In response to current developments in library collections, this 1972 revision gives greater coverage of multi-media materials than the 1969 manual. For the abstract of the entire manual and availability of the earlier edition see ED 047 741.

(Author/ER)
A GUIDE TO THE ORGANIZATION OF LIBRARY COLLECTIONS

For the use of students of library science

at

BALL STATE UNIVERSITY

by

Rosamond B. Wetmore

REVISED 1972

BALL STATE UNIVERSITY
MUNCIE, INDIANA
1972
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by
Rosamond Bayne Wetmore
1972
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>The Catalog card</td>
<td>3</td>
</tr>
<tr>
<td>Selection of Main Entry</td>
<td>10</td>
</tr>
<tr>
<td>Making the Catalog card</td>
<td>30</td>
</tr>
<tr>
<td>Body of the card</td>
<td>33</td>
</tr>
<tr>
<td>Imprint</td>
<td>40</td>
</tr>
<tr>
<td>Collation</td>
<td>44</td>
</tr>
<tr>
<td>Notes on catalog cards</td>
<td>47</td>
</tr>
<tr>
<td>Added entries</td>
<td>57</td>
</tr>
<tr>
<td>Tracing</td>
<td>74</td>
</tr>
<tr>
<td>Shelf list card</td>
<td>76</td>
</tr>
<tr>
<td>Subject cross references</td>
<td>77</td>
</tr>
<tr>
<td>Anonymous classics and sacred writings</td>
<td>81</td>
</tr>
<tr>
<td>Analytics</td>
<td>85</td>
</tr>
<tr>
<td>&quot;Bound with&quot; works</td>
<td>91</td>
</tr>
<tr>
<td>Supplements</td>
<td>94</td>
</tr>
<tr>
<td>Uniform titles</td>
<td>96</td>
</tr>
<tr>
<td>Serials</td>
<td>98</td>
</tr>
<tr>
<td>Sets of books</td>
<td>108</td>
</tr>
<tr>
<td>Photographic reproductions</td>
<td>110</td>
</tr>
<tr>
<td>Microforms</td>
<td>112</td>
</tr>
<tr>
<td>Non-print materials</td>
<td>115</td>
</tr>
<tr>
<td>Disc recordings</td>
<td>116</td>
</tr>
<tr>
<td>Tape recordings</td>
<td>125</td>
</tr>
<tr>
<td>Filmstrips</td>
<td>128</td>
</tr>
<tr>
<td>Films</td>
<td>137</td>
</tr>
<tr>
<td>Slides</td>
<td>141</td>
</tr>
<tr>
<td>Transparencies</td>
<td>144</td>
</tr>
<tr>
<td>Maps</td>
<td>145</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Globes</td>
<td>147</td>
</tr>
<tr>
<td>Pictures</td>
<td>149</td>
</tr>
<tr>
<td>Models</td>
<td>152</td>
</tr>
<tr>
<td>Games</td>
<td>153</td>
</tr>
<tr>
<td>Kits</td>
<td>154</td>
</tr>
<tr>
<td>Authority files</td>
<td>155</td>
</tr>
<tr>
<td>Appendices:</td>
<td></td>
</tr>
<tr>
<td>Abbreviations</td>
<td>158</td>
</tr>
<tr>
<td>Filing guide</td>
<td>160</td>
</tr>
<tr>
<td>Cataloging sources and aids</td>
<td>163</td>
</tr>
<tr>
<td>Suggested processing procedure</td>
<td>165</td>
</tr>
</tbody>
</table>
INTRODUCTION

This manual for Library Science students at Ball State University represents an evolutionary process beginning with a work produced by the Library Staff in 1945. A major revision was made in 1958, which this author revised and rewrote in 1966. The publication of the Anglo-American Rules necessitated a revision the following year. Meanwhile, the scope of the Library Science program at Ball State has enlarged from its initial purpose of preparing school librarians to its present graduate program in the areas of school, public, and academic librarianship, making a revision necessary in 1969. The 1972 edition has undergone extensive rewriting throughout, and in response to current developments in library collections, has greater coverage of multi-media materials.

The purpose of this manual is to present concisely methods and card forms used in establishing bibliographic controls over a library collection. Generous use is made of examples to aid the student in understanding and practicing the Anglo-American Cataloging Rules. It is expected that this manual be used in conjunction with a wide selection of writings on cataloging. Although the sample cards used as illustrations of cataloging practice make use of classification numbers from the abridged edition of the Dewey Decimal Classification, the manual makes no effort to present any particular system of classification. Similarly, no effort is made to set forth the principles of subject cataloging. Sample cards, however, use subjects from the ninth edition of Sears List of Subject Headings.

November 30, 1973

Rosamond B. Wetmore
Associate Professor of Library Science
THE CATALOG CARD

The card catalog, as we know it, evolved from the earliest printed book catalogs through the experimental use of paper slips and various sized cards to the standardized form we know today.

Since the card catalog is made up of an orderly arrangement of catalog cards, our purpose will be to equip the user of this manual with the techniques for preparing the various kinds of entries appearing in the catalog.

The standard size of cards used for building the catalog is 7.5 x 12.5 cm., or approximately 3 x 5 inches. To contribute to ease of interpretation, standard items of information are expressed in a specified way and placed on the card in a definite pattern. If the cards are typed, a definite set of rules is necessary to achieve a consistent form. Although there is likely to be variation in the practices of different libraries, there should be adherence to a single form in a given library. It follows then that the card style offered in this manual may differ from practice in some libraries, but it is believed that accepting the suggestions offered here will result in a neat, readily understood form. Economy of effort and ease of production have been guideposts in determining the style.

The entry, personal or otherwise, is placed at first indentation. The title begins on the next line at second indentation. The remainder of the body of the card follows the title with each new line returning to the first indentation thus producing a paragraph-like appearance.

The collation begins on the next line following the body of the card, at second indentation. If there is a series note, it follows three typewriter spaces after the collation. Other notes begin at second indentation, double-spaced below the collation.
SAMPLE SET OF CATALOG CARDS

025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago,
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

Main entry card

Title added entry card

Subject added entry card

CATALOGING

025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago,
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.
CATALOGING
Title.

025.3 Akers, Susan Grey, 1889-
Simple library cataloging. 4th ed. Chicago,
250p. illus. 25cm.

Includes bibliographies.
"Definitions of technical terms": p.233-239.

6/12/58 McClurg 1.30

Tracing on back of main entry

Front of shelf-list card

Back of shelf-list card shows date purchased, dealer and price
INDENTIONS

Start the catalog card on the fourth line from the top.

1
2
3

123456789 First indention is 8 spaces from the left edge of card.
Second indention is 11 spaces.
Third indention is 13 spaces.

R
Class

Author's surname, Forename, Birth date and death date.
Title as on title page; explanatory subtitle.
Edition. Place, Publisher, Date.
Collation. (Series note)

Note

Other notes.
Contents note-

R
750.3
A Dictionary of modern painting. Published under the direction of Fernand Hazan.
328p. illus. 22cm.
SPACING

General rules*

3 typewriter spaces used:
  before the imprint
  between collation and the series note

2 typewriter spaces used:
  after periods closing statements
  after colons
  after exclamation points closing statements
  after question marks closing interrogations
  between paging, illustration, and size statements in the collation
  between components of a corporate entry
  between components of an anonymous classic entry

1 typewriter space used:
  after commas
  after semi-colons
  after dashes (not hyphens)
  after abbreviations
  before and after parentheses
  before and after brackets

Leave one line between the collation, or series note, if any, and the first note. Additional notes follow immediately below.

*Exceptions will be explained as they occur.
PUNCTUATION AND CAPITALIZATION

In general, standard rules of English punctuation and capitalization are followed. Exception is made in the title transcription where only the first word, proper nouns and proper adjectives are capitalized. In transcribing works in other languages the practice of the language being copied is observed.

ABBREVIATIONS

For convenience and brevity, it is frequently advisable to use abbreviations on catalog cards. A list of acceptable abbreviations is found on pages 150-159 in this volume.

ROMAN NUMERALS

Arabic figures are used in preference to Roman numerals, except in title transcriptions, and in the collation when a book has both Roman and Arabic numbered pages.
PARTS OF A CATALOG CARD

The information given on a catalog card interprets the material it represents to the user. The call number in the upper left corner of the card enables the user to locate the material of his choice. The officially acceptable entry for the work appears on the top line of the main entry card. Below this appears the title of the work as it is given on the work itself, including the author statement if it differs from the name as it appears in the entry for the work. Next there may be relevant explanatory material from the title page. This, in turn, will be followed by the edition statement, if one is required. The last item incorporated in the body of the card is the imprint, composed of the place of publication, the publisher, and the date of publication.

Below this the user finds the description of the material in terms of the length, type of illustrations, and size. This description is called the collation.

In addition to these required elements, notes may appropriately be added to describe the work more fully, or to list special features included in the work.
SELECTION OF MAIN ENTR Y

An entry on a catalog card is the word or phrase at the head of the card under which the card is filed. There may be author entries, title entries, subject entries, series entries, illustrator entries, editor entries, and so on. The main entry for any item is the name indicating primary responsibility for the content of the work, and the catalog card headed with this entry is called the main entry card. All other entries for a given item are known as added entries and they head added entry cards.

The selection of the main entry for any library material is the first work of the cataloger. The basis for the cataloging of any book is its title page. Most frequently the main entry will be the name of a person and would be spoken of as a PERSONAL AUTHOR. Because of the volume of materials being processed and the difficulty of locating information about the authors, it has become increasingly common to use the author's name as it appears on the title page as the entry form. The cataloger will, however, attempt to determine the accepted form of the author's name, if it has already been established. On the occasions when authorship cannot be ascribed to a single individual, it is the responsibility of the cataloger to determine the form of the main entry, using the rules set forth in the Anglo-American-Cataloging Rules.

Works resulting from the collaboration of two or three individuals are usually entered under the first person named on the title page.

Works adapted from earlier works either by alteration of vocabulary or abridgment of text may be entered under the original author or the adapter, depending on the extent of original work done by the adapter. If there is a change of literary form the entry is under the person or persons responsible for the new work.

Works of a variety of authors assembled and issued under editorial supervision are commonly entered under the name of the editor, or editors, if there are three or fewer.

If the work is the publication of a group of individuals acting as a unit, the entry becomes the name of the group, and is known as a CORPORATE AUTHOR.
In some instances, such as the Bible and anonymous classics, the authorship of the material has been obscured by time and circumstances. For these a standardized form of the title has been generally accepted as the entry. It is called a UNIFORM TITLE.

A work having so many contributors that responsibility cannot be assigned to an individual, is entered under TITLE if no editor is named on the title page. Works having many contributors, and having an editor named on the title page may also be entered under title, if the publisher is named in the title. If the title of the work is to be the entry, the main entry card is prepared using hanging indentation form.

PERSONAL ENTRIES

The entry for a person usually consists of his full name followed by his birth and death dates, if available. If the author’s full name is not given on the title page of the book, the cataloger establishes the accepted form by searching in bibliographical or biographical sources such as the National Union Catalog, Who’s Who, or a standard encyclopedia. A personal name used for an added entry is formed in the same way as if it were being used for a main entry. To maintain consistency in the card catalog, all entries should be checked against those already filed to assure accuracy and the same degree of fullness.
The author's name, surname first, is placed at the head of the main entry card, beginning at first indentation. If the entry extends beyond the first line, it continues on the next line beginning at third indentation. Follow the surname and the forename with commas before adding the author's birth and death dates. Close a completed author entry with a period. For authoritative treatment of rules for determining the form of a person's name see Anglo-American Rules, p. 73-105.

1. Completed author entry

Lewis, Sinclair, 1885-1951.

For living authors the birth date is followed by a hyphen.

2. Living author with birth date only

Schlein, Miriam, 1926-

Use the designation-"d." if only the death date is available and close the heading with a period.

3. Author with only a death date known

Chaucer, Geoffrey, d. 1400.

Close the author's name with a period if no dates are to be included.

4. Personal author with no dates available

Benet, Laura.
If the author's name extends beyond one line start the second line at third indentation.

Dunsany, Edward John Moreton Drax Plunkett, 18th baron, 1878-1957.

It is sometimes not possible to be certain about a date. Use a question mark after the uncertain date to show its doubtfulness. Do this only if you find the date so expressed in a standard bibliographic tool.

Defoe, Daniel, 1661?-1731.

Incomplete entries provide space for completion later. If only an initial is given for a forename, leave eight spaces after the initial, omit the period and comma preceding birth date.

Travers, Pamela L 1906-

If only initials are available leave eight spaces between them.

Liverhant, S E

If the initial stands alone and does not represent a name, follow it with a period and comma before the date.

Truman, Harry S., Pres. U.S., 1884-
MARRIED WOMEN

Generally the entry for a married woman is under her latest name, that is, her husband’s surname, her own forename, or names, and her maiden name. In the past the maiden name was inclosed in parentheses. Many of these entries will be found in library catalogs. The designation Mrs. is not used. Cross references should be made from any other forms of name by which the author is known. Women authors, who after marriage write under their maiden names, may continue to be entered under their maiden names.

10. Married woman’s name with birth and death date (old form)

Wilder, Laura (Ingalls) 1867-1957.

11. Married woman’s name with birth and death date (current practice)

Wilder, Laura Ingalls, 1867-1957.

12. Married woman entered under maiden name

Thane, Elswyth, 1900-

13. Reference from married name to accepted entry for a woman using her own name for authorship purposes

Beebe, Elswyth Thane
see
Thane, Elswyth, 1900-
Nobility

A member of the nobility is usually entered under his title unless he is better known by his family name.

14. Member of nobility entered under his title

Lafayette, Marie Joseph Paul Yves Roch Gilbert du Motier, marquis de, 1757-1834.

15. Member of nobility entered under family name

Armstrong-Jones, Antony, 1930-

16. Cross reference from his title

Snowden, Antony Charles Robert Armstrong-Jones, 1st earl of,

see

Armstrong-Jones, Antony, 1930-

17. Baronet


18. Earl entered under title

Beaconsfield, Benjamin Disraeli, 1st earl of, 1804-1881.
<table>
<thead>
<tr>
<th><strong>Compound Names</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Disraeli, Benjamin</td>
</tr>
<tr>
<td>see</td>
</tr>
<tr>
<td>Beaconsfield, Benjamin Disraeli, 1st Earl of, 1804-1881.</td>
</tr>
<tr>
<td>19. Cross reference from family name to title</td>
</tr>
</tbody>
</table>

Family names made up of more than one element are known as compound names. Compound surnames are ordinarily entered under the first part of the name. Cross references are made as necessary from the other parts of the name to the accepted form.

| 20. Hyphenated compound name  |
| Compton-Burnett, Ivy, 1892-  |

| 21. Cross reference from last part of compound name  |
| Burnett, Ivy Compton-see  |
| Compton-Burnett, Ivy, 1892-  |

| 22. Compound name of Spanish origin  |
| Sarasate y Navascues, Pablo Martin Meliton de, 1844-1908.  |

| 23. Cross reference from last part of compound name  |
| Navascues, Pablo Martin Meliton de Sarasate y see  |
| Sarasate y Navascues, Pablo Martin Meliton de, 1844-1908.  |
In many parts of the world the surname may be preceded by a prefix. In general, in non-English speaking countries entry is under the surname itself. In English speaking countries the prefix is considered as integral part of the surname. Thus, Anglicized surnames beginning with d', de, von, or van are entered under the prefix, with cross references being made from other parts of the name to the form accepted as the entry.

De La Mare, Walter John, 1873-1956.

Mare, Walter John de la

24. Compound title without hyphen

25. Cross reference from last element of compound family name. Also shows entry under title instead of family name

26. Anglicized surname with prefix

27. Cross reference establishing accepted form of Anglicized surname with prefix
Von Braun, Wernher, 1912-

28. Anglicized surname with prefix

Braun, Wernher von

see

Von Braun, Wernher, 1912-

29. Cross reference to Anglicized form

Enter non-Anglicized surnames which contain the prefix d', de, or von under the body of the name, and place the prefix after the forenames. Separate the prefix from date of birth by a comma. Make cross references from other forms of the name to the form used as the accepted entry.

Cervantes Saavedra, Miguel de, 1547-1616.

30. Non-Anglicized compound name, prefix de

De Cervantes Saavedra, Miguel

see

Cervantes Saavedra, Miguel de, 1547-1616.

31. Cross reference
<table>
<thead>
<tr>
<th>Name</th>
<th>Cross Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saavedra, Miguel de Cervantes</td>
<td>32. Cross reference</td>
</tr>
<tr>
<td>Cervantes Saavedra, Miguel de, 1547-1616.</td>
<td></td>
</tr>
<tr>
<td>Aulaire, Ingri Mortenson d', 1904-</td>
<td>33. Non-Anglicized name having prefix d'</td>
</tr>
<tr>
<td>D'aulaire, Ingri Mortenson</td>
<td>34. Cross reference</td>
</tr>
<tr>
<td>see</td>
<td></td>
</tr>
<tr>
<td>Aulaire, Ingri Mortenson d', 1904-</td>
<td></td>
</tr>
<tr>
<td>Beethoven, Ludwig van, 1770-1827.</td>
<td>35. Non-Anglicized name with prefix van</td>
</tr>
<tr>
<td>Van Beethoven, Ludwig</td>
<td>36. Cross reference</td>
</tr>
<tr>
<td>see</td>
<td></td>
</tr>
<tr>
<td>Beethoven, Ludwig van, 1770-1827.</td>
<td></td>
</tr>
</tbody>
</table>
ORIENTAL NAMES

Although it is common for the surnames of Oriental authors to precede the forenames in print and in speech, separate them in the entry position by a comma. Make a cross reference from the name appearing last to the official form of entry. If the author has become a citizen of an English-speaking country his name then appears in the usual order with the surname preceding the given names and separated by a comma.

Lin, Yutang, 1895-

Yutang, Lin
see
Lin, Yutang, 1895-

PSEUDONYMS

Authors sometimes write under assumed names known as pseudonyms. When the real name is known, it is usually used for the entry on the catalog card, even though the pseudonymous name is used on the title page of the book. If the real name cannot be found, use the pseudonym as the entry.

Occasionally an author's identity is not known until a great amount of material has been published under a pseudonym. In such a case, the assumed name may continue to be used as the accepted entry.
| Twain, Mark                                    | Cross reference from pseudonym to real name |
| see                                           |                                             |
| Clemens, Samuel Langhorne, 1835-1910.         |                                             |

| West, Rebecca.                                | Pseudonym used as main entry               |

| Fairfield, Cicely Isabel                      | Cross reference from real name to pseudonym |
| see                                           |                                             |
| West, Rebecca.                                |                                             |

Works of two or more individuals writing together under a single pseudonym are entered under the pseudonym. References must then be made from each author to the pseudonym they have adopted.

| Coe, Douglas.                                 | Pseudonym of two authors working together used as main entry |


Epstein, Beryl Williams, 1910-

For works written in collaboration with Samuel Epstein under the name Douglas Coe

see

Coe, Douglas.

Epstein, Samuel, 1909-

For works written in collaboration with Beryl Williams Epstein under the name Douglas Coe

see

Coe, Douglas.
TITLES OF HONOR

Titles of honor, such as the indication a person is a head of state, or has been given a title of rank, are sometimes used as a part of the author's entry. Such titles are inserted after the author's given names, and are followed by a comma and the author's dates.

| Eisenhower, Dwight David, Pres. U.S., 1890-1969. | 15. President of
the U.S. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Byron, George Gordon Noel Byron, 6th baron, 1783-1824.</td>
<td>16. Baron</td>
</tr>
<tr>
<td>Elizabeth II, Queen of Great Britain, 1926-</td>
<td>17. Queen</td>
</tr>
</tbody>
</table>
Collections of writings by various authors may be assembled and issued as a single work by an editor or compiler. Since this person is chiefly responsible for the finished work, his name is used as the main entry on the catalog card. The editor in this primary relationship to the book should not be confused with the function of editor who criticizes or explains the work of a single author. In the latter case the editor's relationship to the book is of secondary importance, and his name becomes an added entry, while the name of the original author is retained as the main entry.

When the name of the editor is to be used as the main entry, the form of name to be used is established in the same way as if he were the author. Follow the editor's name and dates, if they are known, with a comma before adding the abbreviated designation ed. or comp., as the case may be.

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Entry Type</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bennett, Josephine Waters, ed.</td>
<td></td>
<td>48. Editor as main entry</td>
<td>No dates known</td>
</tr>
<tr>
<td>Schweikert, Harry Christian, 1877-1937, ed.</td>
<td>1877-1937</td>
<td>49. Editor as main entry with dates available</td>
<td></td>
</tr>
<tr>
<td>Early English plays.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If the birth date is known and the compiler or editor is living, follow the birth date with a hyphen, six spaces and the appropriate abbreviation.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fenner, Phyllis Reid, 1899-</td>
<td></td>
<td>50. Compiler as main entry with birth date</td>
<td></td>
</tr>
<tr>
<td>comp.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brother against brother; stories of the War Between the States.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MAIN ENTRIES

CORPORATE AUTHORS

A group of individuals acting together as a unit is known as a corporate body. The publications of such a body are entered under the name of the organization. Entries of this type are called corporate authors. In addition to societies, religious groups, foundations, privately operated cultural establishments and business corporations, this type of entry also applies to all levels of governments and thus by extension to institutions of various sorts which are government-affiliated. The form of the entry is most often based on the actual name of the organization as determined by its charter, constitution, or legislative authorization. Cross references should be made whenever necessary to aid the catalog user in finding the official entry.

Some typical entries are:

American Society for Microbiology. Sub-Committee on Numerical Taxonomy.
Methodist Church (United States) Dept. of Research and Survey.
Rockefeller Foundation.
Northwestern University, Evanston, Ill.
Conference on Chemical and Biological Warfare, London, 1968.
Conference on American Culture, 2d, Purdue University, 1967.
Washington County, Md.
Washington, D.C.
Washington (State) Dept. of Education.
Washington (State) State University, Pullman.

For complete treatment of headings for corporate bodies see Anglo-American Cataloging Rules, p. 106-114.

<table>
<thead>
<tr>
<th>National Council of Teachers of English. Perspectives on English.</th>
<th>51. Society as main entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia University. Introduction to contemporary civilization in the West.</td>
<td>52. Private institution as main entry</td>
</tr>
</tbody>
</table>
New Jersey. State Dept. of Education. Music for the classroom teacher.

New Jersey. Dept. of Education see New Jersey. State Dept. of Education.


53. Agency of state government as main entry

54. Cross reference to official form of entry

55. Agency of Federal government as main entry

56. Cross reference to official form of entry

57. Name of committee of an organization as main entry
The title of a work may be used as its entry when too many individuals are responsible for its content to warrant ascribing authorship to an individual, and when no editor is named on the title page. If the publisher's name appears in the title, enter under title. Encyclopedias and many dictionaries may be examples of this type of publication. Repeated changes of editors and compilers in different editions of works normally entered under editor or compiler make it advisable to enter such publications under title. Occasionally a work is issued with no indication of the author's identity; it must be entered under its title.

Serial publications, which include periodicals, directories, biographical dictionaries, and almanacs, are also entered under title unless the title includes the name of the corporate body responsible for the publication. Serials having titles that require the name of the sponsoring body for identification are entered under their corporate author.

If the title is selected as the main entry a special card form is used. It is known as hanging indentation. The title starts at first indentation and continues on subsequent lines at second indentation to the close of the body of the card. The collation and remainder of the card receive the usual treatment. No title added entry is made since the work is entered under its title.

An explanation of circumstances warranting entry under title may be found in Anglo-American Cataloging Rules, p. 17-18.
60. Title as main entry for a work having no editor mentioned on title page.

61. Title as entry for a work with publisher's name in the title.

62. Serial entered under title.

63. Serial requiring name of sponsoring body for identification.
SERIAL TITLES AS MAIN ENTRIES

A book made up of a collection of articles from a single periodical is entered under the name of the periodical, if the individual parts are by various writers, or have been produced by the periodical's editors working collectively.

641.5 Better homes and gardens.
   "Better homes book." New York, Meredith Press (1965);
   157p. illus. (part col.). 29cm.

65. Name of periodical as main entry

66. Name of periodical as main entry

30 Seventeen.
   Stories from Seventeen, selected by Bryna Ivens.
   Philadelphia, Lippincott (1955);
   214p. 21cm.

66. Name of periodical as main entry

591.3 Life (Chicago)
   The wonders of life on earth, by the editors of Life and Lincoln Barrett. (Rev. ed.)
   New York, Time-Life Books (1968);
   238p. illus. (part col.) 26cm.
Making the Catalog Card

The Body of the Card

After the main entry for a work has been determined, the cataloger proceeds with setting down the body of the card. The title page serves as the basis in supplying the information. Essential items to be transcribed are the full title, and the imprint. Other items may be included depending on the nature of the book and the text of the title page. These may include (1) the author's name, if the title page form differs from the form selected for the main entry (2) the names of joint authors (3) the names of editors, compilers, or illustrators and (4) the edition statement. Additional, but irrelevant, information on the title page is omitted. In general, the punctuation of the title page is used unless the cataloger decides different or additional punctuation will increase clarity of meaning. The wording and spelling of the title page are followed exactly. Initial articles are not omitted. If an error of omission occurs on the title page, correction may be made by supplying a missing letter or letters within brackets if only a single set of brackets is needed. To correct inaccuracies the title page form may be copied and followed by "sic" or "i.e." in brackets with the corrected form. If the first word of the title is the possessive form of the author's name as it appears in the entry, it is omitted.

Books written in foreign languages receive the same treatment as works in English, with the title page being transcribed in the language in which it is written and following the form of that language. For example, in German all nouns are capitalized. No translation is made on the card. If the title page is in more than one language, including English, the title is transcribed in the language appearing first, followed by the title in English. The inclusion of the title transcription in other languages will depend on the judgment of the cataloger.

Non-serial works appearing in several volumes are ordinarily cataloged using the title page of the first volume as the source of information for the catalog card.

Works having more than one title page are cataloged from the most appropriate page. Suitability for cataloging purposes is determined by such considerations as: (1) amount of necessary information offered (2) location of the title page, the one in the traditional position being preferred (3) recency of date on the title page, etc.
Information not appearing on the title page, but needed to complete the body of the card, may be obtained from elsewhere in the volume. It then is enclosed in brackets.

Reference should be made to Anglo-American Cataloging Rules, p. 191-211, for the full treatment of descriptive catalog practices.

The examples that follow show the transcription of typical title pages as they would appear in the body of the card.

920.073 Beers, Henry Augustin, 1847-1926.
Four Americans: Roosevelt, Hawthorne, Emerson, Whitman.

833 Hesse, Hermann, 1877-1962.
Schön ist die Jugend.

843 Verne, Jules, 1828-1905.
Le tour du monde en quatre-vingts jours.

863 Alegria, Ciro, 1909-
El mundo es ancho y ajeno.

821 Milton, John, 1608-1674.
Complete poems. With introd. and notes.
| 978 | White, William Allen, 1868-1944.  
The changing West; an economic theory about our golden age. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>72</td>
<td>Explanatory subtitle set off by semicolon</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Masefield, John, 1878-1967.  
Bird of dawning; or, The fortune of the sea. |
| 73  | Alternative title set off by semicolon, comma after or and first word capitalized |
Additional descriptive comments that indicate by whom a book is edited, compiled, translated, or illustrated follow immediately after the title or explanatory subtitle if the author's name is not required to appear in the body of the card. For complicated expressions, close the title with a period and start a new statement copying the descriptive comments. Some of these descriptive comments may be abbreviated even though they are written out in the book. A variety of terms may be used to show that there are illustrations, as: pictures by, drawings by, lithography by, or drawn by. These are copied in the form in which they appear. Likewise, translators may be indicated by various wordings, such as, rendered by or done into English. Copy such information in the words of the title page, changing it only to make use of standard abbreviated forms, such as illus. for illustrated, ed. for edited, introd. for introduction, and so on.

| Kimbrough, Emily, 1899- | 74. Drawings |
| Water, water everywhere; drawings by Mircea Vasiliu. |

| Hamilton, Russell. | 75. Pictures |
| The first book of trains; pictures by Jeanne Bendick. |

| Shakespeare, William, 1564-1616. | 76. Editor, with secondary relationship to the book |
| Shakespeare's tragedy of Hamlet, Prince of Denmark; ed. with notes, an introd. and outline questions by L.A. Sherman. |
Buckley, Helen Elizabeth.
The little boy and the birthdays, by Helen E. Buckley. Illus. by Paul Galdone.

Omar, Khayyam.
Rubaiyat; rendered into English verse by Edward Fitzgerald.

Turgenev, Ivan Sergeevich, 1818-1883.
Fathers and children; tr. from the Russian by Constance Garnett.
Materials appearing in form or text different from their original publication may indicate this relationship on the title page. Typical situations are abridgement of the text, use of a vocabulary more familiar to the reader, or a complete change in form, such as the dramatization of a work. The choice of main entry for such a work depends on the amount of original work done by the person making the adaptation. Such a statement should be transcribed in the body of the card, using the language of the title page.

| 80. Simplified classic          | Melville, Herman, 1819-1891.  
|                                | *Moby Dick,* adapted for young readers by Felix Sutton; illus. by H.B. Vestal. |
| 81. Classic rendered into more familiar vocabulary | Chaucer, Geoffrey, d. 1400.  
|                                | *The Canterbury tales,* translated into modern English by Nevill Coghill. |
| 82. Main entry of a retold classic | Goldston, Robert C  
|                                | *The Song of Roland,* retold by Robert and Marguerite Goldston. |
Enter a dramatization based on a poem, legend, novel, or any other literary form under the name of the playwright.

822 Jerome, Helen Bruton, 1883-
   Jane Eyre; a drama of passion in three acts;
   dramatized from Charlotte Bronte's novel.

83. Dramatization of a novel

84. Prose narrative adapted from drama.

Lamb, Charles, 1775-1834.
   Tales from Shakespeare, by Charles and Mary Lamb.
BODY OF THE CARD

JOINT AUTHORS

When two or more persons are responsible for a work, the one whose name appears first on the title page is used as the main entry and all others are called joint authors. If there are only two authors their names are set down as they appear on the title page immediately following the title or subtitle. Credit is usually given to all authors if there are three or fewer. If there are more, use only the first one listed and substitute and others in brackets for the additional ones listed. Joint editor and joint compilers are transcribed in the same manner as joint authors.

The body of the card follows the wording of the title page in expressing joint authorship. Names are transcribed exactly as they appear whether the given name is in full or only initials are used. Should the words by or and be omitted on the title page, they are added and enclosed in brackets to show that they have been added by the cataloger.

85. Joint authors

Quennell, Marjorie Courtney.

Everyday life in Anglo-Saxon, Viking and Norman times; written and illus. by Marjorie and C.H.R. Quennell.

86. Joint authors

by: in brackets

Biddle, Dorothy, 1887-

Table setting for everyone by: Dorothy Biddle and Dorothea Blom.

87. Three joint authors

Carlton, Robert Howard, 1909-

500  Brandwein, Paul Franz, 1912-  
ExPLorInG thE sCIEnCEs; bY Paul F. BrAndWEIn 
AnD others  eDiToRial collAbOrAtOrs: Jerome J. 
Notkin, Paul E. BlAckwood; AnD HerbErt DrAfkIn. 
New York, Harcourt, Brace & World (1964)  
672p. illus. 25cm. (Harcourt, Brace & World 
science program) 

IncluDes biblIopathes. 

88. MAn entry for 
work Having more 
thAn three Joint 
authors 

SC  Cavanah, Frances, 1899-  
comp.  
TreAsuRy oF dog sTories, cOllected by FrAnces 
Cavanah anD Ruth Crener Weir. 

89. J oint 
compilers 

SC  CAnby, HenrY sEIdel, 1878-1961, ed.  
book oF thE shOrt sTory, eDiTed by HenrY sEIdel 
Canby anD roBeson mAlley. 

90. J oint 
editors 

bOdY oF thE cArD 
PSEUDOcYNAMIS 

If thE authOr's nAmE on thE tItlE pAge is a pseudonym, anD thE rEAl nAmE 
Is used as thE EnTrY on thE cAtalog cArD, thE pSEUdOnymous nAmE is trAnsScribEd 
in thE bOdy oF thE cArD. A "See" rEEnTrY shOulD be mAdE frOm thE pSEUdOnym 
to thE rEAl nAmE used as thE EnTrY. 

91. PSEUdOnyM trAnScribEd 
in thE bOdy oF 
the cArD 

Masters, Kelley Ray, 1897-  
Bristle fAce by Zachary Ball. New York, 
Holiday House (1962)  
206p. illus. 22cm. 

92. See rEfEnRy 
frOm thE 
pSEUdOnym 

Ball, Zachary 
See  
Masters, Kelley Ray, 1897-
When authors change, enlarge, or revise books but retain the original title, the edition is usually indicated on the title page. Each revision or edition is cataloged as a separate book. The position of the edition statement on the title page may vary, but on the catalog card it is always placed immediately preceding the imprint. It is a new statement and forms a unit. The wording may vary. Some examples of abbreviations approved for use on catalog cards are: New ed.; Completely rev.; Rev. and enl.; 2d ed.; 3d ed.; 5th ed.; etc. If the edition statement is secured from elsewhere than the title page it is enclosed in brackets.

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Author(s)</th>
<th>Title</th>
<th>Edition Details</th>
<th>Publisher and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>651.5</td>
<td>Weeks, Bertha M.</td>
<td>How to file and index</td>
<td>Rev. ed.</td>
<td>New York, Ronald Press 1951</td>
</tr>
<tr>
<td>780.973</td>
<td>Howard, John Tasker, 1890-</td>
<td>Our American music, three hundred years of it</td>
<td>3d ed., rev. and reset</td>
<td>New York, T.Y. Crowell 1946</td>
</tr>
<tr>
<td>385</td>
<td>Lee, Norman E</td>
<td>Travel and transport through the ages</td>
<td>2d ed. rev.</td>
<td>Cambridge (Eng.), University Press, 1956</td>
</tr>
</tbody>
</table>

93. Rev. ed.
94. Numbered ed.
96. Edition statement from source other than title page
BODY OF THE CARD

IMPRINT - PLACE AND PUBLISHER

The term imprint as used by catalogers includes the place of publication, the name of the publisher and the date of publication. The imprint begins a new statement and is preceded by three spaces. If more than one place of publication appears, record in the imprint the first place mentioned, unless another is indicated by typography as the actual place of issue. The place is followed by the name of the publisher. All important words in the name of a publisher are capitalized.

If the name of more than one domestic publisher is given on the title page, use only the first one and the corresponding place. If both a foreign and domestic publisher are given, use only the American one if it appears first. Otherwise, use both the foreign and the domestic imprints, separated by a semicolon. If the name of a publishing firm and a division of the firm are both given, omit the firm's name if the division is well known. For example, if Whittlesey House of the McGraw-Hill Publishing Co. appears on the title page, use only Whittlesey House.

The name of the publisher is shortened and abbreviated as much as possible without confusing its identification. Omit such phrases as, published by, published for, and the word publisher. Omit the initial article The, the words and, sons, and company, incorporated, and limited, including the abbreviations for these. Represent the given names of publishers by initials only. If the name is given in the possessive form, it is transcribed without the ending, 's. No indication is made if a publisher is lacking.

If the publisher statement on material issued by a corporate author should be identical with the form used for the main entry, omit the publisher from the imprint.

For complete instructions concerning imprint transcription on catalog cards reference should be made to Anglo-American Cataloging Rules, p. 200-205.
Cavanna, Betty, 1909-
  Angel on skis; illus. by Isabel Dawson.

Lloyd, Alan C
  Gregg typewriting for colleges by, Alan C.
  Lloyd, John L. Rowe, and Fred E. Winger.

Wisconsin Cooperative Educational Planning Program.
  Handbook of suggestions for school library activities.
  Madison, Wis., 1955.

Chrmes, Stanley Bertram, 1907-
  Lancastrians, Yorkists and Henry VII, by S.B. Chrmes.
Standard practice dictates that the imprint date on the title page of a work is always used on the catalog card. This date indicates the year the work was issued, whereas the copyright date (usually found on the verso of the title page) shows the date the copyright for the material was granted by the Library of Congress. Since works having the same copyright date may have been printed at different times, the printing date is not a reliable source for determining the age of the material. If printing date and copyright date are identical, use only the printing date. If no copyright date is available and there are several printing dates, use the latest printing date. Enclose in brackets any date not found on the title page. Thus the imprint will probably consist of the printing date and the copyright date, for example: 1964 [1957].

If more than one copyright date is offered, select only the latest for use on the catalog card. The fact of copyright is shown by placing the letter c preceding the date. If the copyright date is not given on the title page, enclose it in brackets, using the form [1950].

Some ways uncertainty concerning printing date may be expressed are as follows:

- [?1971] probable date
- [195-2] decade certain
- [195-7] decade uncertain

If no date is given, the letters n.d., meaning no date are enclosed in brackets.

The imprint date of a set of books in its simplest form is represented by giving the date span from the earliest to the latest issued.

Some libraries, in an effort at simplification, adopt a policy of using the copyright date whenever it is available and using the printing date only if it is the same as the copyright date, or, if no copyright date appears on the work. For libraries with many duplicate copies this is sound practice.

For complete explanation of imprint date on catalog cards see Anglo-American Cataloging Rules, p. 203-205.
<table>
<thead>
<tr>
<th>Call Number</th>
<th>Author</th>
<th>Title</th>
<th>Edition</th>
<th>Publisher</th>
<th>Date</th>
</tr>
</thead>
</table>
COLLATION

Since the user of any library material may be concerned with the length of the publication, such information is included on the catalog card. In many cases the inclusion of illustrations may be of importance. The height of the book may affect its location in specially adapted shelving. The term collation is used to mean the physical description of a work in terms of length, illustrations, and size. The collation will consist of information concerning number of pages, or volumes, in a work, the illustration statement and the height of the book in centimeters.

The paging is indicated by recording the number on the last numbered page. If the work contains more than one numbered section, the last numbered page of each important section will be recorded as the collation. If there are many separately paged sections record lv.(various pagings). If the pages are unnumbered, count the pages, beginning with the first page having to do with the text and continuing to the end of the text. If the work contains fewer than 100 pages, record this number enclosed in brackets as the paging of the book. For longer unpaged works record lv.(unpaged) as the collation. For works containing more than one volume, use the number of volumes as the collation. If the work is continuously paged, the total number of pages, inclosed in parentheses, follows the volume statement.

The illustration statement may use the abbreviation illus. to include all types of illustrations. When certain types of illustrations seem particularly important they may be mentioned in alphabetical order after the term illus., using the following terms: charts, facsimiles, forms, genealogical tables, maps, music, plates, portraits. Illustrations qualifying as plates might be so described if they were of assorted types. To be counted as plates an illustration must meet two of the following three requirements:

(1) not be included in the paging of the volume
(2) be printed on only one side of the paper
(3) be on a different kind of paper from that used for printing the text

The qualifying abbreviations col. and part col. may be used to indicate the presence of colored illustrative material. Two typewriter spaces are used to separate the illustration statement from the paging statement, and the size of the book.

Full treatment of the collation may be found in Arglo-American Cataloging Rules, p. 205-211.
B  Marshall, Catherine Wood, 1914-  
1957; 335p. illus. 22cm.

822  Galsworthy, John, 1867-1933.  
Plays; fifth series: A family man; Loyalties;  
Windows. New York, Scribner 1923;  
108, 110, 91p. illus. 19cm.

812  Anderson, Maxwell, 1888-  
Eleven verse plays, 1929-1939. New York  
Harcourt, Brace 1939;  
v.(various pagings) 22cm.

Leaf, Munro, 1905-  
Wee Gillis; illus. by Robert Lawson. New York,  
Viking Press, 1938.  
69p. illus. 26cm.

820.9  Ward, Alfred Charles, 1891-  
Illustrated history of English literature.  
London, New York, Longmans, Green 1953-55;  
v. illus. 23cm.
<table>
<thead>
<tr>
<th>Call Number</th>
<th>Title</th>
<th>Authors/Editors</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>973</td>
<td>The rise of American civilization</td>
<td>Charles A. Beard and Mary R. Beard; Wilfred Jones</td>
<td>New ed., rev. and enl.; New York, Macmillan, 1933; 2 v. in 1 (903 p.) illus. 22 cm.</td>
</tr>
<tr>
<td>762</td>
<td>Complete opera book</td>
<td>Gustav Kobbe; Earl of Harewood</td>
<td>New York, Putnam, 1954; 1262 p., illus., music; 22 cm.</td>
</tr>
<tr>
<td></td>
<td>Hello Peter</td>
<td>Morrell Gipson; Clement Hurd</td>
<td>Garden City, N.Y., Doubleday, 1948; 131 p., col. illus.; 20x22 cm. (Junior books)</td>
</tr>
<tr>
<td></td>
<td>Mr. Flip Flop</td>
<td>Helen Garrett; Gary MacKenzie</td>
<td>New York, Viking Press, 1948; 41 p., illus. (part col.); 26 cm.</td>
</tr>
</tbody>
</table>
NOTES ON CATALOG CARDS

Additional information describing the item being cataloged, but not appropriately included in the body of the card, may be added in notes. Such notes may show that the work belongs to a series of similar works, that bibliographies on the subject of the book are included, and that related documents or other special features are present. The contents note listing the items contained in a collection of plays or short stories is of great aid in locating a work too slight to be published alone. Notes appear on catalog cards in a specified order:

1. series note, immediately following the size statement in the collation
2. notes relating to bibliographic description
3. notes relating to bibliographic history
4. notes relating to content of the work

SERIES NOTES

A series is composed of a number of works having some relationship to each other and issued by the same publisher usually in similar format. The series usually has a short title, such as Landmark books, Portrait of the nation series, Chronicles of America, or Rivers of America, to mention a few. The word series need not be a part of the series title. A series may have an author, as well as a title, as in the case of serial publications of corporate bodies. The name of the series may appear on the title page, half-title page, or on the cover of the book. Books belonging to a publisher's series such as the Beacon Hill bookshelf or Macmillan pocket classics have in common only their appearance. This is less important than series having a subject relationship.

The series title is recorded on the catalog card following the collation. The cataloger leaves three spaces and copies the series title and volume number, enclosing it in parentheses. If the note extends beyond one line, the succeeding line continues at first indentation. The name of the editor of the series is not included as a part of the series note. Capitalization of the series title follows the rules for recording other titles.

Tyler, Poyntz, ed.
201p. 20cm. (The Reference shelf, v.28, no.1)

371.911 Mackie, Romaine Prior, 1899-
Education of visually handicapped children, the blind, the partially seeing, by Romaine Mackie, with collaboration of Edith Gheze and others. Washington: Federal Security Agency, Office of Education (1951);
46p. illus. 23cm. (U.S. Office of Education. Bulletin 1951. No.20)

Harvard Middle Eastern studies, 2.
161p. map. 22cm. (Harvard Middle Eastern studies, 2)

Includes bibliography.
NOTES RELATING TO BIBLIOGRAPHIC DESCRIPTION

OR

BIBLIOGRAPHIC HISTORY

The cataloger is responsible for deciding what information in addition to that in the body of the card needs to be recorded in notes. Judgment as to what is important will be guided by the type of material, the size of the library, and the needs of the library's users. Such items as the inclusion of the U.S. Constitution in a history of the United States, or an important glossary of terms in a scientific work might be brought out in a note. Variations in the publisher of the volumes in a set would certainly be indicated in a note.

611  Kiss, Ferenc, 1889-  
      Atlas of human anatomy, by Ferenc Kiss [and];  
      Janos Szentagothai. 17th ed. New York,  
      3v. illus. (part col.) 30cm.  

      Added title pages in Latin; legends and tables in Latin and English.

121. Note concerning physical description

977.2  Esarey, Logan, 1874-1942.  
       A history of Indiana. Indianapolis W.K.  
       Stewart, 1915-18.  
       2v. maps. 25cm.  

       Vol. 2 published by B.F. Bowen.

122. Note concerning bibliographic history
<table>
<thead>
<tr>
<th>821</th>
<th>Lindsay, Sir David, fl. 1490-1555.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Squyer Meldrum. Ed. by James Kinsley.</td>
<td></td>
</tr>
<tr>
<td>London, T. Nelson 1959</td>
<td></td>
</tr>
<tr>
<td>v, 121 p. facsim. 12 cm. (Nelson's medieval and Renaissance library)</td>
<td></td>
</tr>
</tbody>
</table>

Imprint on label: New York, Barnes & Noble. Includes bibliography.

| 123 | Notes relating to physical description, bibliographic history, and contents |
NOTES RELATING TO CONTENTS

BIBLIOGRAPHIES

Except for the first or only series note on a catalog card, other notes begin at second indention, that is, one double spaced line below the close of the collation, or the series note. If it extends to the succeeding line, continue at first indention.

Each successive note begins on the line immediately below the last, starting at second indention. One of the most frequently used notes indicates the presence of bibliographies. The form *Includes bibliography* is generally used to indicate that there is one bibliography, or that there may be several bibliographies scattered through the book. It is unnecessary to show the exact paging or the exact title of the bibliography unless the length of the bibliography is impressive, or its title denotes coverage too distinctive to ignore.

960 Hall-Quest, Olga Wilbourne. With Stanley in Africa. New York, Dutton
91961
157p. Illus., map. 21cm.

Includes bibliography.
NOTES ON CATALOG CARDS

CONTENT'S NOTES

When books and other materials contain a variety of parts it is sometimes useful to make a note giving the contents. Appropriate materials for using contents notes are volumes containing short stories, plays and essays. In a set of books the title page of each volume may indicate that it covers a definite phase of a subject or a span of time. Contents notes are not made for volumes of poetry or works on a single broad subject by one author.

The contents note is always the last note on a catalog card. Listing is done in paragraph form to save space. The word Contents begins at second indentation and the succeeding lines begin at first indentation.

The source of information recorded in a contents note may be the title page, table of contents, or headings introducing the various components to be recorded. Initials are used to represent the authors' given names. Items are separated by a period, followed by a dash and one space, before recording the next item. If the word by must be supplied to complete the authorship statement in a contents note, it is not necessary to enclose it in brackets.

If the note is too long to be concluded on one card the listing is stopped above the hole, leaving space to type (Continued on next card) and a second (or extension) card carrier with the transcription. The heading of the second card consists of the call number, the author, title, and imprint date, followed by the designation (Card 2). After leaving a blank line below this heading, the cataloger continues typing the material to appear on the card.

To save time, when the contents note is long, the cataloger may prefer to give the complete contents on only the main entry and shelf card and to use a shorter form for the added entry cards. In that case the contents note is replaced with the directive For contents, see main entry.
207p. 20cm.

Contents.-- Pantaloon.-- The twelve-pound look.-- Rosalind.-- The will.

Sharman, M
4v. illus. 23cm.

Contents.-- v.1. Peter goes to London.-- v.2. Peter loses his scarf.-- v.3. Peter goes into the country.-- v.4. Peter goes to the seaside.

125. Contents of a book of plays by one author

126. Contents note showing the titles of volumes in a set
Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library (1949)
464 p. 19 cm. (The Modern Library of the world's best books)

(Continued on next card)

Fourteen great detective stories.

Haycraft, Howard, 1905-
ed.

Fourteen great detective stories. Rev. ed.
New York, Modern Library (1949)
464p. 19cm. (The Modern library of the world's best books)

Contents.- The purloined letter, by E.A. Poe.-
The red-headed league, by A.C. Doyle.- The problem of cell 13, by J. Putrel.-
The case of Oscar Brodski, by R.A. Freeman.- The blue cross, by G.K. Chesterton.- The age of miracles, by M.D. Post.-
(Continued on next card)

Fourteen great detective stories.

SC
Haycraft, Howard, 1905-
ed.

Fourteen great detective stories. [1949]
(Card 2)

The little mystery, by E.C. Bentley.- The third-

Fourteen great detective stories.

SC
Haycraft, Howard, 1905-
ed.

Fourteen great detective stories. Rev. ed.
New York, Modern Library (1949)
464p. 19cm. (The Modern library of the world's best books)

For contents, see main entry.
MYSTERY AND DETECTIVE STORIES

SC Haycraft, Howard, 1905- ed.
Fourteen great detective stories. Rev. ed.
New York, Modern Library 1949
464p. 19cm. (The Modern library of the world's best books)


For contents, see main entry.
ADDED ENTRIES

The catalog card headed with the entry denoting chief responsibility for the content of the work is called the main entry card. All other entries for the work made by putting additional headings above the material on the main entry card are called added entries.

The purpose of making added entries is to aid the user of the catalog in finding the material for which he may be searching by providing additional points of access. To achieve this end, therefore, added entries may be made for the titles of the materials; the subjects with which materials deal; and for the names of illustrators, translators, joint authors, joint compilers and editors that have a secondary relationship with the work.

The added entry heading is placed in the space above the main entry, beginning at second indention. If more than one line is needed for the entry, continue it on the next line at third indention.

The usual practice is to make title cards for all books of fiction and non-fiction books which have distinctive titles. When alternative titles exist, added entries are made for both. Title added entries are not usually made for titles beginning with such common phrases as The life of, The history of, or An introduction to. Subject added entries are thought to represent such works adequately. Title added entries are not usually made for biographies beginning with the biographee's first name. Subject added entries are always made for the person under consideration in a biography.

However, some libraries have a divided catalog with subject cards in a separate alphabetical arrangement. In such a case each work should have a title card made for it and filed in the author/title alphabet.
Setting your table.
Sprackling, Helen, 1896-
Setting your table, a complete guide to china, glass, silver, linens, flower arrangements, and etiquette. New York, M. Barrows, 1951.
213p. illus. 24cm.

Johnny Tremain.
Johnny Tremain; a novel for old and young; with illus. by Lynd Ward. Boston, Houghton Mifflin, 1943.
296p. illus. 21cm.
Tales from the Vienna Woods.
B Ewen, David, 1907-
Stra Tales from the Vienna Woods; the story of Johann Strauss; illus. by Edgard Cirlin. New York, H. Holt, 1944.
216p. illus. 22cm.

Moby Dick.
Melville, Herman, 1819-1891.
Moby Dick; or, The white whale; illus. by Mead Schaeffer. New York, Dodd, Mead, 1942.
540p. illus. 24cm.

The white whale.
Melville, Herman, 1819-1891.
Moby Dick; or, The white whale; illus. by Mead Schaeffer. New York, Dodd, Mead, 1942.
540p. illus. 24cm.
For such classics as Shakespeare's Macbeth, the title page may read *The tragedy of Macbeth* or some variant such as *Shakespeare's Tragedy of Macbeth*. In order that all of the editions of such a work may file together, a common practice is to make the title card for a standardized form of the title, and not for the varying titles. The same principle may be applied to any standard work that is published under many slightly varying titles. Such a title entry should be traced using the word *Title* followed by a colon and the actual wording of the chosen title.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Macbeth.</td>
<td>140. Title added entry using distinctive part within a title</td>
</tr>
<tr>
<td></td>
<td>141. Tracing for a title added entry not identical with the title on the face of the card</td>
</tr>
</tbody>
</table>
From the standpoint of many users of the library, the subject added entry for a work is possibly the most important added entry. Sears List of Subject Headings for Small Libraries is the prime source for determining the form of the subject headings for school libraries. For new subjects too recent to appear in the Sears list the Readers Guide to Periodical Literature is helpful. A comprehensive source for larger libraries is Subject Headings Used in the Dictionary Catalogues of the Library of Congress.

After a subject heading is selected for a work, it is typed in the space above the main entry beginning at second indentation. It may be typed in black capital letters, or in red using upper and lower case letters. In a new library the cataloger has an opportunity to make a choice as to form. In an established library it is probably advisable to continue the form already in use. If the form using upper and lower case red letters is chosen, capitals should be used for the first word of the heading, the first word of a subdivision of the subject, a qualifying word in parentheses, and proper nouns and adjectives. Use no mark of punctuation at the end of a subject heading. Within the heading use a comma to separate the parts of an inverted heading. Separate the subdivisions of a subject heading by a space, a dash, and a space, as AMERICAN POETRY - COLLECTIONS.

Forms of subject headings vary. They may be a single word as BASEBALL or CHRISTMAS; a compound heading as NURSES AND NURSING, or IMMIGRATION AND EMIGRATION; a phrase, as BIBLE AS LITERATURE; an adjective followed by a noun, as PUBLIC HEALTH, or NATIONAL CHARACTERISTICS; an inverted heading as POETS, AMERICAN; or EDUCATION, ELEMENTARY; a subject followed by a qualifying phrase in parentheses, as DISCOVERIES (IN GEOGRAPHY); or a subdivided heading as U.S. - HISTORY - CIVIL WAR - FICTION; BOOKS AND READING - BEST BOOKS.

BASEBALL
796.357 Di Maggio, Joseph Paul, 1914-
Baseball for everyone; a treasury of baseball lore and instruction for fans and players.
224p. 21cm.

142. Single word subject heading
NURSES AND NURSING
610.73 Deming, Dorothy, 1893-
Careers for nurses. 2d ed. New York,
351p. 24cm. (McGraw-Hill series in nursing)
Includes bibliography.

ANIMALS - HABITS AND BEHAVIOR
591 Heinold, George, 1912-
Burglar in the treetops. New York, Holt,
1952.
242p. illus. 22cm.

BIBLE IN LITERATURE
821 Sims, James H
The Bible in Milton's epics, by James H. Sims.
283p. 24cm.
PUBLIC HEALTH

Grant, Madeleine Parker, 1895-
202p. illus., maps. 21cm.

COMPOSERS, AMERICAN

Ewen, David, 1907-
265p. illus. 26cm.

DISCOVERIES (IN GEOGRAPHY)

Lucas, Mary Seymour.
291p. illus., maps. 24cm.

146. Adjective followed by a noun

147. Inverted heading

148. Subject followed by qualifying phrase
PERSONAL NAMES USED AS SUBJECT HEADINGS

Personal names are used as subject headings when the person is the subject of the work as in a biography, or in a critical estimate of an author's work. The form of the name is the same as for an author entry, except that the heading is capitalized or typed in red and is not closed with a punctuation mark.

THOREAU, HENRY DAVID, 1817-1862

B Norman, Charles, 1904- Tho
To a different drum; the story of Henry David Thoreau; pictures by Margaret Bloy Graham. New York, Harper, 1954. 113p. illus. 22cm.

EISENHOWER, DWIGHT DAVID, PRES. U.S., 1890-1969


Includes bibliography.
ELIZABETH II, QUEEN OF GREAT BRITAIN, 1926-

Bocca, Geoffrey.
Elizabeth and Philip; profusely illus. with photographs. New York, Holt, 1953.
246p. illus. 22cm.

LINCOLN, ABRAHAM, PRES. U.S. 1809-1865 - DRAMA

Drimkwater, John, 1882-1937.
130p. 20cm. (Riverside literature series)

SHAKESPEARE, WILLIAM, 1564-1616 - CRITICISM, INTERPRETATION, ETC.

Neilson, William Allan, 1869-1946.
275p. illus. 17cm.
ADDED ENTRIES

JOINT AUTHORS

When a book has two or more authors, the one whose name appears first on
the title-page is used as the main entry. All other authors are known as joint
authors. To make a joint author added entry, type the name of the joint author
in the space above the main entry beginning at second indentation. The joint
author's name is established in the same way as if he were a main entry. If
the joint author should already be entered in the catalog, the new entry is
identical in form with that already in the catalog. The designation jt.
author is added to the name following a comma and one space. Close the joint
author heading with a period.

Translator, joint translator, editor, joint editor, illustrator and
other similar headings are made in the same way as joint author added entries,
using such abbreviated designations as tr.,jt.tr., ed., jt.ed., illus.,
jt.illus., etc.

Krusch, Werner, jt. author.

Wohlbrabe, Raymond A

The land and people of Austria, by Raymond A.
Wohlbrabe and Werner Krusch. Philadelphia,
Lippincott 1956;
117p. illus. 22cm.

155. Added entry for
joint author,
 birth date not
 known

When only the birth date is given for a person used as an added entry, six
spaces are left after the hyphen following the birth date before adding the
appropriate designation and closing the heading.

Farjeon, Herbert, 1887- 

Farjeon, Eleanor, 1887-1965.

Kings and queens, by Eleanor and Herbert
Farjeon; with 40 coloured plates by Rosaline
86p. ccl. illus. 26cm.

156. Added entry for
joint author,
 birth date
 only
Hall, James Norman, 1887-1951, jt. author.
903p. illus. 22cm.

TRACING FOR JOINT AUTHORS

The tracing for a joint author added entry is identical with the heading to be used on the joint author card. It is placed after the tracing for the subject headings and before the tracing for a title entry.

Hall, James Norman, 1887-1951, jt. author
Title.

AUSTRIA - DESCRIPTION AND TRAVEL
AUSTRIA - SOCIAL LIFE AND CUSTOMS
Krusch, Werner, jt. author.
Title.
ADDED ENTRIES

JOINT EDITORS AND COMPILERS

When more than one person as editor is responsible for a work, the first one is the main editor and the second one is the joint editor. Joint-editor and joint compiler added entry cards are made in the same fashion as joint author cards.

160. Joint editor added entry

Davis, Ruth, 1913-      jt. ed.
SC Shaw, Harry, 1905-   ed.
330p. 22cm.

161. Joint compiler added entry

Weir, Ruth Cromer, 1912-      jt. comp.
SC Cavanah, Frances, 1889-    comp.
Treasury of dog stories, collected by Frances Cavanah and Ruth Cromer Weir; illus. by Wesley Dennis. Chicago, Rand McNally, 1947.
256p. illus. 21cm.

162. Tracing for joint compiler added entry is placed after subject tracing

DOGS - STORIES
Weir, Ruth Cromer, 1912-      jt. comp.
Title.
ADDED ENTRIES

ILLUSTRATORS

Hader, Berta Hoerner, illus.
Mason, Miriam Evangeline, 1899-
Timothy has ideas; illus. by Berta and Elmer
127p. illus. 21cm.

163. Illustrator added entry, no dates available

Hader, Elmer, 1899-   jt. illus.
Mason, Miriam Evangeline, 1899-
Timothy has ideas; illus. by Berta and Elmer
127p. illus. 21cm.

164. Joint illustrator added entry, birth date available
Wyeth, Newell Converse, 1882-1945, illus.

ADDED ENTRIES

TRANSLATORS

Wheen, Arthur Wesley, tr.
Remarque, Erich Maria, 1898-1970.
All quiet on the western front: tr. from the German by A.W. Wheen. Boston, Little, Brown, 1929. 291p. 20cm.
SPORTS

see also

AERONAUTICAL SPORTS
AMUSEMENTS
ATHLETICS
COACHING (ATHLETICS)
COLLEGE SPORTS
GAMES
GYMNASTICS
OLYMPIC GAMES

(Continued on next card)

SPORTS

see also

OUTDOOR LIFE
PHYSICAL EDUCATION AND TRAINING
RODEOS
SCHOOL SPORTS
WATER SPORTS
WINTER SPORTS
also names of sports, e.g. BASEBALL; etc.
USING A SUBJECT HEADING LIST

When the cataloger uses a subject for the first time in the catalog, the cross references should be made as indicated in the chosen list. For example, the following instruction is found in Sears List of Subject Headings:

Food, Frozen
See also Ice cream, ices, etc.
\textit{x} Frozen food
\textit{xx} Food - Preservation

The cataloger should respond by making the following cross references:

\begin{itemize}
  \item \textbf{FOOD, FROZEN}
    \begin{itemize}
      \item see also
      \item \textbf{ICE CREAM, ICES, ETC.}
    \end{itemize}
  \end{itemize}

\begin{itemize}
  \item \textbf{FROZEN FOOD}
    \begin{itemize}
      \item see
      \item \textbf{FOOD, FROZEN}
    \end{itemize}
  \end{itemize}

\begin{itemize}
  \item \textbf{FOOD - PRESERVATION}
    \begin{itemize}
      \item see also
      \item \textbf{FOOD, FROZEN}
    \end{itemize}
  \end{itemize}

190. See also cross reference
191. See reference
192. See also cross reference
ANONYMOUS CLASSICS AND SACRED WRITINGS

In almost every library are found anonymous classics, which are old writings of acknowledged excellence whose authors are unknown. Examples of such writings are the epic Beowulf, national folk tales, and Arabian Nights. These have been published in many languages and versions by many publishers under a variety of titles. For example, Arabian Nights has been published also with the English titles Tales from the Arabic, The Thousand and One Nights, Arabian Nights Entertainments, and others, not to mention many versions in other languages with other titles.

Books containing the sacred writings of any religion may be classics but are not necessarily anonymous, because the authorship of at least parts of them are known. They are, however, handled in the same way as other classics of unknown origin.

In order that the main entries for all versions of an anonymous classic or a sacred writing, may be the same, a short title, usually in the English language, has been established for use as the main entry. This title brings the different versions and editions of a work together in the catalog under a uniform main entry, regardless of individual title.

The following is a list of titles which have been established for use as entries for certain well-known anonymous classics and sacred writings: Arabian nights; Beowulf; Bible; Mabinogion; Mother Goose; Nibelungenlied; Reynard the fox; Chanson de Roland. In libraries for children and young people it might be advisable to use Song of Roland instead of the French form of the name used in scholarly bibliographies.

Enter an anonymous classic or sacred writing under the established uniform title, putting that title in the entry position on the card and closing it with a period. Complete the unit card following the customary form. Trace for, and make the necessary added entry cards. Should the title of the book be the same as the established title, no title added entry card is needed.
<table>
<thead>
<tr>
<th>398</th>
<th>Mother Goose.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The real Mother Goose; illus. by Blanche Fisher Wright. Chicago, Rand McNally, 1916.</td>
<td>134p. illus. 30cm.</td>
</tr>
</tbody>
</table>

| 193 | Main entry for an anonymous classic |

<table>
<thead>
<tr>
<th>398</th>
<th>The real Mother Goose.</th>
</tr>
</thead>
<tbody>
<tr>
<td>398</td>
<td>Mother Goose.</td>
</tr>
<tr>
<td>398</td>
<td>The real Mother Goose; illus. by Blanche Fisher Wright. Chicago, Rand McNally, 1916.</td>
</tr>
</tbody>
</table>

| 194 | Title added entry card for an anonymous classic |

<table>
<thead>
<tr>
<th>398.22</th>
<th>Nibelungenlied.</th>
</tr>
</thead>
</table>

| 195 | Main entry for an anonymous classic |

<table>
<thead>
<tr>
<th>398.2</th>
<th>Arabian nights.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scheherazade; tales from The thousand and one nights. Translated by A.J. Arberry; with illus. by Asgeir Scott. London, Allen &amp; Unwin 1953;</td>
<td>221p. illus. 23cm.</td>
</tr>
</tbody>
</table>

| 196 | Main entry for an anonymous classic |
Enter the Bible, either complete or partial form under **Bible** with the language of the text indicated in the entry. For example: **Bible. French.** or **Bible. Latin.** In small collections the entry might be simplified by omitting the language designation for editions in English. The year of printing is used to distinguish the various issues in the same language. The different versions or translations of the Bible may have that feature indicated in the entry also. For incomplete editions or abridgments in English use the entry: **Bible. English. Selections.** For complete coverage of the rules for formulating Bible entries see *Anglo-American Cataloging Rules*, p. 156-163.

<table>
<thead>
<tr>
<th>220.5 Bible. English. 1952. Revised standard.</th>
<th>197. Bible entry with year of publication and name of version</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>220.5 Bible. English. Selections. 1951. Authorized.</th>
<th>198. Bible entry. Selected passages</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>220.5 Bible. English (Basic English) 1950.</th>
<th>199. Bible entry with special vocabulary indicated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>Title</td>
</tr>
<tr>
<td>---------------</td>
<td>-------</td>
</tr>
<tr>
<td>200</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Enter stories retold from the Bible and books about anonymous classics and sacred writings under the name of the author. Make added entry cards in the usual way.</td>
</tr>
<tr>
<td>220</td>
<td></td>
</tr>
</tbody>
</table>
Examples below, William Shakespeare and John Milton are responsible for the works originally. Therefore their names are used as the main entries while the editors' names are used as added entries.

Works entered under title may also require editor added entries.

Boas, Frederick Samuel, 1862-1957, ed.
Shakespeare, William, 1564-1616.
127p. 17cm. (Heath English classics)

Bullough, Geoffrey, 1901-
ed.
Milton, John, 1608-1674.
224p. 19cm.

Bullough, Margaret, jt. ed.
Milton, John, 1608-1674.
224p. 19cm.

ANALYTICS

Library materials frequently contain separate parts or sections that have previously been published independently. One author or publisher may be responsible for all of the parts, or different individuals may be responsible for the separate parts. Entries made for each of the separate sections, whether they be stories, plays, essays, reports, or biographical sketches are known as analytics. There may be author analytics, subject analytics, or title analytics.

Plays and short stories in collections seem to call for author and title analytics. Collected biographies and sections of factual books may need subject analytics.

There is more than one accepted form for analytics. Since many libraries use printed cards, the unit card is commonly used. Those who type analytic cards may prefer to use the partial contents form, or another shortened form. Examples will follow using the partial contents form.

When a work needs to be analyzed, the cataloger should first catalog it as a whole, listing the parts in the contents note.

When the parts of a book are all by one author, only title analytics need to be made. The separate parts may be listed on the title page, or in a table of contents. Some libraries follow the practice of omitting the listing of titles of plays, etc., on the title page, if so given, but list them in a contents note.


Hornstein, Lillian Herlands, 1909-


Title analytics for contents.

The forest.


Contents.- The forest.- Old English.- The show.

206. Tracing for title analytics

207. Title analytic using unit card

208. Title analytic, using partial contents note
Allen, Walter Ernest, 1911-
First published in London in 1950 under title
Dead man over all.

Square peg.
Allen, Walter Ernest, 1911-
First published in London in 1950 under title
Dead man over all.

Dead man over all.
Allen, Walter Ernest, 1911-
First published in London in 1950 under title
Dead man over all.

Title.
Title: Dead man over all.

It often happens in a collection of plays or stories by one author that the first play in the book is used as the title of the whole book. Even so, the tracing for all items can be indicated by the phrase Title analytics for contents.

The image and other plays. New York, Putnam, 1922.
253p. 20cm.

Title analytics for contents.
removed from the card catalog in order to remove all records of the work.

The listing of all the added entry cards made for any work is called the tracing. Printed cards have the tracing on the face of the card near the bottom. Since, often there is not room on the face of a typed card, it is placed on the back of the main entry. When more than one card is necessary to complete the main entry, the tracing is typed on the back of the first card. To place the tracing, turn the author card face down with the hole at the top and record the tracing in the upper left corner two lines below the hole and indented two spaces from the left edge. Arrange the tracing items in the following order: subject headings, other added entries, title, or titles, and series. Within any category of headings it is not necessary to adhere to any special order in listing them. The form of the tracing is to match exactly the heading to be used on the added entry card as to capitalization, and spacing. If a decision has been made to type subject headings in red, they will be typed in black in the tracing.

---

176. Main entry

Frank, Anne, 1929-1945.
Fran

The diary of a young girl; tr. from the Dutch
by B.M. Mooyart-Doubleday; with an introd. by
Eleanor Roosevelt. Garden City, N.Y., Doubleday,
1952.
285p. illus. 20cm.

177. Tracing on back
of main entry

NETHERLANDS - HISTORY
WORLD WAR, 1939-1945 - JEWS
Mooyart-Doubleday, B
M tr.
Title.

---

When parts of books or materials are by different authors, entries are
made for both authors and titles. For non-fiction, author and subject analytics
may be made. The judgment of the cataloger should determine the value and need
for making such entries.

---

812.08 Clark, Barrett Harper, 1890-1953, ed.

Nine modern American plays, by Barrett H.
Clark and Williams H. Davenport. New York,
Appleton-Century-Crofts, 1951.
137p. 25cm.

Contents.- The hairy ape, by E.G. O'Neill.-
Street scene, by E.L. Rice.- Green grow the lilacs,
by L. Riggs.- High Tor, by M. Anderson.- Stage
door, by E. Perber.- You can't take it with you, by
(Continued on next card)

213. Main entry
for book
containing
takes by
various
authors

---

812.08 Clark, Barrett Harper, 1890-1953, ed.

211. Extension
Books of biography are filed under the designation for biography, and alphabetically by the name of the biographee. Biographies about the same person are then sub-filed by the main entry.

The number of copies of a given title owned by the library is indicated in pencil in the left margin near the collation. The number of copies also appears on the face of the main entry in the same position as on the shelf card.

It is the custom in many libraries to record on the back of the shelf list card the source from which the material has been received, the date, and the price of each copy. If such a record is kept, an accession book and accession numbers for books are seldom necessary. If an accurate accession record has been kept and accession numbers have been used, the librarian may or may not continue with the practice as she sees fit. If accession numbers are used, they are entered on the title page of the book and on the shelf card.

To type the order information, place the shelf list card, face down with the hole at the top, and record the order information two lines below the hole, beginning two spaces from the left edge of the card. Leave two spaces between the date and the dealer, and two between the dealer and the price. If additional copies are received, record them in the same way. The same form is used for all material cataloged.

1/5/54 McClurg 2.50
4/12/63 Baker 2.69 c.2

182. Order information on back of shelf card

920 Acker, Helen.
Five sons of Italy; jacket by Richard Floethe.
191 p. 21 cm.


218. Main entry card for book needing subject analytics

ITALY - BIOGRAPHY
Title.
LEONARDO DA VINCI, 1452-1519
BUONARROTI, MICHEL ANGELO, 1475-1564
ALILEI, GALILEO, 1564-1642
PAGANINI, NICCOLO, 1782-1840
VERDI, GIUSEPPE, 1813-1901

219. Tracing for book needing subject analytics

LEONARDO DA VINCI, 1452-1519
Acker, Helen.
Cross reference cards. Since these cards do not represent books or materials, they do not bear a call number. There are two kinds of cross reference cards, namely, see references and see also references.

The see reference card directs the inquirer from an entry under which material has not been listed to an entry under which it has been listed. See references are made for synonymous terms for subject headings, for the second part of a compound heading, for the direct form of an inverted heading, and for variations of spelling.

On the fourth line of the card at second indention in capital letters, write the heading under which the material is not listed. On the sixth line at third indention write the word see in lower case letters. On the eighth line at first indention write the heading under which the material has been listed. Those who prefer subject headings in red, will follow the capitalization and form given in Sears List of Subject Headings for Small Libraries. The words see and see also are always typed in small black letters.

Cross references for personal names were treated in this guide under Personal Authors.

“See” Cards

MAGAZINES
see
PERIODICALS

WATCHES
see
CLOCKS AND WATCHES.

BOUND-WITH WORKS

It happens occasionally that two or more books by the same or by different authors, each book with a separate title page and with separate paging, are bound together. Such a publication is known as a “bound-with.” Each part is cataloged as an independent book in the usual way. Obviously the book can be assigned only one classification number even though the parts deal with entirely different subjects. The classification number for the first part determines the book’s call number. Notes are made on the card showing the author and title of the other work or works with which it is bound. The note reads Bound with followed by the author’s name in inverted order, using initials to represent given names; two spaces after this the title of the other work; then three spaces later, the place and date of publication.

Thorpe, Francis Newton.
A see also reference card directs the user from an entry under which material is listed to another entry under which related material is to be found. The card begins on the fourth line at first indentation followed two spaces below by see also beginning at second indentation. Two lines below this the additional subjects are listed in tabular form beginning at first indentation and single-spaced.

The call number given on the set of cards for a subsequent part of a "bound-with" must be the same as the number that the book itself bears. The call number of the whole volume is determined by the first work in the volume.

The note indicating the presence of other independent works in the same volume by the same author uses the form below:
<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dodgson, Charles Lutwidge, 1832-1898.</td>
</tr>
<tr>
<td>Through the looking glass, by Lewis Carroll; with fifty illus. by John Tenniel. New York, Macmillan, 1929. 224p., illus. 23cm.</td>
</tr>
<tr>
<td>Bound with the author's Alice in Wonderland. New York, 1929.</td>
</tr>
</tbody>
</table>

227. Main entry for a subsequent part of "bound-with"
SUPPLEMENTS

Supplements should not always be treated as independent entries because they are too closely related to the original work to stand alone. The entry for the supplement may be added to the card for the original work using the form known as the "dashed-on-entry."

Begin the entry at first indention two lines below the entry for the main item on the card. Use three underscore marks to show that the author of the supplement is the same as the entry of the original item. If the title of the supplement is also the same as that of the original item, leave one space and then three underscore marks to represent the title. Leave one space and continue on the same line the transcription of the title-page information for the supplement according to the rules for making the body of the card.

R
016

Winchell, Constance Mabel, 1896-
6b5p. 28cm.

"Based on the Guide to reference books, sixth edition by Isadore Mudge."

(Continued on next card)

R
016

11/p. 28cm.

(Continued on next card)
|-------|---------------------------------|--------------------------------------------|

<table>
<thead>
<tr>
<th>R 031</th>
<th>The New international encyclopaedia. 2d ed. New York, Dodd Mead [1922-29]. 24v. illus., plates, maps. 26cm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>R 031</td>
<td>Supplement. New York, Dodd, Mead, 1930. 2v. illus. 26cm.</td>
</tr>
</tbody>
</table>

231. Dashed on entry for second supplement

232. Dashed on entry for work entered under title
UNIFORM TITLES

Uniform titles are used to bring together all editions of a composer's or writer's works and to establish an orderly arrangement of a composer's or writer's works. A musical composition may be known under variant titles in different countries. For example, The Magic Flute by Mozart is called Die Zauberflöte in Germany. To the music performer or record lover this makes very little difference, and the card catalog must make provision for bringing together all forms of a given work. This is done by assigning the work a uniform title, usually the title under which the work was first published, and making references from other known titles to the uniform title.

Compositions having titles based on the names of musical forms such as symphonies, sonatas, string quartets, and études may also be issued in varying degrees of completeness and in varying instrumental arrangements. Music publishers frequently issue a composer's works in collected forms for study and individually for performance. To achieve bibliographic control of the many possible publications the principle of uniform title entry has been established.

For full treatment of uniform titles see Anglo-American Cataloging Rules, p. 145-172. For the application of uniform titles to musical works see p. 299-314 in the same source.

The uniform title, enclosed in brackets, is typed on the line below the main entry beginning at second indention. On the next line at second indention, copy the title as it appears in the work in hand. Continue the card in the usual form.
Make cross references from all titles under which the work has been issued to the uniform title. It then becomes unnecessary ever to trace for or make a title added entry for a musical work.

Der tapfere Soldat.
Straus, Oscar, 1870-1954.
Der tapfere Soldat.

For editions of the above work see

Straus, Oscar, 1870-1954.
Der tapfere Soldat.

The chocolate soldier.
Straus, Oscar, 1870-1954.
The chocolate soldier.

For editions of the above work see

Straus, Oscar, 1870-1954.
Der tapfere Soldat.
As has been stated, musical works having titles embodying names of musical forms such as concertos, sonatas, or symphonies, may have variant forms and popular titles. Cross references are made from variant titles to the uniform title as set forth in bibliographic sources and music reference works. The uniform title seeks to identify the composition as to form, using such additional elements as medium, key and the composer’s or musicologist’s numbering to assign it a unique entry. As a rule cross references need not be made for uniform titles of compositions based on the name of a musical form unless the composition has come to be well-known also by a popular title.

Moonlight sonata.
Beethoven, Ludwig van, 1770-1827.
Moonlight sonata.

For editions of the above work
see
Beethoven, Ludwig van, 1770-1827.
Sonata, piano, no.14, op.27, no.2, C# minor

A few examples of the means used to bring together the complete or partial collections of an author's works under uniform titles follow:

For complete works:
Works.

For miscellaneous selected works:
Works. Selections.

For works in one medium:
Works, piano.

For complete works in one form:
Symphonies.

For selections of the works in one form:
Symphonies. Selections.

Songs. Selections.

784.3 Foster, Stephen Collins, 1826-1864.
Songs. Selections.


110 p. 26 cm.

237. Main entry with uniform title showing partial collection of works in one form

786.4 Beethoven, Ludwig van, 1770-1827.
Sonatas.

2 v. (862 p.) 31 cm.

238. Main entry with uniform title showing complete collection of works in one form
SERIALS

A serial is a publication which is issued at more or less regular intervals and in the same or similar format. Single issues of serials may be monographs, or they may be such publications as newspapers, magazines, yearbooks, almanacs, annual or biennial reports, and directories. In most libraries magazines and newspapers will not be cataloged, but such serials as the World Almanac and Who’s Who in America will be cataloged. A serial composed of many monographs may have each unit treated individually, but non-monographic serials must be treated together as a set.

In handling serials the small, popular library may dispense with much of the detail that is necessary in a scholarly collection. Suggestions offered here will be intended to serve only as a brief introduction to the subject.

A complete treatment of serial cataloging practice may be found in Anglo-American Cataloging Rules, p. 231-246.

Briefly stated, principles governing the cataloging of serials are:

1. Entry is under title unless the title includes the name of the corporate body responsible for publication. A serial requiring the name of its sponsoring body for identification is entered under its corporate author.

2. The source of information for the preparation of the catalog card is the latest volume. This policy contrasts with the practice of preparing the catalog entry for a monographic set from the first volume issued.

3. Since serials frequently change subtitles, a short title is usually used in order to avoid constant revision of the catalog entry.

Libraries may have many incomplete serial sets in their collections. Cards for these sets are so made that the issues in the collection are clearly indicated and that an indefinite number of issues can be recorded as they are acquired.

A set composed of every issue of a serial which has ceased publication is a closed set. One that is still being published is obviously incomplete and is called an “open” set. It is cataloged using the “open” entry form in setting down, the holdings, the imprint and the collation, thus allowing for revision as new volumes are added.
The library's holdings may be indicated in the body of the card. An acceptable alternate practice is to record in a "Library has" note the number of volumes the library owns. Leave one line between the "Library has" note and whatever precedes it on the card. If the volumes are numbered, use the abbreviation v. for the volume, followed by the number in Arabic numerals, a comma and the date of the volume. If the library has more than one copy of a volume, record in pencil following the date of the volume the number of copies using Arabic numerals for numbers, followed by the abbreviation c. for copies. Editors of serials change frequently and are not necessarily always recorded. Consequently added entries may not be made for them.

Such items as dates in the imprint, the number of volumes in the collation, and the number of copies if more than one, all of which are subject to change as new acquisitions are made are recorded in pencil on the card. Should the library not have acquired yearbooks for successive years, space is left in the "Library has" note so that the year and volume may be filled in as the yearbooks are acquired.

After making the main entry card, added entry cards may be made for serials in the usual way, except that the library's holdings are not given on them and the catalog user is instructed to see the main entry. This eliminates the recurring necessity of altering the holdings statement or the "Library has" note on all cards except the main entry and shelf list card.
Some libraries use commercially printed cards and simply check the volume numbers or years that the library owns. The imprint and collation may be left open on both the main entry and shelf card. The printed holdings card is filed immediately behind the shelf list card and the instruction: For volumes in library see shelf list card. is put on the main entry.

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239. Printed card showing library's holdings indicated by checking volume numbers.

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240. Printed holdings card showing volumes in library indicated by checking years received.
New York, New York World Telegram, 1953-58
6 v. 20 cm.

Library has:
v. 68, 1953
v. 69, 1954
v. 70, 1955
v. 71, 1956
v. 72, 1957
v. 73, 1958

813.08 Best American short stories and the yearbook of the American short story.
Boston, Houghton, 1951-56
3 v. 20 cm.

Library has:
1951
1953
1955
1956

920 Who's who in America; a biographical dictionary of notable men and women.
Chicago, A. N. Marquis, 1952-57
3 v. 21 cm.

Library has:
v. 27, 1952-53
v. 28, 1954-55
v. 29, 1956-57
317:3 U.S. Bureau of the Census.
    Library has:
    v. 74, 1953
    v. 75, 1954
    v. 76, 1955
    v. 77, 1956
    v. 78, 1957
    v. 79, 1958

912.73 Hammond Incorporated.
    Hammond American history atlas. 1948-1963 Maplewood, N.J.
    /v.

920 U.S. - BIOGRAPHY
    Who's who in America; a biographical dictionary of notable men and women.
    Chicago, A.N. Marquis, 19
    v. 21cm.

    For volumes in library, see main entry.
ANALYZED SERIALS

Occasionally the individual volumes of a serial would be more useful to the library if they were represented by subject and title cards as well as being represented as volumes in a serial. Examples are the individual volumes of the Reference shelf and the various volumes of the Yearbook of the U.S. Dept. of Agriculture. A serial card is made for the whole set following the pattern already set forth. A notation Analyzed is put on the back of the main entry and the shelf card.

630.61 U.S. Dept. of Agriculture.
   The yearbook of agriculture.
   "V. 24cm.

   Library has:
   1954
   1955
   1956
   1957

   Analyzed.

A main entry and set of cards is made for each volume in an analyzed serial set, just as if it were being cataloged as a separate item. The call number of the volume will be determined by the classification of the whole set instead of the subject matter of the individual volume. The card for the volume being analyzed will carry as its series note the name and volume number of the set to which it belongs.

The tracing will be made just as for any separate work, except that a series-added entry will never be made. The shelf card for the various volumes of an analyzed serial set will be filed in volume number order immediately following the shelf card for the complete set.
630.61 U.S. Dept. of Agriculture.
Unit Marketing; the yearbook of agriculture.
506p. illus., maps. 24cm. (Its Yearbook, 1954)

251. Main entry for an individual volume of an analyzed serial

252. Tracing for above volume of an analyzed serial

253. Subject card for individual volume of a serial
808.5 The Reference shelf.
   New York, H.W. Wilson, 1957-58
   3v. 20cm.

   Library has:
   v.29, no.5
   v.29, no.6
   v.30, no.1

808.5 McClellan, Grant S
Refe U.S. foreign aid, edited by Grant S. McClellan.
no.5 216p. 20cm. (Reference shelf, v.29, no.5)

   Includes bibliography.

254. Main entry for serial having volumes dealing with specific subjects
255. Main entry for an individual volume of analyzed serial entered under its editor
256. Tracing for individual volume of analyzed serial

ECONOMIC ASSISTANCE, AMERICAN
TECHNICAL ASSISTANCE, AMERICAN
MILITARY ASSISTANCE, AMERICAN
Title.
SETS OF BOOKS

A set of books is composed of two or more volumes which have a title in common and are bound in uniform or similar binding. The volumes of a set may be published at the same time or at different times; they may be unified by sharing the same authorship or they may be written by different authors. They are usually issued by the same publisher. If a set has a distinctive title likely to be well known, and a general index, the cataloger will catalog the set as a whole to keep all of the volumes together on the shelf. If each volume has also a distinctive title, in addition to the common title, title analytics may be made for each. Imprint dates, and the number of volumes in the collation of a set in the process of publication are given in pencil so that it may be easily changed. When the set is completed these items may be typed on the card.

257. Main card for a completed set of books

Eberhart, Wilfred, ed.

Reading-literature, by Wilfred Eberhart, Irma Dick Swearingen and Bernice E. Leary. Rev.
Evanston, Ill., Row, Peterson 1955;
3v. illus. 26cm.


258. Title analytic for the title of single volume of a set of books

Eberhart, Wilfred, ed.

Reading-literature, by Wilfred Eberhart, Irma Dick Swearingen and Bernice E. Leary. Rev.
Evanston, Ill., Row, Peterson 1955;
3v. illus. 26cm.

Johnson, Eleanor Murdoch, 1892-

Treasury of literature: read-text series; selected and ed. by Eleanor M. Johnson and Leland B. Jacobs. Columbus, Ohio, C.E. Merrill c1954-

illus. 24cm.

(Continued on next card)

Teacher's manual. Columbus, Ohio, C.E. Merrill c1954-
illus.

Cover title.
Includes bibliographies.
PHOTOGRAPHIC REPRODUCTIONS

With increasing frequency works are being produced by photographic means, both in microform and microform. This is significant for the book cataloger when the chief purpose of the reproduction is to make the work available in its original appearance. Instructions for cataloging microforms will be offered in a section dealing with non-book materials. Simple reprints, with or without identical title pages, do not require special handling. However, works issued by a new publisher for the purpose of producing a duplicate of an earlier edition are cataloged in such a way as to make this relationship clear.

If there is a new title page, it is used to supply material for the body of the card; otherwise the reproduction of the original title page is used. In this case the original imprint is followed by the new imprint, inclosed in brackets, if it does not appear on the title page. No special treatment is required in construction the collation. Information concerning the reproduction is given in a note.

92 Cibber, Colley, 1671-1757.
2v. illus., ports. 22cm.

261. Main entry for photographic reprint having new imprint on title page

398.8 Lovechild, Nurse.
59p. illus. 10cm.

262. Main entry for facsimile reproduction. New imprint not on title page
Macroform photographic reproductions not primarily intended as facsimile editions are treated as if the cataloger were working with the original. Since the size of the reproduction may vary significantly from the original, it is usually not included in the imprint.

A note is added stating the form of reproduction, imprint of the reproduction, and its physical description.

828 Taylor, John, 1580-1653.
The great eater of Kent; or, Part of the admirable teeth and stomacks' exploits of Nicholas Wood. London, Printed by E. Alde for H. Gasson, 1630.
25p.

Reproduced by microfilm-xerography. Ann Arbor, Mich., University Microfilms (196-?) 19cm.

263 Main entry for print-out from microfilm of the original
PHOTOGRAPHIC REPRODUCTIONS

MICROFORMS - MICROFILMS, MICROCARDS, MICROFICHE

Since microfilms, microcards, and microfiche are photoreproductions of previously issued printed material, they are entered and described in terms of the original appearance of the material. This means the entry is determined, the body of the card is completed, and the collation is set down as if one were handling a book form publication. The type of reproduction is set forth in a note giving also any relevant data concerning circumstances of reproduction, such as the location of the copy from which the film was made and the imprint of the reproduction. A physical description of the reproduction follows. For microfilm this will be the number of reels and a size indication will be given in millimeters. For microcards the physical description consists of the number of cards followed by their dimensions in centimeters. For microfiche the form used indicates the number of sheets and their dimensions in centimeters.

The completion of the set of cards by making the shelf card and any necessary added entries proceeds in accordance to the general principles for cataloging.

A medium designation should be used above the call number of each item. Classification numbers can be assigned from Dewey. Some libraries prefer arranging the materials in accession order.

Microfilm

371.425 White, Alvin Merritt, 1923-
Vocational education needs of the people of Dent County, Missouri. 1958.
112f. illus.

Thesis - University of Missouri.
35mm.

264. Main entry for microfilm copy of previously unpublished material.
Microfilm


Microcard

808.1 Beattie, James, 1735-1803.
Essays: on poetry and music, as they effect the mind; on laughter, and ludicrous composition; on the usefulness of classical learning. 3d ed., corr. London, R. and C. Dilly, 1779.

Micro-opaque. Rochester, N.Y., University of Rochester Press, 1957. 10 cards. 7.5x12.5cm.

Microcard

970.1 McKenney, Thomas Loraine, 1785-1859.
History of the Indian tribes of North America with biographical sketches and anecdotes of the principal chiefs, by Thomas L. McKenney and James Hall. Philadelphia, D. Rice, 1842-44.

Micro-opaque. Louisville, Ky., Locust Grove Press, 1956. 17 cards. 7.5x12.5cm. (Nineteenth century American literature on microcards)
<table>
<thead>
<tr>
<th>Microfiche</th>
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<tr>
<td>373.1 Ehling, William Philip, 1920-</td>
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<tr>
<td>Development of a computer model of the factors which influence high school students to continue or discontinue their education. New York, 1966. iii, 102p. illus.</td>
</tr>
<tr>
<td>&quot;Research ... supported by the Cooperative Research Program of the U.S. Office of Education.&quot; &quot;CRP-S-242.&quot;</td>
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<td>(Continued on next card)</td>
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<th>Microfiche</th>
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<tr>
<td>373.1 Ehling, William Philip, 1920-</td>
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<tr>
<td>Development of a computer model of the factors which influence high school students. 1966. (Card 2)</td>
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<tr>
<td>Service, 1957. 2 sheets. 10x5x15cm.</td>
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<td>025.3 Genesee Valley School Development Association.</td>
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<td>Microfilm (negative) Bethesda, Md., ERIC Document Reproduction Service, 1971. 1 sheet. 10.5x15cm. (ED 045 153)</td>
</tr>
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268. Main entry, microfiche of typed material, having personal author

269. Extension card of above example

270. Main entry for microfiche having corporate author
NON-PRINT MATERIALS

Since the present day library has developed from a book center to a media center, it is inevitable that the librarian will be responsible for organizing many forms of materials. The filmed materials may include motion pictures, filmstrips, microfilm, microfiche, transparencies, and slides. There may be recorded materials such as disc recordings, tape recordings, and cassettes. Printed materials, in addition to books, may include music, maps, charts, pictures, and microcards. In addition to these, there may be globes, games, realia, and kits combining so many items they sometimes defy description. No one can predict with certainty and limits to the kinds or types of materials to be found in the libraries of the future. The principles governing the organization of all materials remain the same; the challenge is to make a satisfactory adaptation of conventional cataloging practices to satisfy the organization demands of the librarian while meeting the expanding and unforeseen needs of the library's clientele.

Rules for cataloging non-print materials have not kept pace with the rapid growth in the variety of the materials themselves. Although the Anglo-American Cataloging Rules offer clear policies for the older forms of non-book materials, no guidance is available for some types of media that are commonly found in today's media centers. For this reason some of the suggestions offered in this work have been drawn from other sources in the belief that they answer felt needs. The chief reference used has been Riddle's Non-Book Materials.

In addition to describing non-print materials on catalog cards, the librarian must decide on a plan for organizing and housing the collection. The method may be by order of acquisition for each category of material, but increasingly for media centers, the trend is to classify the material following the same scheme as that chosen for the book collection. This organization facilitates the integration of the collection and allows library users to choose the most appropriate material for their purposes.

If it is decided to classify materials using the Dewey Decimal Classification, a symbol representing the type of material should be placed above the call number such as the following:

D 822
Recording of an English drama

Fs 582
Filmstrip about trees

An alternative procedure would be to place the name of the type of material above the Dewey number on all cards in a set as: Filmstrip ; Disc recording 582 822.
DISC RECORDINGS

The material presented here is, except for a minor variation in punctuation, a summary of the instructions for cataloging recordings as given in Anglo-American Cataloging Rules, p. 321-328.

Main entries for recorded materials are established in the same way as for printed materials. In other words, the recorded words of an author are entered under the author; recorded music of a composer, under the name of the composer; recorded works of individuals without a collective title, under the name of the person responsible for the first work; recorded works from many sources and having a collective title, under the title. For disc recordings the source of information used on the catalog card is the disc-label, although it is frequently necessary to take information from the album cover. The labels on both sides of a record are considered in the same way as the double spread of a title page. The card form is the same for recordings as for a book, except that following the complete title, the word Phonodisc is inserted, enclosed in parentheses. Recordings may also be in the form of tapes, cylinders or rolls. In these instances the terms Phonotape, Phonocylinder, and Phonoroll are used in the same way as the term Phonodisc.

People having an author relationship with a recording are usually mentioned in the body of the card, while performers are cited in a note.

The imprint for a record consists of the trade name of the record or the producer followed by the album number. If the records have also disc numbers, these are recorded in parentheses after the album number.

The collation of a phonodisc consists of the number of sides, the size (diameter in inches) and the playing speed, represented by the number of revolutions per minute. Two typewriter spaces are left after the first and second components. If there is more than one album, this is indicated in addition to the number of sides in the following form: 3 albums (12s.). Stereophonic recordings may be so designated by adding stereo, after the playing speed if it appears on record label or album cover.

As for books, the complete set of cards will consist of the main entry, shelf card and any added entry cards. Added entry cards are traced and made in the same way as for books.

Records may be either classified by Dewey or arranged by order of accession depending on the kind of use to be made of them. Some collections have used broad categories by type of content, as dramas, symphonies, vocal music, children's stories, dance music, etc.
Disc recording

822 Shakespeare, William, 1564-1616. Troilus and Cressida (Phonodisc) London A4413 (X5440-5443) 2 albums (8s.) 12in. 33 1/3rpm.

Disc recording


"Presented in collaboration with General Dynamics Corporation."

Disc recording

831 Goethe, Johann Wolfgang von, 1749-1832. Jugendlyrik und Balladen (Phonodisc) Deutsche Grammophon Gesellschaft LPM43008. 2s. 12in. 33 1/3rpm. (Literarisches Archiv)
Disc recording

371.33 Dale, Edgar, 1900-
The improvement of teaching through audiovisual materials (Phonodisc) By Edgar Dale and James D. Finn. Educational Recording Services. 2s. 12in. 33 1/3rpm. (Educational growth series)

Disc recording

784.4 Anglo-American folk songs (Phonodisc) Folkways Records FP37. 2s. 10in. 33 1/3rpm.
Cover title: Anglo-American ballads. Hermes Nye, with guitar.

Disc recording

783.3 Dukas, Paul Abraham, 1865-1935.
L'apprenti sorcier (Phonodisc) The sorcerer's apprentice, L'apprenti sorcier. Scherzo d'apres une ballade de Goethe. Victor LM1118. 1s. 12in. 33 1/3rpm.
Disc recording

785.1 Sibelius, Jean, 1865-1957. 
Symphony no.2, op.43, D major, (Phonodisc) 
Symphony no.2 in D major, op.43. Columbia 
ML5207. 
2s. 12in. 33 1/3rpm. (Columbia master- 
works) 
Philadelphia Orchestra; Eugene Ormandy, 
conductor.

277. Main entry for 
a musical 
recording, 
using uniform 
title devised 
from title based 
on a musical form

Disc recording

782.6 Loewe, Frederick, 1904- 
My fair lady. Selections, (Phonodisc) 
My fair lady. Book and lyrics; Alan Jay Lerner 
Columbia OL5090. 
2s. 12in. 33 1/3rpm. (Columbia masterworks) 
Starring Rex Harrison and Julie Andrews. 
"Adapted from Bernard Shaw's Pygmalion."

278. Main entry for 
recording involving 
words and music. 
Entry under composer 
of music. Uniform 
title indicates 
selections from 
complete work

Disc recording

Fiction Wilde, Oscar, 1854-1900. 
The happy prince (Phonodisc) Adapted and 
directed by Orson Welles; musical score composed 
by Bernard Herrmann and directed by Victor Young. 
Decca DA-420 (DA40007-DA40008) 
4s. 10in. 78rpm. (Specialty series) 
Sing Crosby and Orson Welles, narrators, with 
supporting cast.

279. Main entry 
showing authors 
in body of card; 
performers in a 
note
Disc recording

Fiction Andersen, Hans Christian, 1805-1875.
Stories (Phonodisc) Tr. and told by Paul Leyssac with sound effects. Bluebird BC10 (B515-B517)
6s. 10in. 78rpm.

Contents.- The emperor's new clothes.- The steadfast tin soldier.

Disc recording

220 Bible stories for children (Phonodisc) Capitol DB-94 (25019-25020)
4s. 10in. 78rpm. (Children's series)

Claude Rains, narrator.
Contents.- Noah and the ark.- Moses in the bulrushes.

Disc recording

782.1 Webber, Andrew Lloyd.
Jesus Christ superstars (Phonodisc) Jesus Christ superstar, a rock opera. Music by Tim Rice. Decca DXA7206.
4s. 12in. 33 1/3rpm. stereo.
Disc recording

785.3 Kodaly, Zoltan, 1882- 
Hary Janos. Suite, (Phonodisc)
Suite from Hary Janos (and) Variations on a
Hungarian folk song, The peacock. RCA Victor
LSC2859. (1966)
2s. 12in. 33 1/3rpm. stereo.
Boston Symphony Orchestra; Erich Leinsdorf,
conductor.

Disc recording

The runaway and other poems (Phonodisc)
Library of Congress Recording Laboratory P29.
2s. 12in. 33 1/3rpm. (Twentieth century
poetry in English)

Disc recording

973 Sing-a-song of presidents (Phonodisc)
Written by Bob Weil and Dick Morris; arrange-
ments by Arnold Holop. Records of Knowledge
2001-2014.
2 albums (8s.) 10in. 78rpm.

John Quincy Adams. Andrew Jackson. Martin Van
(Continued on next card)
Disc recording

973 Sing-a-song of presidents (Phonodisc) (Card 2)
James Polk, Zachary Taylor,- Millard Fillmore.
Franklin Pierce.- James Buchanan. Abe Lincoln.

286. Extension card for phonodisc card with contents note

Disc recording

613 Welty, Eudora, 1909-
Eudora Welty reading from her works (Phonodisc)
Caedmon TC1010.
2s. 12in. 33 1/3rpm.
Contents.- Why I live at the P.O.- A worn path.
A memory.

287. Phonodisc contents note

Disc recording

371.33 Finn, James D. author.
Dale, Edgar, 1900-
The improvement of teaching through audio-
visual materials (Phonodisc) By Edgar Dale and
James D. Finn. Educational Recording Services.
2s. 12in. 33 1/3rpm. (Educational growth series)

288. Joint author added entry
Disc recording

The importance of being Earnest.

Wilde, Oscar, 1854-1900.
The Importance of being Earnest (Phonodisc)
Theatre Masterworks GRC-2566.
1s. 12in. 33 1/3rpm.

Doctor Zhivago.

Pasternak, Boris Leonidovich, 1890-1960.
Poems from Doctor Zhivago (Phonodisc) Spoken
Arts 756.
2s. 12in. 33 1/3rpm.

Read in Russian by Tatiana Probers.

Title: Doctor Zhivago.

Fiction Andersen, Hans Christian, 1805-1875.
Stories (Phonodisc) Tr. and told by Paul
Leyssac. Bluebird BC10 (BS15-B517)
6s. 10in. 78rpm.
Disc recording

BIBLE - STORIES
Bible stories for children (Phonodisc) Capitol DB-94 (25019-25020)
4s. 10in. 78rpm. (Children's series)
Claude Rains, narrator with orchestra.

Disc recording

PRESIDENTS - U.S.
Sing-a-song of presidents (Phonodisc)
2 albums (8s.) 10in. 78rpm.
For contents, see main entry.

Disc recording

Lerner, Alan Jay, 1918-
Loewe, Frederick, 1904-
My fair lady. Selections (Phonodisc)
2s. 12in. 33 1/3rpm. (Columbia masterworks)
Starring Rex Harrison and Julie Andrews. "Adapted from Bernard Shaw's Pygmalion."
TAPE RECORDINGS

Tape recordings are handled in the same way as disc recordings with respect to entry. Since there is no label, and frequently no permanent container, from which to transcribe the title, it is usually taken from the introduction heard on the tape. In some cases the cataloger must supply a title, which is then enclosed in brackets. The term Phonotape in parentheses is added after the title. The imprint consists of the name of the producer, and serial number of the tape if the producer is known primarily as a producer of recordings. Otherwise the imprint includes the place of publication, publisher, date of issue, and the serial number or numbers of the recordings. Since tapes are often records of addresses, public occasions, and actual happenings, the date may be specific as to month and day, in addition to the year.

The collation is made up of the number of reels, followed by the size (diameter in inches) in parentheses and the playing speed, represented by the number of inches of tape played per second. A typical collation reads: 1 reel (5in.) 3 3/4ips. The collation for cassette tape recordings consists of the number of units and the designation stereo, if applicable. For example: 1 cassette, stereo. It is not necessary to indicate speed since all cassettes are the same, but if the playing time is available it is given in a note having the following form: Duration: 18 min.

Notes may be used following the pattern for disc recordings.

Sets of cards will consist of the main entry, shelf card and the necessary entry cards.

Call numbers for tape recordings may be assigned in the same way as for disc recordings.
Tape recording

807 Jacobs, Leland Blair, 1907-
Expanding horizons through literature (Phonotape) Muncie, Ind., Bail State Teachers College, Apr. 17, 1953.
1 reel (5 in.) 3 3/4ips.
Single track.
Recorded at the spring conference of the Indiana School Librarians Association.

Tape recording

100 Frankel, Charles, 1917-
1 reel (5 in.) 3 3/4ips.
Dual track.
Interview of Charles Frankel by John Fischer.

Tape recording

371.623 What about planning new industrial arts facilities?
1 reel (7 in.) 7 ips.
Single track.
Films may be classified by Dewey or assigned accession numbers. A designation above the classification number on all cards is used to show the form of material as Filmstrip for a filmstrip about animals. An alternative is 591 Filmstrip, Filmstrip, Filmstrip, etc. for accession numbered filmstrips.

Guides and other material accompanying filmstrips may be assigned the call number of the strip and, if it is not possible to package all related items together, stored by classification number in a standard legal size filing cabinet.

Added entries are made as necessary in the usual pattern.
<table>
<thead>
<tr>
<th>Filmstrip</th>
<th>621.11 The Wonder of the steam engine (Filmstrip) Eye Gate House, 1952. 25fr. color. (The wonderland of science, 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Filmstrip</td>
<td>425 Nouns and their uses (Filmstrip) Young America Films, 1952. 58fr. color. (Fundamentals of English series, no. 1)</td>
</tr>
<tr>
<td>Filmstrip</td>
<td>738 We work with clay (Filmstrip) Encyclopaedia Britannica Films, ©1953. Made by W.F. Gottlieb Co. 17fr. color. (Art in our classroom)</td>
</tr>
<tr>
<td>Filmstrip</td>
<td>756 The Story of American sport (Filmstrip) Yale University Press Film Service, 1956. 40fr. b&amp;w. (Pageant of America filmstrip, no. 22)</td>
</tr>
</tbody>
</table>

With Teachers guide. Correlated with the Pageant of America.

| 302. Color filmstrip main entry |
| 303. Color filmstrip main entry with series note |
| 304. Filmstrip produced and distributed by different firms |
| 305. Main entry black and white filmstrip showing notes indicating accompanying guide and related publication |
724.9  The Architecture of Frank Lloyd Wright (Filmstrip)  
5 filmstrips.  b&w.

551.5  Earth science series; weather and climate (Filmstrip)  
6 filmstrips.  color.

(Continued on next card)

Container title for pt.5: Castles in the sky.  
With teaching guide.

306. Main entry for filmstrip showing both producer and distributor in body of the card

307. Main entry for set of filmstrips

308. Extension card for main entry showing note indicating variant title
SOUND FILMSTRIPS

Sound filmstrips are cataloged from the standpoint of the filmstrip, with the disc appearing as part of the collation, for example: 60fr. bw. and phonodisc: 1s. 12in. 33 1/3rpm. For a color filmstrip use the following form: 52fr. color and phonodisc: 1s. 12in. 33 1/3rpm. The location of the recording is indicated in a note, if it is not possible to store the strip and recording together. In this case, a complete set of cards is made for the filmstrip. A shelf card only is made for the disc or tape supplying the sound. The preferable practice in media centers is to catalog and store interdependent media together.

<table>
<thead>
<tr>
<th>Sound Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>595.7 Introduction to the insects (Filmstrip) U.S. Public Health Service 1953</td>
</tr>
<tr>
<td>67fr. color and phonodisc: 1s. 16in. 33 1/3rpm.</td>
</tr>
<tr>
<td>Accompanying disc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Disc recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>595.7 Introduction to the insects (Phonodisc) Allied Record Manufacturing Co. for U.S. Public Health Service F17348</td>
</tr>
<tr>
<td>1s. 16in. 33 1/3rpm. (Public health records)</td>
</tr>
<tr>
<td>Call number of accompanying filmstrip: 595.7</td>
</tr>
</tbody>
</table>

309. Main entry of sound filmstrip showing collation of strip and disc

310. Shelf card for disc accompanying filmstrip if strip and disc are not stored together
Sound
Filmstrip

949.61 Exploring Turkey (Filmstrip) International
Communications Foundation (1959, 7 filmstrips. color and 4 phonodiscs: 7s.
12in. 33 l/3rpm.

Contents.: pt.1-2. History of Asia Minor. 72,
31hr.- pt.3-4. City life. 56,51fr.- pt.5-6. Village

Sound
Filmstrip

371.2 A New look at the superintendency of education
(Filmstrip) Made by Center for Improving
Group Procedures, Teachers College, Columbia
University. Released by Council for Adminis-
tration Leadership, (1955.
53fr. color and phonotape: 1 reel (5in.)
7½ips.

Tape recording

371.2 An Analysis of the role of the chief school adminis-
trator (Phonotape) Council for Administrative
Leadership (1961?
1 reel (5in.) 7½ips.

Call number of accompanying filmstrip: 371.2

311. Main entry for
sound filmstrip
with more than
one disc.
All are stored
together

312. Main entry for
sound filmstrip
with tape

313. Shelf card for
tape accompanying
above filmstrip.
To be used if they
cannot be stored
together
**ADDED ENTRIES FOR FILMSTRIPS**

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ODYSSEUS</strong></td>
</tr>
<tr>
<td>863 Ulysses and Circe (Filmstrip) Society for Visual Education (1956) 69fr. color. (Hero legends of many lands)</td>
</tr>
<tr>
<td>314. Subject added entry for filmstrip</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bradfield, Margaret, illus. Fiction Cinderella (Filmstrip) Story adapted and illustrated by Margaret Bradfield. Young America Films, 1947. 69fr. color.</td>
</tr>
<tr>
<td>315. Illustrator added entry for filmstrip</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cooper, Robert Holiday, 1901-97.72 Bringing Indiana into the classroom (Filmstrip) Produced by Robert H. Cooper and Earl A. Johnson. Released by Science Education Film Service (1956) 6 filmstrips. color.</td>
</tr>
<tr>
<td>316. Added entry for person as producer of filmstrip</td>
</tr>
</tbody>
</table>
Filmstrip

Atkinson, Eleanor Stackhouse, 1863-1942. 
Greyfriar's Bobby.
Fiction Greyfriar's Bobby finds a home (Filmstrip) 
55fr. color. (Walt Disney dog stories) 
Based on E.S. Atkinson's Greyfriar's Bobby.

317. Author-title added entry for literary work on which filmstrip is based

DOGS - STORIES
Atkinson, Eleanor Stackhouse, 1863-1942. 
Greyfriar's Bobby.

318. Tracing on back of main entry for above filmstrip

Filmstrip

Bible. 
227 Noah and the ark (Filmstrip) Story adapted by Edith Thacher Hurd; illus. by Clement Hurd. Young America Films, ©1947. 45fr. color.

319. Anonymous classic added entry for work on which a filmstrip is based

Bible.

320. Tracing on back of main entry for above filmstrip
If the word Filmstrip is not a part of the name of a filmstrip series, it is added in parentheses after the name of the series. It is followed by the number of the filmstrip in the series.

Analytic subject and title entries may be made for individual strips within a set.

ENGLISH LANGUAGE - GRAMMAR
Title analytics for contents.
<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building good sentences.</td>
</tr>
<tr>
<td><strong>425</strong></td>
</tr>
<tr>
<td><strong>pt.1</strong></td>
</tr>
<tr>
<td>Partial contents.- <strong>pt.1. Building good sentences. 40fr.</strong></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Story of the universe, unit 2: The solar system (Filmstrip) Films for Education, c1959.</td>
</tr>
<tr>
<td><strong>523</strong></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
</tr>
<tr>
<td><strong>523</strong></td>
</tr>
<tr>
<td><strong>pt.6</strong></td>
</tr>
<tr>
<td>Partial contents.- <strong>6. Our sun. 46fr.</strong></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>Filmstrip</th>
</tr>
</thead>
<tbody>
<tr>
<td>The giant planets.</td>
</tr>
<tr>
<td><strong>523</strong></td>
</tr>
<tr>
<td><strong>pt.4</strong></td>
</tr>
<tr>
<td>Partial contents.- <strong>4. The giant planets: Jupiter, Saturn, Uranus and Neptune. 80fr.</strong></td>
</tr>
</tbody>
</table>

---

325. Title analytic for single part of set showing partial contents note
326. Main entry for set of filmstrips
327. Subject analytic for single strip in set using partial contents note
328. Title analytic for single strip in set using partial contents note
The cataloging of films and filmstrips is similar with respect to determination of entry and the content of the body of the card. The term Motion picture in parentheses follows the title. The imprint consists of the producer and the date. The collation consists of the running time in minutes, followed by the sound indication, the color indication, and the width of the film in millimeters. Black and white films are indicated by using the abbreviation b&w; others are designated as color. Sample collations follow:

- 14min. sd. color. 16mm.
- 13min. sd. b&w. 16mm.

Films may be organized by Dewey classification or in accession order.

The same principles and possibilities hold for films as for filmstrips as far as making sets of cards, tracings and added entries.

**FILMS**

35min. sd. color. 16mm. (The humanities, series 2)

331. Subject added entry for film

329. Main entry for a sound color motion picture

330. Main entry for black and white sound film

Discovering perspective (Motion picture) Film Associates of California, ©1962.
14min. sd. color. 16mm.

455.1 Printing through the ages (Motion picture) British Ministry of Education. Released in U.S. by Encyclopaedia Britannica Films, ©1950.
13min. sd. b&w. 16mm.
<table>
<thead>
<tr>
<th>Film</th>
<th>332. Subject added entry for literary work</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SHAKESPEARE, WILLIAM, 1564-1616</strong></td>
<td></td>
</tr>
<tr>
<td><strong>HAMLET</strong> 822 What happens in Hamlet (Motion picture) Encyclopaedia Britannica Films, ©1959. 29 min. color. 16 mm. (The humanities: Hamlet)</td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td><strong>Film</strong></td>
<td>333. Added entry for institution responsible for the film</td>
</tr>
<tr>
<td><strong>New York. State University, Buffalo.</strong> 120.9 History of the English language (Motion picture) University of Buffalo (1957) 30 min. sd. b&amp;w. 16 mm. (Language and linguistics, no.10)</td>
<td></td>
</tr>
</tbody>
</table>

In making a series added entry the term (Motion picture) follows the name of the series in the heading. The number of the individual film within the series follows the media designation.

<table>
<thead>
<tr>
<th>Film</th>
<th>334. Series added entry for film</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The humanities, series 2 (Motion picture)</strong></td>
<td></td>
</tr>
<tr>
<td>326.3 The novel: Early Victorian England and Charles Dickens (Motion picture) Encyclopaedia Britannica Films, ©1962. 30 min. sd. color. 16 mm. (The humanities, series 2)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Film</th>
<th>335. Series added entry</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language and linguistics (Motion picture) no.10</strong></td>
<td></td>
</tr>
<tr>
<td>320.9 History of the English language (Motion picture) University of Buffalo (1957) 30 min. sd. b&amp;w. 16 mm. (Language and linguistics, no.10)</td>
<td></td>
</tr>
</tbody>
</table>
CARTRIDGE FILMS

As cartridge loop films are increasingly used in independent study, the rules for cataloging given in the Anglo-American Cataloging Rules do not seem adequate for their organization in media centers. Riddle's suggestion of a special medium category (Motion picture loop) and the use of the term cartridge in the collation have their merits. In this manual, however, the AACR directives are followed except for the width designation of the film. In this case the description, super 8mm, is used if it is appropriate.

Entry is made and cataloging done in the same way as other items with the medium designation (Motion picture) following the title. The collation consists of the running time, designation indicating silent, si., sound, sd., b&w, or color, and the width in millimeters. A super 8 film is so indicated. For example: 15 min. si. color. super 8mm.

For a set of cartridge films use the number of cartridges before completing the collation in the standard form. For example: 3 cartridges (4 min. each) si. color. super 8mm.

Film loops may be classified by Dewey or arranged in accession order but it is suggested they have their own storage category separate from longer films.

Added entries may be made in the same way as for films and filmstrips.
Film cartridge

4min. si. color. super 8mm. (Arts concepts series)

With film guide.

336. Main entry, cartridge film

Film cartridge

796.32 Power volleyball (Motion picture) Athletic Institute, 1968.
5 cartridges (3-hmin. each) si. color.
super 8mm. (Educational sports techniques)


337. Main entry, set of loop films in cartridges
SLIDES

Slides may be cataloged by applying the principles for organizing other filmed materials. As a rule, slides are produced in sets and will serve the purposes of the user if they are cataloged as sets unless the set is so large and diverse that breaking it into subsets covering detailed topics would be more advisable. In a few cases it might even be useful to catalog slides individually.

Entry is usually under title except that slides of an artist’s work will be entered under the artist’s name. If no general title for the set is on the slides, it may be taken from a dealer’s catalog, or supplied by the cataloger. The imprint consists of the producer and date. The collation consists of the number of slides in the set, the color indication, and the dimensions of the slides. Indication that a set is partly colored may be made thus: 12 slides (part col.) The completion of the main entry and making of the set of cards follow the usual cataloging principles. Personal added entries are seldom made, but subject added entries are of great importance.

Slides can be classified by the Dewey Decimal Classification scheme or added in accession order.

Slide

595 Insect homes (Slide) West Coast Visual Service n.d.
12 slides. color. 2x2in.


338 Main entry for set of slides, date unknown
Slide

591 Animal kingdom (Slide) General Biological Supply House 1957
6 slides. color. 2x2in.

With guide.
Contents.- 1. Protozoa.- 2. Porifera.-

Slide

DECORATION AND ORNAMENT, YUGOSLAVIAN
30 slides. color. 2x2in. (UNESCO art slides, series no.2)

With guide.
For contents, see main entry.
Slide

759.6 Picasso, Pablo, 1881-
    Picasso (Slide) McGraw-Hill c1969?3
    20 slides. color. 2x2in. (McGraw-Hill great masters series)

With guide.


Slide

759.6 Picasso, Pablo, 1881-
    Picasso (Slide) c1969?3 (Card 2)

342. Card 2 of above main entry
TRANSPARENCIES

Transparencies may be handled similarly to slides. They are entered under title unless an author or artist is clearly indicated. Occasionally the cataloger may need to supply a title. If so, it is enclosed in brackets and followed by the medium designation (Transparency). The producer and date comprise the imprint.

For collation use the number of pieces, color designation and the dimensions of the piece in inches. For example: 1 piece. color. 10x12in. Transparencies having attached overlays are considered as 1 piece. Notes may indicate the presence of overlays.

The making of a complete set of cards and determination of the necessary added entries follows the usual cataloging principles. Personal entries are seldom needed, but subject entries are of primary importance.

Transparencies may be classified by Dewey or stored in accession order.

Transparency
591.8 Animal cell structure (Transparency) C. Beseler [1967]

1 piece. color. 8x10in.
1 overlay attached.

343. Main entry for transparency with overlay

Transparency
001.5 Visual communications (Transparency) Scott Education Division [1967]

13 pieces. color. 8x10in.

With teacher's guide.

344. Main entry for set of transparencies
Because of their form and function, maps require special consideration in applying cataloging principles. The complete map is considered as a title page and any available information on it may be used. Only information taken from outside sources must be bracketed.

Maps are entered under the person or body responsible for them. The title may be supplied by the cataloger if none appears on the face of the map. The imprint consists of the place, publisher and date, in the usual form.

The collation for a single map will consist of the word map followed by its dimensions in centimeters. For a set of maps the number in the set will precede the term maps. For colored maps the abbreviated qualification col. is preceding the word map. Typical collations are:

- 1 map 21x30cm.
- 1 map 21x30cm.
- 7 maps 25x35cm.

Large maps may need to be folded for storage. Typical collations for them would be:

- map 67x90cm. fold. to 33cm.
- 2 maps 75x90cm. fold. to 25x28cm. (For item with folded width exceeding height)

If it is available the scale of the map should be given as the first note, using the form: Scale: 1:1,000,000.

The designation Map above the classification number will readily identify the type of material and indicate its location to the user.
Added entries may be traced and made to represent maps in the same way as for books.

**AMERICAN LITERATURE - INDIANA - MAPS**  
Indiana College English Association.  
Title.

The subdivision **MAPS** may be added to a subject heading.

**Map**

**AMERICAN LITERATURE - INDIANA - MAPS**  
917.72 Indiana Council of Teachers of English.  
A literary map of Indiana, prepared by Indiana Council of Teachers of English and the Indiana College English Association. (Indianapolis?, c1955.  
col.map 17x28cm.

**Map**

Indiana College English Association.  
917.72 Indiana Council of Teachers of English.  
A literary map of Indiana, prepared by Indiana Council of Teachers of English and the Indiana College English Association. Indianapolis?  
c1956.  
col.map 17x28cm.

**Map**

McFarlan, Arthur Crane, 1897-.  
Geologic map of Lincoln County, Kentucky.  
Frankfort, Kentucky Geological Survey, 1929.  
map 83x67cm. fol.1. to 33cm. (Kentucky Geological Survey. Series 6, 1929)
GLOBES

Globes, which are merely maps mounted on a sphere, should be entered under the author, usually a corporate body, responsible for them. Imprint consists of place, publisher and date, unless the entry and publisher are the same. In such a case use only place and date. Necessary cataloging data may be taken from the container or accompanying material without indicating source and following the rules for handling maps as given in the Anglo-American Cataloging Rules, p. 272-281. Typical collations would then be:

- globe 24cm. in diameter.
- col. globe 30cm. in diameter.
- col. celestial globe 26cm. in diameter.

A globe in hemispheres would then be so indicated:

- col. globe (2 pieces) 30cm. in diameter.

Classification or accession numbers can be used for organizing globes, making certain all accompanying material are labeled to correspond with the globe.

Added entries can be made and set of cards completed according to usual cataloging practices.
Globe

525 Hubbard (T.N.) Scientific Company.
globe (2 pieces) 26cm. in diameter.
Free globe in plastic cradle.

Globe

523.8 Hubbard (T.N.) Scientific Company.
col. celestial globe 31cm. in diameter.

Globe

523.3 Edmund Scientific Company.
globe 30cm. in diameter.
Free globe in wooden cradle with measurement gauge.
PICTURES - STUDY PRINTS, ART PRINTS, PHOTOGRAPHS, CHARTS

It will often be possible to organize pictorial materials according to a subject scheme such as is used for pamphlets and other materials not of sufficient importance to justify cataloging. There are times, however, when the subject scheme is not adequate; or, when the importance of the artist, or designer, make separate cataloging desirable. These materials are covered in the Anglo-American Cataloging Rules, p. 329-342, and in Riddle's Non-Book Materials. The pictorial representation should be entered under the name of the individual or body responsible for it if such information can be determined. Works of individual artists are entered under the artist; works of a corporate body, under the name of the body, and works resulting from efforts of many individuals, under title. Reproductions of originals are entered in the same way as originals. If no title appears on the work, the cataloger may supply an appropriate title. The imprint consists of the place and publisher, if it appears on the work, and a date. The date may be the date of execution, or publication. In the absence of a date on the piece the cataloger may supply an approximate date or use the abbreviation n.d. The supplied date will be enclosed in brackets.

The examples in this manual use Riddle's practice of placing medium designations (Study print), (Art print), (Chart), or (Picture) following the title to indicate specific categories of materials.

The collation consists of the term describing the item, preceded by the number of items if more than one, and the dimensions in centimeters, height given first, except for photographs, which are measured in inches. Color will be designated by col, preceding the descriptive term applied to the material. Media collections containing few original works will not need an extended list of terms describing the production medium.

Typical collation statements are:

- photo. 10x8in.
- 6 col. photos, 10x8in.
- chart 40x60cm.
- 6 col. prints 27x33cm.

Added entries may be made for the names of persons or corporate bodies connected with the work, for subjects, and for titles as necessary.

Items can be assigned by Dewey in the various categories.
Picture

Mount Vernon (Picture) (Richmond? 1962?)
photo. 8x10in.

353. Photo having corporate author entry

Chart

Geologic section of Permian and Pennsylvanian formations of North-Central Texas (Chart)
(Austin, 1915)
chart 20x20cm. sold. to 25cm.

254. Main entry for chart entered under corporate author

Art print

750.6 Piccio, Pablo, 1881-
col. print 65x60cm.
"Priv.": Switzerland.
"No. 360."

355. Main entry for art print. No data available
Art print

Deux beignesees. The Bathers (Art print)
col. print. 34x32 cm.
"996."

Study print

522. Animals in American history (Study print)
8 sec. print: 27x33 cm. (Westward movement
series)


ANIMALS - U.S.
Title analytical for contents.

356. Art print. Title in two
languages

357. Main entry for set of
study prints with contents
note

358. Tracing for set of study
prints
MODELS

Models are entered under title as given on the model itself, container, or accompanying material unless responsibility for it is clearly assigned to a person. The cataloger supplies a title if none has been given by the producer. The term (Model) follows the title. The imprint will consist of place, producer and date. The collation indicates the number of pieces, dimensions in inches where significant, and a color indication. If there are more than ten pieces, the term "various pieces" is used.

Notes may be used to supply any relevant information not appropriately placed in the body of the card or in the collation.

The set of cards can be completed following the usual cataloging principles. Models may be assigned Dewey numbers or accession numbers.

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Place</th>
<th>Producer</th>
<th>Date</th>
<th>Pieces</th>
<th>Dimensions</th>
<th>Color</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>523.3</td>
<td>Lunar terrain model (Model)</td>
<td>Northbrook, Ill.</td>
<td>Hubbard Scientific Co.</td>
<td>1967</td>
<td>1 piece. 18x24in.</td>
<td>With guide.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

359. Main entry for model having parts of differing sizes
360. Main entry for model
GAMES

Games of many sorts are now finding their way into the library collection as instruments for teaching and learning. Since traditional and well-known games may be issued in varying forms, and new games are likely to be the creation of many individuals working together, they are entered under title, as found on the box or accompanying material, followed by the designation (Game). The imprint consists of the place, producer and date. For collation use the number of pieces, enumerating various types of pieces when significant. For a game with many kinds of different pieces use "various pieces." The cataloger should devise any notes necessary to offer relevant information not appropriately included elsewhere on the card.

Games may be classified and stored by Dewey classification number.

Added entries may be made to complete sets of cards in accord with usual cataloging procedures.

Game

60 lotto cards, 24 buttons, 48 cover cards.(Lotto series, 63)

361. Main entry for game

Game

614.7 Smog, the air pollution game (Game) Cambridge, Mass., Urban Systems, ©1970.
playing board, various pieces.

362. Main entry for game
A kit is a collection of materials intended to be used as a unit. The items have been brought together or processed to contribute to the realization of a specific objective. It is not necessary that the items in a kit be used simultaneously; some components may be suitable for independent use. It is usually advisable to catalog as a unit those materials so issued and marketed.

If no author, either personal or corporate, is indicated, the kit is entered under title and followed by the medium designation (Kit). Imprint consists of place, producer and date. Information for making the catalog card may be taken from any source in the kit without being bracketed on the card. The collation enumerates the kind and number of items included. Descriptions of individual items in the kit are not necessary.

Notes may be added to convey any relevant information not appropriately included in the body of the card or collation.

The set of cards will be made in accordance with the accepted principles of cataloging. Kits may be classified and stored by Dewey number or by accession number.

Kit

372.1 Developing understanding of self and others (Kit)
2 storybooks, manual, 69 role cards, 33 posters, 6 rules cards, 21 records, 10 props (in envelope), 8 puppets. (Duso kit, D-1)

Kit

901 History as culture change: an overview (Kit)
2 filmstrips, 2 transparencies, record, manual, 4 work sheets, student materials (in envelope), 4 artifacts.
AUTHORITY FILES

AUTHOR FILE

Libraries may set up and maintain authority files to record the latest acceptable forms for author entries. They may also have authority files for subject headings appearing in the catalogs and the reference cards made to aid the library's public in using the subject headings. Small libraries may consider their card catalog to be the authority for the form of an author's name, but they will wish, in any case, to keep a record of the cross references they have made. This record becomes, then, an authority file for entries needing cross references. The file will include duplicates of the cross references made for the public catalog, as well as a card clearly indicating the references made. For example:

<table>
<thead>
<tr>
<th>De Cervantes Saavedra, Miguel</th>
<th>365. Cross reference made for both catalog and authority file</th>
</tr>
</thead>
<tbody>
<tr>
<td>see</td>
<td></td>
</tr>
<tr>
<td>Cervantes Saavedra, Miguel de, 1547-1616.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Saavedra, Miguel de Cervantes</th>
<th>366. Cross reference made for both catalog and authority file</th>
</tr>
</thead>
<tbody>
<tr>
<td>see</td>
<td></td>
</tr>
<tr>
<td>Cervantes Saavedra, Miguel de, 1547-1616.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cervantes Saavedra, Miguel de, 1547-1616.</th>
<th>367. Author authority file card showing cross references made</th>
</tr>
</thead>
<tbody>
<tr>
<td>x: De Cervantes Saavedra, Miguel</td>
<td></td>
</tr>
<tr>
<td>x: Saavedra, Miguel de Cervantes</td>
<td></td>
</tr>
</tbody>
</table>
Some libraries keep a record of the subjects used in the catalog by putting pencil checkmarks by the subject in the published list of headings. The advantage of such simplicity is questioned, however, when a new edition of the subject heading list demands complete comparison with the earlier list before it can be used. Very small libraries may be able to use their catalog without maintaining an authority file, but most libraries will wish to record each new subject on a card when it first occurs. Duplicates of "see" and "see also" cards made for the public catalog, as well as cards showing the references that have been made, all go together to make up the subject authority file. This is especially helpful in keeping "see also" references up to date, since the cataloger would refer users at any one time only to those subjects on which the library has material. As the library grows the new subjects will need to be added to the "see also" cards already in the catalog. New additions are always made in conformity with directions in the subject heading list being used by the library.

SECNDARY EDUCATION

see

EDUCATION, SECONDARY

EDUCATION, SECONDARY

x SECONDARY EDUCATION  
xx HIGH SCHOOLS 

x SECONDARY SCHOOLS

368. Subject cross reference made for catalog and authority file

369. Card for subject authority file showing see references and see also references made to the same subject
As musical works are added to the library, the cataloger will find need for a record of cross references already made. The composer and the uniform title appear at the top of the card. On the second line below this list the various titles under which the composition has been published.

The form below would serve as an authority card for the cross references shown on p. 97.

Straus, Oscar, 1870-1951.
Der tapfere Soldat.
x: Der tapfere Soldat.
x: The chocolate soldier.
The following abbreviations may be used on catalog cards except in transcribing a title or in quoted notes. An abbreviation consisting of a single letter is not used to represent the first word of a note. For a comprehensive list of acceptable abbreviations reference should be made to Anglo-American Cataloging Rules, Appendix III, p. 358.

<table>
<thead>
<tr>
<th>Term</th>
<th>Abbreviation</th>
<th>Term</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>accompaniment</td>
<td>acc.</td>
<td>incorporated</td>
<td>inc.</td>
</tr>
<tr>
<td>arranged</td>
<td>arr.</td>
<td>introduction</td>
<td>introd.</td>
</tr>
<tr>
<td>augmented</td>
<td>augm.</td>
<td>Junior</td>
<td>Jr.</td>
</tr>
<tr>
<td>Before Christ</td>
<td>B.C.</td>
<td>leaf, leaves</td>
<td>l.</td>
</tr>
<tr>
<td>Brothers</td>
<td>Bros.</td>
<td>limited</td>
<td>ltd.</td>
</tr>
<tr>
<td>bulletin</td>
<td>bull.</td>
<td>manuscript, -s</td>
<td>ms., mss.</td>
</tr>
<tr>
<td>centimeter</td>
<td>cm.</td>
<td>miscellaneous</td>
<td>misc.</td>
</tr>
<tr>
<td>circa</td>
<td>ca.</td>
<td>no date (of</td>
<td>n.d.</td>
</tr>
<tr>
<td>colored</td>
<td>col.</td>
<td>number, -s</td>
<td>no.</td>
</tr>
<tr>
<td>Company</td>
<td>Co.</td>
<td>numbered</td>
<td>numb.</td>
</tr>
<tr>
<td>compare</td>
<td>cf.</td>
<td>page, -s</td>
<td>p.</td>
</tr>
<tr>
<td>copyright</td>
<td>c.</td>
<td>part, -s</td>
<td>pt., pts.</td>
</tr>
<tr>
<td>Corporation</td>
<td>Corp.</td>
<td>photograph, -s</td>
<td>photo., photos.</td>
</tr>
<tr>
<td>corrected</td>
<td>corr.</td>
<td>plate number</td>
<td>pl. no.</td>
</tr>
<tr>
<td>County</td>
<td>Co.</td>
<td>portrait, -s</td>
<td>port., ports.</td>
</tr>
<tr>
<td>department</td>
<td>dept.</td>
<td>preface</td>
<td>pref.</td>
</tr>
<tr>
<td>edited</td>
<td>ed.</td>
<td>printing</td>
<td>print.</td>
</tr>
<tr>
<td>edition</td>
<td>ed.</td>
<td>pseudonym</td>
<td>pseud.</td>
</tr>
<tr>
<td>enlarged</td>
<td>enl.</td>
<td>publishing</td>
<td>pub.</td>
</tr>
<tr>
<td>folded</td>
<td>fold.</td>
<td>revised</td>
<td>rev.</td>
</tr>
<tr>
<td>frontispiece, -s</td>
<td>front., fronts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>government</td>
<td>govt.</td>
<td>Senior</td>
<td>Sr.</td>
</tr>
<tr>
<td>id est</td>
<td>i.e.</td>
<td>supplement</td>
<td>suppl.</td>
</tr>
<tr>
<td>illustration, -s</td>
<td>illus.</td>
<td>title page</td>
<td>t.p.</td>
</tr>
<tr>
<td>including</td>
<td>incl.</td>
<td>volume, -s</td>
<td>v., vol., vols.</td>
</tr>
</tbody>
</table>
### Abbreviations of the names of states of the United States and names not abbreviated

<table>
<thead>
<tr>
<th>State</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ala.</td>
<td>Ky.</td>
</tr>
<tr>
<td>Alaska</td>
<td>La.</td>
</tr>
<tr>
<td>Ariz.</td>
<td>Me.</td>
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<tr>
<td>Ark.</td>
<td>Md.</td>
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<tr>
<td>Conn.</td>
<td>Minn.</td>
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<tr>
<td>Del.</td>
<td>Miss.</td>
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<tr>
<td>Fla.</td>
<td>Mo.</td>
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<tr>
<td>Ga.</td>
<td>Mont.</td>
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<tr>
<td>Hawaii</td>
<td>Neb.</td>
</tr>
<tr>
<td>Idaho</td>
<td>Nev.</td>
</tr>
<tr>
<td>Ill.</td>
<td>N.H.</td>
</tr>
<tr>
<td>Ind.</td>
<td>N.J.</td>
</tr>
<tr>
<td>Iowa</td>
<td>N.M.</td>
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<tr>
<td>Kan.</td>
<td>N.Y.</td>
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<td></td>
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<tr>
<td>N.C.</td>
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<tr>
<td>N.D.</td>
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<tr>
<td>Ohio</td>
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<tr>
<td>Okla.</td>
<td></td>
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<tr>
<td>Or.</td>
<td></td>
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<tr>
<td>Pa.</td>
<td></td>
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<tr>
<td>R.I.</td>
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<tr>
<td>S.C.</td>
<td></td>
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<td>S.D.</td>
<td></td>
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<tr>
<td>Tenn.</td>
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<tr>
<td>Tex.</td>
<td></td>
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<tr>
<td>Utah</td>
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<td>Vt.</td>
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<tr>
<td>Va.</td>
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<tr>
<td>Wash.</td>
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<tr>
<td>W.Va.</td>
<td></td>
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<tr>
<td>Wis.</td>
<td></td>
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<tr>
<td>Wyo.</td>
<td></td>
</tr>
</tbody>
</table>
I. Basic rule.
1. Arrange all entries, English and foreign, alphabetically according to the English alphabet.
2. Arrange word by word, alphabetizing letter by letter to the end of the word. (This is the rule "nothing precedes something." Example: New York precedes Newark.)

II. Items which are disregarded in filing.
1. The articles a, an and the in initial positions are disregarded, but when they appear elsewhere, they are given the same treatment accorded any other word. Articles in all languages are treated in the same manner.
2. Designations such as comp., ed., illus., jt. author, pseud., and tr. when they appear in entries, are disregarded.
3. Designations such as Sir and Gen., when they appear in inverted personal names are disregarded.
4. Commas, periods, parentheses, apostrophes and other marks of punctuation.

III. Abbreviations.
Arrange abbreviations as if spelled in full.
Examples: Mc or M' as if Mac
St. as if Saint
Dr. as if Doctor
Mlle. as if Mademoiselle
Mr. as if Mister
Mrs. as if Mistress

IV. Elisions.
Arrange elisions in English as they are printed and not as if spelled in full. Example: O'mine not of mine. Treat as one word the contraction of two words resulting from an elision. Example: Who's is filed Whos, not Who is.

V. Numerals.
Arrange numerals in the titles of books as if spelled out in the language of the title. Spell numerals and dates as they are spoken, omitting the "and" except at a decimal point between two digits and in mixed numbers.
Examples: 101 as one hundred one
1812 as eighteen twelve, if a date; otherwise as eighteen hundred twelve
6½ as six and one-half
VI. Signs and symbols.
Alphabet the ampersand (&) as "and", "et", "und", etc. according to the language used in the title.

VII. Hyphenated and compound words.
Arrange hyphenated words as separate words if each word is a word in itself. If the first part is a prefix such as anti-, co-, etc., arrange as one word.

VIII. Compound names.
Arrange names consisting of two or more words, with or without a hyphen, as separate words, after the simple surname, interfiled in alphabetical order with titles and other headings beginning with the same word.
Examples: Hall, William
Hall & Patterson
HALL FAMILY
HALL OF FAME
Hall-Quest, Alfred
Hall-Wood, Mary
Hallam, Arthur

IX. Names with a prefix.
Arrange a name with a prefix as one word. This includes such names as
D'Arcy, Du Challu, Van Dyke, Van Loon, etc.

X. Forename entries.
Arrange a forename entry after the surname entries of the same name, interfiled with titles and other headings beginning with the same word. Include compound forename entries. Alphabet with regard to all words, articles and prepositions included.
Examples: Charles, David
Charles, William
Charles, a title
Charles Alexander, duke of Lorraine
Charles, archduke of Austria
Charles City, Iowa
Charles-Roux, Francois

XI. Author entries.
1. Under an author's name, personal or corporate, arrange the items in two categories.
   a. Main entries for works by the author, subarranged by title. Literature works may then be subarranged by publisher alphabetically.
   b. Secondary entries for the author, subarranged by the main entry of the work.
   c. Works about the author (subject entries), subarranged by the main entry of the work.
2. The entries for two or more persons who have identical names are arranged chronologically by birth date.
XII. **Subject entries.**

1. Arrange a subject, its subdivisions, etc. in the following order:
   a. Subject without subdivision.
   b. Form, subject and geographical subdivisions, inverted subject headings, subject followed by a parenthetical term, and phrase subject headings interfiled in one alphabet, disregarding punctuation.
   c. Period divisions under such subheads as History, Politics and government, and Foreign relations arranged chronologically.

XIII. **Order of entries.**

When the same word, or combination of words is used as the heading of different kinds of entries, arrange the entries alphabetically by the word following the entry word. Disregard kind of entry and form of heading, except as follows:

a. Arrange personal surnames before the other entries beginning with the same word.

b. Subject entries under a personal or corporate name are to be filed immediately after the author entries for the same name.

Examples:

- Love, John L
- LOVE, JOHN L
- Love.
- Smith, John.
- Love.
- Taylor, Robert.
- LOVE
- Williams, Thomas.
- Love and beauty.
- LOVE (IN THEOLOGY)
- Love-letters.
- A love match.
- LOVE POETRY
- LOVE - QUOTATIONS, MAXIMS, ETC.
- Love songs, old and new.

XIV. **Editions.**

Cards which are the same except for an edition number, i.e., 2d ed., 3d ed., or a notation such as rev. are filed in chronological order by publication date, with the latest first.

XV. **The Bible.**

1. Arrange all editions of the whole Bible (language, form, and subject) in one alphabet. Under each language, subarrange texts by date and then by version or editor.

2. **Bible. Old Testament.**
   - Arrange all divisions including the parts, in one alphabet; subarranging texts as above.

3. **Bible. New Testament.**
   - Arrange like Old Testament.

4. **Bible. Titles, etc.**
CATALOGING SOURCES AND AIDS


Mann, Margaret. *Introduction to Cataloging and the Classification of Books.* 2d ed. Chicago, American Library Association, 1943.


Sample Catalogue Cards Exemplifying the Anglo-American Cataloging Rules. 3d ed. Toronto, Univ. of Toronto Press, 1968.


SUGGESTED PROCESSING PROCEDURE

1. Arrange order cards alphabetically behind guide card, Outstanding Orders.
2. Arrange printed cards (if available) by sets alphabetically by entry behind guide card, Printed Cards.
3. On arrival of books, add date received, and price to the order card.
4. Shelve books alphabetically by entry.
5. Cataloging procedure:
   c. Compare description of book on printed card with book. If cards are not available, make a unit card using standard cataloging rules.
      (1) Correct any differences on printed cards by changing such items as dates, editions, publishers, pages, etc.
   d. Select the classification number.
      (1) Scan the preface of the book and the table of contents.
      (2) Confirm your selection by checking the shelf-list for type of book to which the same number has previously been assigned.
      (3) Check other classifying aids when necessary.
   e. Write it in the book in pencil on the page after the title page.
   f. Check form of subject headings with Sears, List of Subject Headings.
   g. Prepare cards.
      (1) Type the call number, subject headings, and any other added entry headings on the printed cards.
      (2) Type source, date, and price, from order slip on the back of the shelf-list card.
      (3) Type book card and pocket.
      (4) If analytics are to be typed, trace on back of main entry, and rule the analytics.
   h. Revise typing on all cards.
6. Remove catalog cards and order slip from the book.
   a. Arrange shelf cards by number in one pile.
   b. Place catalog cards in another pile to be arranged alphabetically.
   c. File order slips by department requesting book in tray used for budget apportionment.
7. Place ownership markings on book and paste in pocket.
   a. Record the number of new titles.
   b. Record the number of volumes (other than the first volume).
   c. Record the number of duplicates.
   d. Record the number of replacements.
   e. If needed, count and record the number of new catalog cards and the number of new shelf cards.
10. Make a list of the new books from the shelf cards. (Arrange alphabetically or by classification number)
## INDEX

<table>
<thead>
<tr>
<th>Abbreviations</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Added entries</td>
<td>150-157</td>
</tr>
<tr>
<td>Author</td>
<td>57-73</td>
</tr>
<tr>
<td>Editor</td>
<td>71-72</td>
</tr>
<tr>
<td>Illustrator</td>
<td>69-70</td>
</tr>
<tr>
<td>Joint author</td>
<td>66-67</td>
</tr>
<tr>
<td>Series</td>
<td>40, 125, 135</td>
</tr>
<tr>
<td>Subject</td>
<td>62-65</td>
</tr>
<tr>
<td>Translator</td>
<td>70</td>
</tr>
<tr>
<td>Analytics</td>
<td>65-70</td>
</tr>
<tr>
<td>Subject</td>
<td>69</td>
</tr>
<tr>
<td>Title</td>
<td>90</td>
</tr>
<tr>
<td>Anonymous classics and sacred writings Author entries</td>
<td>66-67</td>
</tr>
<tr>
<td>Authority File</td>
<td>31-64</td>
</tr>
<tr>
<td>Author</td>
<td>10-23</td>
</tr>
<tr>
<td>Subject</td>
<td>155-157</td>
</tr>
<tr>
<td>Title</td>
<td>155</td>
</tr>
<tr>
<td>Uniform title</td>
<td>157</td>
</tr>
<tr>
<td>Bibliography notes</td>
<td>51</td>
</tr>
<tr>
<td>Copy of card</td>
<td>36-43</td>
</tr>
<tr>
<td>Bound-with</td>
<td>51-53</td>
</tr>
<tr>
<td>Capitalization</td>
<td>8</td>
</tr>
<tr>
<td>Cassettes</td>
<td>125, 127</td>
</tr>
<tr>
<td>Catalog card</td>
<td>3</td>
</tr>
<tr>
<td>Catalog card sets</td>
<td>4-5</td>
</tr>
<tr>
<td>Change title</td>
<td>73</td>
</tr>
<tr>
<td>Collation</td>
<td>44-46</td>
</tr>
<tr>
<td>Content note</td>
<td>50-52</td>
</tr>
<tr>
<td>Corporate authors</td>
<td>25-26</td>
</tr>
<tr>
<td>Edition statement</td>
<td>39</td>
</tr>
<tr>
<td>Entries, Main</td>
<td>10-23</td>
</tr>
<tr>
<td>Author</td>
<td>25-26</td>
</tr>
<tr>
<td>Editor</td>
<td>24</td>
</tr>
<tr>
<td>Title</td>
<td>27-29</td>
</tr>
<tr>
<td>Filmscripts</td>
<td>123-126</td>
</tr>
<tr>
<td>Games</td>
<td>153</td>
</tr>
<tr>
<td>Graphics</td>
<td>147</td>
</tr>
<tr>
<td>Illustrator</td>
<td>59-70</td>
</tr>
<tr>
<td>Imprint</td>
<td>10-43</td>
</tr>
<tr>
<td>Joint author</td>
<td>66-67</td>
</tr>
<tr>
<td>Joint editor</td>
<td>71</td>
</tr>
<tr>
<td>Note</td>
<td>154</td>
</tr>
<tr>
<td>Maps</td>
<td>145</td>
</tr>
<tr>
<td>Microcards</td>
<td>112-113</td>
</tr>
<tr>
<td>Microfilm</td>
<td>112-113</td>
</tr>
<tr>
<td>Microfiche</td>
<td>112-114</td>
</tr>
<tr>
<td>Models</td>
<td>152</td>
</tr>
</tbody>
</table>
Notes
   Bibliographic history
   Bibliography
   Contents
   Series
47-56

Bibliographic history 49
Bibliography 51
Contents 52-56
Series 47-48

Numerals, Roman 8
Periodicals see Serials
Photographic reprints 110-114
Pictures 149
Pseudonyms 20-22, 38
Punctuation 8
Recordings, Disc 116-124
Recordings, Tape 125-127
"See" references 77-78, 60
"See also" references 78-80
Serials 29, 95-107
Series notes 47-48
Sets of books 103-105
Shelf list card 76
Slides 114-114
Spacing 7
Subject analytics 90
Supplements 94-95
Title added entry 56-60
Title analytics 66-69
Title main entry 27-25
Tracing 74-75
Transparencies 114
Translator added entry 70
Uniform titles 96-99