhibitions can easily be overlooked. Excuses for ignoring them come quickly to mind. This is a state encouraged by the fact that it often is difficult to evaluate the results of an exhibition.

The purpose of this issue of *North Carolina Libraries* is to cite the experience of librarians, both in the state and out, with exhibitions and to suggest that more and better public displays of library materials really have a place in our libraries.

What Others Say About Them . . .

The Exhibits Officer at the Library of Congress, Herbert J. Sanborn, points out that "the primary purpose of exhibits is educational. This is true, irrespective of whether the subject matter is of general interest, presented in a popular way for the layman, or is highly specialized in nature, intended primarily for the student of the subject. Those who work on the exhibit derive more in the process than those who later view it. A very rewarding part of the operation to those participating is the research in preparation for an exhibit. This experience may be shared by a team of assistants working together on assigned topics. Other profitable aspects of working on exhibits are the discipline and training derived from the preparation of captions. This work requires careful attention to bibliographical descriptions and details in the form of entry for manuscripts, maps, prints, and photographs, so that results are uniform. Here too, the research can be rewarding in uncovering new materials and facets of the subject that have not previously been known. A useful by-product of such careful work is a catalog in which is recorded the documentation.

"The public relations value of exhibits is very important to the Library and staff, whether large or small, or whether the institution is municipal, state, or college operated. Publicity is directed to the type of service and functions performed, and through it people are often reached who otherwise would not know about collections or services available.

"The staging of an exhibit is often tied to an anniversary concerning a person or event, or features an occasion of importance to the library, such as the visit of a prominent guest. It provides an opportunity for the library staff to invite the public to attend opening ceremonies. These may be planned as suitable to the occasion and can include a speech, a concert, a poetry reading or demonstration of art or skill, and may include refreshments served in a social hour. Equal thought and planning are required for this phase of the program as for the exhibit.

"Materials for exhibit can often be borrowed from other institutions simply by paying the costs of transportation and insurance; travelling exhibits are circulated for small fees from the Smithsonian Institution Travelling Exhibits Service in Washington. If library funds are not sufficient for such expenses, public-spirited citizens may be willing to underwrite them.

"Exhibits provide a greater opportunity for libraries than that of solely displaying new book jackets on a bulletin board," Mr. Sanborn remarks. "One way to strengthen and improve the library's relations with donors is through the display of gifts, thus demonstrating that material is not 'put away on a shelf.' Negotiations can be undertaken with individuals during the planning stage of exhibits to arrange the loan or gift of supplementary material. The latter appeal requires tact, often infinite patience, and sometimes assistance must be rendered in making evaluations for income tax deductions.

"Exhibits can promote better international relations through the exchange of displays on cultural subjects. Materials from abroad may be borrowed for exhibits through the various diplomatic channels that exist or directly from foreign institutions, and on occasion materials may be lent for exhibition abroad.

"In these ways exhibits serve as a bridge between the library and its immediate public and between peoples."

Carolina-born and U.N.C.-educated Louis B. Wright, Director of the Folger Shakespeare Library, comments: "In my opinion exhibits are a useful and significant part of a library's function. They often dramatize the materials in such a way that the reader gains a more vivid impression of the library's resources than he could otherwise get. For the library containing rare materials the exhibition provides an opportunity to give the general public some notion of the books and documents reserved for the use of scholars. The value of exhibits is so self-evident that I cannot conceive of anyone failing to make use of them."

From the William L. Clements Library at the University of Michigan, Librarian Howard H. Peckham writes: "I'm not sure that our motives in exhibitions are the same as those of public librarians. Since our patrons are scholars, exhibitions are our only means of communicating with the public. In public libraries the case is different. To them I would want to say something like the following:

> Public libraries belong to more than the avid readers who utilize them. They can also appeal to casual readers and non-readers through exhibitions. These 'display windows' provide for a sampling of your wares, arranged around some theme or event and perhaps augmented by artistic materials. In this manner books come alive for people not ordinarily devoted to them.

Yale University's rare book librarian and a graduate of Duke University, Marjorie Gray Wynne, feels that "the intelligent and attractive display of books and manuscripts is one of the most important services that a library can perform. Through its program of exhibitions, the library calls attention to new gifts and purchases, at the same time that it acknowledges the generosity of donors; joins in the celebration of various anniversaries and events; and discovers to scholars and other visitors the strength of its general and special collections.

"By thus serving its public, the library inevitably serves itself, for the staff member who prepares an effective exhibition becomes that much more valuable in interpreting the library's resources, and gifts of materials are frequently offered to the library by people who are anxious to supplement what they have seen and enjoyed in an informative and well-organized exhibition."

The Widener Library building at Harvard has 16 exhibition cases, and the exhibitions are changed each month except during the summer when a display may remain for as long as two months. Assistant Librarian Robert H. Haynes who is in charge of exhibitions, commenting on the usefulness of library exhibits at Harvard, says "the simplest and perhaps the first reason to state is that many people seem to take a quiet interest in a display of books, manuscripts and other library materials on a given subject, and thus our exhibits do provide a mild form of entertainment for our patrons and visitors. Moreover there are other more definite reasons.

"They provide an excellent means for the library to cooperate with other organizations within the same school, and to promote matters of interest to the school itself. Three times, for instance, in recent years we have had an exhibit relating to the Harvard Glee Club: once on the retirement of Professor Archibald Davison, an important figure in the development of the Glee Club, once when the Club had

completed a successful European tour, and again on the 100th anniversary of the founding of the Club. When the American Philosophical Association held its annual meeting at Harvard during the past year we made an exhibit of books and manuscripts relating to American philosophers, but emphasizing particularly the Harvard philosophers, at the request of our Philosophy Department. During the summer months last year we made an exhibit on Harvard history, showing pictures of Harvard buildings and Harvard grounds at different stages of development, books about Harvard, etc., as something appropriate for visitors to see as well as our own people. For a number of years now, at Commencement time, we have made a large exhibit of the writings of the members of the 25th anniversary class, which is of course of considerable interest to the class members themselves, and seems to attract a good deal of attention generally. On another occasion recently we exhibited journals and diaries of Harvard undergraduates, as we have quite a collection of these in the Harvard University Archives, which is a part of our library.

"Along the same line, but from a slightly different angle, is the opportunity to help out in community affairs and celebrations. For instance, when the American Archeological Association held an annual convention in Cambridge, we made an appropriate archeological exhibit (at the request of the Association); when the City of Boston made a considerable occasion of a 'Salute to Rome' affair, we displayed in our exhibition cases a selection of books on Rome, both historical and modern, at the request of the Boston committee in charge of the arrangements.

"Anniversaries, birth and otherwise, of important persons of local, state, national or international significance, afford constant opportunities to display library materials and thereby perform some measure of civic service.

"Finally, why not display, for the attention of anyone who may happen to be interested, some of the books and other things that make up a library?"

From the Henry E. Huntington Library in San Marino, California, William A. Parish and Dorothy Bowen, Exhibition Assistants, replied to a question as to the value of exhibitions to a library by stating: "In the nature of our own institution, we must answer, not why the exhibits are of value to the library, but why they are of value to the public, for our library is used by a relatively limited number of persons — research scholars — and our exhibits are primarily for the public.

"Our exhibition material is almost entirely from our own collections of paintings, other art objects, rare printed books, manuscripts, and prints. Its value to that portion of the public which is familiar with the historic and aesthetic background of the exhibits is obvious, and our aim is to send such visitors away mentally and aesthetically enriched and stimulated by old and beautiful treasures which they are already prepared to enjoy and understand. At the same time, these treasures should be presented to that part of the public less familiar with their background, in a way which will catch the fancy of those visitors and impress them with the liveliness and immediacy of history. Our exhibitions are important to the visiting public insofar as they achieve these results."

"Exhibitions of Library holdings are indeed considered a useful and valuable and important part of the activities of this institution whose concern is the whole field of knowledge and whose purpose is education," writes Anna L. Glantz, Chief of the New York Public Library's Public Relations Office. "To see the Gutenberg Bible, the Constitution written in Thomas Jefferson's own hand, to see a science display on the development of electronics, to see important editions of great works of literature, to see a collection of maps or specimens of fine printing, to see manuscripts of composers, or the exotic books of the Orient — *this* is to learn; for him who passes, it may be only a gloss of information he would not otherwise have had; for him who pauses, it may be a stimulus to learn more or an inspiration to do great things himself."

What We Say — And Do — About Them . . .

The Library of the Woman's College of the University of North Carolina in Greensboro, has consistently put up attractive and valuable exhibitions for a number of years. Librarian Charles M. Adams and his staff deserve much credit for this record.

Something of the technical problems of organizing an exhibition is related in the following report prepared by Mrs. Grace B. Farrior of the Woman's College Library staff.

"We try to change the major exhibits approximately once a month through the school year, leaving the May exhibit for the summer sessions. We have two wall cases in the front portico, lighted by fluorescent bulbs, size about 2½ x 6 x 1 feet. These cases are used primarily to call attention to campus events and related library materials. They are backed with cork and also have fibreboard backs which can be removed for painting with chemtone. Exhibits are arranged on the boards in a room especially equipped for art work.

"In the foyer is a larger wall case, size 6 x 9 x 2 feet, also fluorescent lighted and backed with cork and with a front of sliding glass panels. The background material is varied by the use of textile materials, corrugated paper, or slanting fibreboard panels to which books, prints, or jackets can be attached. In the main lobby are two similar wall cases, size 4 x 3½ x 1. Glass shelves are used in all the wall cases to display materials at different levels.

"In the reading and reserve rooms are several wall cork boards and counters well adapted for spot displays. Wide use is made of fibreboard for hanging art exhibits and other flat displays in corridors and seminar rooms. Flat display cases are used where needed. Wall and flat cases can be locked when it is desirable that materials not be handled or for the safe keeping of borrowed items. It is possible to have borrowed expensive or rare items insured for the duration of an exhibit. We borrowed this year some rare early Chinese figurines from a faculty member. As the insurance could not cover breakage by this library's personnel, we asked the owner to be responsible for placing the figurines and dismantling the exhibit.

"Although preliminary work and layouts for exhibits are done in the work room, some time must be spent at the display point. Mr. Adams has had a library truck equipped with hinged side panels, two compartmented drawers, and linoleum top, for ready mobility of all the small exhibit materials, such as map, thumb, and glass tacks, screws, nails, and small tools, clear plastic paper, invisible wire, string, and colored balls of wool, wooden blocks and book holders.

"For exhibit captions we use primarily white china Mitten letters in three sizes. For variety we sometimes use black plastic pin-up letters — these are easier to use because they are light weight and unbreakable — or yellow plastic letters which can be glued to cork with rubber cement. In general we prefer the china pin-up letters, although they are easily soiled and broken. Glued-on letters are easy to put up and are fine except in cases subject to heat or sun, which cause the letters to slide.

"Even with careful planning and the help of art students, exhibits take a great deal of time. As exhibit work is a part of the public relations function, Mr. Adams likes to plan most of the major exhibitions with his staff member in charge of this work. Sometimes the same ideas and materials can be developed into a television program. Ideally, he and the staff member plan and the art students come on call to collect materials, to do painting, poster work, lettering, arranging, and dismantling exhibits. Some of the time, after the art student has been trained, it works out this way, and the librarians have only to suggest layouts. Other times the art student is not so dependable or is too independently creative. Faculty members are sometimes

very helpful with suggestions, loans of materials, and verification of information for labels.

"Regarding labels — on major exhibits which are continued from case to case a general explanatory label is repeated so that at any point the exhibit can be understood. We do not use a standard form for labels but vary them in size and color according to the amount of information needed and the general effect desired from the case. For books we usually give full bibliographic descriptions. Sometimes pictures are matted with labels, and sometimes aranged to "bleed" onto the background with labels separate.

"As to reception of exhibitions by the public, we find that the students are interested and like to have them changed frequently. They are seldom critical. Faculty members examine the displays for errors, tell us when they like or dislike what we have done, try to change our policies, or give us advice only when we ask for it. Often a case will be left unlocked with a note that books can be removed to be charged out. These books move readily. During the school year students and faculty ask us to schedule exhibits calling attention to campus occasions or new materials in which they are interested. We cooperate as far as possible, arranging about 60 spot exhibits during the year."

Some very valuable suggestions, doubtless drawn from his own trial-and-error experience, have been recorded by Charles M. Adams, Woman's College Librarian.

"Exhibitions for libraries present certain basic problems. Books in general are designed to be read. When books are placed in exhibition cases on display, violence is being done to the purpose for which they were designed and meant to be used; therefore, I think most of our books, especially the current and new books, should not be displayed in locked exhibition cases but on open shelves in the General Reading Room or by the circulation desk. Book jackets or duplicate copies could be displayed instead. There are, however, many library books which are not primarily for reading. A first edition, for example, of Emerson's *Nature* will be displayed to document its publication in 1836. The second edition of Walt Whitman's *Leaves of Grass* with the famous remark by Emerson on the binding is essentially interesting because of its binding. Certain illustrations in books are displayable, as are prints. Under no circumstances should a book be displayed in a physical way which hurts it or, I would say, is unnatural. This general principle raises a great many problems as to exhibitions in a library at all, but as I have indicated I think there is a place for them.

"In exhibiting manuscripts which are difficult to read, typewritten texts of the parts which are of interest should always be made beside the manuscripts. Again, one must always be very careful under all circumstances not in any way to damage the manuscript in order to display it. This would hold true for prints.

"I feel that artifacts may be displayed with books; in fact, artifacts that are related bring considerable interest to a book display. Quite often we are treating the books themselves as artifacts in our displays. The purpose behind using the artifacts, I think, is essential to the books being displayed. I feel that 50% of the people who look at an exhibition will be attracted to it by some artifact or unusual object, and the use of these is, therefore, justified in calling attention to books which in themselves are not dramatic in an exhibition case. When you are working with exhibitions, you are playing around with aspects of 'showmanship.'

"A consistent story can be told through an exhibit but a catalog is really needed to do this kind of job well. Each exhibition case should be designed and labelled so that a person coming up to the middle of the exhibition, for example, should be aware of what is being done. The purpose and the objective of the exhibit as a whole as well as the objective of each case should always be clear and simple. Always sacrifice

quantity of material exhibited to simplicity and clearness. Allow a catalog to indicate comprehensiveness and bibliographical detail.

"At Woman's College we try to center most exhibitions around activities on the campus — both student and public activities. Lectures on the campus, Social Science Forums, The Arts Forum, the Inter-faith Forum, and other student programs become the center of many of our exhibits in which we not only announce the activities but try to relate them to books on the subject in the library. Some exhibitions are definitely arranged not only around a subject that is of interest on the campus but also around one which we know has TV possibilities; in other words, we will arrange an exhibit which we know can be utilized also in connection with a TV program. What we are doing is essentially promoting the kinds of material we have in the library as well as the actual books themselves.

"We quite often display book jackets to promote the use of the General Reading Room and make students aware of this area. We will have an exhibition of some books relating to women's interests to point out that we make a specialty of collecting in this field. We had an exhibition relating to home economics on the occasion of the dedication of our new building in order to emphasize the types of material we had in the library relating to the subject. We do have a few rare books to display on occasion, and we work essentially with the books we have rather than borrow or rent prepared exhibits from off the campus. When we do borrow, we borrow from someone who is closely connected with the college or in whom we have an interest, implying such materials would be welcome in the library. In other words, we acknowledge gifts through exhibition and solicit them indirectly in the same way. We show our appreciation of special materials presented to us by announcing them in this way.

"Details of an exhibition rank very high in my opinion. Like a good show, it can be spoiled by the wrong person running across the back of the stage or the use of wrong lighting. The way books are tied open, for example, should not be in a way that the text cannot be read or the design of the title page broken."

In the Duke University General Library the preparation of exhibits is assigned to a committee of three staff members who consult together in making plans, but who usually work separately in preparing individual exhibits. The committee currently is composed of Mary W. Canada, Maureen Downey, and Thomas M. Simkins, Jr., Chairman. Three or four exhibits are on display at any given time, and they are changed regularly, some on a monthly, others on a bi-monthly schedule.

"Our experience has convinced us that there is no quick or short-cut way to produce an attractive exhibit," the committee reports. "Plenty of time must be allowed for planning, selection of materials, and their physical preparation. The time is well spent if the exhibits achieve their purpose. Some of our exhibits are designed to focus attention upon current events, local speakers, or anniversaries; some are intended to publicize strong collections in the Library. Some of them are informative or instructional, often tied in with survey courses, e.g. English literature or political science. Others are of a more general nature, with the purpose of luring readers to seek additional information in books. We have occasionally used loan or traveling exhibitions, though often such exhibitions are not of the right size to fit the space we have available and would have required so much modification or abridgment that we have decided against them.

"We have found that 'non-book materials' — such as manuscripts, newspapers, maps, pictures, shells, handicrafts, objects of art — may be used effectively along with books or by themselves. But as a rule books should receive emphasis as the Library's chief 'stock in trade.'

"Although we cannot suggest any magic methods to make the preparation of exhibits quick and painless, we can list some practical points which may be helpful. It is important to have workable exhibit cases. In our opinion, vertical cases are generally better than horizontal cases. They should open at the front rather than at the back; or, if horizontal, they should open at the top. They should be easy to open and close; it should not be necessary to take them apart and re-assemble them for each exhibit. Lighting from the top is better than lighting from the sides. The cases should have cork board at the back, or some similar provision for pins or thumb tacks. Shelves should be adjustable. And the cases should be easy to clean, since dust is a highly undesirable addition to any exhibit.

"When books are displayed in flat cases, they should be raised, by wooden blocks or plate glass under them, so as to give a stronger three-dimensional effect.

"It is important to be sure that each book used in an exhibit is identified. Labels may be either typed or (better) attractively hand-lettered. It often helps to have labels of varied sizes and shapes in a single exhibit. Colored paper or paper with colored borders is good. The legends should be as brief and concise as possible.

"Among the most useful supplies for making exhibits are wire stands for supporting open books at an angle, blocks with slots to hold labels, cellophane ribbon (plain, ungummed, ½" to ¾" wide) for holding books open, and small colored cardboard or plastic arrows to call attention to special passages or pictures in the open book. The background of the exhibit may be made of burlap, monk's cloth, or velveteen. Often a large map or picture makes a good background. Plastic letters spelling out the title or theme of the exhibit are always eye-catching.

"We have passed over in this report some points which are probably too well known to require comment. Everyone agrees that the maximum use of color in an exhibit is an advantage. Library bulletin boards are commonly used for the display of current book jackets, and this is a good way of calling attention to new books. The featuring of books written by local authors or faculty members is another widespread and effective practice. Good newspaper publicity for library exhibits is worth seeking, as it increases the attention they receive.

"It is difficult to measure the library users' response to an exhibit. At Duke we have often observed students and others looking intently at an exhibit and reading the labels. This is gratifying. Still more gratifying are the occasional complimentary comments which we have received, and questions about how to find further information on the subject of the exhibit. We have often removed a book temporarily from the display case for use in the building, and we like to think that in some instances at least the request for the book arose from interest which the exhibit stimulated."

One of the important uses of an exhibition is stressed in the following story which appeared in a recent issue of the Duke University Library staff association bulletin.

Attention, Freshmen!

With beginning conscientiousness, Duke freshman Pete, gripping a list of required readings in his hand, hurried to the library after his first class in Religion I. As he approached the Undergraduate Reading Room, a display in a case at the entrance caught his eye. From it Pete learned not only about reserve and reference books but also about a special collection of good reading books for undergraduates and a section of new books, all in the Undergraduate Reading Room for his use.

Several weeks later, pictures of Ernest Hemingway attracted Pete's attention as he sauntered into the Undergraduate Reading Room. Vaguely Pete knew that there was a Hemingway, but the exhibit taught him a few facts about Hemingway's life and outstanding works. "I'll read *A Farewell to Arms* for my English book report," he decided.

"Be proud of your Library," proclaimed the exhibit case one day in early December. Pete was amazed to discover how large and varied his library was. He even jotted down statistics about the relative position of the Duke Library to use as ammunition in the Christmas vacation boasting of the value of respective colleges.

Taking a break from studying for exams, Pete left the Undergraduate Reading Room. As he stood in the hall smoking a cigarette, he observed a Confederate flag in the exhibit and went over to investigate. In honor of Lee's birthday, books about him had been assembled. Pete was particularly interested in a manuscript letter from the library's collection with signatures of Lee and Davis and spent the next ten minutes deciphering it. Instead of going directly back to his books, he stopped by the nineteenth century section and took down *Lee's Lieutenants* for a few minutes' perusal.

When the new semester began, Pete was unhappy to learn that a term paper would be required in his English course. For several days the choice of a topic was a nagging worry at the back of his mind. "I want something that won't be deadly," he muttered starting into the Undergraduate Reading Room. Suddenly his eye lighted on the exhibit case where some orange cards cut in various shapes called attention to books, articles, and charts about various facets of present day Russian education. At the end of five minutes' careful scrutiny Pete began to note down references while a smile of content spread over his face. He had a term paper topic which interested him!

And so through the year Pete continued to stop and look at the exhibits when he went into the Undergraduate Reading Room. Had Pete taken time to be analytical, he would have realized that the exhibits were planned especially for him and his fellow undergraduates with subject matter timely for them. Consequently, the undergraduates have looked at the exhibits unconsciously absorbing facts about books and realizing something of the tremendous scope of the bookman's world. Maybe—wistfully said—a Pete or two out there has discovered for himself the "realms of gold."

Mary Canada
Duke University Library

From Bradley A. Simon, the Assistant Director of the Public Library of Charlotte and Mecklenburg County who is in charge of the arrangements for exhibitions, we have an interesting report.

"If you are familiar with the library here," he writes, "you will better understand the use and desires we have for our exhibition facilities. On the front half of our second floor we have wall space of about 40′ x 8′ with a ¾″ plywood backing and then a fabric covering. Moving further back on this floor we also have a reasonable amount of floor space for standing exhibits, which can be utilized in many ways. We also can clear our auditorium of chairs and have a large enclosed circular area for exhibits. Thus far, the latter space has not been used in this fashion. Always in use for small exhibits and displays are our street front window areas, which can hold three or five exhibits or displays—these often feature books or special days, months, etc., and are managed by one of our more artistically inclined staff members.

"I have had to 'play many things by ear' what with a new and untried building. I hope that by now I can escape the majority of pitfalls which inevitably occur, as with exhibits there is nothing like experience. Exhibits are worth the effort, but as you well know, some types will be more successful than others. I have found it difficult to get good standing exhibits, of such type as Heart Fund, Polio, A.A., etc., in sufficient quantity to merit much excitement. The local Occupational Health Council met here for several days and did bring in some fine material from many distant places. We are able to procure a creditable single exhibit by itself (example —Social Security with lights, locomotion and give-aways) on occasions, and I always have my eye out for more, but, evidently, there isn't too much of this type available. The Exchange Club sponsored a 'Freedom Shrine' of historic documents which is more of the type I prefer to show. However, one drawback here was that it took a month to get rid of it. We have had flower shows of various types here at Main and at several of our larger branches. A ceramics exhibit was held here and was quite successful, as well as a wood carving exhibit, etc. I will schedule anything (within reason) that I feel will appeal and interest the public. The biggest drawbacks which come to mind are the problems created in the delivery and pickup of exhibits (primarily group exhibits). They don't always arrive on time and more often don't disassemble and remove on schedule. But the vast majority of people are fine and

considerate and are quite grateful to us for the use of the Library. I finally drew up a contract for exhibitors to avoid any misunderstanding or confusion. which is enclosed.

"I am quite satisfied with our art exhibits. They create considerable interest and have nice surroundings for them. The nailable wall covering serves as the center of our art exhibit areas. I have had some inexpensive easels made to further expand our capacity. I also plan to cover about 25 additional feet of wall space with the same plywood and fabric.

"In the summer a travelling exhibit from the Studio Guild (we pay express collect charges only) made up of 21 oil paintings called the Connecticut State Group was shown. In our Rare Book Room we had the Southern Books Competition winners on display.

"In July I had a watercolor exhibit consisting of paintings by members of the Guild of Charlotte Artists. I am also working on a program of exhibits of local non-Guild members. Artists can be easy or difficult to deal with — they are about as unpredictable as the weather.

"If I use any 'tricks' I am not really aware of it. The staff member who works with the smaller displays does occasionally come up with something eyecatching. The display of large exhibits is largely a matter of taste, but I try to reflect the public's fancy. Esthetics dictate (usually) the arrangement of displays. We have an Embossograph machine for sign making. Commercially done signs and labels do create the most interest and comment, however. We are purchasing a Leroy Lettering Set for labeling purposes, although we continue to use a bulletin-type typewriter. No previews! ! The newspaper's sponsor snapshot and newspicture exhibits, which are quite successful.

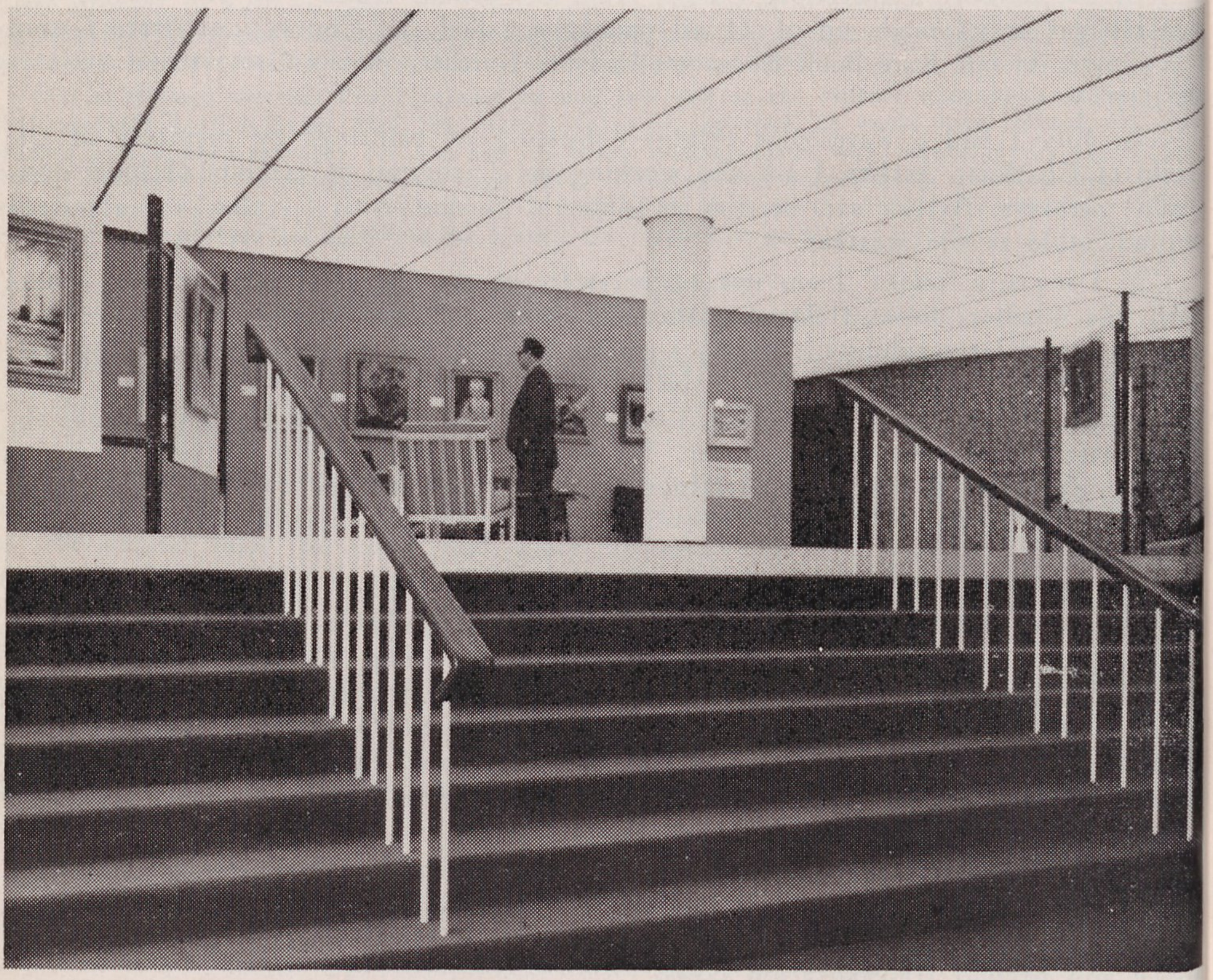
"We do extremely well with publicity in Charlotte. The cooperation of the different news media is most gratifying. Photos of exhibits, news articles, an occasional feature are the usual rather than the exception. Radio and TV spots do equally as well. One of the network television stations has given the Library some excellently timed spots announcing exhibits, etc. When the Charlotte Observer sponsored the snapshot exhibit last month, coverage was extremely good, and complete. I'll be happy to have any news agency sponsor most any event at the Library. It is simply a pleasure to sit back and watch the publicity about the Library and exhibit roll by.

"I borrow suitable exhibits whenever possible, scheduling is sometimes a problem, as the closer the exhibit, the less the cost. I never pay for an exhibit. This is not a rule — I just haven't found anything interesting enough to warrant any expenditure above and beyond transportation costs.

"I 'borrowed' a simple, wooden, easel design, and the cost of manufacture was less than $3. We also use extensively, our especially designed pegboard displayers, which have proved quite adaptable. Plastic letters would not last long, so as an alternative, use signs tacked or hung to the wall. I try to keep art exhibits longer than one month, some will be available for only a week. There is great variance, but my choice is that of one month. We will often have more than one large display at a time, but the cardinal rule I like to follow is to *always* have some sort of large art exhibit on display as I hope to entice people into the Library to look at the exhibits.

"The directors of the Mint Museum cooperate with me and are most helpful, even to lending some of their very valuable permanent collections.

"Right now I am designing a display cabinet of which we will need at least two. These will allow us to display smaller, valuable, exhibits safely. We have several old, insecure, and ugly cases we use when all else fails, but the addition of the new ones will be a pleasant change.



A portion of the exhibition area of the Public Library of Charlotte and Mecklenburg County. On display when the picture was made was an oil exhibit of the Guild of Charlotte Artists.



A *Journal-Sentinel* Photo

An exhibition prepared by the staff of the Public Library of Winston-Salem and Forsyth County to publicize some of the services available in the Library.

"Evaluating the public response, overall, is difficult, but it is evident that patrons enjoy viewing the exhibits. I enjoy getting an art exhibit with some controversial work in it, as there is nothing better to stimulate the interest of the public. However, I feel a stable schedule of art and associated exhibits has given the public a new insight into what a library can provide. A person's like or dislike of a painting is relatively unimportant, in that it proves their interest. And even up here in the office, I hear comments of approval or disapproval. To sum it up briefly, we like the response."

Paul S. Ballance, Director of the Public Library of Winston-Salem and Forsyth County, reports on exhibitions in his library:

"For about three years after moving to the new library building, the Director assumed full responsibility for scheduling and arranging all exhibits and displays; at times the assistance of other staff members was requested. The display case in the children's room was the responsibility of the Children's Librarian. Two years ago it was decided that an Exhibits and Displays Committee would be appointed. The professional staff in the main library was divided into committees of three. These committees function for a period of six months each, and since there are enough staff members to form three committees, each committee has a twelve months rest or dormant period. Each committee is responsible for the planning of all exhibits and displays (art exhibitions excepted) and arranging all exhibits and displays.

"The Exhibits and Displays Committee has two areas of responsibility. (1) The Committee is responsible for all exhibits and displays in three built-in display cases and three free standing museum type cases in the main lobby. These exhibits and displays are principally for calling the attention of the public to books and other library materials at regular intervals, highlighting special times and events.

"Non-book materials are seldom used alone. Our principal objective is to call attention to books or other library materials; therefore non-book materials are used as a tie-in with books primarily to add color or interest to the display or exhibit.

"Some of the non-book materials are used as 'props,' and they are often borrowed from local business enterprizes or from individuals. We have found the most simple the best; however, we have used elaborate "props" that had to be arranged by the owner only. We do not recommend this.

"We make our own labels either on the electric typewriter, or the larger labels on the Embosograph. We use Mitten letters in some of the built-in cases. We use book jackets in preference to using the books, and ofttimes place the jackets on 'dummy' books in order that the books will not be tied-up in the display cases. Sometimes we are not able to use jackets, and we have to use the real book. We have on a few occasions borrowed materials from out-of-town, and we have had out-of-town book exhibits, such as 'Southern Books Competition, 1957,' Display equipment and supplies are difficult to obtain here. We purchase whatever is available and improvise — using colored paper, colored cloth, etc.

"Exhibits and displays are usually up for a month; however, sometimes they are in for only one or two weeks calling attention to some special week. In planning a schedule the committees usually rely upon three lists for information and suggestions on future events, whether of national, state, or local interest.

1. U. S. Chamber of Commerce
   Special Days, Weeks, and Months. Published annually.
2. Travel News from Variety Vacationland — North Carolina
   Published by State Travel Bureau of Dept. of Conservation and Development. (Gives a list of N. C. events.)
3. Winston-Salem Chamber of Commerce.
   Coming Events (temporarily discontinued.)

4. Arts Council of Winston-Salem
   Arts Councilor — published in spring and fall.
   Gives future happenings and events.

"Library patrons often comment about our exhibits, and they frequently reserve books that may be in the display exhibit cases.

"(2) In addition to the displays and exhibits mentioned, we have another area of exhibits which should be mentioned. The library has a small art gallery on the ground floor, where paintings and other works of art are displayed. In addition to the gallery as such, the auditorium and two meeting rooms may be used when needed, since the whole area is equipped with spot lights and a specially treated wall surface. The handling of art exhibits in the art gallery was done by volunteers for about three years. It was found that this arrangement was not too satisfactory; therefore, a change was made at the time that the Committee on Exhibits and Displays was appointed. The library is now responsible for the art exhibits, except for the selection. This is done by a small committee of representatives of the library, the arts council, the Junior League, and the art department of Salem College. The office secretary supervises the unpacking, checking of art objects and the re-packing and sees that they are shipped on schedule. The Committee on Exhibits and Displays assumes the responsibility of hanging or placing these exhibits. The library usually handles all publicity, except in cases where an exhibit may be sponsored by an outside agency; in such cases the agency handles its own publicity. The library employs attendants on an hourly basis to attend the exhibits when felt necessary. For the most part, art exhibits are rented from the large art galleries in the East. These exhibits range in size from 100 to 400 running feet of display area. The exhibits consist principally of paintings of various media; however, statuary and ceramic items are sometimes included. The library usually has about four large exhibits each year which it rents, and we sometimes fill in with smaller, and less expensive exhibits, and sometimes we use the works of local artists."

John Bridges of the Exhibition Room at the Pack Memorial Public Library, Asheville, gives us an enthusiastic account of his work there:

"In our basement exhibition room, we have approximately one hundred fifty running feet of wall space. The room is oblong, making two walls almost equal in length, the difference being made by the entering stairs. Of the shorter end walls, one is made up of alternating wooden and open panels in front of a false wall and the other is covered with monk's cloth over a board frame as are the two long walls. One side is 48″ high and the other is 72″. Lighting is by fluorescent tubes housed in overhanging screens. There are display spot and flood lights in the low ceiling, and these may be altered in arrangement for the needs of the exhibition. Tilted wooden ledges about 12″ wide underscore the monk's cloth wall areas.

"Although the room was designed primarily as an art gallery, we have had only three or four art shows, per se, each year. The majority of the art shows are traveling exhibitions. The rest of the exhibitions are topical in nature and are generally assembled from either the library's holdings or through correspondence with interested individuals and firms.

"Books are featured when they are relative to the theme of the display. One or two shows each year are usually based on literary themes in which books, consequently, figure predominantly.

"The techniques and 'tricks' of mounting an exhibition are dictated by the nature of the theme and materials displayed. Fairly standard props include plywood shelves of various widths and lengths which may be temporarily nailed to the wall; glass-headed pins; simple, metal, right-angle book ends with one perforation which may

be nailed to the wall (these are made especially for us by the Asheville Steel and Salvage Co.); colored seam binding and bias tape which is useful for suspending books against the wall either opened to a particular page or showing the cover; wire for holding heavy and awkward objects to the wall and for safeguarding valuable items and wrought iron book stands for use on the ledges.

"Clippings, pamphlets, small books, photographs, prints, etc. are almost always displayed against colored backgrounds. Color combinations for each exhibit are chosen with care. Two contrasting colors may be used or sometimes one color in contrasting hues and paper textures. We use poster paper, construction, water-color, tracing, gold, silver, matt, blotter, parchment, and any other type of paper which adds color and interest as background. This color scheme is carried out also in the sign poster on the first landing leading to the room and a display wall on the second landing. These areas are selected to set the theme and dramatize the exhibition for the patrons on the first floor of the building.

"Material is gathered together as far in advance as availability and storage space will permit. A study of the topic at the very beginning of the idea helps somewhat in evaluating items and in determining the placement of them in relation to their importance. The wall areas are usually thought out in advance, but the plan does not always materialize. Shapes, colors, highlights and shadows of items may be all wrong on the wall after seeming right in the plan. Flexibility, adaptation and improvisation are the guides to ease of installation.

"Our labels are glossy three by five cards which are printed in quantity and bear the words "Pack Memorial Public Library." These are used not only on the walls but also in glass cases when needed and in window displays fronting on the street. Information is typed on the cards.

"Lettering for larger signs and posters is done mostly by stencil and filled in by hand with either the "Magic Marker," which is highly recommended, or with india ink and a speedball point. We also use Demco "black patent leather" paper gummed letters. A set of red plastic letters which are rubber-cemented to poster board is also useful. Very little freehand lettering is done unless an unusual style is desired, such as oriental, etc. On rare occasions, a professional sign painter is paid to do lettering. Additional supplies used in sign, poster making and general paper work is rubber cement, "stik-tacks" (Thompson-Winchester Co., Boston) for borrowed photographs which cannot be punctured by pins, pressure sensitive scotch tape (double faced), masking tape, and show card color.

"The sources of our exhibitions are numerous and varied. We are fortunate in having the resources of the Sondley Reference Library from which to draw. In this truly fabulous collection we continue to find fascinating and colorful rare books, prints, clippings, maps, engravings, photographs, music and curios which add immeasurably to almost every show. It has also been our experience that firms and individuals are more than willing to lend items for display when they understand the nature of the effort and are guaranteed proper handling and insurance of valuable items. Following is a listing, brief description and source of some of our more unusual displays.

ANTIQUE GUNS: Approximately 150 pieces, consisting of guns from 1610 to 1914, equipment used in making the mountain rifle, a full sized reamer and supplementary material (for color and window display) from almost every well known modern gun manufacturer. Sources: 35 guns from Sondley collection, others borrowed from two local collectors. Guns were wired to nails driven into the wall. Exhibited two months.

THE MIRACLE OF STAINED GLASS: Show assembled from items lent by six of the leading U.S. stained glass manufacturers and artists: color sketches, cartoons, photographs of the process, lighted glass panels, painted miniatures and a special display from the Russell Church Studios of Winston-Salem,

N. C. The miniatures were illuminated with Christmas Tree light bulbs (all white) hung against Reynolds Wrap tacked to the wall. Other illuminated panels were installed in the windows facing Pack Square. Exhibited two months.

HISTORIC WESTERN NORTH CAROLINA TRANSPORTATION: Assembled from photographs, books and clippings in the library's holdings and borrowed from individuals and city agencies. Supplementary material on commercial transportation in North Carolina today lent and given by bus companies, trucking concerns, air lines etc. Included in the display was the propeller of the first plane to land in Asheville, borrowed from Asheville-Hendersonville Airport and suspended against the wall by wire.

HISTORY OF THE ART OF WRITING: Assembled completely from library's holdings. Color prints, rare books, facsimiles, descriptive articles, chart showing development of English alphabet reproduced by hand in large size from small chart in book; traced writing from Indian cave drawings (described and beautifully illustrated in early American Ethnological Bulletins), Egyptian hieroglyphics, Greek inscriptions, medieval illuminations, oriental scripts, facsimiles of famous manuscripts, 19th century instruction books and examples of flourishing and a brief survey of the history of early printing. Exhibited one month.

THE ROMANCE OF PLAYING CARDS: Approximately 2,200 different playing cards showing, not only the history of the card, but also the artistic possibilities in the design of the card and the backs of cards. Color print reproductions borrowed from United States Playing Card Company. Cards borrowed from one local collector and four out of town collectors. Exhibited two months.

HERALDRY AND GENEALOGY: Color prints of the arms of the Knights of the Garter, rare books on the subject from the library's holdings, framed coats-of-arms from Asheville families and from two of the country's leading artists of coats-of-arms. Tools of the trade were borrowed from a local artist along with samples of her work. Supplementary material: coats-of-arms as used in automobile trade marks, i.e., steering wheel buttons, hub caps, radiator panels, and other insignia. Exhibited one month.

SHAKESPEARE: MAN OF THE THEATRE: Based primarily on various editions in the library's holdings but using rare 17th, 18th and 19th century prints of famous actors in Shakespearian roles borrowed from Columbia University. Panels illustrating Shakespeare in music, the England of Shakespeare's time, rare scores, programs, operatic souvenirs, original poster from producer of *Kiss Me, Kate*, record album cover of same, photographs and programs from *all* the Shakespeare festivals, "scoop" display of publicity material on the then forthcoming visit of Old Vic (same photographs appeared *later* in New York *Times*), kindly supplied by Sol Hurok, much colorful supplementary material from Barter Theatre. Exhibited one month.

RAILROADS: Majority of material borrowed; letters of request sent to 110 railroads which brought a flood of historical and colorful material. Borrowed locally: link and pin coupler, collection of signal lamps, stamp collection devoted to railroads, examples of model trains and equipment, many photographs. Exhibited one month.

THE ART OF ARCHITECTURE: Rare books from library's holdings on history of architecture, supplemented by models from local architects, step by step plans for house and resulting model, photographs of familiar Asheville buildings in the process of construction, photographs of Biltmore House under construction, and building materials sent by various firms: samples of wood finishes, building stone, marble, glass, tiles, plastics, decorating fabrics, lighting fixtures, etc. Exhibited one month.

JAVANESE BATIKS: Borrowed from local collector; fabrics and decorative objects from Indonesia. Exhibited one month.

"The foregoing were assembled by the writer, while his predecessors assembled exhibitions of books on botany and zoology, an 'old Asheville' display, a collection of photographs by the famous photographer Brock, who lived in Asheville for many years, a display illustrating the industries of Western North Carolina, and an exhibition of travel posters and booklets important for the outstanding merit of their design. This exhibit has been shown in a number of other libraries and museums and is available upon application.

"The Thomas Wolfe collection, a part of the Sondley Reference Library, has been the source of a number of exhibits devoted to this Asheville author and his work. The collection is now so extensive that only a portion of the collection emphasizing a particular aspect of his work or life is shown at one time.

"We have held two exhibitions honoring Carl Sandburg and as the result of one of these have a unique collection of one hundred seventy tributes to Mr. Sandburg from eminent men and women throughout the world.

"Poor's *Register of Directors and Executives* and Thomas' *Register*, various professional and trade journals, bibliographies in technical books and similar sources provide addresses and lists of possible contributors. Much of the supplementary material does not have to be returned, and the vertical files of the library benefit accordingly.

"From time to time we run two exhibitions simultaneously, using the reading room for displays of etchings, children's paintings and other flat material. The large plate glass windows of our reading room which face Pack Square are used to advertise current exhibitions, coming events (concerts, film showings, and play readings) and special 'days' and 'weeks.'

"We do keep a register in the room and request visitors to sign. We estimate that only about 25 per cent do so. We do not measure the success of a display numerically. In the course of the year, we attempt to have exhibitions one or more of which will please some segment of our patronage. The 'old Asheville,' Brock and gun exhibitions brought in swarms of people. The Laurencin, Picasso and Matisse prints did not, but some saw these who couldn't care less about guns. During the school year many classes, particularly core classes from the nearby junior high school, make appointments for almost every assembled exhibit. From these experiences, a number of the boys and girls form the 'exhibition room habit' and come in after school, no matter what the display. The audiences for our film features, concerts and visitors to open houses always evidence an interest in the current exhibition. Books from the circulation department featured or bearing on the subject of a current show are almost always all checked out. We make an effort to use book jackets in the display whenever possible so that some of the books may remain on the shelves.

"During the months of August and September, we presented an exhibition honoring Mr. and Mrs. Charles G. Tennent. Mr. Tennent has just completed his year of office as International President of Rotary. Since this is the first 'international' president of any organization to be a native of Asheville, community interest has been great in Mr. and Mrs. Tennent's travels and experiences. During his year in office and in the course of his travels, Mr. Tennent has collected a vast array of fascinating and unusual objects from all over the world. Aside from native crafts and art objects, he has interesting and specially bound books from many countries, photographs, and mementos pertaining to the work of Rotary throughout the world. This was one of the most colorful and unusual exhibitions we ever staged."

Mrs. Eugenia R. Babylon, Director of the Pettigrew Regional Library which serves Chowan, Tyrrell, and Washington counties, has found from experience that patrons will read captions made up with large letters; they request books if the jackets are displayed; children check out books which are on display, but generally they do not study or peruse an exhibit commemorating a holiday; a few people will look at maps; and an exhibit on national defense was totally ignored and the staff could hardly give away the pamphlets which accompanied it.

"We have a Gaylord peg display board," Mrs. Babylon points out, "which is equipped with various sizes and styles of brackets for displays. It is easy to work out attractive exhibits especially with gayly colored children's books. For Conferedate Memorial Day we flew two Confederate flags and placed books on the Confederacy and its leaders in the brackets. No one could miss seeing that one, but they did not look at the books. This applies to the regional library in Plymouth.

"In each library, the local librarian is responsible. The only exhibit used at Shepard Pruden, Edenton, is a board on which jackets of new books are tacked. They are changed as new books come in. Tyrrell County's library is so crowded that there is no space for a bulletin board of any size, but the small one is changed frequently

and varies from a map, to a poster, to jackets. The displays in Plymouth are changed in accordance with events, on an average of every two weeks. At present North Carolina is featured most effectively.

"Outside of board members I do not recall anyone ever saying anything complimentary about an exhibit. People ask questions about programs if they are announced via the bulletin board, and children and a few adults ask if they may check out the books on display. Otherwise there is no comment, yet if all displays and bulletin boards were removed I think they would be missed."

Mary Norwood, Assistant Librarian at the Greensboro Public Library, reports that her library has "a very limited exhibit space in the entrance hall. The wall cases are approximately 8″ deep and 36″ to 48″ wide. In that front case we display items of historic interest (one of our recent exhibits of this kind was for the Sesquicentennial celebration) books, by local authors, and things of current interest such as photographs in a recent contest, notes on expansion of the city limits, and, during National Library Week, when we chose to feature a different section of our collection each day we changed the exhibit case to fit the section publicized that day — business and insurance collection, art and music collections, books for homemakers, and books for teen agers. The back of this case is peg board so we can display books, jackets, pictures, and newspaper clippings in it. The display is changed irregularly and is the primary responsibility of the Circulation Department but we all help.

"We also have one glass case in which we now have a display of maps, pictures, and news notes about Alaska. In addition to these two cases we have one bulletin board which is changed each week to advertise particular subjects: vacations, biographies, the United Nations, classics, etc.

"We seldom use traveling exhibitions but are at present expecting one from Encyclopaedia Britannica for use for two weeks. We do use some non-book materials (jackets, pictures, music folders) and most of the labels are typed. We use Mitten letters for exhibit titles."

Librarian Janie F. Allsbrook of the Edgecombe Public Library in Tarboro planned seven or eight exhibitions the first year the new building was occupied, but with increasing duties and limited staff this has been cut down.

"We have used both loan and traveling exhibitions, reproductions from the Museum of Modern Art in New York City and from Associated American Artists, the nature exhibit from the N. C. Wildlife Commission, and Books on Exhibit from the N. C. Department of Public Instruction," she relates. "We have also used N. C. School Art, and Japanese School Art from the N. C. Museum of Art. Exhibits of local art have included both the school level and artists from nearby towns.

"Our exhibitions are shown in our art room which has three walls lined with perforated masonite at hanging level. With Gaylord pegboard attachments we can hang paintings, display books, or arrange little shelves for art objects.

"Our bulletin board displays in glass cases facing the outside are seasonal and timely. We use Gaylord pin letters on cardboard as the masonite backboard does not take pins. We cover many of our posters with plastic as the sun fades the poster colors very quickly."

Library Exhibit Tips

By John Ellington*

Purpose

Exhibits are used to *sell.* Whether the use of the exhibit is to provide knowledge or enjoyment, or both, unless it accomplishes this purpose by making an appeal to the public, it is useless.

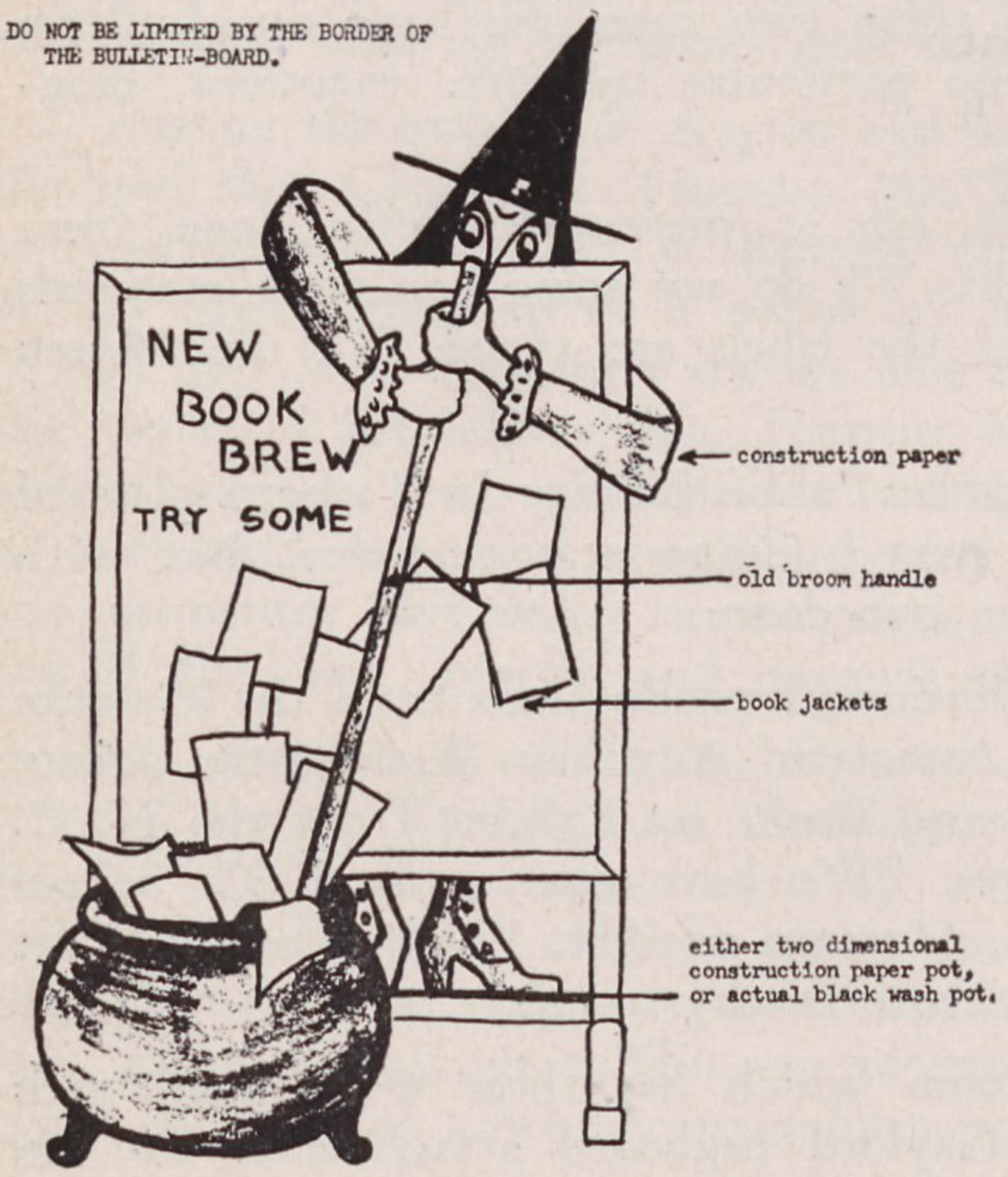
The following are examples of specific purposes:

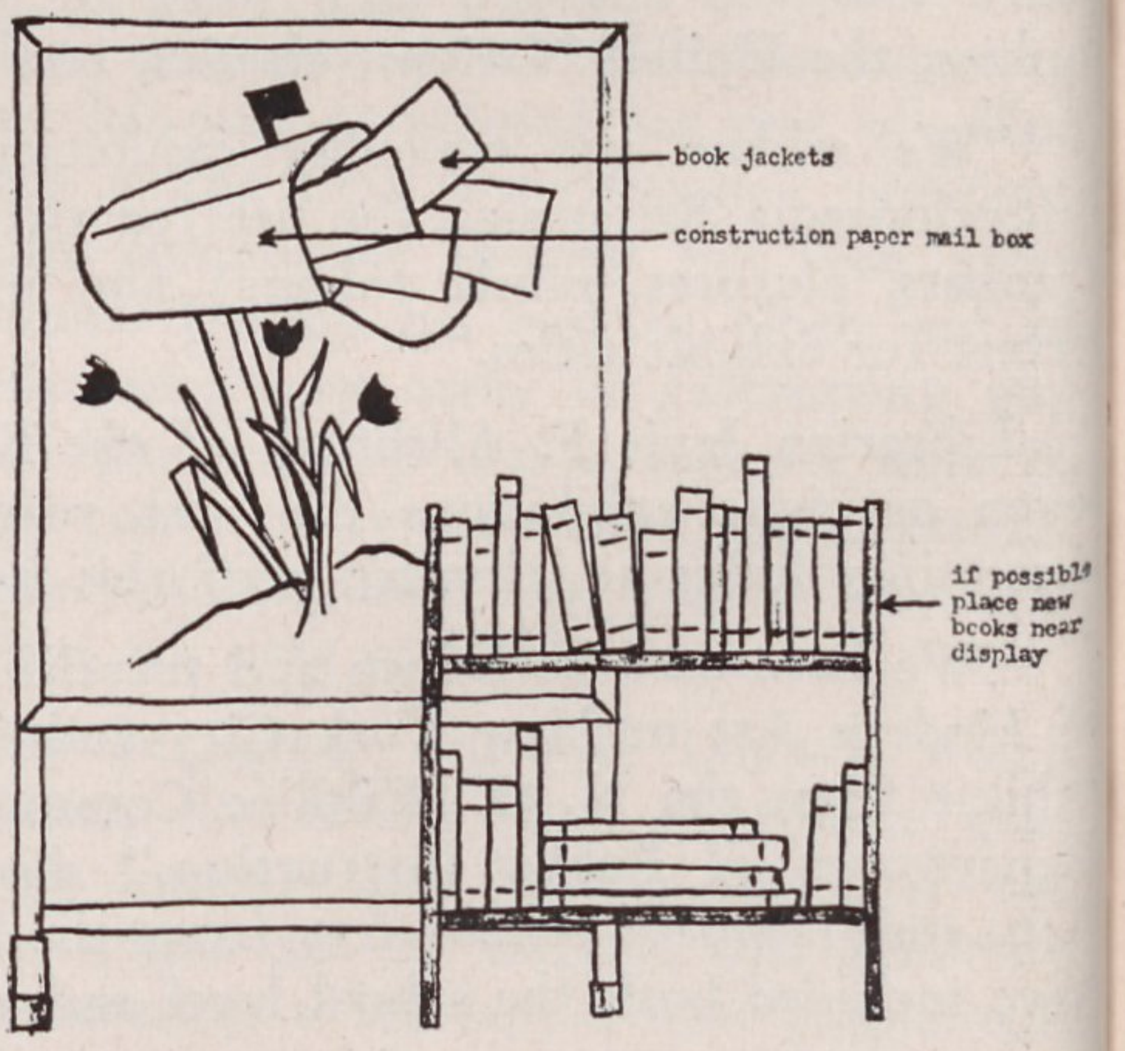
1. Circulation of books: Either new books or slow moving books brought to the attention of the public through attractive, simple exhibits.
2. Information
3. Civic group displays

Techniques

After the selection of the theme to be used, the selection of appropriate materials should be considered next.

There are certain objects, colors, and materials that are associated in the public mind with special days and events. Silver, red, and green combinations, and plastic foam for example, are associated with Christmas; orange and black with Halloween; and cherries and hatchets with Washington's birthday. Pastel shades are usually asso-





ciated with spring; vivid colors with summer; brown, rust, and gold with fall; and grey, white, and black with winter. These special colors, objects, and materials in general should be used in context. There are exceptions, however. A snow scene done on a silver background, displayed during the hot summer months, would draw attention strongly to itself. This type of display could be used with an exhibit of travel books with the caption, "Beat the Heat, Travel by Book to Cooler Places." This (shock treatment) should be used sparingly, for constant use will dull the effectiveness.

*Exhibits Curator, Hall of History, Department of Archives and History, Raleigh.

Materials which are available in most libraries would be construction paper, crepe paper, book jackets, books, letters, photographs, twine, and newspapers. With these basic materials plus imagination, glue and pins, an endless variety of attractive exhibits can be achieved. The exhibits should be in harmony with their surroundings. When making an exhibit, the place it is to be located, the color of the room, and architecture should be considered. The exhibit should not, however, blend into the background.

One very important point to remember at all times is that exhibits should be simple. Do not clutter or overdo a display, and keep the wording short, eye-catching, and to the point. Exhibit labeling is an art and should be carefully considered.

BUSMAN'S HOLIDAY

For several years the Arkansas librarians have been chartering a bus and travelling as a group to attend regional and national library conferences. They seem to be most enthusiastic about the idea and explain that the bus driver knows, as they pass through communities, that the librarians are looking for library buildings. He seeks out these buildings where they stop for a few minutes for a quick tour. This, added to the comradeship which developes through travelling as a group, suggests the possibility that such a chartered bus idea might be used by North Carolina librarians for Southeastern meetings, the A.L.A. meeting in Washington next year, and the A.L.A. meeting in Toronto in 1960.

WOULD IT WORK IN NORTH CAROLINA?

The July issue of *Montana Libraries* had an announcement on a central exchange for gift books. The question naturally arises — Would it work in North Carolina too?

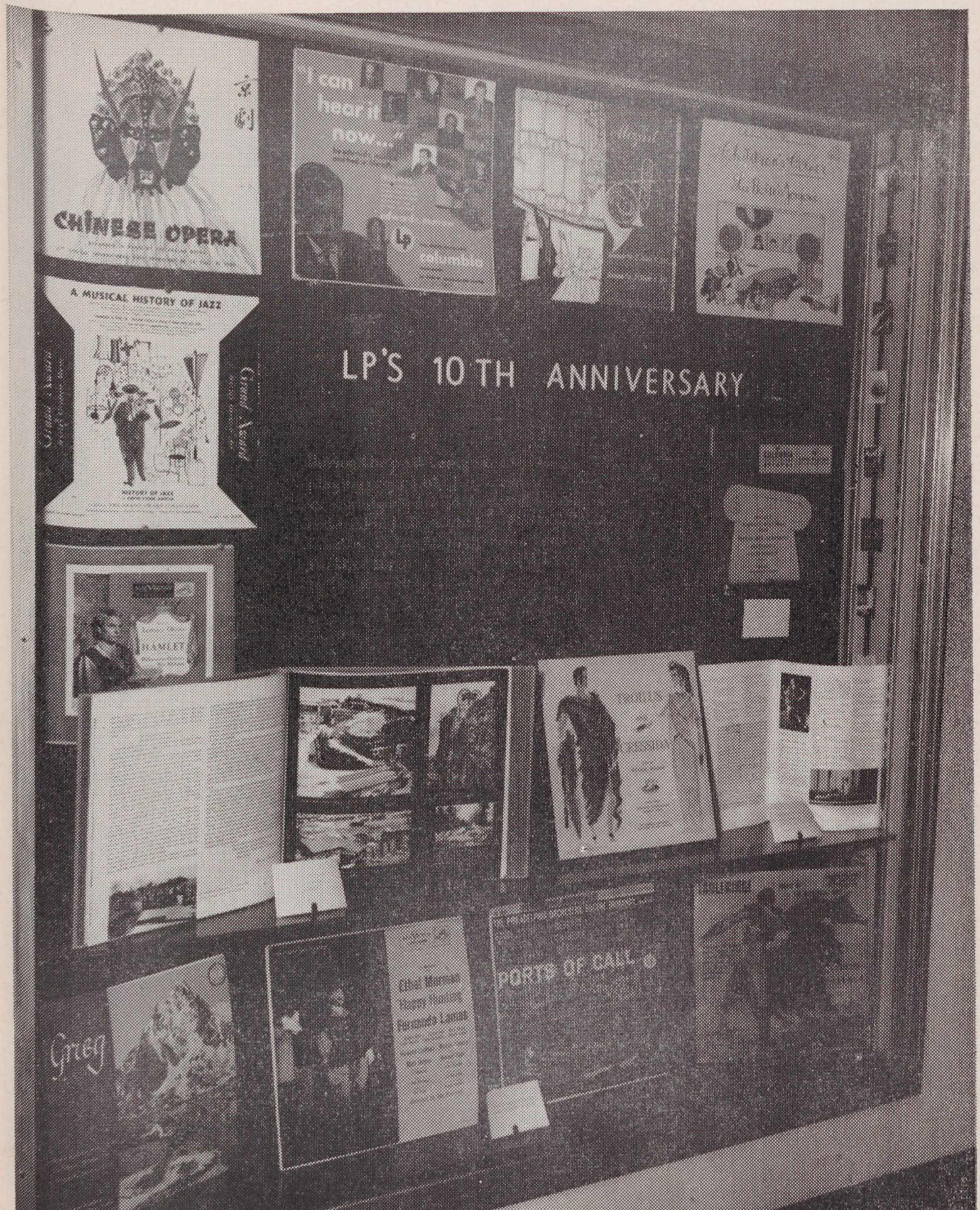
"Out of the two library workshops held this spring . . . has come a plan for the exchange of worthwhile gift books that duplicate volumes already in the receiving library's collection. The [Montana State Library Extension] Commission will serve as the coordinator for such an exchange. When a library gets gifts of books that ordinarily it would be glad to add to its collection but which duplicate titles or material it already has, it may offer these gifts to the Commission to be added to a Central Gift Exchange Stock. The library may either send a list of the books to the Commission or send the books, all of which should be in good condition and should not be 'dead wood.'

"From this stock, participating libraries can draw books to fill in lacks in their own collections. They may send the Commission want lists for specific non-current titles or may make requests from lists that the Commission will send out from time to time of the books that are in the Exchange Stock. Surplus books will be used to supplement the stock of beginning libraries. This will be a truly cooperative venture by which the libraries of Montana may share their resources, one with another."

Student Exhibits: The School of Library Science University of North Carolina

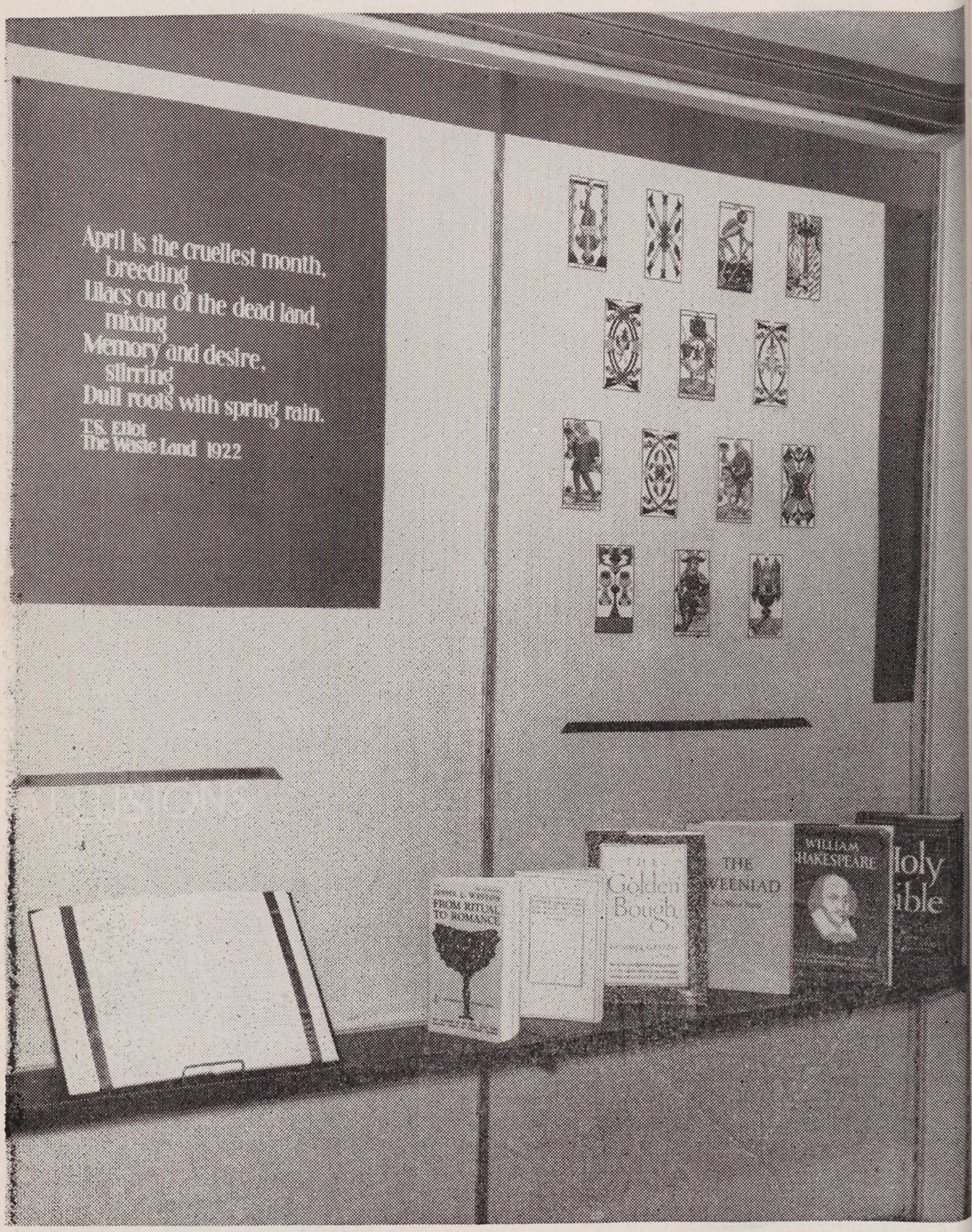


For several years all of the students in the School of Library Science at the University of North Carolina have been required to prepare one or more exhibits



in an upright wall case in the corridor of the School. A committee from the staff of the University Library studies each of the exhibits and at the end of the school year votes on the best one of the group.

As will be seen from the following pictures, the students use a great deal of imagination and ingenuity in making the most of the material at hand.


April is the cruellest month,
breeding
Lilacs out of the dead land,
mixing
Memory and desire,
Stirring
Dull roots with spring rain.
T.S. Eliot
The Waste Land 1922
Golden Bough
THE SWEENIAD
WILLIAM SHAKESPEARE


SO DEAR TO MY HEART . . .
Margaret & Angelo
BOOK OF NURSERY and MOTHER GOOSE RHYMES
THE WORLD OF ISOM

THE NORTH CAROLINA LIBRARY—COMMUNITY PROJECT

By PATRICK R. PENLAND*

The North Carolina State Library has been awarded a two-year grant by the Library-Community Project of the American Library Association. The award of $12,000 to each of two grant states was announced on July 17 at the 77th annual conference of the American Library Association in San Francisco, California. The grant states, North Carolina and Oklahoma, were chosen by the Special Projects Committee of the ALA Adult Services Division on the basis of the merit of their applications.

The grant is to be used by the North Carolina State Library to plan and develop a long-range library adult education program in cooperation with librarians, citizens' groups, organizations, agencies and institutions in North Carolina. The grant period is from September 1, 1958, to August 31, 1960.

The pilot library for North Carolina is the Cumberland County Public Library in Fayetteville. The librarian is Mrs. Dorothy Shue. The pilot library, in cooperation with citizens of Fayetteville and Cumberland County, will make a community study to determine the nature and extent of the educational resources for adults, and the educational needs and interests which are not being met. It will have the assistance of the State Library staff and of the consultant staff of the American Library Association. A library self-study will also be made to identify the scope of activities which the pilot library can plan. An adult education program based upon the findings of the self-study and a continuing identification of community interest will result.

In addition to its assistance to the pilot library, the North Carolina State Library will develop a broader adult education program. It will assist individual libraries or groups of libraries in North Carolina to develop their adult education programs, with plans for strengthening library adult education on a state-wide basis through state library association activities, special workshops and institutes. The State Library has already begun to give greater emphasis to adult education activities with the addition to its staff, July 1, 1958, of an adult services specialist who has begun to plan the execution of adult services programs with interested librarians around the State.

On August 8-11 an Orientation Meeting was held in Chicago by the Library-Community Project headquarters staff. The following people attended the meeting: Mrs. Elizabeth H. Hughey, State Librarian; Miss Elaine von Oesen, Extension Services Librarian; Mr. Patrick R. Penland, Project Director; Mrs. Dorothy Shue, Librarian, Cumberland County; Mrs. Harry Stein, vice-chairman Cumberland County Library Board; Mr. W. D. Snider, Greensboro Daily News; Mrs. C. C. Oates, Jr., Flat Rock. Mr. John Harden, Chairman, State Library Board, scheduled to attend found it impossible to be present.

One basic purpose of the Library-Community Project is to develop a background of experience at the state and local level which will serve libraries throughout the state after the ALA Library-Community Project terminates on August 31, 1960. Considerable care was taken at the Orientation Meeting in Chicago to provide an understanding of the objectives and history of the Library-Community Project. Adult needs in a changing society were considered in order to develop an understanding of the library's role in meeting such needs. The roles of both state and pilot libraries were outlined as well as L.C.P. activities appropriate at both levels.

The Library-Community Project takes the public library out into the community, and involves an ever expanding group of citizens in library activities. If the public

*Director, North Carolina Library-Community Project, and Field Librarian in charge of Adult Services, North Carolina State Library.

library is to become a service institution for a larger proportion of the population than those who voluntarily seek it out, it will have to express its democratic function by making programs and activities a part of the community life. Success today, in public library service is measured in terms of the degree to which the library's programs meet the needs of the population at large.

A cooperative program gets underway as soon as the librarian actively joins the civic and social family. The Library-Community study has been developed to help the staff of a library devise methods for understanding the unstated needs of adults and of supplying the proper materials and programs. The North Carolina Library-Community Project has two phases. The first is the development of a long-range adult education program in the Cumberland County Library. The Fayetteville community will make a study of its resources in adult education. This study involves an inventory of the community's needs and resources. On the basis of this analysis a long-term plan for community centered adult education can be developed. In the second phase of the project appropriate activities will be commenced — programs that reach an ever widening circle of residents in the county.

The public library has a prime responsibility for the education of adults. Librarians teach by providing informal learning situations for individuals as well as groups. The public library not only collects and organizes materials in well administered collections but it collects and organizes information on the educational resources of the community. The modern public library is not content to perform its collecting function only. It is always eager to publicize and make easily available whatever materials and information are considered essential to the educationl objectives of the library.

Contemporary functional public libraries, however small or large they be, devise and sponsor activities for individuals and groups. It is by these activities that libraries are recognizable as educational institutions. To satisfy community interest becomes the determining motivation as well as the goal. Community analysis of community needs is a major prerequisite. For many years librarians and others have made studies of library service and the community. Certainly such studies do benefit the person doing the survey. Rarely, however, do they make much impact upon the community because no group of citizens is involved in the actual study.

Public Libraries are no longer individualistic institutions. They value the team work approach to problems. The public library confers with other educational agencies and organized groups in the community. Through its program-planning service it helps create programs which meet interests and needs. It is often not sufficiently recognized that the program planner is, in this group-conscious society, creating the very environment in which the nation lives and works.

The Library-Community Project is designed to test the three following hypotheses about the contemporary functional public library. Activities should be planned to meet needs identified through communal, self-study of the community structure and its educational resources. Any library's ability to meet such needs should be determined by a study of library resources in relation to interests indicated in the community's self-study. Over a period of two years, the project should leave the local and State Library personnel involved better prepared to continue activities in library adult education.

Upon the background of experience gained in a two-year period the local and State Library will be better prepared to promote activities in library adult education. The Library-Community study is interested in the development of the public library as a major adult educational institution in the community. The resources and ex-

periences of the headquarters L.C.P. staff are available to any state through consultant service. Consultants are available for any kind of activity which will strengthen library adult education, especially in those areas that emphasize the educational objectives of adult service. Consultant service is offered to local libraries only at the request of a state agency, and when more than one local library is involved. The Library-Community study in the Cumberland County Public Library will leave the State Library in a better position to promote, through its Extension Services Division learning situations in adult education techniques for all librarians in the state. This training will be based upon intelligent identification of problems and scientifically controlled solutions.



Microfilming 25,741 author cards from the Sondley Reference Library to be added to the North Carolina Union Catalog at the University of North Carolina Library. The entire task of microfilming was accomplished in two hours. *Left to right*, Amos Campbell, Supervisor of the Bookkeeping Department, Wachovia Bank & Trust Company; Elizabeth Shepard, Head of the Sondley Reference Library; and Mrs. Arline Campbell, of the Library staff. This work was done at no cost to the Library as a public service of the Wachovia Bank & Trust Company. Asheville was the first city in the state to complete this task.

NORTH CAROLINA RECRUITING PROJECT

By Cora Paul Bomar*

The North Carolina Library Association in cooperation with the American Library Association has recently initiated a statewide program in recruitment for librarianship. Funds to launch this project were provided in a grant to the American Library Association by the Reference Books Section of the American Textbook Publishers Association. During the ALA Midwinter Conference, North Carolina was selected as the state to develop a pilot program in library recruitment which, it is hoped, will have implications for other states and for the nation as a whole.

A Library Recruitment Conference was planned as the initial phase in developing the North Carolina program. A North Carolina steering committee worked closely with ALA Headquarters staff in making arrangements for the Conference. Invitations were issued to representative librarians and lay leaders within the state, and to representatives of selected national groups including the American Library Association, the American Textbook Publishers Institute, and the American Personnel and Guidance Association. Members of the national library press were invited to participate as observers.

Since the objective of the Conference was to mobilize the thinking of the participants, no formal agenda was structured for the meetings. Materials were sent to all participants in advance of the Conference, in order to give them some orientation to the problem. Included in these materials were working papers prepared by North Carolina librarians: "Good Library Service for North Carolina"; "Quality of Personnel Needed for Library Work"; and "Some Patterns of Existing Programs in Library Recruitment." Also included were three ALA pamphlets emphasizing good library service: "Fountains, Not Reservoirs"; "Books and Libraries"; and "Every Child Needs a School Library."

In addition to preparing working papers, the steering committee developed a collection of recruitment folders, posters, and other materials representing many fields of work, for display at the Conference. Requests for sample publications met with excellent response, and the display of varied recruitment literature proved helpful to Conference participants.

The Library Recruitment Conference was held in Raleigh, North Carolina, on May 10-11, 1958. Emerson Greenaway, President of the American Library Association, moderated the four sessions. Dr. Harold Lancour, Associate Director of the University of Illinois Library School, was designated as recorder, with responsibility for editing the official proceedings of the Conference. Participants included state and national leaders in the fields of education, communications, business and industry, publishing, civic affairs, counseling, and librarianship.

The four sessions of the Conference were centered around the problem of recruitment to the library profession, with special emphasis on the needs of North Carolina. Many ideas emerged from the informal discussions of the group. Early in the Conference it was agreed that recruitment is one of the most important and difficult problems confronting library service. The responsibility of the profession for interpreting library service and library needs to the public was pointed up by one lay participant, who stated that he was not aware of the shortage of librarians until he read the orientation materials in preparation for the Conference.

*State School Library Adviser and Chairman of the N.C.L.A. Recruiting Committee.

Members of the group formulated basic factors to be considered in planning a recruitment program: (1) the need to determine the purpose in recruitment (recruitment to the profession as a whole rather than to special fields of librarianship); (2) the need to identify the audiences for recruitment efforts; (3) the need to determine the kinds of printed and audio-visual materials needed for recruitment, and to develop those not already available; (4) the need to develop a framework for carrying out a planned program for recruitment; and (5) the need to establish means by which this program can be activated.

Recommendations of the Conference for implementing the pilot project in library recruitment included: (1) the appointment of a full-time coordinator for the project; (2) the provision of adequate budget derived from financial support within the state plus grants from interested agencies outside the state; (3) the organization of a special coordinating committee, based upon the existing NCLA Recruiting Committee and composed of both lay and professional personnel, to activate the project.

Comments made by participants of the Library Recruitment Conference indicate wide-spread interest in the recruitment program. Dr. Benjamin Powell, President-Elect of ALA, stated: "The North Carolina Library Association and its Recruiting Committee have an unusual opportunity to make a major contribution to the cause of librarianship, and I shall be glad to assist you whenever you think I can be useful." Dr. W. H. Plemmons, President of Appalachian State Teachers College, wrote: "Our group here is enthusiastic about what you did in Raleigh. All of us will be happy to contribute further in any way we can."

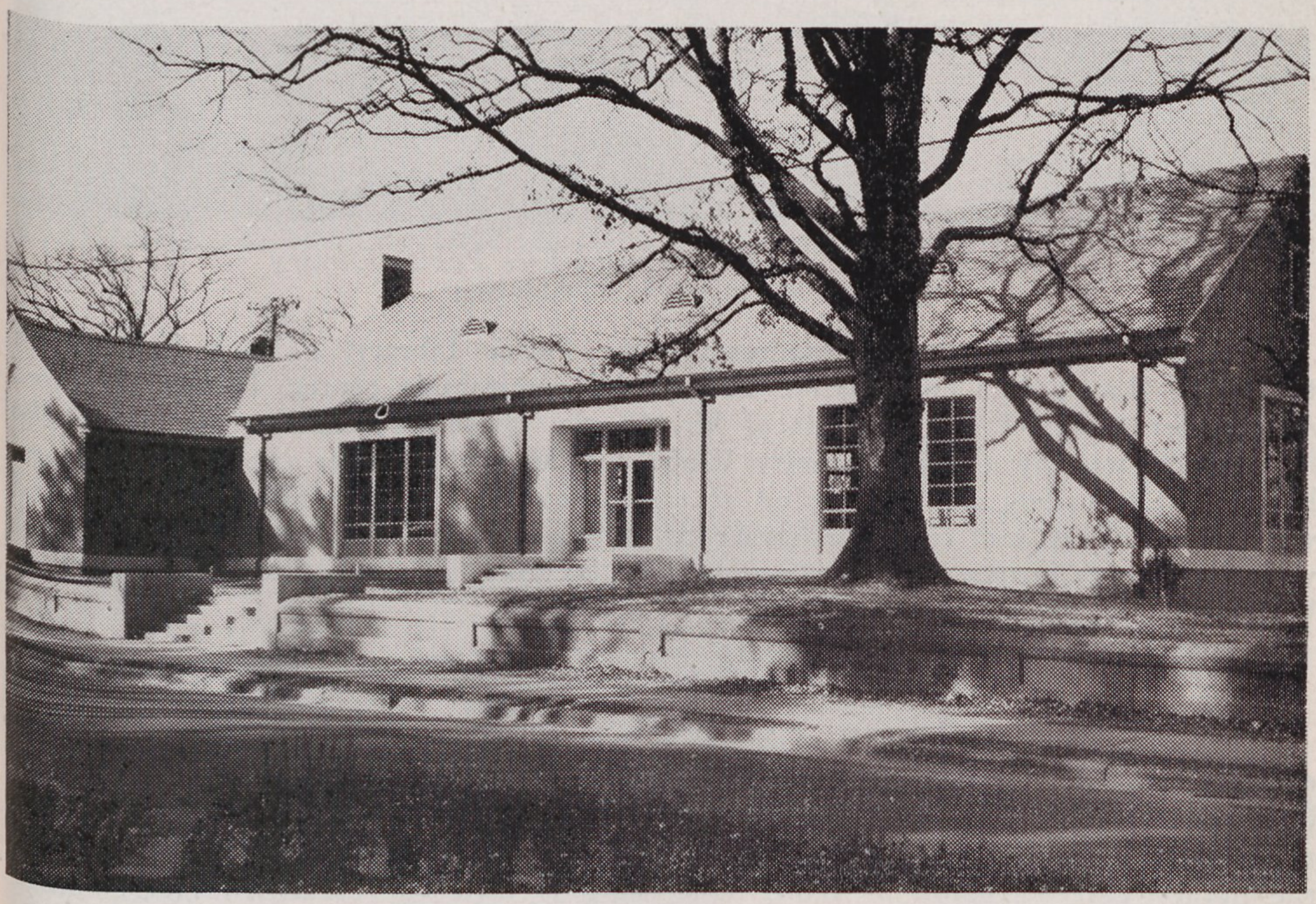
On June 4 the Executive Board of the North Carolina Library Association, meeting with representatives of the Recruiting Committee, developed the framework for organization of the Recruitment Project. The former Recruiting Committee was dissolved and a new committee — the Special Coordinating Committee on Recruitment for Librarianship as a Profession — was formed to replace it. This committe is charged with responsibility for formulating the program for the NCLA-ALA Recruitment Project, subject to approval by the NCLA Executive Board, and for establishing policies and procedures to put the approved program into effect. Membership of the new Committee will consist of twenty-five members, a majority of whom shall be members of NCLA, three shall represent ALA, and the remainder shall represent appropriate non-library agencies and groups in North Carolina. The chairman of the former committee, Miss Cora Paul Bomar, State School Library Adviser, is charged with responsibility for organizing the new committee. The Special Coordinating Committee will present to the NCLA Executive Board, by October 15, a report of its organization, together with an outline of its proposed program and a proposed budget.

North Carolina considers it an honor to have been chosen for this special pilot project in recruitment for librarianship. Members of the Special Coordinating Committee recognize the opportunities which this program affords and the responsibilities it involves. The Committee invites the support and advice of librarians throughout the Southeast and the nation in developing a successful recruitment program.

NEW LIBRARY BUILDINGS

The following brief descriptions and pictures are of library buildings which have been completed in North Carolina within the past three years. In some cases where funds were limited the generosity and initiative of local citizens have made the buildings possible. This is not a complete record. It omits buildings used for headquarters for a region or county library system which do not keep regular hours for public service. Remodeled buildings which have been adapted for public library use are not included. New library buildings in Charlotte and Mecklenburg County have been omitted because *North Carolina Libraries* for March and May, 1957, Volume 15, Numbers 3 and 4 carried feature articles about them.

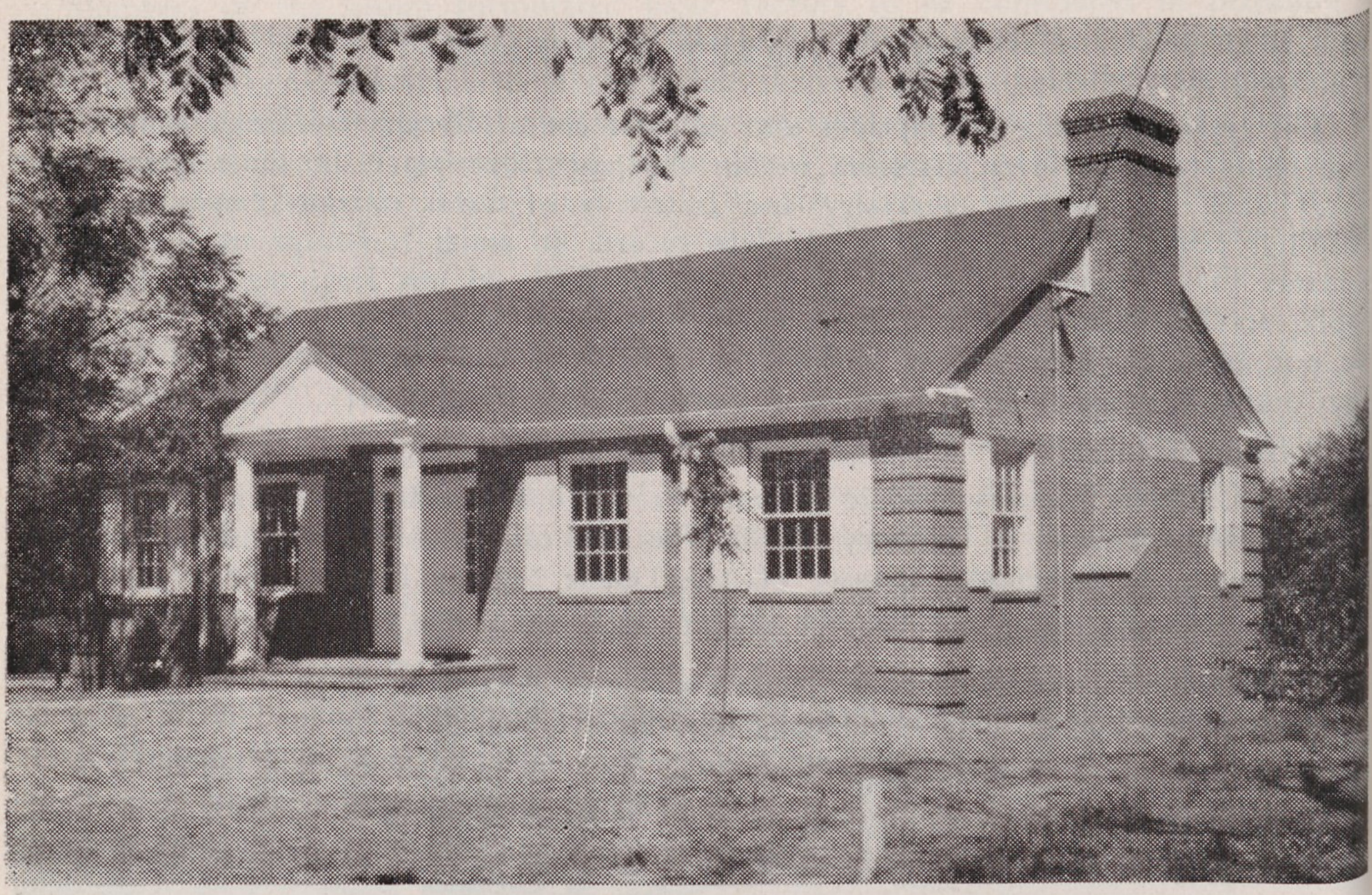
The Caldwell County Public Library, a $130,000 colonial brick building in Lenoir, was dedicated in January 1958. The site of the building was donated by Mrs. George H. Bernhardt, sponsor of the Lenoir Service League, the organization which spearheaded the drive for the library. Mrs. Bernhardt's gift and the League's



Caldwell County Public Library

$5,000 contribution launched the project on March 15, 1956, under the direction of Claude Armfield, Jr. and Joe Steele, co-chairmen of the drive. Manufacturers, merchants and individuals made contributions to the building fund.

The library is a one story structure on a sloping lot which provides a basement in the rear for a bookmobile garage, stack and storage areas. On the main floor there is an auditorium with a separate front entrance, adult, children and teen-age reading areas, office, workroom, circulation desk, and stacks. The building has 7,400 square feet and was designed by Lashmit, James, Brown and Pollock of Winston-Salem.



Pilot Mountain and Community Free Public Library

The Pilot Mountain and Community Free Public Library, a brick building of traditional design, is a combination library and community center. It was dedicated on October 13, 1957 and is a gift of Mr. Charles Haywood Stone to the town. The lot was donated by the Community Club. The library occupies the first floor and has an adult reading area, a reading area for children and a combination office and work alcove. Steps lead from the library to the community center on the ground floor with its outside entrance at the rear of the building. The architect was Mr. Fred W. Butner, Jr. of Winston-Salem.

The new Thomasville Public Library of contemporary design with approximately 6,000 square feet of floor area was dedicated on April 20, 1958. The architect, Mr. Luther Lashmit of Lashmit, James, Brown and Pollock of Winston-Salem, designed the brick and glass building around a courtyard. Including equipment and furnishings the library cost $120,000 or more. One wing is used for children's books, tables and activities. It has one entire glass wall looking out on the central courtyard. At the rear of the wing is a general purpose room which will seat sixty persons. The right wing is devoted to adult functions. It contains lounge areas with informal furniture, study chairs and tables, book shelves and racks for periodicals. The teen-age lounge is located in the front portion of the center section. The back portion contains the circulation desk, workroom, office, periodical room and staff room. The basement is used for storage of magazines and newspapers.

Mrs. Lewis K. Mobley and her son, Mr. Tom A. Finch, donated $75,000 toward the building. The county commissioners allocated $45,000.

The new Lincoln Heights Community Library in Laurinburg is a branch of the Scotland County Memorial Library. The cement block building with brick veneer is of colonial style and was designed by W. E. Matthews Company, Laurinburg. The library has 1,064 square feet and has reading areas for adults and children separated by counter-height shelves. There is a large supply closet with shelving and



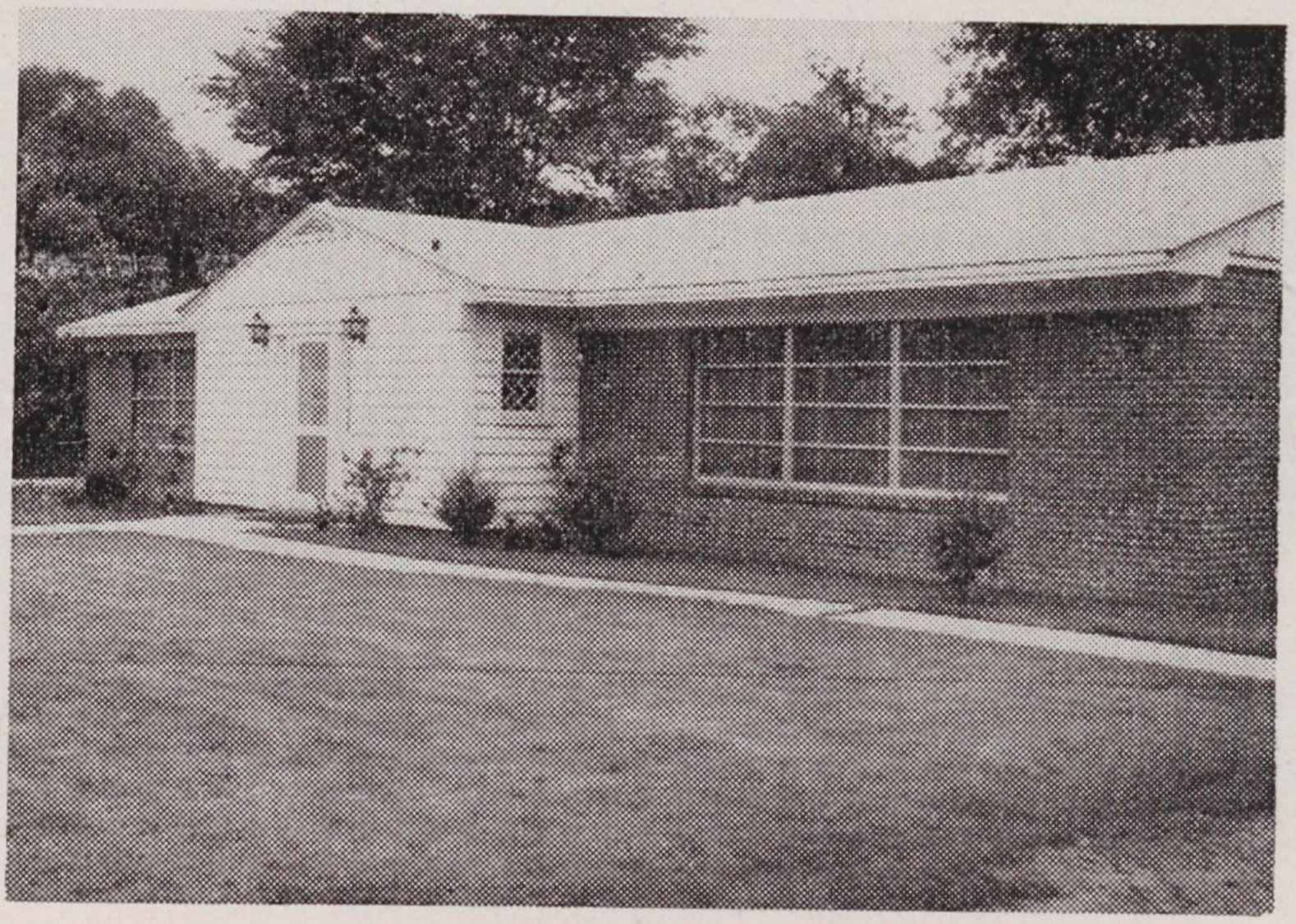
Thomasville Public Library



Lincoln Heights Community Library, Laurinburg

an office which is separated from the reading areas by a circulation counter and swinging door. Cost of the building was $6,000. Funds for the library were raised by a group of Negro citizens headed by Mr. James B. Wall of Wagram and Mr. I. Ellis Johnson of Laurinburg. Local Negroes served as contractors and builders. Plans were donated by the architect.

The Washington County Library in Plymouth, which serves as headquarters for the Pettigrew Regional Library serving Washington, Chowan and Tyrrell counties, was completed in May 1956. The building of traditional design is cement block with brick veneer. It is 2,100 square feet and consists of one large room with reading and stack areas for adults and children and a combination office and workroom. The lot was donated by Mr. and Mrs. Z. V. Norman. The county commissioners appropriated $10,000 for the building. The library board realized that this amount would not provide for wiring, light fixtures, interior painting, installation of shelves, floor



Washington County Library

covering, or furniture, so they asked various clubs and industries in the town and county to share in the completion of the library. Donations of money, materials, and labor enabled the library board to complete the building. Ambrose Construction Company was the contractor.

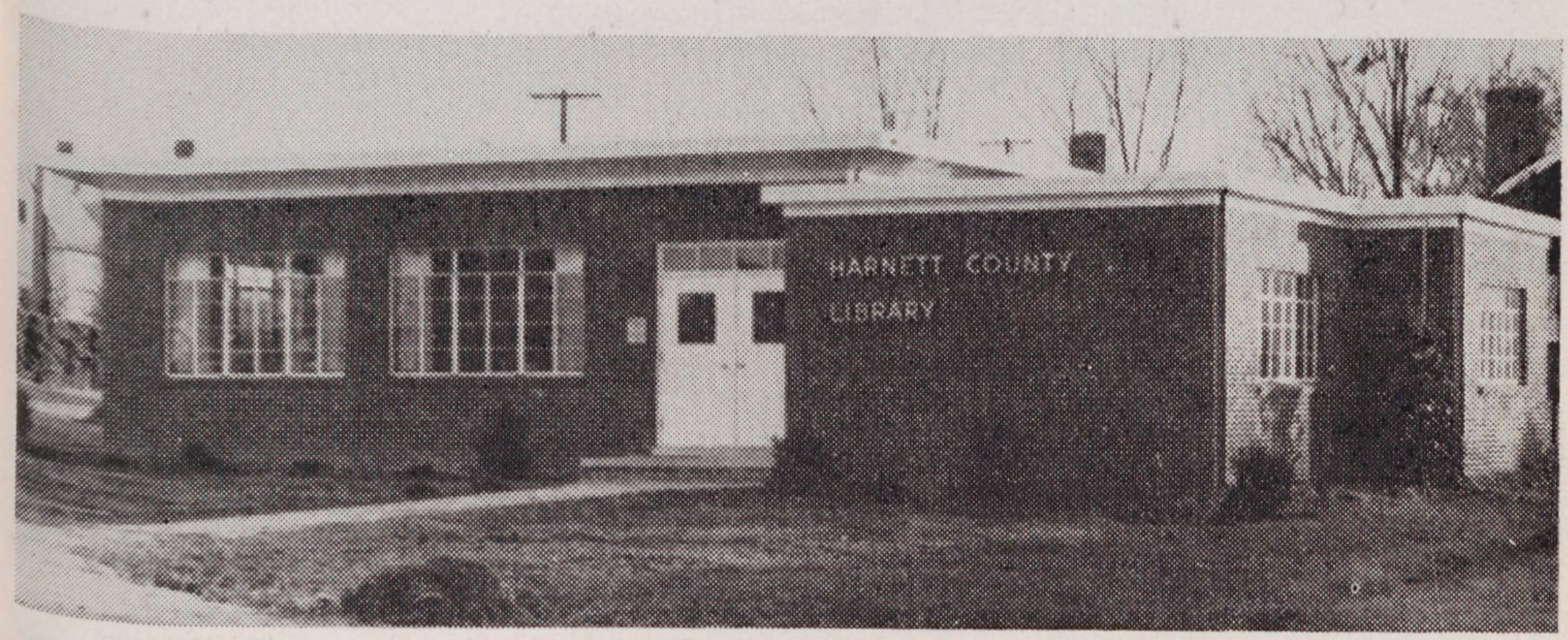
The Bridger Memorial Public Library of brick construction and contemporary design has recently been completed in Bladenboro. It is a gift to the city from the families of the late H. C. Bridger and R. L. Bridger, the two men who founded Bladenboro. The library, approximately 1400 square feet of floor area, has a large room with reading areas and book shelves for adults and children and a combination office and workroom. An entrance at the rear provides space for the county library bookmobile to park while it makes regular visits for an exchange of books from the county library collection.

The Harnett County Library in Lillington completed during the summer of 1956 is a brick building of contemporary design planned for future expansion. The building which has approximately 1,500 square feet of floor area was designed by architect Mr. Arthur C. Jenkins of Fayetteville. It has stack and reading areas for adults and children and a combination workroom and office. The County Commissioners appropriated $17,500 which covered the cost of the building and most of the furnishings.

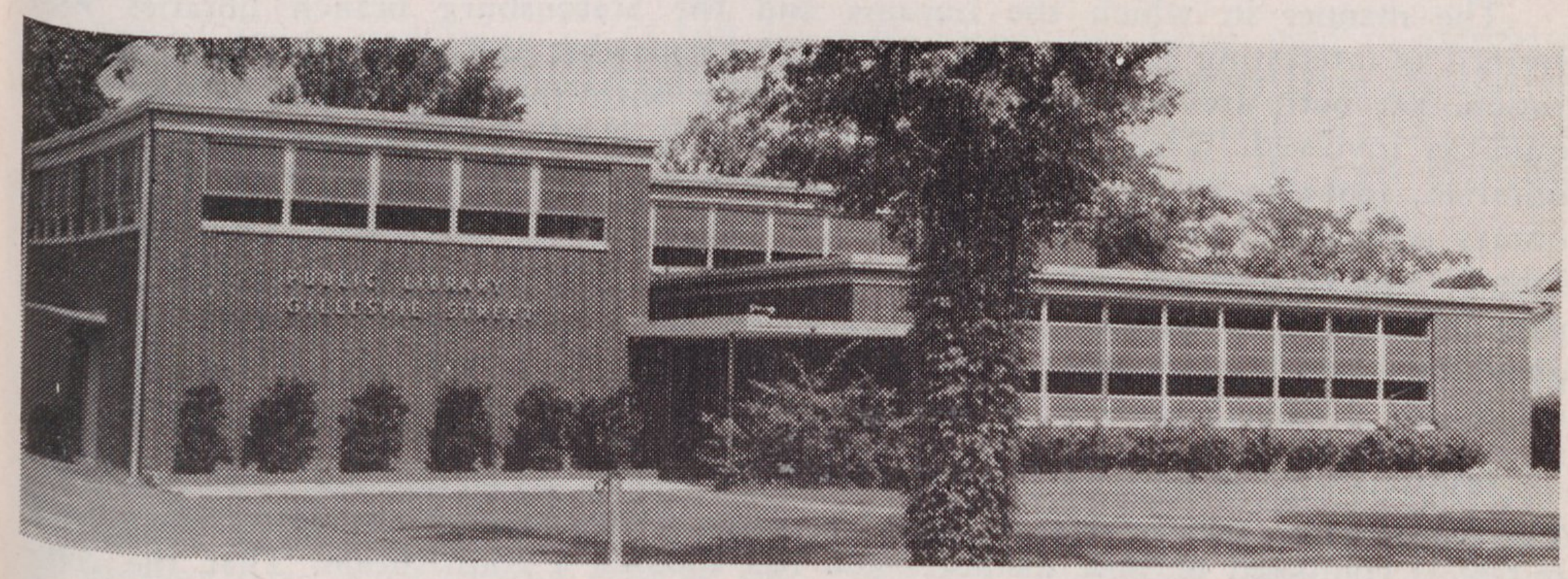
The Gillespie Street Library in Fayetteville, a branch of the Cumberland County Public Library, was completed late in 1955. The building, of contemporary design, has 6,114 feet and was built at a cost of $75,377. There is an adult reading room which opens on a patio, a children's room, stack area, multipurpose room, librarian's office workroom and staff room, and a mezzanine for stack expansion.



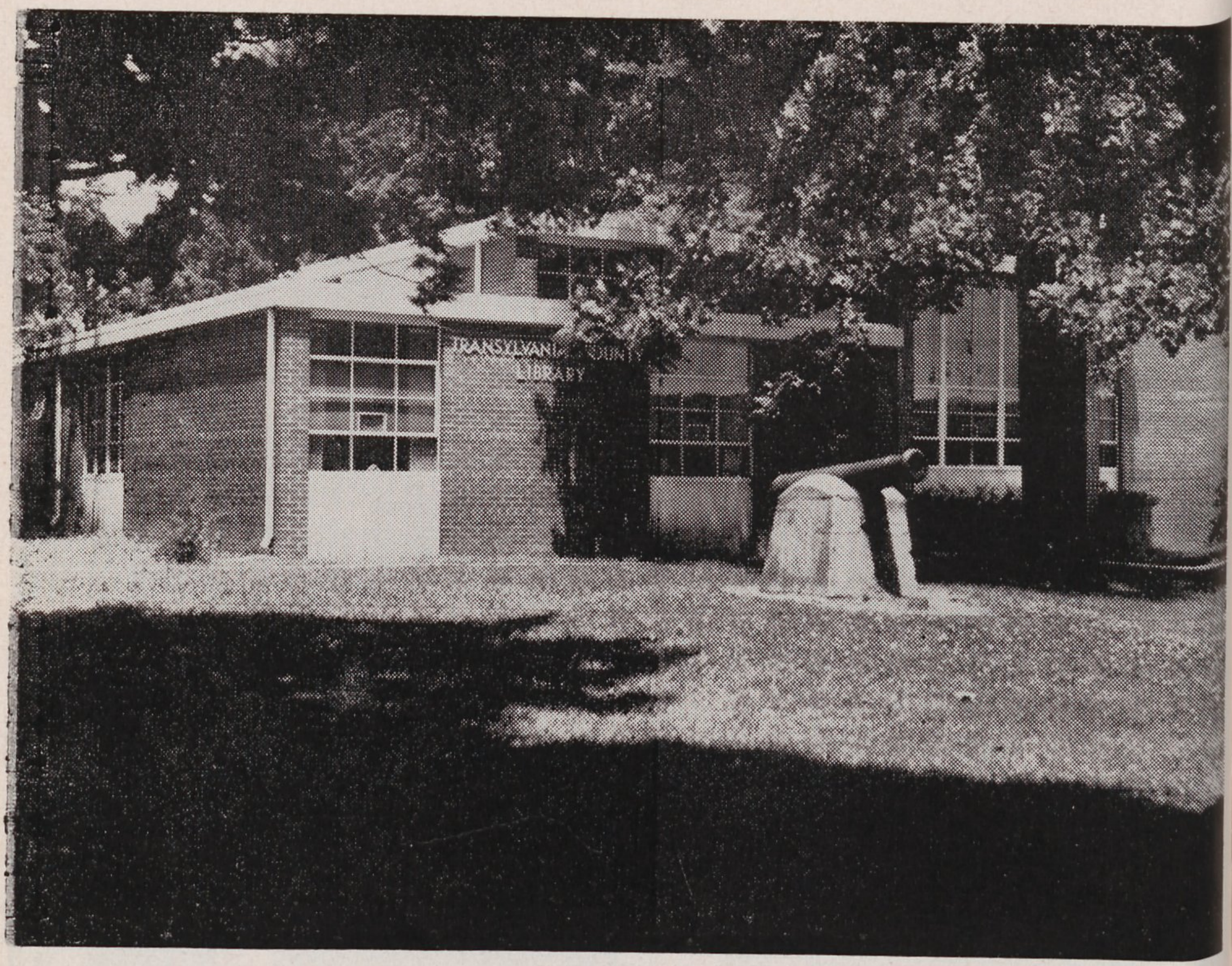
Harry C. Bridger Memorial Library, Bladenboro



Harnett County Library



Gillespie Street Library of the Cumberland County Library, Fayetteville



The Transylvania County Library

The Transylvania County Library in Brevard was dedicated on January, 1957. It is a brick structure of contemporary design which cost approximately $18,000. It includes a large adult reading room, a children's room and a combination office and work alcove. The building of the library was a community project. Late in 1955 a citizens committee headed by Mr. Ralph H. Ramsey, Jr., launched a campaign to raise $20,000. Hundreds of people contributed to the fund. Contributions in talent and service were made by McDonald and Daniels, architects, and the Canter Woodworks.

The manner in which the Lucama and the Statonsburg branch libraries were formed is interesting in that each followed a somewhat different pattern of organization, yet both are now operating successfully with the full support of the communities involved. When Federal funds became available, Miss Nancy Gray, county librarian, spoke to groups in the areas, informing them of the possibilities of branch library service and promising them the full cooperation of the Wilson County Public Library. She then wrote letters to the Mayors of each town, inviting them to participate. The towns of Lucama (township population 2,934) and Stantonsburg (township population 2,050) were most enthusiastic, and with the support of key persons there the dream of branch libraries in Wilson County became a reality in a very short time.

Stantonsburg Branch was formed first. A Library Committee was selected which was made up of representatives from the three civic clubs of the town. This committee is composed of nine members and has adopted a constitution. That the committee is most conscientious and efficient is shown in the prompt manner in which

it was able to secure suitable quarters for the library and to build up support for it in the town.

The building which was chosen for the Stantonsburg Branch was one which was formerly used as a grocery store and a cafe. It was in a sad state of disrepair, but it is located in a most advantageous spot, in the center of the business district, and the owner made it available rent free upon the cancellation of city taxes. The Town Board voted $350 to be used for repairs and furnishings. Shelving was supplied at cost by a local mill, and furniture, a desk, table and five chairs, was acquired through war surplus. The cement floor had no covering, so inlaid linoleum was purchased at cost from a local furniture store. White venetian blinds were obtained through the same source. The attractive green figured curtains, complementing the green walls, were made by a member of the Library Committee. Heat, a gas heater, was secured by another member of the committee, as was a large peg board for displays. Last to be installed was a white sign, projecting over the front door, which proudly proclaims the words "Stantonsburg Library" in bold black letters.

The library now presents a most attractive appearance, as is evidenced by the pleased comments of the townspeople who had formerly known the building as a dismal, empty shell.

Service was inaugurated on October 17, 1957. An open house was held, with the Library Committee serving as host. The branch is open on Mondays and Thursdays from two until five in the afternoon. Two story hours have been held and another one is being planned for the near future.

The Lucama Branch came into being chiefly through the efforts of one man, Mayor Richard Harn. He persuaded the Town Board to make available a spacious, beautifully appointed room in the new Municipal Building for the library quarters. He, also, secured expensive, custom-built shelving, and he donated the mayor's own desk and chair for the use of the librarian. Mayor Harn, at the suggestion of Miss Gray, has appointed a Library Committee of five persons. These people have made themselves available for help when the need arises and are doing much to promote community interest in the library. The Lucama Parent Teachers Association has also expressed vital interest in the project.

The Lucama Branch opened on November 20, 1957. The Lucama Home Demonstration Club served as hostess, and a very delightful open house was held to mark the occasion. The branch is open on Tuesdays and Fridays from two until five. A Christmas story hour was held on December 17.

Federal funds amounting to $1,500 for each branch are being used to purchase books. The book collections have been supplemented liberally by books from the shelves of the main library. There are at present about 1,200 books at each branch, and a regular exchange of books from the county library collection to the two branches is maintained by visits of the bookmobile to the branches.

All ordering, cataloging and processing is done by the Wilson County Public Library which also furnishes supplies. A trained librarian, whose salary is paid with Federal funds, mans both branches. This librarian was also made available by the Wilson County Public Library.

The pride which the people of Stantonsburg and Lucama hold in their new libraries is summed up in the comment of a small boy who visited the Stantonsburg Branch on opening day. With shining eyes he said, "When I heard that there was going to be a library here, I just couldn't believe it, and I am so glad it is true."

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PROPERTY OF LIBRARY
EAST CAROLINA TEACHERS COLLEGE

PERSONAL NEWS AND NOTES

The December, 1957, issue of *Library Notes* from the Friends of the Duke University Library, contains an article and bibliography on "Early Books on the Building Arts in Four North Carolina Libraries" by Dr. Louise Hall, Associate Professor of Architecture at Duke.

Of twenty United States libraries honored in the John Cotton Dana Publicity Awards Contest, sponsored jointly by the *Wilson Library Bulletin* and the American Library Association, two were in North Carolina. Receiving Awards at the annual meeting of the American Library Association in San Francisco in July were the Henderson County Public Library, Hendersonville, for its excellent variety of publicity in quantity and quality suited to the community, and the Marine Library at Camp Lejeune for its cooperation with outstanding forces in the community, its film society, book exhibits, and community programs.



Mrs. Mary Peacock Douglas, Supervisor of Public School Libraries, Raleigh, was presented the Grolier Society Award in recognition of her outstanding contributions to the reading of young people at the 77th Annual Conference of the American Library Association in San Francisco this summer. The award citation, which carried with it a $500 prize, praised Mrs. Douglas for "her wide and constructive influence on library work with children and young people" and called attention to "her notable contributions to the development of school library work in North Carolina and throughout the country; her work with teachers, librarians and administrators to promote quality in book selection, and to develop effective techniques for the guidance and stimulation of boys and girls." Mrs. Douglas was also cited for "her leadership as manifested in her teaching, writing, and active participation in professional organizations."

Cora Paul Bomar, North Carolina State School Library Adviser, received a scholarship to the Leadership Workshop in Library Service for Youth at Rutgers University, June 30-July 10. While there she served as a discussion leader for one of the three discussion groups. Florence Shelbourne and Mrs. Annaway McCullock from Greensboro and Margaret Allman from the School of Library Science of the University of North Carolina also attended the Rutgers Workshop.

Mary Frances Kennon, Assistant State School Library Adviser, has been appointed to serve on the Grolier Scholarship Awards Committee of the American Association of School Librarians. The purpose of this committee is "to assist in the selection of library schools to receive the Grolier Scholarship Awards for prospective school librarians."

Sara Jaffarian, director of Greensboro City School Libraries, has been elected to the Newbery-Caldecott Awards Committee of the Children's Library Association of the American Library Association. The awards committee is responsible for the selection of the most distinguished contribution to children's literature and the most distinguished picture book published during the year.

Tar Heel librarians who attended the annual meeting of the American Library Association in San Francisco in July were: Mrs. Mary Peacock Douglas of Raleigh; Neal Austin, High Point; Gladys Johnson, State Library; Margaret Johnston, Rockingham County, Leaksville; Olivia Burwell, Greensboro; Charles Adams, Greensboro; Benjamin E. Powell, Duke University; Mrs. G. A. Palmer, Jr., Spencer; Sara Jaffarin, Greensboro City Schools; Mr. and Mrs. Harlan C. Brown, Raleigh; Hoyt R. Galvin, Charlotte; Gertrude Merritt, Duke University; Jane Sturgeon, Duke University; Jerrold Orne, University of North Carolina; William S. Powell, University of North Carolina; Carlyle Frarey, School of Library Science, University of North Carolina; and Elizabeth H. Hughey, State Library, Raleigh.

Cora Paul Bomar, North Carolina State School Library Adviser, was recently elected to the Board of Directors of the American Association of School Librarians for a two year term. She will represent nine Southern states. She has also been elected the new North Carolina member of the Southeastern Library Association Executive Board for a four year term.



Dr. Benjamin E. Powell, Librarian of Duke University, has been elected Vice-President and President-Elect of the American Library Association. In a mail ballot among the Association's more than 20,000 members, Powell was elected. He was installed at the final session of the Association's annual meeting in San Francisco this summer. He will become President in 1959 at the close of the annual conference in Washington.

Mrs. Ida R. Miles recently left the position of Science Librarian, University of Tennessee, and is living in Kinston where her husband has accepted a position after receiving the Ph. D. degree at the University of Tennessee in June.

Mrs. Nancy Pumphrey has accepted the position of librarian at the Statesville Public Library. She formerly was on the staff of the Greensboro Public Library. Mrs. Edith B. Conway, former librarian at the Statesville Public Library, will continue as a member of the library staff.

Kathrine Fort has accepted the position as head of Extension Service, Greensboro Public Library. She formerly was librarian of the Scotland County Memorial Library, Laurinburg, and more recently branch librarian in the Louisville Public Library system in Kentucky.

Earl Arwin Forrest, Jr., of Blum, Texas, joined the University of North Carolina Library staff as head of the acquisitions department on September 1.

Mrs. Sybil Heath has been employed as bookmobile assistant in the Onslow County Public Library, Jacksonville.

William S. Powell, University of North Carolina Library, took part in a panel discussion on state and local history at one of the Reference Section's programs at the American Library Association meeting in San Francisco in July.

Probably the best collection of Robert Burns' first editions in the South is now the possession of the Davidson College Library. The books were given by the Rev. Samuel M. Lindsay, of the Royal Ponciana Chapel, Palm Beach, Florida.

The new North Asheville Branch of the Pack Memorial Public Library was opened late in August. It is located in the new combined fire station, library, and community center erected by the city on Larchmont Road.

Beatrice Montgomery, member of the Catalog Department at the University of North Carolina since 1952, resigned effective July 1 to take a position as Head Cataloger and Assistant Professor at Baylor University, Waco, Texas.

William R. Pullen, Assistant Librarian for Technical Processes, the University of North Carolina Library, has submitted his resignation in order to accept the position of Librarian at the Georgia State College of Business Administration in Atlanta on January 1.

Other recent resignations from the staff of the University of North Carolina Library include: Mrs. Catherine Maybury, Documents Librarian, who has become Librarian at the Institute of Government, Chapel Hill; Mrs. Adriana P. Orr, of the General Reference and Humanities Division, to teach Latin in the public schools of Raleigh; Ray Carpenter, of the Order Department, to join the staff of the School of Library Science; Maurice Feldman of the Catalog Department; and Robert Connelly of the Acquisitions Department, to teach French in the University.

Mrs. May Davis Hill who has been librarian at the North Carolina Museum of Art, Raleigh, is now librarian of the Art Library and Curator of Prints, at the University of North Carolina.

Mary Lindsay Thornton retired on June 30 after 41 years of service as Librarian of the North Carolina Collection at the University Library in Chapel Hill. At the annual dinner of the Friends of the Library in May Miss Thornton was presented a citation in recognition of her outstanding service to the University.

Effective July 1 the following changes in assignments at the University of North Carolina Library became effective: Lena Mae Williams became Map Librarian; Charlotte Georgi became head of the Business Administration and Social Sciences Division; Mrs. Genevieve Scheer joined the Catalog Department to be concerned chiefly with the cataloging of serials and continuations; and William S. Powell became librarian of the North Carolina Collection.

NEW CAROLINA BOOKS

LeGette Blythe. *Call Down the Storm*. New York: Henry Holt and Company, 1958. 320 pp. $3.95.

This is LeGette Blythe's fifth novel. In it he has both a story to tell and a serious point to make. In 1876 young Claiborne Cardell comes home from medical school to begin his practice and to take over the management of the family place, "Holly Grove," near Hortonsville (Huntersville, N. C.). He hires Sarah Gordon, a quadroon, to be his cook and housekeeper. It is after he loses out in his courtship of Melissa Osborne that trouble really starts for Claiborne. Sarah has twins, the dostor loses his friends, he takes to drinking too much, his practice doesn't amount to anything, and the plantation itself goes from bad to worse. Sarah and the doctor raise an octoroon family, but tragedy surrounds the lives of all of them. Only the daughter Cleo leaves "Holly Grove" and thus escapes the sin of miscegenation. From here the story passes through the years to the present when a great-granddaughter of Cleo's and a descendant of Melissa's meet in the Hortonsville of today. He is a liberal, and she is opposed to integration. Herein lies the author's moral.

Robert A. Bowen. *Tall In The Sight Of God*. Winston-Salem: John F. Blair, Publisher, 1958. 372 pp. $4.95.

In 1771, after the Battle of Alamance, Ajax Arvane decides to move to the mountains of Western North Carolina. He obtains Modesty Valley from the Indians more or less illegally and moves his family to their new home. It is due largely to his ambition that the valley progresses so well. Three generations later his great-grandson, Robin Arvane, follows in Ajax's footsteps. His first big job is to fight in the Confederate Army, and he proves himself an able soldier and officer. After the war he uses his energy and ambition to lead the valley in rebuilding. Along with such serious matters as raising a family and operating a country store, Robin has time for lighter pastimes. Mr. Bowen, an Asheville newspaper man who died on August 14, has pictured an interesting family and valley in a struggle for survival.

Beth G. Crabtree. *North Carolina Governors, 1585-1958, Brief Sketches*. Raleigh: State Department of Archives and History, 1958. 137 pp. ports. $1.50.

These brief biographical sketches of all of North Carolina's governors are a welcome addition to a growing collection of North Carolina reference books. Pictures, where one is known, illustrate the sketches. A very useful summary table at the beginning of the book gives the names of all governors, dates of birth and death, place of birth and burial, residence, occupation, term of office, and party affiliation. The arrangement of the sketches within the book is chronological, but an alphabetical "Contents" serves as an index.

Jonathan Daniels. *Prince of Carpetbaggers*. Philadelphia: J. B. Lippincott Company, 1958. 319 pp. port. $4.95.

Here is the fascinatingly-told story of a gentleman carpetbagger — "Prince of Bummers," he was called. General Milton S. Littlefield, late of Sherman's Army, joined with some respectable Southerners to exploit not only the South, but Yankees, Englishmen, and even Dutchmen. After the climax on Black Friday, September 24, 1869, involving not only the New York brokerage houses but the South as well, both sides were glad to forget him. Of this book Bruce Catton has written: "I think you did a really first-rate job not only in describing General Littlefield's career but in bringing to light the usually ignored factors that were operating during the

carpetbag era. We need to get a much clearer picture of that rather dreadful period . . . and I know of nothing that succeeds so well in making the whole thing understandable, and in presenting it as a significant chapter in American history, as your book does."

HARRY GOLDEN. *Only in America.* Cleveland: The World Publishing Company, 1958. 317 pp. $4.00.

Charlotte's Harry Golden has written a book which reached the top place on the nation's non-fiction best seller list. "Harry Golden could happen only in America," Adlai Stevenson has written. "Where else could a Jew from New York's lower East Side turn up in such a place as Charlotte, North Carolina, with his effervescent *Carolina Israelite?* Mr. Golden's lively personal journal always leaves me in a gale of mirth or with a knitted brow — or both! This heavy thinker with a light heart is one of America's secret weapons, and I commend his book to all who seek like and joy." Here are nearly two hundred short articles, comments, observations, or recollections on nearly as many subjects. Some are humorous, some are serious, others quite factual, but all are interesting and reveal something of the American who wrote them.

WILLIAM G. HAAG. *The Archeology of Coastal North Carolina.* Baton Rouge, La.: Louisiana State University Press, 1958. 136 pp. illus. $3.00.

This is the second of the Coastal Studies Series under the general editorship of James P. Morgan of the Lousiana State University. In 1954 the Coastal Studies Institute contracted to make a comprehensive survey of the Cape Hatteras area of the Carolina coast. The work was to include the archeology, cultural geography, botany, coastal morphology, and geology of the region. Here we have a detailed report, together with pictures, of the work on Hatteras, Ocracoke, Bodie, Colington, and Roanoke Islands, and along Albemarle Sound and the Neuse River.

S. HUNTINGTON HOBBS, JR. *North Carolina, An Economic And Social Profile.* Chapel Hill: University of North Carolina Press, 1958. 380 pp. Tables $6.00.

This fact-filled source book brings together information on North Carolina's human and natural resources, economic progress, and institutions. From the geology of the Blue Ridge to the fisheries of the coast; from the methods of processing pulp to the number of wage earners in the tobacco industry; from the number and kinds of colonial settlers to the problems of present-day tenant farmers — all are presented here.

How much of the Piedmont — the most heavily industrialized section of North Carolina — is still in forest land? What is the kilowatt potential of the state's water resources? What is its tax structure? When can the farmer expect rain, and when can he look for the first frost-free days? Who are the people of the Coastal Plain, and what do they do for a living? What are their possibilities for the future? Is North Carolina getting the most out of her farm land? When did the state's textile industry get its start, and who started it? The answers to these and many, many more questions are contained in this book.

"The chief purpose of this book," Professor Hobbs points out in the Preface, "is to present North Carolina as accurately and as faithfully as possible. There is no intention unjustly to criticize nor is there any attempt to glamorize the state. Throughout the book the author has attempted to offer constructive suggestions."

FRANCES BENJAMIN JOHNSTON AND THOMAS TILESTON WATERMAN. *The Early Architecture of North Carolina.* Chapel Hill: The University of North Carolina Press, (1958). 290 pp. Maps, illus. $15.00.

Originally published in 1941, and having been out of print for the past five years, the appearance of this book, newly set from type but with the same handsome photographs which made the initial printing so popular, is an occasion worthy of a celebration.

It is a scholarly yet completely readable history of the development of building design and construction in North Carolina from the early eighteenth century to the end of the 1850's. Over 280 superb photographs made by the late Frances Benjamin Johnston illustrate the text by Mr. Waterman, an architectural historian. Diagrams of buildings and reproductions of contemporary maps of some early North Carolina towns help to tell the story of our building to the fullest.

Some new material has been added in this printing on Tryon's Palace and a few of the captions have been altered.

OSCAR THEODORE BARCK, JR., AND HUGH TALMAGE LEFLER. *Colonial America.* New York: The Macmillan Company, 1958. 767 pp. $7.50.

It is, of course, the magic name of Hugh T. Lefler which makes this a "North Carolina book." While an "outsider" probably would not be aware of it, North Carolina comes in for its full share of consideration. The sixteenth century attempts to settle our coast are related in the chapter on "The Beginnings of English Colonization," and there is a chapter devoted wholly to "The Carolina Proprietary."

Much new material, the result of scholarly investigation during the past few years, has been incorporated in this new history of the colonial period. And the book is organized differently than the usual history; for instance, there are chapters on such interesting topics as "The Labor Problem in the Colonies," "Colonial Travel, Transportation, and Trade," "The Life and Interests of the Colonists," and "Revolutionary Local and State Governments."

A classified bibliography as well as bibliographies by chapter, plus a detailed index, combine to make this a useful reference tool as well as a readable history.

BEN DIXON MACNEILL. *The Hatterasman.* Winston-Salem: John F. Blair, Publisher, 1958. 276 pp. Drawings. $5.00.

We became enamored of this book even before opening the front cover. The dust jacket is attractive and printed in just the proper bluish-green hues appropriate for a book about Hatteras. The book itself is equally appropriately bound in greyish-green cloth with one of the delightful Claude Howell sketches on the front cover. Other Howell sketches decorate the headings of each chapter as well as the title-pages — for the first double spread is devoted to the title. Until we are faced with visible evidence to the contrary, we declare this to be the most beautiful book so far produced in North Carolina. Heritage Printers, Inc., of Charlotte did the printing.

Finally, in his own homespun style Ben Dixon MacNeill gives us his impression of Hatteras and the people who live and have lived there. It's a delightful combination of fact and fiction, of folklore and history. A review in *Newsweek* called it "a story that is as fresh as the wind off the ocean."

ARCHIBALD RUTLEDGE. *From the Hills to the Sea, Fact and Legend of the Carolinas.* Indianapolis: Bobbs-Merrill Company, Inc., 1958. 201 pp. $4.50.

The subtitle explains the contents of the book which the author tells us is made up "from stories told me by members of my family, by friends, by dwellers in the deep woods and the wild mountains, by plantation Negroes. I do not insist on the veracity of every word. Many of the details I have introduced may not hew exactly to the line. The past fades, details escape us, and we have to reconstruct as best we can."

Both Carolinas, of course, figure in Mr. Rutledge's latest book but the following are strictly North Carolina in interest: "Cherokee Princess," "The Lost Colony," "Alas for Theodosia," "Was He Marshal Ney?" "The Rose of Sharon," "Blood on the Mountain Laurels," and "The Baffling Bald Mountains."

INA WOESTEMEYER VAN NOPPEN. *The South, A Documentary History.* Princeton, N. J.: D. Van Nostrand Company, Inc., 1958. 564 pp. $6.75.

Dr. Van Noppen is a professor of history at Appalachian State Teachers College. She has compiled a fascinating collection of source materials to produce an interesting, easy-to-read, and often exciting first-hand account of Southern life from 1528 to the present. The author's brief introduction to each section and document lets the reader know precisely what he is studying and how it relates to other materials.

As the first volume ever devoted to a documentary history of the South, this book illustrates the significant role which the South has played in American development. It clearly traces the changes which have occurred in Southern society.

The readings are taken from diaries, letters, fiction, travel books, and speeches. There are sections devoted to such topics as "Education in the Old South," "Literature in the Old South," "Bourbon Rule," "Progress in Industry and Agriculture," "The Farmers' Revolt," "The Southern Negro," and "The South Has Changed." An extensive bibliography and an index complete the book.