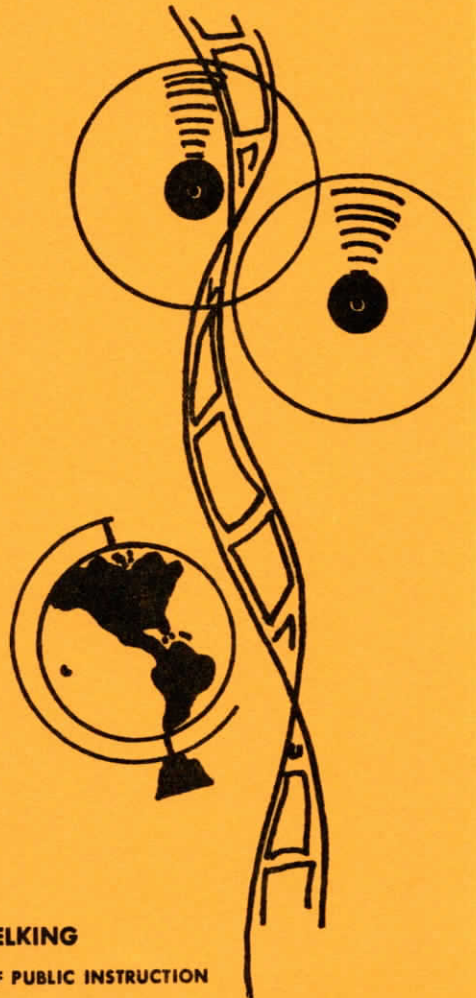


# MANUAL FOR CATALOGING NON-BOOK MATERIALS



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STATE SUPERINTENDENT OF PUBLIC INSTRUCTION



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STATE OF IDAHO  
DEPARTMENT OF EDUCATION  
BOISE, IDAHO

MANUAL  
FOR  
CATALOGING  
NON-BOOK MATERIALS

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(reprint)

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## LIST OF ABBREVIATIONS USED IN THIS MANUAL

|        |                              |
|--------|------------------------------|
| b & w  | black and white              |
| col    | color                        |
| EBF    | Encyclopedia Britannica Film |
| fr     | frames                       |
| i.p.s  | inches per second            |
| min    | minute                       |
| m.m.   | millimeters                  |
| n.d.   | no date                      |
| r.p.m. | revolutions per minute       |
| s      | side                         |
| ser.   | series                       |
| sd     | sound                        |
| si     | silent                       |
| v.     | volume                       |

## PREFACE FOREWORD

Significant social changes, educational developments, and technological innovations have brought about the growing importance of non-book materials in school libraries. ALL of these materials must be organized for use, and, because of their variations in physical form, it becomes necessary to decide upon a standardized procedure for their cataloging and storage.

This manual is designed to be a practical guide to the organization of non-book materials. It is based upon the use of the Dewey Decimal Classification System, allowing that all materials of a library, print and non-book, may be organized consistently. It is hoped that its guidelines will be adaptable for your library.

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## INTRODUCTION

The tremendous expansion of non-book materials in today's school libraries necessitates an adequate organization system. Non-book materials present as great a problem in storage as in cataloging. When collections are small, filing by accession number, size of container, or even publisher may be quite satisfactory. As the collection grows, however, both the librarian and the teacher usually prefer some sort of subject arrangement. While the Dewey Decimal system poses some problems, it is a familiar arrangement to students, teachers or librarians. A teacher who learns "his number" for book materials can locate materials of all media under that same Dewey number. No other consideration is as important as retrieval. Filing materials by accession number ties the patron to a card file or a list no matter what he is looking for.

Color banding catalog cards serves little purpose unless one wishes to have a psychedelic catalog. A medium designation above the Dewey number serves the same purpose, i.e. calling the patron's attention to the type of material. If a teacher or a student wants a list of filmstrips on U.S. History, the appropriate place to look is the shelf list (which should be public). This means that the shelf list is filed by medium first (books, filmstrips, records, etc.) then by call number.

Standard cataloging will not replace traditional listing of materials, but it provides an important tool for multi-media instruction. If, for example, the teacher will be using Macbeth in a unit, a simple check in the card catalog under the author will list the various media which the library has available, e.g. the play in print form, a filmstrip, a kit, a set of transparencies, etc. Storage of materials should be done with easy access in mind, preferably on open shelves where at all possible. Various suggestions on particular storage problems are given in this manual.

Catalog cards for non-book materials are becoming increasingly available from various jobbers and publishers. In style, format, and descriptive annotations, these cards do not vary drastically and are easily adapted to conform to local practice. Usually, the descriptive material needs no modification at all; the call numbers and added entries must, however, always be checked. And, occasionally, the card publisher's choice of main entry must be questioned. For example, some card producers catalog filmstrips in sets, some as single items. The recommendation offered here is that filmstrips be cataloged consistently by item title, set or series title, and by subject. If this recommendation is followed, use of printed cards will offer few problems.

Spacing rules and indentation should be consistent with those already followed in your library.

Circulation is easy when two rules are followed. Attach a card and pocket wherever possible. Disregard medium symbol in the call number when filing the check out card in the circulation files. The latter is another argument in favor of using the Dewey Decimal number - it is simple! Circulation cards that cannot be attached to materials should be filed at the desk by title or call number.

INTRODUCTION (Continued)

This manual is the result of a number of years of experience both in cataloging, storage and circulation of materials. The system described is at work in the author's library and has proved its worth. Policies stated here have been derived and adapted from many sources, the most important of which are:

Michigan Association of School Librarians. Cataloging Manual for Non-book Materials in Learning Centers and School Libraries, Revised Edition. University of Michigan Press, 1966.

Hicks, Warren B. The Organization of Non-book Materials in School Libraries. An unpublished manual done under a Title II grant for the Bureau of Audio-Visual and School Library Education, State Department of Education, Sacramento, California, 1966.

American Library Association. Anglo-American Cataloging Rules. Chicago, 1967.

David V. Loertscher  
October, 1969

## CHARTS, LARGE PICTURES, POSTERS, STUDY PRINTS

\* Definition: This category includes charts, diagrams, drawings, paintings, portraits, photographs, and prints. Also included are reproductions of documents, e.g., the U.S. Constitution, a presidential inaugural address.

Main Entry: The artist, person, or corporation responsible for the content is used, e.g., charts, study prints and many pictures are most often entered under the name of the company; prints and photographs with a distinctive photographer are entered under the artist or photographer. A collection of items by several artists, persons, or corporations is entered under title.

The medium designation in the call number should describe exactly the type of medium, e.g., Print, Chart, Picture, Study Print, etc.

Title: Use the title on the chart, picture, or poster. A collective title may also be used.

Imprint: The company which holds the copyright (if not the main entry) is listed here followed by the copyright date.

Collation: The physical description includes the number of charts, pictures, or posters, width and length, color or black and white (b&w), followed by the series statement. For example, 14 pictures, 30" x 21", color.

Notes: A summary may be used if deemed appropriate.

Added Entries: Art prints receive subject headings for the nationality of the artist. Cross references should be made from the schools of art to names of individual artists, e.g., IMPRESSIONISM, See Degas, Edgar. DO NOT use the medium as a subdivision of the subject unless different from the medium designation in the call number, e.g., for a group of pictures of Latin American countries DO NOT use Latin America - Pictures. Use LATIN AMERICA.

Storage and Labeling: The ownership stamp is placed in the center of the reverse side of the chart, picture, or poster. If the materials are housed in large shallow drawers, all items are labeled so that the label will appear at the front right corner of the drawer.

\* For small pictures see Vertical File - Pictures.



CHARTS, LARGE PICTURES, POSTERS, STUDY PRINTS (Continued)

Art print

759.1 Grosz, George  
G Central Park. New York Graphic Society,  
1936.  
18" x 23", color.

Water color.  
From private collection.

1. Painting, American I. Title



Picture set

914 Nystrom (A.J.) & Co.  
N Europe, 1964.  
14 pictures, 30" x 21", color.

Contents: Lake country, Finland; Cote d'Azur at Nice, France; Grape harvest, France; Industrial area of Duisburg, Germany; Luneburger Heath, Germany; Rhineland, Germany; Polders, Netherlands; Naples & Vesuvius, Italy; Fiord, Norway; Lochs, Scotland; Castillian Plateau, Spain; High mountain landscape, Switzerland; Wine region of Vevey, Switzerland.

1. Europe



Chart

796 Walch, J. Weston & Co.  
W Archery, golf, track and field; commentary by Robert Fitzhenry, illustrated by Dorothy Williams. c1967.  
21 charts, 11" x 14", b&w.

1. Archery 2. Golf 3. Track athletics



FILM LOOPS (8mm and S8mm)

Follow the rules for filmstrips for the main entry, imprint, notes, and added entries. Deviations in the collation and added entries are as follows:

Collation: List the running time in minutes (4 min.). Count any fraction of a minute as a whole minute. "Color" or black and white (b&w), "sound" if applicable, and the number of millimeters (mm) of the film. (S8mm) is used for super 8. The series follows size designation. If the series is used as the main entry, then it need not be repeated in the collation.

Storage and Circulation: Label both the reel and the box. Visible storage should be preferred. Standard check out cards can be put inside the film loop box by cutting off the bottom half inch of the card.

Film  
Loop  
910.09 Geographic causes of deserts.  
G Ealing, 1966.  
4 min, color, S8mm (Walt Disney  
nature library)

Originally published in a different format  
by Walt Disney Productions, c1958.

1. Deserts I. Series



## FILMSTRIPS

Main Entry: Enter filmstrips under the title if considered singularly or under the series title if considered as a set. Catalog singularly when each filmstrip in the set would have a different Dewey number.

Imprint: List the name of the manufacturer and the copyright date taken from the first frame of the filmstrip.

Collation: The description includes the number of frames (39fr), color (color), or black and white (b&w), and "uncaptioned" only if this term applies. The series name, if there is one, is placed in parentheses after the physical description, e.g. (Understanding poetry series, no. 1). If the series is used as the main entry, then it need not be repeated in the collation.

Notes: A note should indicate whether a teaching guide accompanies the filmstrip, e.g. "with teacher's guide". If the guide is not housed with the filmstrip, the location should be written on the catalog cards. A summary is used as available. When cataloging a series as a set, list the individual filmstrip titles as a contents note.

Added Entries: An added entry is made for the original author or title upon which the filmstrip is based, e.g. the filmstrip "Millions of Cats" which is entered under the title should receive the added entry of "Gag, Wanda".

An added entry must always be given for the series when cataloging a filmstrip as a single item. This rule provides three consistent approaches to every filmstrip: subject, title, series. Since schools purchase both sets and single items, it is mandatory that all approaches be provided.

When cataloging a series as a set, be liberal with the number of subject headings used (one per filmstrip is appropriate). Also, always make added entries for individual filmstrip titles.

Storage and Circulation: Storage may vary from boxes, to metal drawers. Storage on open shelves where each strip is visible should be preferred. A check out card should be made for every filmstrip title as well as the title of sets. These cards are filed by title or call number at the check-out desk so that either sets or single filmstrips from a set can be circulated quickly. Disregard the word "filmstrip" when filing in circulation files.

Call numbers should be printed on the film lid and on the can using a pressure sensitive label.

FILMSTRIPS (continued)

Single filmstrip

Filmstrip

E In the forest. Weston Woods, 1963  
I 39 fr, b&w, uncaptioned (Picture  
book parade, no 46)

Based on the book by Marie Hall Ets.  
With script.

I. Animals - Stories I. Ets, Marie Hall  
II. Series



Filmstrip set

Filmstrip

598.2 Audubon's birds of America  
A Encyclopaedia Britannica, 1953  
6 filmstrips, color.

Contents: Birds of the countryside; Birds  
of the forest and woodland; Birds of the  
gardens; Birds of the villages and towns;  
Birds of the sea and shore; John James  
Audubon

1. Audubon, John James 2. Birds  
6 Title anal



GLOBES

Main Entry: Enter the globe under the corporation or person responsible for the content.

Title: The title is taken from the face of the globe. This may be a name like "The Vanguard" or it may simply describe the type of globe, "Tactual-relief globe". The catalog number follows the title.

Imprint: If the corporate name is used as the main entry, it is not repeated here. A copyright date must be indicated (if not supplied on the globe the cataloger should supply the present year followed by a questionmark).

Collation: The description is given, i.e. (1 globe) followed by the diameter in inches. Accessory equipment is listed as a note.

Subject Headings: Use geographical terms describing subject, e.g. EARTH, SOLAR SYSTEM. Do not use the word "globe" as a subdivision of the subject.

Labeling: Globes are labeled using a permanent marker giving the name of the library and the number which has been assigned, e.g. Skyline High School, 912 #1. Permanent bases of the globes may be labeled with a tapewriter.

Globe  
912 Denoyer-Geppert Co.  
#1 The vanguard physical political globe  
D G24p4X. 1967 1 globe, 24".

Mounted on chair-type safety stand.  
With manual

1. Earth



## KITS, INCLUDING SOUND FILMSTRIPS

Two or more mediums designed to be used in combination may be classified as a kit. Do not count the teacher's guide as one medium. Sound filmstrips are included in this category. If the items within the kit would normally take different Dewey numbers, consider breaking the kit into separate components that will stand as a whole, e.g. a sound filmstrip set on Europe with a filmstrip and record for each of several countries could be broken into several kits. This will not only facilitate cataloging but will improve shelf arrangement for browsing (the latter being the most important consideration).

Main Entry and Imprint: Enter under title followed by manufacturer and copyright date.

Collation: Itemize each item in the kit. Items that will be used up in utilization are not numbered but listed in the plural form, e.g. student answer sheets.

Storage and Labeling: Several manufacturers, e.g. SVE and Highsmith, make empty cardboard boxes the size of most sound filmstrip boxes. Insofar as possible, standardize box size and paste card and pocket on the inside cover of the container. The check out card must list all of the items in the kit so that all items may be accounted for in the circulation process. Large oversize kits may be housed separately by making a designation in the call number like that done for oversize books, e.g. "o" over the medium designation.

Separation of Sound Filmstrips From Other Kits: If the library has many kits that will not intershelve with sound filmstrips, follow the above rules for cataloging but change the medium in the call number to differentiate location, e.g. Sound Filmstrip (see example).

Sample card when sound filmstrips are separated from other kits  
(Medium designation changed from Kit to Sound Filmstrip)

Sound Filmstrip  
525      Learning about the seasons  
L          SVE, 1961.  
            4 filmstrips, 2 records, 4 scripts, and  
            teacher's guides.

Contents: A walk in the rain; Going on a picnic; When autumn comes; Getting ready for winter.

1. Seasons



KITS, INCLUDING SOUND FILMSTRIPS  
(continued)

Kit

822.3

S

Shakespeare and imagery

3M, 1966

1 filmstrip, 1 set of 10 transparencies,  
1 record, 1 teacher's manual.

1. Shakespeare, William - Criticism,  
interpretation, etc.



MAPS

Main Entry: Enter maps under the name of the corporation or person responsible for the content. If no publisher is available, enter under title.

Title: The cataloger chooses the most appropriate title from the face of the map (often there is more than one title given). A statement of the type of projection is listed as part of the title.

Imprint: Date of publication is taken from the face of the map (this may be in a publisher's code).

Collation: The physical description (wall map, flat map, etc.) and size is followed by color designation.

Notes: Helpful descriptive information is listed here, e.g. Spanish text; teacher's manual; shows roads, railroads, cities, provinces; etc.

Added Entries: Subject headings describing the geographical area represented are used, e.g. SPAIN, UNITED STATES, etc. Do not use the word "maps" as a subdivision, e.g. - SPAIN - MAPS. EXCEPTION: Use the subject heading WORLD MAPS. A title entry is not made.

Map

912.771

Denoyer-Geppert Co.

D

Ohio: tactual relief. 1967.

1 wall map, 33" x 36", color.

Mounted in steel frame.

Boundaries between the two major physiographic divisions of Ohio stand out strikingly. Cities are shown by symbols graded according to population. County boundaries are shown. Insets of the Cleveland and Cincinnati metropolitan areas are not included.

1. Ohio





MICROFILM

Only two cards are made for microfilm a shelf list and a main entry card. Both give the name of the periodical and the holdings of the library.

| Time (Periodical)     | (Microfilm) |
|-----------------------|-------------|
| The library has:      |             |
| v. 54-55, 1962        |             |
| v. 56, Jan-June, 1963 |             |



MODELS

Main Entry: Enter models under the corporation or the person responsible for their construction.

Title: The title can be taken from the model or from the publisher's catalog. Include as part of the title the model number, e.g. herbaceous dicot stem BM-407.

Imprint: The corporation is listed if not used as the main entry followed by the copyright or production date if available.

Collation: A list of the separate parts is given along with any accompanying teacher's guide.

Labeling: Use a permanent pen to indicate ownership and model call number.

611 Nystrom, (A.J.) & Co. (Model)  
N Teeth enlarged AM-1/2. 1964  
1 incisor, dissectible  
1 canine, dissectible  
1 molar, one root  
1 molar, two roots dissectible, with cavity  
1 molar, three roots dissectible

1. Teeth I. Title



RECORDS  
INSTRUMENTAL MUSIC

Main Entry:

1. Single works and excerpts: Music is entered under the composer. For popular songs, choose the composer of the music, e.g. The Sound of Music by Rogers and Hammerstein is entered under Rogers.
2. Collections with a collective title: A collection by more than one composer is entered under collective title.
3. Collections without a collective title: Separate entries are made for each work. They are linked together by a "with" note (see example). In some cases the cataloger may want to supply a collective title and then follow rule 2. For example, a 7" record with two square dances (Oh Susanna and Rig a jig jig) can be given the collective title: Square dance music: Oh Susanna and Rig a jig jig.

Title: A conventional title is not used. The title is taken from the record jacket or label. Prefer the most complete title usually found on the reverse side of the jacket. Included in the title statement is the name of the performing person or group.

Imprint: List the publisher, record number (publisher's identification no.), and the copyright date.

Collation: The physical description includes the number of albums or volumes (if more than one), the number of sides, the diameter, revolutions per minute, and stereo if applicable.

Added Entries: Analytics are encouraged wherever economically feasible.

Performers: An added entry for performers may or may not be used as judged by local need.

Subject Headings:

1. Form: Do not use form (sonata, concerto, suite, etc.) except for SYMPHONIES.
2. Instrument: Use headings for individual instruments, e.g. PIANO MUSIC, HARP MUSIC, CLARINET MUSIC, etc. Ensembles are listed as INSTRUMENTAL MUSIC. Orchestral music is given ORCHESTRAL MUSIC or SYMPHONIES.
3. Type: Use headings for CHAMBER MUSIC, CHURCH MUSIC, JAZZ MUSIC, etc.

For further explanation see the page entitled "Music Headings for Instrumental Music".

RECORDS (continued)

Single work entered under Composer

Record  
785.11 Beethoven, Ludwig von  
B Symphony no. 3 in E flat, Op. 55 (Eroica)  
performed by the NBC Symphony Orchestra.  
RCA LM 1042, 1950.  
2s, 12", 33 1/3 rpm.

1. Symphonies I. Title



A collection with a collective title

Record  
785.4 American favorite ballads, vol. 3,  
A sung by Pete Seeger. Folkways FA 2322,  
1959.  
2s, 12", 33 1/3 rpm

With sheet containing lyrics.

Partial contents: John Brown's body; The girl I left behind, St. Louis blues; Swanee river; Camp town races; Swing low sweet chariot; Clementine; Sometimes I feel like a motherless child.

1. Ballads, American 8 Title anals



A collection with collective title added by the cataloger

Record  
785.41 Dance favorites: Dive for the oysters  
D Rye waltz, music by the Jack Rivers Boys.  
MacGregor 002-1, 1956.  
2s, 9", 78 rpm.

With sheet of directions.

1. Square dancing.



RECORDS (continued)

A collection with no collective title cataloged separately

\* Record  
785.3 Hindemith, Paul  
H Nobilissima visione, performed by  
The Philharmonia Orchestra. Seraphim  
60004, n.d.  
1s, 12", 33 1/3 rpm.

With: Variations on a theme by Haydn  
by Johannes Brahms.

1. Orchestral music. I. Title

○

\* Record  
785.3 Brahms, Johannes  
H Variations on a theme by Haydn,  
performed by The Philharmonia Orchestra.  
Seraphim 60004, n.d.  
1s, 12", 33 1/3 rpm.

With: Nobilissima visione by Paul  
Hindemith.

1. Orchestral music I. Title

○

\* Author letter same for both sides - an arbitrary choice

RECORDS (continued)

MUSIC HEADINGS FOR INSTRUMENTAL MUSIC ON RECORDS

The following instructions are a departure from L.C. subject heading rules. Filing records by their Dewey Decimal number provides an entry by form. Duplication of form in the subject headings has little value in a school library, but entry by instrument has.

1. Instruments in solo, duet or trio with or without accompaniment; prefer medium rather than form. For example.

use VIOLIN MUSIC, not  
suites (violin)  
concertos (violin)  
canons, fuges, etc. (violin)

use ORCHESTRAL MUSIC, not  
concertos  
overtures  
suites

use PIANO MUSIC, not  
choral preludes (piano)  
concertos (piano)  
gavottes (piano)  
mazurkas (piano)  
passacacaglias (piano)  
suites (piano)  
sonatas (piano)  
polanaises (piano)

EXCEPTIONS

use the term SYMPHONIES  
for music in this form

All instruments can be used as subject headings in the adjective form, e.g. HARP MUSIC, VIOLINCELLO MUSIC, OBOE MUSIC, GUITAR MUSIC, RECORDER MUSIC, etc.

2. Ensembles: More than three instruments in combination but not a full orchestra are given the subject heading - INSTRUMENTAL MUSIC. Orchestral accompaniment is not counted as one of the three instruments.

3. Type: Prefer type in cases like:

|                |                               |
|----------------|-------------------------------|
| CHAMBER MUSIC  | BANDS (MUSIC)                 |
| CHURCH MUSIC   | LULLABIES                     |
| DANCE MUSIC    | CAROLS                        |
| JAZZ MUSIC     | NEGRO SPIRITUALS              |
| MILITARY MUSIC | MUSIC, POPULAR (SONGS, ETC.)  |
| HYMNS          | OPERAS                        |
| OPERETTA       |                               |
| ORATORIO       | For other examples see Sears. |

4. Nationality: Music which exhibits a specific national flavor should be given the subject heading MUSIC, CHINESE; MUSIC, MEXICAN; etc.

5. General subjects; Names of classes of persons and names of schools, colleges, etc. may be used with the subdivision - Songs and Music. For example:

CIRCUS - SONG AND MUSIC  
LABOR AND LABORING CLASSES - SONG AND MUSIC  
COWBOYS - SONG AND MUSIC  
HIGHLAND JUNIOR HIGH SCHOOL - SONG AND MUSIC

RECORDS (continued)

MUSIC: VOCAL

Main Entry: Two or more works by different persons issued under a collective title are entered under title. If the compiler is prominently displayed on the label, then as for literary works, the record is entered under a compiler. When an album of different works is sung by one person, the main entry is the title since the performer is not usually the compiler.

Imprint: The same as for orchestral music.

Collation: The same as for orchestral music.

Added Entries: The same as for orchestral music.

Record

784.4

Belafonte, sung by Harry Belafonte.

B

RCA LPM 1150, 1954

2s, 12", 33 1/3 rpm.

Partial contents: Water boy; Troubles; Suzanne; Matilda; Take my mother home; Noah; Scarlet ribbons; In that great gettin' up mornin'.

1. Folk songs 8 Title anals



RECORDS (continued)

NARRATION: POETRY, SHORT STORIES, DRAMA, BIBLICAL TEXTS

Main Entry: Entry is made under the author of the material as is done for similar literary works. Collections without a collective title may be cataloged separately.

Title: Title is used as listed on the slip case. Other information given in the title statement may include the narrator and the composer of any music which accompanies the narration, if prominent.

Imprint: The same as for orchestral music.

Collation: The same as above. Any series name given on the label or jacket is placed in parenthesis after the number of rpm.

Contents Note: Made if deemed necessary.

Added Entries: Made as if the recording were a literary work. Entries may be made for the narrators if considered significant.

Storage and Labeling: Call numbers are placed in the upper left corner of the record jacket. Pockets and cards are placed in the lower right corner of the jacket when slip-on type plastic jacket is used. Each disc has a self adhesive label which contains the call number and the property stamp.

Plastic record covers should be used and records stored in bins so that album covers are displayed.

Works of one author.

Record

F Kipling, Rudyard  
K Just so stories, narrated by Jill Balcon  
and Robert Speaight. Spoken Arts, 1962-  
2v, 4s, 12", 33 1/3 rpm.

Contents: How the whale got his throat;  
How the camel got his hump; How the rhinoceros  
got his skin; How the leopard got his spots;  
The beginning of the Armadillos; The elephant's  
child.

1. Animals - stories 2. India - Fiction  
3. Short stories I. Title





RECORDS (continued)

Collection of excerpts entered under title

Record  
808.8 Many voices 9, narrated by Katharine  
M Cornell, Harcourt, 1963.  
4s, 12", 33 1/3 rpm

For contents see slip case  
To accompany Adventures in Reading, Laureate  
Edition.  
Excerpts from many authors and types of  
literature.  
1. Literature - Study and teaching  
I. Adventures in reading II. Cornell, Katharine,  
narrator.



A collection with no collective title cataloged separately

Record  
973.7 Kantor, Mackinley  
\* ERL Lee and Grant at Appomattox.  
107 Enrichment Materials, Inc. ERL 107, c1964.  
1s, 12", 33 1/3 rpm (American landmark)

A dramatized adaption of the book.  
With: The Monitor and the Merrimac by  
Fletcher Pratt.

1. Grant, Ulysses Simpson, President, U.S.  
2. Lee, Robert Edward 3. U.S. - History -  
Civil War I. Title



\*Series number is used here as shelving device since there are a  
number of different records in the same series.

RECORDS (continued)

A collection with no collective title cataloged separately.

Record

973.7 Pratt, Fletcher

\* ERL The Monitor and the Merrimac.

107 Enrichment Materials, Inc. ERL 107, c1964.  
1s, 12", 33 1/3 rpm (American Landmark)

A dramatized adaption of the book.  
With: Lee and Grant at Appomattox by  
MacKinlay Kantor.

1. Ericsson, John 2. Merrimac (Frigate)  
3. Monitor (Ironclad) 4. U.S. - History -  
Civil War - Naval operations I. Title



\*Series number is used here as shelving device since there are a number of different records in the same series.

RECORD ALBUMS

Record albums are treated like single records. If analytics are desired, catalog each record as a single item.

Record

785.3 The romantic era, record 2. Time Life

R TL 2-140, 1966.

2s, 12", 33 1/3 rpm (The story of great music)

Contents: Symphonie fantastique by Louis Hector Berlioz; Mazuka in B flat minor, Op. 24 no. 4; Polonaise in A major, Op 40, no. 1; Ballade in G minor, Op. 23; Waltz in D flat major, Op 64 no. 1; Waltz in C sharp minor, Op. 64 no. 2; Waltz in A flat major, Op. 64 no. 3 by Frederick Francois Chopin

1. Piano music 2. Orchestral music  
7 Title anals 2 Author anals



SLIDES (2x2)

Main Entry: Single slides and collections are entered under the person responsible for the contents, for example the artist. Collections by more than one artist or person are entered under title (title may be supplied by the cataloger).

Title: Use the title listed on the work or taken from the publisher's catalog.

Imprint: The name of the company which produced the slides (often the source of purchase would be applicable) is followed by the series number if available and the date of publication.

Collation: The number of slides in the set, size, notation of color or black and white is followed by the series.

Contents Note: Contents of the set of slides should be listed on the shelf list and the main entry leaving room between each title for an identification number. Other descriptive notes may be used as needed.

Storage and Labeling: Slides are easily stored in plasticized pocketed inserts for 3-ring binders. These are available from photographic suppliers. Notebook binders can be shelved like books and are easily perused. Insert a 2x2 piece of paper listing call no., author, title, etc. in the upper left hand corner pocket for identification.

Added Entries: The subject PAINTINGS or ART may be subdivided by nationality in the adjective form. Do not use the word slides as a subdivision.

Slide

759.1 Shahn, Ben  
S Art. American Library Color Slide Co.  
R432, 1965.  
13 slides, 2x2, color (survey or world art)

Contents: Reconstruction; Ohio skyline;  
4th of July; Miners' wives; Labyrinth;  
Handball; Bookstore; Carrying gas in Near  
East; Passion of Sacco and Vazetti; New  
York; Epoch; Red stairway; Ave.

1. Paintings, American



SPECIMENS AND REALIA

Main Entry: Specimens are entered under the company of manufacture. If there is no manufacturing company, enter under title.

Title: The title may be taken from the box, teacher's guide, publisher's catalog, or supplied by the cataloger if necessary. Publisher's identification number follows the title.

Imprint: If publisher is used as the main entry, it is not repeated here. Copyright date is given if applicable.

Collation: Physical Description includes number of items and size description if applicable. Identification of items are given in a contents note.

Labeling: Each item is labeled and the container is labeled with call number.

Specimen

564        Denoyer Geppert  
D            Survey sea life collection SLS 951.  
             24 specimens

             Contents: Common sand crab; stripped shore crab; Common starfish; Purple sea urchin (two types); Sand dollar; Striped burrfish; Trunk fish; Mediterranean sea horse; Sea fan; Coral; Sponge; 12 shells.

             1. Marine animals    2. Marine plants  
I. Title



## TAPE RECORDINGS

Main Entry: Follow the rules for records when considering orchestral music, vocal music, or spoken literary works.

Title: Follow the rules for records.

Imprint: Follow the rules for records.

Collation: List the number of reels or cartridges followed by the speed in inches per second (applicable only for reel to reel tapes) and the approximate length of the recording.

Notes: Since browsing is much more difficult on tapes than on phonodiscs, the cataloger may be freer with the use of notes and description.

Labeling: Pressure sensitive labels are used on both the reel and the box. Further identification can include a piece of white leader at the beginning of the tape containing the main entry, title, and call number made with a marking pen. The end of the tape should be marked by using a piece of yellow leader.

Added Entries: Follow the rules for records.

### Entry under title

523.4      A trip to the planets (tape recording)  
T            Imperial, 1965.  
            1 reel, 3 3/4 ips, aprx. 15 min.

Pupils visit each of the planets to learn their general characteristics and to see their differences and likenesses.

1. Planets

○

## TRANSPARENCIES

Method: The method of cataloging is dependent on storage. Generally, three types are recommended: transparencies in sets; single transparencies; transparency masters.

Transparencies in Sets: Group transparencies into sets wherever possible. Standardize box size or store in 3 ring binders. Unmounted transparencies will fit in the standard binder, mounted ones are oversize for the binder but can still be used.

Cataloging by Sets: Enter under set title followed by publisher (or "Local" if produced at the school) and date. List the number of visuals in the collation. Give added entries appropriate to the set as a whole.

Cataloging Single Transparencies: Treat exactly like vertical file materials and store in vertical file drawers, i.e. make two cards only.

Cataloging Transparency Masters: Treat like vertical file materials and store either in vertical file drawers or in 3-ring binders in subject order.

### Transparency Set

Transparency

445

F            French: subject pronouns and present tense  
              of ER verbs. Local, 1968.  
              23 transparencies (Foreign language, F-1)

1. French language - Grammer I. Series



TRANSPARENCIES (continued)

Single Transparency

FRANCE - MAPS

See also this subject in the transparency file.



Transparency Masters

Transparency

Masters

445 French: subject pronouns and present tense  
F of ER verbs. 3M, c1966.  
23 transparency masters (Foreign language,  
F-1)

1. French language - Grammar I. Series



VERTICAL FILE - PICTURES

Definition: Small pictures which are considered quite expendable that can be housed in the vertical file drawers as a picture file.

Method: No catalog cards are made for pictures except for a general subject heading card and a duplicate subject authority card for the shelf list card.

FRANCE

See also this subject in the picture file.

