dependent problem, and our book storage problem as though is also were quite separate and independent. We have tried to economize on binding costs, as such, on circulation costs, as such, on ordering costs, as such, trying to treat each as though it were a problem in a vacuum, not something tied up in a veritable mesh of inter-relationships. We failed to see that this segregation was an artificial and misleading one." Rider's solution to this problem is based on an ingenious and novel use of two accepted procedures in library work - the card catalog and micro-reduction. His solution will be regarded as visionary by many, and of course it is, but by being so it offers an irresistible claim to serious attention.

A new edition of The Woman's Collection (Woman's College Library, $1.00) has been completed by Minnie M. Hussey, Reader's Adviser, and Roseanne Hudson, Instructor in Library Use. It is an annotated bibliography of books, pamphlets, and journals which have been added to the Library since 1937 on subjects of particular interest to women. The present edition supersedes the earlier volume published in 1941, and represents a complete revision. Although the bibliography is necessarily selective, since it covers a wide range of subjects and is limited to the holdings of one library, it would seem to have several uses. Students and research workers in child psychology, nutrition, and family relationships will find it useful as a partial index to the resources of the Library in those subjects. Counselors and advisers should find the section on occupations and professions of particular value. Study clubs will discover such program themes as the role of women in literature and the effect of the war on children. It might well serve as a buying guide for librarians, since full bibliographic information is given for each title. One copy will be sent free, upon request, to any library in North Carolina.

A WORLD FAMOUS ART PROJECT IN NORTH CAROLINA

By Hoyt R. Galvin, Director, Charlotte Public Library

A series of etchings on North Carolina are now in the process of execution by Louis Orr. This project will consist of ten albums, comprising five etchings each or a total of fifty etchings on the State. Only three of the eventual ten albums are now terminated; the fourth of the series will probably be ready for distribution in the early spring of 1945.

In the execution of this work, the artist has endeavored to interpret every phase of North Carolina life — its religious, cultural and social interests. The architecture of the State, in all its various moods and richness of detail, is represented not only by the official buildings of the State, counties and cities but by plantation homes and domestic dwellings of the eighteenth and nineteenth centuries. Embraced in the collection are also gardens of the State and scenes in Western North Carolina and the coastal region. It was in June, 1939, that the artist began the execution of this commission. He spent approximately a year in making pencil drawings of the fifty subjects selected to compose the work, traveling in every county of North Carolina and covering more than six thousand miles. He had already examined several thousand photographs of North Carolina subjects deposited in the North Carolina State Department of Conservation and Development at Raleigh, and had conferred with prominent men and women conversant with North Carolina history.

The etcher-artist, Louis Orr, was born in Connecticut, descending from forebears who were, themselves, artists. His grandfather produced the first illustrated guide on the United States. Mr. Orr studied at the Beaux Arts in Paris and lived there about thirty-five
years while practicing his profession. During this period he won signal recognition as an etcher of rare endowment and capacity for interpretation of beauty in old edifices and monuments of picturesque charm. His works on Rheims Cathedral, the Pont Neuf, and the Porte de St. Denis are gems. Only two Americans have examples of their work in the Louvre; Whistler represented by the Portrait of His Mother and Louis Orr represented by eleven etchings. He belongs to the classical school. Mr. Orr has a remarkable feel for texture, whether wood, brick, or stone, and endows it with subtle intimacy and personal friendliness. His etchings are not pictures but portraits of buildings, imparting to each a personality of its own.

In view of the exceptional value that Mr. Orr’s etchings on North Carolina will have in the years to come, special emphasis is being placed on their acquisition by the libraries, schools, colleges and universities of the State, where they will not be subject to bargaining and sale for profit to collectors in the open market. Once possessed by these institutions they will remain permanently in this State for the instruction and inspiration of generations to come.

In the determination of the price at which these etchings are being released, the desirability of their being purchased by institutions with limited funds at their disposal was particularly respected. Louis Orr received the commission from Robert Lee Humber of Greenville. Mr. Humber has guided the project carefully in order that public agencies may acquire the etchings at a fifth of the normal selling price. The cost of the ten albums will be $500.00, at the rate of $50.00 per album of five etchings to be paid on receipt of the albums as they appear. The cost of the large size etching of the North Carolina State Capitol is $20.00. Orders may be placed with Robert Lee Humber, Greenville, N. C.

TAR HEEL LIBRARY NOTES

CHICAGO LIBRARY INSTITUTE

Attendance placed North Carolina third:

Gladys Johnson, Julius Amis, and Margaret Beal, North Carolina Library Commission
Clyde Smith, Raleigh
Elizabeth House, Washington
Irene Hester, Greenville
Virginia Williamson, Smithfield
Mrs. Louise J. Sink, Lexington
Mrs. Ruby B. Campbell, Asheboro
Olivia Burwell, Concord
Marianna Martin, Leakesville
Evelyn Parks, Asheville
Dora Ruth Parks, Murphy
Barbara Eaker, Gastonia
Mrs. Mary Duncan Ring, Charlotte
Miss Perrye Hallman, Charlotte

If librarians and libraries hope to achieve further progress, they must work as a united group. A.L.A. dues are insignificantly small when compared with labor union, medical association or bar association dues, yet librarians need as strong an association as the American Medical Association. A physician is disgraced when barred from membership in the American Medical Association, yet some of us have not paid our 1944 A.L.A. dues. If you have been a member, renew your membership now. If you have never joined, don’t wait another minute. Send your name, library, position and dues to the American Library Association, 520 N. Michigan Ave., Chicago 11, Ill.

Scale of Dues

Under $1201.00 annually .................. $2.00
$1201.00-$1500.00 ........................ 3.00
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3001.00- 4000.00 .................... 6.00