

II. Science Fiction Archives and Collections (first published in *SFS* vol. 37, no. 2 [July 2010]: 161-90)

United States

California

The J. Lloyd Eaton Collection of Science Fiction, Fantasy, Horror, and Utopian Literature at the University of California, Riverside, is the largest publicly-accessible archive of speculative fiction—and the major resource for research in science fiction, fantasy, horror, and utopian literature—in the world. The collection originated in 1969, when UCR acquired the personal library of the late J. Lloyd Eaton, an Oakland physician, sf enthusiast, and delightful eccentric, who wrote a column in the fanzine *The Rhodomagnetic Digest*, or “Proceedings of the Elves’, Gnomes’, and Little Men’s Science Fiction Chowder and Marching Society of Berkeley, California.”

Dr. Eaton’s original collection comprised about 7500 hardcover editions ranging from the late-nineteenth to the mid-twentieth centuries. Among these were a first edition of John Polidori’s *The Vampyre* (1819); the first book publication of the penny-dreadful serial *Varney the Vampire* (1847); Frank Aubrey’s *King of the Dead: A Weird Romance* (1903), which survives in only about twenty copies; a first edition of Edgar Rice Burroughs’s *Tarzan of the Apes* (1914); and an autographed copy of the asbestos-bound first edition of Ray Bradbury’s *Fahrenheit 451* (1953).

The real strength of Dr. Eaton’s collection, however, was the impressive depth and breadth of pre-1950 English-language sf and fantasy. He was especially interested in the subgenres of the imaginary voyage and future war novels; in the area of fantasy, he primarily collected lost-race fiction, along with Gothic tales of the supernatural, including occult fiction and ghost stories, and to a lesser extent, sword-and-sorcery. The original Eaton collection also included complete or near-complete works, with numerous variant editions, of major writers: H.G. Wells, Arthur Conan Doyle, Lord Dunsany, Burroughs, H.P. Lovecraft, Robert E. Howard, and Clark Ashton Smith. In addition, it had an impressive collection of English and American translations of Jules Verne and near-complete sets of first editions of sf’s modern pioneers: Isaac Asimov, Bradbury, Arthur C. Clarke, Robert A. Heinlein, Murray Leinster, Clifford D. Simak, E.E. “Doc” Smith, A.E. Van Vogt, and Stanley G. Weinbaum.

At a time when even public libraries routinely refused to add sf, the Eatons could not find any institution interested in Dr. Eaton’s collection after his death, yet they were unwilling to turn the books over to a dealer to sell piecemeal. Fortunately for UCR and for sf scholarship, Donald G. Wilson, then University Librarian, recognized that the genre’s vast popularity alone rendered it worthy of academic attention. As a committed sf enthusiast, Wilson was undoubtedly motivated by his own love for the field, making the unprecedented decision to add the collection to the library’s rare books department (now called Special Collections and Archives). Wilson was subjected to severe criticism and outright ridicule when the decision was made public.

Wilson left the University not long after establishing the collection. Fortunately, UCR has had a succession of University Librarians who have shared his vision, including the present UL, Ruth M. Jackson. Wilson’s immediate successor, Eleanor Montague, created the position of Eaton Curator and hired George Slusser for the post. For over thirty years, Slusser was instrumental in building the collection, and he also raised its visibility by launching the Eaton Conference in 1979. From that time onward, the Riverside campus almost annually hosted noted writers and scholars, producing twenty volumes of conference proceedings (for an illustrated list of these volumes, see <<http://eaton-collection.ucr.edu/EssayCollections.htm>>).

Today the Eaton Collection encompasses well over 300,000 individual items, ranging from the 1517 edition of Thomas More’s *Utopia* to the most recently published works of sf in many languages, including Chinese, Czech, French, German, Hebrew, Japanese, Polish, Portuguese, Romanian, Russian, and Spanish. Eaton also has the largest gathering of genre criticism in the United States. Archival holdings include the papers of Gregory Benford, David Brin, F.M. Busby, Michael Cassutt, Robert L. Forward, Anne McCaffrey, James White, and Colin Wilson, featuring treasure troves of correspondence with other authors, research notes, successive drafts, and galley proofs.

In addition to some of its most celebrated highlights (e.g., first editions of Mary Shelley’s *Frankenstein* [1818], Bram Stoker’s *Dracula* [1897], and H.G. Wells’s *The Time Machine* [1895] and *The War of the Worlds*

[1898]), the collection includes complete or near-complete runs of all the major sf magazines, including *Amazing Stories*, *Astounding/Analog*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, *Planet Stories*, *Thrilling Wonder Stories*, *Unknown*, *Weird Tales*, and *Worlds of If*. It has more than 50,000 comic books and close to 70,000 fanzines, the latter donated principally by Terry Carr, Bruce Pelz, and Rick Sneary, as well as additional items from many other fans. Other noteworthy parts of the collection include 500 shooting scripts of sf films and television programs; a 3500-volume collection of proto-sf “Boys’ Books” of the Tom Swift variety; a collection of tapes from fan conventions made by the sf artist and writer Morris Dollens; the sketches of fanzine illustrator Bill Rotsler; and a large collection of taped interviews with American, British, and French writers. Brittle and ephemeral materials are handled in accordance with the most up-to-date preservation and conservation practices, the goal being to maintain all items in their original condition, including the covers of all books, magazines, and fanzines, in order to preserve more than a century’s worth of sf cover art.

In the past nine years, Eaton has also branched out to include films, videos, DVDs, scripts, graphic novels, and videogames, all of which have been acquired through donation. Thanks to the generosity of collector Fred Patten, Eaton now boasts the leading collection of anime and manga in any US repository. Eaton also accepts donations of material-culture artifacts (a.k.a., realia), and most recently received donations of *Star Trek*, *The X-Files*, and Superhero action figures. The collection is also augmented by cash gifts and grant-funding for special purchases; the latter includes a \$10,000 grant in 2009 from the B.H. Breslauer Foundation to acquire the first American edition of Wells’s *The Time Machine*.

The Eaton Collection sets as its main objective the preservation and presentation of materials for students, scholars, and the interested public. Eaton has a very active exhibition program, including electronic exhibitions, and regularly holds events featuring sf writers reading or speaking on their work. Under the direction of Department Head Melissa Conway, the entire staff of Special Collections and Archives participates in ongoing outreach efforts, which include answering thousands of electronic reference queries annually, speaking at sf conferences, and providing tours to enthusiasts of all ages.

After a nine-year hiatus, the Eaton Conference was revived at UCR in 2008 by Conway, with the support of UL Ruth M. Jackson and the Dean of the College of Humanities, Arts, and Social Sciences, Stephen E. Cullenberg. During this conference, entitled “Chronicling Mars,” Ray Bradbury received the first ever Eaton Lifetime Achievement Award in Science Fiction. In 2009, scholar Rob Latham was hired in the Department of English and immediately became Eaton’s *ex officio* faculty liaison and most active partner in Eaton’s outreach programs. Latham, along with Conway, Terry Harpold, and George Slusser, planned the program for the very successful 2009 conference, “Extraordinary Voyages: Jules Verne and Beyond,” with Frederik Pohl as Eaton Award recipient. Along with his colleagues at *SFS*, Professor Latham was also responsible for the establishment of the R.D. Mullen Research Fellowship to support graduate student research in the archive, as well as the annual *SFS* Symposium, which he moderates. Conway and Latham are currently planning the 2011 Eaton Conference on the theme of “Global Science Fiction,” to take place 11-13 February 2011 at the Mission Inn Hotel and Spa in downtown Riverside.

Forty years after its controversial acquisition, the Eaton Collection is now a hub of sf studies, visited by scholars from around the world. Dozens of dissertations, hundreds of monographs, and thousands of scholarly articles have been produced from its holdings. While it is unfortunate that Donald Wilson, who died in 1976 at the untimely age of forty-five, did not live to see its flourishing, his vision has been vindicated by the fact that more than thirty other major university libraries worldwide are now building similar collections. The success of Eaton has extended even beyond the dreams of its original proponents. As Gladys Eaton, Dr. Eaton’s widow, recently remarked, “I only wish Lloyd could see how far the Eaton has come. I don’t know if he believed such an outcome was possible, but I *know* he’d be very pleased.”—**Melissa Conway, Head of the Special Collections and Archives Department**

Georgia

The Science Fiction Collection at the Georgia Institute of Technology (formerly known as the Bud Foote Science Fiction Collection) includes over 9000 science fiction-related items. The collection spans the nineteenth, twentieth, and twenty-first centuries and features items in English, Danish, Russian, French,

Japanese, and many more languages. Other special features include rare first-edition works by H.G. Wells, Jules Verne, and Edgar Rice Burroughs, and the papers of Georgia Tech's first sf scholar, Irving F. "Bud" Foote.

The Collection was officially inaugurated in 1999 when Foote, Professor Emeritus in the School of Literature, Communication, and Culture (LCC), donated his personal sf collection to the institute's library. Other important contributors to the collection include sf author David Brin, sf scholar Richard Ehrlich, the Atlanta Science Fiction Society, and Dr. Thomas Patrick Malone, father of Georgia Tech alumnus Thomas Patrick Malone II. All currently available items are listed in Georgia Tech's online catalogue system at <<http://www.library.gatech.edu>>.

The collection includes first-edition scientific romances and utopias from the late nineteenth century and most of the major novels published by sf authors through the present day. Special features include first editions of David Brin's major works (both in English and in translation) and a complete run of the Ballantine Fantasy Series. With recent donations, the collection has expanded to include substantial runs of classic sf magazines, anime videos, and comic books as well. The collection also serves as home to the Bud Foote Photographic Collection and the Bud Foote Papers. The images and papers associated with these two sub-collections document Foote's interaction with other sf authors and scholars, including Foote's work to establish some of the first university-level classes in science fiction. As such, they provide important institutional memory for both Georgia Tech and the wider sf community.

As part of its scholarly mission, the Georgia Tech Science Fiction Collection works in tandem with other Georgia Tech units and the greater sf community to host events including lecture series, symposia, and conferences. These events attract award-winning authors such as Kathleen Ann Goonan, Paul Di Filippo, and Kim Stanley Robinson and critically acclaimed scholars such as Anne Mellor and Rhonda H. Wilcox. The collection also serves as a research base for up-and-coming scholars visiting from locations as close as the other side of Atlanta and as far away as Portugal. Such scholars enjoy unlimited access to the collection as well their own fully-wired office space in library archives, copying privileges, and access to the University System of Georgia's extensive interlibrary loan program.

The collection works closely with professors across campus to support archival research projects and design instructional units for undergraduate and graduate classes. In particular, it provides research support for Georgia Tech's Science Fiction Laboratory and Sci Fi Lab radio program. Under the direction of LCC Professor Lisa Yaszek, students working in the Science Fiction Laboratory contribute to the ongoing development of an online sf dictionary and research portal through independent research projects that combine extensive reading in sf studies with archival research in the collection itself. Over half of these projects are supported by prestigious internal grants from the Institute, and several Science Fiction Lab graduates have gone on to pursue graduate degrees in sf studies or related fields. Others have gone on to create the Sci Fi Lab radio show, a monthly variety program dedicated to "the best in everything science fiction." New episodes of the Sci Fi Lab air from 7-9 pm EST on the first Sunday of every month on WREK 91.1, Georgia Tech's student-run radio channel, and are streamed live online at <www.wrek.org>.

In 2009 Georgia Tech Library dean Catherine Murray-Russ appointed a special task force to assess the Institute's science-fiction holdings and make recommendations for future growth. Two of these recommendations—to integrate all collection holdings into the main library book catalog under the heading "science fiction" and to rename the collection to acknowledge the diversity of past and current donors—have already been acted upon. By summer 2010, the Georgia Tech Library plans to increase awareness about and engagement with the Science Fiction Collection by building a dedicated sf reading room in the main library and making all duplicate items available for checkout on a limited basis. Longer-range plans include the creation of a dedicated exhibit space and the formation of a three-person cross-departmental team to continue assessing the collection and seeking funds for targeted development and long-term growth.—**Lisa Yaszek, Georgia Institute of Technology**

Indiana

The Richard Dale Mullen Pulp Magazine Collection at DePauw University was donated by the estate of Richard Dale Mullen, founder of *SFS* and professor of English at Indiana State University. It contains pulp magazines ranging in date from 1874-1965 and including all genres of fiction; more than half of the collection,

however, consists of sf titles such as *Amazing Stories*, *Astounding Stories*, and *Science Wonder Stories*. Another donor, a DePauw alumnus who had taken an sf class at the university, recently helped build the collection further, adding a longer run of *Astounding Science Fiction* (the continuation of *Astounding Stories*) and also the 1950s digest *Galaxy*, in 2008.

While not complete, many of the collection's titles feature long runs. One of the most complete is *Amazing Stories*, beginning with Hugo Gernsback's first issue in April 1926 and running through June 1938, well after Gernsback lost ownership of the magazine. Subsequent Gernsback titles, *Science Wonder Stories* and *Air Wonder Stories*, are also present in the collection. Other popular magazines occasionally featuring sf writing and illustration are also represented in this roughly 900-issue collection.

When the collection was received in 1999, the Archives and Special Collections Department at DePauw's Roy O. West Library purchased archival containers and sleeves to ensure the magazines' longevity. A complete inventory was prepared of all the titles and issue dates; this list may be consulted at <http://www.depauw.edu/library/archives/dpuinventories/Pulp.htm>. Beginning not long after the collection was arranged, processed, and inventoried, Arthur B. Evans, Professor of Modern Languages, began bringing his sf classes to the Archives. As part of these visits, the archivist, Wesley W. Wilson, gives a brief introduction to the collection, including an overview of the history of pulp magazines. Students have the opportunity to handle, read, and discuss the materials.

Among the outreach opportunities that exist at DePauw University are exhibits, both physical and online. Archives has discussed the possibility of creating an exhibit of representative selections from the Mullen Collection in the library and initiating an online component as well as hiring a student from the university's Instructional Technology Assistants Program. The online exhibit would become a part of DePauw's Digital Library, giving wider accessibility to the Mullen collection.—**Wesley W. Wilson, Coordinator of Archives and Special Collections**

Iowa

The Science Fiction Collections at the University of Iowa are diverse and expanding rapidly. UI is a leading center for the study of sf fandom, with a growing assortment of collections that document the evolution of fan activity in the United States. The cornerstone of our sf-related material is the family of collections donated by longtime Oregon-based fan Mike Horvat. Horvat has been active and prolific in the American fan community for decades, and in late 2004 the UI Libraries acquired his vast array of fanzines (c. 20,000 individual pieces) ranging from the 1930s through the 1980s. The bulk of the zines in this collection are from the 1960s and 1970s, but the collection as a whole is an expansive record of the myriad ways in which sf fans have expressed themselves over the course of the twentieth century. Associated with the Horvat fanzines is a significant collection of genre apazines—the publications of amateur press associations, organizations of like-minded fans who communicate through regular exchanges of collated correspondence. This collection documents fannish communication and cooperative expression in the pre-Internet/pre-blogging era, and contains 91 individual apa titles encompassing a number of genres. The earliest materials in the collection date from the mid-1940s, soon after sf apas were born. Like the fanzines, many apazines were the apprentice work of important professional writers and editors in the field. Online lists of the holdings for both the fanzine and apazine collections are available at the following URLs: http://www.lib.uiowa.edu/spec-coll/MSC/ToMsC800/MsC791/MsC791_horvatfanzines.htm and <http://www.lib.uiowa.edu/spec-coll/msc/ToMsC850/MsC825/horvatapazines.html>.

Other acquisitions from Mike Horvat include a collection of printed materials and ephemera drawn from a large number of sf conventions, including numerous Worldcons, from 1946-2000. Another collection consists of items relating to the venerable fannish association, the National Fantasy Fan Federation (N3F).

The UI Libraries continues to build its fanzine collection, most notably through a partnership with the Organization for Transformative Works, a fan-run non-profit advocacy group. The largest of these collections, and the most significant, is the Mariellen (Ming) Wathne Fanzine Archives Collection. Wathne started an important lending library/archive of fanzines in the 1980s, whose holdings encompass zines and works of fan fiction from the 1960s through the mid-2000s, focusing largely on *Star Trek* and *Star Wars*. Most of the early and important fanzines generated by these sectors of fandom, as well as more recent media fandoms, are represented.

UI also holds the papers of longtime fan Gertrude M. Carr. Carr's materials include correspondence with a number of notable sf writers and fans, including Forrest J. Ackerman, Gregory Benford, Robert Bloch, Redd Boggs, Marion Zimmer Bradley, Terry Carr, Jack Chalker, Richard Eney, Donald Franson, Orville Mosher, Bruce Pelz, Boyd Raeburn, Roy Tackett, Bjo Trimble, Harry Warner, and Walt Willis. The papers of UI alumnus Nicholas Meyer—author, screenwriter, and director of numerous works, including two *Star Trek* films and the TV miniseries *The Day After* (1983)—contain a great deal of material concerning his work in the sf and mystery genres. We also have papers for several other Iowa natives who have written in the sf field, including David Drake, R.A. Lafferty, David Rosheim, and Willard Marsh. Other collections of genre-related personal papers include those of author Max Allen Collins and Norman Felton, producer of the TV series *The Man From U.N.C.L.E.* (1964-68) —**Jeremy Brett, Special Collections Project Archivist**

Kansas

The Science Fiction Research Collection at the University of Kansas, held in the Spencer Research Library, was established in 1969 by a modest contribution from a scholarship student. It got its real start when the library bought a large collection from a Phoenix collector in 1970, which James Gunn needed for his new sf class. Later, Gunn collected his lectures, along with images from the Spencer collection, into his 1975 book, *Alternate Worlds: The Illustrated History of Science Fiction*. Since 1970, Spencer has served as the North American repository for World SF, the Science Fiction Research Association (SFRA), the Science Fiction and Fantasy Writers of America (SFWA), and the Science Fiction Oral History Association.

Spencer houses more than 200 linear feet of manuscripts and papers from Brian W. Aldiss, Lloyd Biggle, Algis Budrys, Thomas Easton, James Gunn, Hunter Holly, Lee Killough, P. Schuyler Miller, T.L. Sherred, Cordwainer Smith, A.E. van Vogt, Donald A. Wollheim (newly acquired), the Robert Mills Agency and the Richard Curtis Agency, and the SFRA. Spencer also houses approximately 20,000 sf-related books, including fiction, reference works, and critical volumes. Other print holdings include more than 120 separate magazine titles going back to the first issues of *Astounding* (and more, as yet uncataloged), a large collection of fanzines and convention literature, plus official papers from the SFWA presidencies of James Gunn, Frederik Pohl, and Jack Williamson. In addition to print materials, the collection holds at least 500 audio recordings and original films, as well as miscellaneous items such as buttons, posters, prospectuses, and one Hugo award statuette.

The collection is available to researchers on-site but does not circulate; staff can make photocopies of materials as needed. Fully cataloged holdings are searchable via the library's website. Much of the collection remains uncataloged, however. Current efforts are focused on acquiring manuscripts, papers, award-winning volumes, and pre-1950 books and magazines; this reduction of scope has led to cataloging efforts finally outpacing gift acquisition. The collection may be browsed via the library website at <<http://spencer.lib.ku.edu>>.

In 2007 when Spencer Library limited the acquisition of materials, the Center for the Study of Science Fiction (CSSF) opened a new library at the University of Kansas to collect and make available donations unsuitable for the research library. Here sf scholars visiting campus also have access to materials and work space, including a private desk and computer, across the street from Spencer. The CSSF collection began with donations from its directors and grew by some 8000 books thanks to a 2009 donation by Anna England in honor of John H. Beyer Jr., who had built the collection. This donation expanded the available magazine collection to many thousands of issues, ranging from the 1940s through today. The CSSF space displays the permanent John W. Campbell Memorial Award and Theodore Sturgeon Memorial Award trophies as well as samples of the trophies the winners take home. The CSSF library also holds many years of audio and video recordings from the annual Campbell Conference and Awards Banquet held at the University of Kansas, author-interview DVDs, a collection of photographs from the files of *Science Fiction Chronicle* contributed by Andrew I. Porter, and miscellaneous papers, photos, art, and more.

Currently, volunteer librarian Bruce Sherwood is cataloging this collection, even as it grows with new donations. CSSF plans to launch a searchable, online database of holdings in 2010, when users will also be able to borrow books (currently available only on-site). Acquisition efforts include filling gaps in the substantial magazine and anthology collections, extending the major nonfiction and critical-works collection, gathering missing volumes on the CSSF "Basic Science Fiction Library" list, and providing space for donations deemed

unsuitable for Spencer. The CSSF website (at <http://www2.ku.edu/~sfcenter>) has more information about our collection, outreach programs, and other initiatives.

The University of Kansas Watson Library is the main campus library, and its collection circulates. Watson houses thousands of sf-related books and magazines, including a nearly complete collection of *Astounding/Analog*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, and more, dating from the 1940s through the present. Like most major lending libraries, Watson can acquire almost any volume within 24 hours of request. Watson also makes a wide diversity of materials digitally available to users with appropriate access. All holdings are searchable via the library's website at <http://www.ku.edu/libraries>.—**Christopher McKitterick, CSSF Associate Director**

Massachusetts

The Science Fiction Society Library at the Massachusetts Institute of Technology is open to membership by anyone who cares to join. The MITSFS Library is entirely volunteer-run by a dedicated group of about 30 librarians for a membership of over 300 and members of the community who come in and browse. We have over 31,000 book titles in 62,000 volumes, including recent releases, reference materials, a circulating plastic banana, and much more. The Library has more than 90% of all speculative fiction ever published in English, spanning fantasy, hard sf, and horror; in addition, we have 98% of all science fiction and fantasy magazines ever published in English. We also have several thousand volumes of foreign-language books and magazines. We try to obtain a copy of every newly published speculative fiction book; we frequently get books directly from the publishers before bookstores do (occasionally including galley proofs).

Approximately 13.73 billion years ago (with a margin of error of 120 million years), the Big Bang made the founding of the MITSFS library possible. In 1949 CE, the MIT Science Fiction Society formed as a small group of students who like science fiction. The following year, MITSFS embarked on its first of many large projects, an attempt to archive all of *Astounding* magazine on microfilm. By 1953, the MITSFS library had formed, taking the shape of a five-cubic-foot wooden box holding and containing our entire collection of sf. Said wooden box lived a nomadic life, migrating among the dorm rooms of the various MITSFS members.

In the early 1960s, MITSFS began to be formally organized, acquiring an office in which to house our library in 1960 and printing the *Twilight Zine* (MITSFS's fanzine) in 1961. The complete index of our book collection debuted in 1963 as the Pinkdex, named for its first compiler, "Fuzzy Pink" (Marilyn) Wisowaty—later known as Fuzzy Pink Niven (yes, that Niven)—and was quickly followed by two different indexes of the magazines (the Bluedex and the Blackdex), which featured lists of stories and cover and interior art. As the magazine indexes were the only ones of their kind available at the time, MITSFS started publishing and selling them—until MIT decided, in 1967, that MITSFS should not function as an independent corporation. Also in 1967, part of MITSFS split off as an organization dedicated to bringing the WorldCon to Boston; this group later became NESFA (the New England Science Fiction Association). We moved into our current larger space in 1984, after four intervening moves among various small offices on campus.

We still publish the *Twilight Zine*, but we also now publish our own book and movie reviews as well (available at <http://www.mit.edu/~mitsfs/reviews/index.html>). Our current Pinkdex is also searchable online at <http://mitsfs.mit.edu/pinkdex/>. Although we no longer compile the Bluedex and the Blackdex, our magazine collection has expanded tremendously, and we are currently working to rebind to archival quality a complete set of all of the sf and fantasy magazines that have ever existed. We also archive fanzines, although we do not index or rebind them. We expect soon to compile a complete database of our magazine collection.

We are librarians but also philanthropists, bringing the world of science fiction to our community and beyond. Every week, we hold open meetings; on frequent special occasions, we host movie screenings or board-game nights (always within the realm of speculative fiction!), hold book sales, and donate books to hospitals around the Boston area or to children and American military overseas.—**Kendra Beckler and Paul Weaver**

New Mexico

The Jack Williamson Science Fiction Library at Eastern New Mexico University was established in 1980. At that time, Jack donated many of the books that had accumulated in his house over the years, along with his

correspondence, magazine collection, and manuscripts. Within a short period of time, through Jack's good graces and numerous connections, we received books, magazines, correspondence, and manuscripts from Edmond Hamilton and Leigh Brackett; twenty years of manuscripts from *Astounding/Analog*; and the first of many shipments of correspondence from Forrest J. Ackerman. These early donations encouraged others to donate: Gordon Benson, Donald Peckham, Roy Tackett, Charles Wolf, Chester Cotton, Gary Roulston, E. Leroy McFarland, Jane Lindsfold, Dale Walker, Walter Jon Williams, George R.R. Martin, C.J. Cherryh, and Connie Willis. The last five years have brought donations from Duane and Kathryn Elms, Rick Hauptmann, William K. Paulus, and Jack's final donation.

The Williamson SF Library is the largest of the three areas (two open to the public) that make up Special Collections at ENMU. The public area consisted of 1368 square feet until 2003, when we were given an additional 1800 square feet. The four donations we have received since that remodel have filled a lot of the available space. The third component of Special Collections, the university archives, has recently gained more space. The sf collection benefits as we will have additional storage space for manuscripts, correspondence, and other items that need special treatment.

At present, our collection is home to 28,500 volumes of science fiction, fantasy, and horror, many of which are duplicate copies. Rick Hauptmann's collection consisted mainly of first editions, many of them autographed. Gordon Benson was a bibliographer, hence a completist, so we received a copy of all variants of titles by a small number of authors. The Elms collection contained the widest variety of subjects and authors. We now have a complete collection of many authors who wrote only one, two, or three books. Our sf magazine collection spans more than a century, with titles ranging from *Aboriginal Science Fiction* to *Zymurgy*. Thanks to a few of our donors, we also have a large collection of fanzines. One dubious distinction we can claim is that after three decades of speculation, we were able to give the world the final page of "The Eye of Argon" by Jim Theis.

Jack Williamson offered a course on science fiction for forty years at ENMU. Currently, there is no one teaching that course. About half of our patronage comes from interlibrary loan users; the other half is a mixture of college students and local citizens. We also receive visitors from out of town and requests internationally for items housed in the collection.

Friday, April 10, 2010, was the 34th Williamson Lectureship. The Lectureship is a celebration of Jack's love of science and the humanities. Over the years we have welcomed to campus an array of speculative-fiction authors, critics of sf, and scientists. Information about the Lectureship is available on ENMU's website at <<http://www.enmu.edu/academics/library/collections/jwsf.shtml>>.—**Gene Bundy, Special Collections Librarian**

New York

The George Kelley Paperback and Pulp Fiction Collection at the University at Buffalo is comprised of over 30,000 paperback novels and pulp magazines that date generally from the 1930s through the 1980s. The Kelley Collection includes 8,000-plus science fiction paperbacks and anthologies, along with major sf and fantasy magazines and fanzines. All items in the Kelley Collection have been catalogued, and are searchable via BISON, our online catalog, and via WorldCat. The collection's Web site at <<http://libweb.lib.buffalo.edu/kelley/>> is a useful starting point for those interested in learning more about our holdings.

The collection began, quite simply, because UB alumnus George Kelley enjoyed reading popular fiction. He started saving paperbacks as an adolescent after his mother threw out his comic book collection one summer while he was away at camp. Kelley, who earned an MA and a PhD from UB, worked for many years as a computer consultant, traveling extensively and collecting paperbacks and magazines in various popular genres wherever he went. His collection eventually grew so large that its weight began to damage the floors of his house, so in 1994, he donated more than 25,000 volumes to the UB Libraries. Kelley predicted that academic interest in science fiction would continue to grow, and he wanted to insure that researchers would have access to sf materials that might otherwise be lost because most libraries did not collect such items.

Major sf authors represented in the Kelley Collection include Brian W. Aldiss, Poul Anderson, Piers Anthony, Ray Bradbury, Marion Zimmer Bradley, Arthur C. Clarke, Samuel R. Delany, Gordon R. Dickson, Philip K. Dick, George Alec Effinger, Harlan Ellison, Ursula K. Le Guin, H.P. Lovecraft, Joanna Russ, Clifford D. Simak, Timothy Zahn, and Roger Zelazny. In many cases, multiple editions of individual titles are available.

Sf periodicals in the collection include a complete set of *Galaxy* magazine, from its first issue in 1950 until it ceased publication in the 1980s. The collection's many fanzines range from simple photocopies to complex, illustrated publications, including a full run of perhaps the most famous, *Locus*, from its earliest mimeographed editions in the 1970s. A notable feature of the Kelley Collection is that most items are in remarkably good condition. This is due in large part to the fact that George Kelley stored each paperback in a plastic bag, thus helping to protect the highly acidic paper.

Recent initiatives related to the Kelley Collection include the addition of selected science-fiction cover art images to *UBdigit* (see <<http://ubdigit.buffalo.edu>>), the University's online repository for interdisciplinary digital collections. Metadata analysis of each *UBdigit* image facilitates searching for character types, clothing, objects, weapons, scenery, and other depicted elements.

As a non-circulating collection, all Kelley Collection materials must be used on-site in the UB Libraries' Special Collections Research Room, 420 Capen Hall. Arrangements may be made to view collection materials by contacting Special Collections staff at 716-645-2917 or via e-mail at <lib-archives@buffalo.edu>.

—Kathleen Quinlivan, Project Librarian

The Science Fiction Manuscript and Printed Material Holdings Relating to SF and Fantasy at Syracuse University are extensive. The collections range from the mundane to the bizarre, from fanzines to the papers of major authors, and span more than one hundred years.

The Special Collections Research Center's best known holdings in the area of published material are the Street & Smith dime novel and pulp magazine collections. Street & Smith, founded in 1855, specialized in the publication of inexpensive paperbacks, magazines, and comic books. To keep prices low, they used cheap paper that disintegrates rapidly (hence the nickname "pulp"); to counter this problem, SCRC has been digitizing at-risk items—see, for example, the dime novel cover digitization project at <<http://digilib.syr.edu/cdm4/browse.php?CISOROOT=/street>>. Sf-related titles in the Street & Smith collections include the many versions of *Astounding/Analog* as well as *Doc Savage Magazine*. SCRC also has a broad collection of other sf periodicals, including *Amazing Stories*, *Argosy*, *The Magazine of Fantasy and Science Fiction*, *Galaxy*, *Isaac Asimov's Science Fiction Magazine*, *Locus*, *Starlog*, and *Wonder Stories*, and an extensive collection of sf novels, novellas, and anthologies.

Fans have always been a significant part of science fiction, not only as consumers but as producers. Mighty authors from little fans do grow, but even fans who never become published authors often produce their own fanzines, fan fiction, and fan art. In these heady days of the Internet, when anyone can publish anything and reach everyone, it is easy to forget the days when fanzines were created on typewriters, run off on mimeograph machines, and mailed out to perhaps a few dozen people. These were labors of love, and SCRC is working to ensure that these forerunners of SFFWorld.com and other ezines are not forgotten. Fanzines represented in our collections include *Barsoomian Times*, *Cryptic Ichthyophage*, *Excaliber*, *Granfaloon*, *Journal of the British Interplanetary System*, *Khatru*, *Moebius Trip*, and *Le Zombie*. SCRC is actively seeking to add to this collecting area.

The Street & Smith manuscript collections (see <http://library.syr.edu/digital/guides/s/street_smith.htm>) include manuscripts submitted to the magazines listed above as well as correspondence with authors, and SCRC has the editorial and corporate records of several other important sf publishers (Galaxy Publishing Company, Gnome Press, Mercury Press, and the Magazine of Fantasy and Science Fiction), as well as the papers of such notable authors as Piers Anthony, Theodore Cogswell, Neil R. Jones, Damon Knight, Keith Laumer, Andre Norton, Frederik Pohl, Fletcher Pratt, Neville Shute, Robert Silverberg, Kate Wilhelm, Richard Wilson, and Roger Zelazny.

Perhaps the two most intriguing and important manuscript collections at SCRC are those of two "godfathers" of science fiction, Hugo Gernsback and Forrest J. Ackerman, both currently awaiting processing. The bulk of the Ackerman papers were recently acquired from the Ackerman estate. Although not prolific authors of sf, these two men provided a fertile ground for the then-new genre by publishing it, praising it, reviewing it, talking about it, sponsoring conventions on it, and generally plugging it in any way they could. Together these two collections comprise more than 350 linear feet of artwork, correspondence, fan mail, manuscripts, photographs, printed material, scrapbooks, and other treasures yet to be revealed. To aid

researchers in the use of these materials, SCRC's rare book holdings include significant works of sf criticism and major reference texts, indexes, and bibliographies in the field.

A number of the pulp and sf materials were used in the recent freshman honors seminar "American Fear," taught by Center director Sean Quimby. SCRC is also planning an exhibit involving pulp covers and original art in collaboration with the SU Art Galleries, and possibly an exhibit in conjunction with the annual B-Movie Film Festival held in Syracuse.—**Michele Combs, Librarian for Manuscripts Processing**

Ohio

The Ray and Pat Browne Library for Popular Culture Studies was founded in 1969 to support the newly emerging field of popular culture. Dr. Browne's realization that the seemingly ordinary was a relevant area of academic inquiry led not only to the establishment of the Library, but to a popular culture studies program offering both undergraduate and graduate degrees at Bowling Green. The Library provides students with the primary materials to support this developing field.

The Browne Library has grown over the years into an internationally recognized collection of primary research materials to support cultural studies. We now have over 190,000 catalogued materials and close to 300 manuscript collections of various sizes. Though originally conceived as a broad, comprehensive collection, over time we have come to focus on developing certain areas. Collections documenting the history of popular or genre fiction in America from the 1880s to the present are one of our major strengths. Science fiction and its related genres have been included in our Library from its beginnings and continue to form a major part of our collections.

In one sense, our collections are organized around modes of production, and this is also true with regard to the sf materials. Starting in the 1870s and 1880s with the story paper/nickel weekly collections (including the *Frank Reade Weekly Magazine*), our collection includes extensive runs of the pulp magazines *Amazing Stories*, *Astounding*, and *Weird Tales*, along with many other titles. Our vintage paperback collection, organized by publisher, includes Ace Double novels and other sf books by various publishers. We have many sf-related fanzines, including *Star Trek K/S* zines. We have near-complete runs of the Arkham House and DAW imprints. Our juvenile series include almost complete runs of the Tom Swift series.

Our manuscript collections feature the juvenile writings of Joanna Russ, extensive collections of Keith Laumer and Carl Jacobi, and smaller collections of Alexei and Cory Panshin, Joseph Payne Brennan, R.A. Lafferty, and Jeffrey A. Carver. Also, the Center for Archival Collections at Bowling Green holds the William F. Nolan/Ray Bradbury Collection.

We also collect other sf materials, including large graphic novel and comic collections, as well as original movie and television scripts, such as *Close Encounters of the Third Kind* (1977) and *Contact* (1997). Our TV scripts include some for the *Star Trek* series and also older teleplays written by Rod Serling. We have movie posters for various sf films and a realia (or three-dimensional objects) collection of *Star Trek* materials. And we have tie-in books on everything from *Lost in Space* to the *X Files* to the *Twilight Zone*. One of the strengths of our collection is to be able to trace a popular culture icon such as Doc Savage through his various incarnations in pulps, comics, movies, etc.

In recent years, the Browne Popular Culture Library has faced space constraints and has had to re-examine its collection development plans. We are maintaining the science-fiction collections we have already built, but only selectively adding new authors. Our outreach efforts have centered on creating finding aids for our website so that researchers are more aware of our holdings. We have also scanned some of the nickel weeklies for both preservation and access, and plan to digitize more of our collections as copyright permits. The library's website may be viewed at: <<http://www.bgsu.edu/colleges/library/pcl/page39142.html>>.—**Nancy Down, Head Librarian of the Browne Popular Culture Library**

Pennsylvania

The Science Fiction and Fantasy Collection at Temple University was established in 1972 as the result of a conviction on the part of several Physics and English Department faculty that collegiate libraries underrepresented the genre in their holdings. Temple faculty and special collections staff took up the challenge

and sought and found a private collection available for donation—the library of David C. Paskow. The collection consists of fragile pulp magazines and paperbacks, leading the Library to hold it as a non-circulating research archive.

A decision was soon made to build upon this base and expand the holdings, making it one of the priorities of Special Collections. Relationships with local and regional collectors and authors were established and gifts solicited, which began to enlarge the collection; standing-order agreements were concluded with distributors for currently published titles. In addition, relationships with European sf clubs resulted in an influx of continental and foreign-language science fiction, as well as club publications.

For fifteen years the Collection focused strictly on science fiction. In 1986 another major collection, the Roger Knuth Collection, was acquired by gift, enlarging the scope of the archive and changing its designation from the Paskow Science Fiction Collection to the Science Fiction and Fantasy Collection. Adding many new sf first editions and runs of pulp magazines, the gift contained extensive holdings of the work of H.P. Lovecraft, Robert E. Howard, and other horror/fantasy writers, as well as imprints of Arkham House and other publishers, and a strong run of *Weird Tales* magazine.

In addition to monographs and pulp magazines, acquisitions has also concentrated on fanzines, convention booklets, fan photography, manuscripts, and reference works. Literary holdings have emphasized first editions, reprints and translations, textual variants, and editions with new introductions, and new illustrators (paperback cover artists and dust-jacket artists are carefully noted in the cataloguing). Author holdings begin with Verne and other nineteenth-century writers, buttressed by the holdings of imaginary voyages in the Rare Books and Manuscripts Collection, and continue with contemporary authors. Fanzines began to be collected at an early date and as the holdings have grown, so has the use of the zines—a proven treasure trove of ongoing sf commentary. Fanzines and early American club publications start in the 1930s and continue through the *Star Trek* years.

Attention to manuscripts began early with deposits of files of younger authors, with the Collection offering safe-keeping and organizational attention. Later, with the help of Conde Nast, Isaac Asimov, and others, early manuscripts were added to the collection: the archives of Fantasy Press and the manuscripts of Stanley G. Weinbaum, Ben Bova, E.E. “Doc” Smith, John Taine, Tom Purdom, and John Varley, among others. A sub-collection related to the Fantasy holdings is the “Enterprising Women Fan Fiction” collection, amateur fiction based on mass media shows, characters, and actors, both published and unpublished. Please consult our website at http://library.temple.edu/collections/special_collections/scifi.jsp;jsessionid=81D1436AEEEC10E3EA4673A95FA3F07D?bhcp=1 for more information.

Faced with continuing space and cataloguing problems, the Collection continues to add to its 30,000 to 40,000 items by purchase and gift, to respond to international queries on textual and bibliographic matters, and to fulfill the needs of the Temple academic community and the greater Philadelphia sf community.—**Thomas M. Whitehead, Head of Special Collections**

Texas

The Science Fiction and Fantasy Research Collection at Texas A&M University began in 1970 when two librarians, Hal Hall and Vicki Anders, purchased a collection of 200 sf magazines for the main library. In 1974, the collection was sufficiently large in size and scope to be recognized at a formal event. Over time, additional print and manuscript material was purchased by Hall or donated to the collection, with collection development focusing primarily on completing serial runs and documenting the history and criticism of the genre. In 1998, Cushing Memorial Library and Archives became the home of special collections, and the collection’s rare and fragile material was housed there while more contemporary material remained in the circulating stacks. Additions to the collection are placed in both libraries to effectively build a research collection for the study of the genre. In 2001, Professor Hall officially became the curator for the collection. In the Fall of 2010, Cait Coker, who has been Hall’s apprentice for several years, will become the new curator.

The collection currently houses over 46,000 pieces, including over 26,945 monographs and over 100 manuscript and archival collections. The periodicals collection collects over 90 percent of English-language genre serials from 1923 to the present, with complete or near-complete runs of all the major journals (including probably the only complete run of the British journal *New Worlds* in the US). Notable books in the collection include the 1831 expanded edition of Mary Shelley’s *Frankenstein*, with its first illustration of the Creature; the

first printing of J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997); and both the first British and the pirated American editions of J.R.R. Tolkien's *THE LORD OF THE RINGS* trilogy (originally published 1954-55).

The papers of Southwestern sf authors such as Chad Oliver and George R.R. Martin have joined the collection, with Elizabeth Moon being the newest author to donate her papers to the library. Other collections of papers include those of Joe Lansdale, Bill Crider, Howard Waldrop, and Martha Wells. There are notable small collections of such genre luminaries as Arthur C. Clarke, Robert A. Heinlein, Isaac Asimov, and Andre Norton. Of particular note is an archive of letters to and from Robert E. Howard, along with a collection of his book and magazine appearances. Correspondence between William Gibson and Martha Millard offers a unique look at the relationship of author and literary agent. All told, the collection is one of the most-used in the library, with scholars visiting from as far afield as Britain and Australia to access its holdings. More information is available at: <http://cushing.library.tamu.edu/collections/browse-major-collections/browse-major-collections/the-science-fiction-collection/>.

The library's efforts in promoting the collection have accelerated in recent years, culminating in March 2010, when a high-profile exhibition entitled "One Hundred Years Hence: Science Fiction and Fantasy at Texas A&M" opened to positive response. The exhibition presents many of the collection's highlights to a wide public audience for the first time, providing an opportunity to build a narrative around its many strengths. In addition to an opening event, the library will host a related symposium, "Amazing, Fantastic, Weird: Science Fiction Studies in Texas," and will feature affiliated scholars as well as visiting speakers. The library collaborated with a number of student and community groups who placed posters and flyers throughout campus, at local venues, and at the annual AggieCon. Cushing Library further publicized the exhibition with three twenty-eight foot banners on its façade and twelve lightpost banners along campus roads. In order to further extend awareness of the exhibition, Cushing curators solicited interviews with local television and radio programs, in addition to coverage in other media outlets. Perhaps most effectively, the President of the University, who has indicated his enthusiasm for the collection, aided our efforts with a promotional paragraph in an address to the campus.

An 84-page catalog of the exhibition was produced, featuring essays by James E. Gunn and Elizabeth Moon, a history of the collection's development by Hal Hall, and text and images from the exhibit. This landmark publication and exhibition, with its title suggesting the speculative perspective of science fiction, also points to the future growth and enrichment of the collection itself. Perhaps, as Hugo Gernsback conjectures in his introduction to *Ralph 124C 41+*, future users of Cushing Library will fault us for the paucity of our imagination in "conceiving the obvious developments," but for the moment we are enjoying the opportunity to engage in speculation on the future of science fiction with the many new visitors to our Library.—**Todd Samuelson, Curator of Rare Books and Manuscripts, and Catherine Coker, Coordinator of Research Services.**

Virginia

The William J. Heron Speculative Fiction Collection at Virginia Tech University was acquired, over the course of 1989-94, from William J. Heron, a private collector from North Carolina. At the heart of Heron's collection is a group of serials—pulp magazines—some 4600 strong and representing over 200 titles published primarily in the United States, but also in Britain and Australia. Beginning in the late 1920s with issues of Hugo Gernsback's *Science and Invention*, all twelve issues of his *Science Wonder Stories*, and nine of the eleven issues of *Air Wonder Stories*, the collection features nearly complete runs through 1987 of *Amazing Stories* and *Astounding/Analog*. With long runs of *Galaxy* (1950–80) and *The Magazine of Fantasy and Science Fiction* (1949–87), the collection strongly represents the postwar era of magazine sf. Complementing these long runs of well-known publications are many more with notably shorter life-spans, such as all issues of *Infinity Science-Fiction* (1955–58), *Dynamic Science Fiction* (1952–54), and *Space Science Fiction Magazine* (1957), among others.

The Heron Collection also includes over forty sf reference works and a gathering of more than 11,000 American sf paperback books, representing nearly the entire published output of this type within the genre for the years 1941 to 1986. Approximately 8000 of these paperbacks are unique individual titles, with the rest being variant editions collected by Heron for their distinctive cover art. While most of these titles already appear in the general library's circulating stacks, many continue to await further disposition.

Providing access to the serial portion of the collection is presently limited by two factors: the condition of the issues themselves and, with regard to online presentation, their copyright status. While many of these publications are in fine condition, many more, particularly the older issues, are very fragile. Currently, interlibrary loan requests for copies of these are, regrettably, being refused. Although an early digitization effort, begun in the mid-1990s, came to a quick halt over copyright concerns, a new effort is now being considered. At the very least, digital “preservation copies” of these materials are needed and action in this regard is being discussed, as is electronic presentation of those publications that have passed into the public domain. Greater electronic access to this valuable collection will undoubtedly be provided in the coming years. Please visit <http://spec.lib.vt.edu/spfic/> to find out more about the collection.—**Marc Brodsky, Public Service and Reference Archivist, Special Collections**

Australia

The Science Fiction and Fantasy Collection at the University of Sydney was established in 1974 and contains over 90,000 titles. A prime resource for teaching and research, the collection is wide-ranging, including hardcover and paperback books, reference works, indexes, journals, fan material, art, film posters and stills, manuscripts, memorabilia, and a large collection of early comics. Of particular importance is the collection of manuscripts, artwork, memorabilia, and prizes relating to the work of A. Bertram Chandler and the papers of other Australian authors such as Ian Irvine, Traci Harding, and Justine Larbalestier.

In 1979 the Ron Graham Science Fiction and Fantasy Collection was acquired, significantly enlarging our holdings. This private collection was formed over a 45-year period by the Sydney collector Ron Graham up until his death in 1979. A significant element of the Graham Collection is its complete or near-complete runs of early sf magazines such as *Amazing*, *Astounding*, and *Weird Tales*, and its gathering of early sf comics and fanzines. Although the Graham Collection is largely uncatalogued, an original card index compiled by Graham himself is held with the collection.

In 2004-2005 Colin Steele, Emeritus Fellow of the Australian National University, donated his significant private collection of science fiction, fantasy, horror, and related periodicals to the library. This comprehensive collection was built over many years in England and Australia and includes complete works by leading Australian and international authors, anthologies, rare early journals, and fanzines. The Steele Collection complements the Graham Collection, extending the importance and strength of the University of Sydney Library’s nationally and internationally recognized sf and fantasy holdings.

In recent years the SF and Fantasy Collection and the Ron Graham Collection have been consulted by students from the University of Sydney and other Australian universities undertaking postgraduate research. The author Justine Larbalestier used the collections extensively for her doctoral dissertation at the University of Sydney, which was later published as *The Battle of the Sexes in Science Fiction* (Wesleyan, 2002).

Future projects under consideration are the digitization of the Graham Collection card index and the scanning of early Australian fanzine material. Records for books that are currently listed in the library’s card catalogue will be converted to online records in the next two years in order to facilitate access. The contents of the Science Fiction and Fantasy Collection can be searched in the library’s online catalogue at <http://opac.library.usyd.edu.au/>, though some titles are only listed in the library’s card catalogue. A list of the magazines of adventure, fantasy, horror, sf, and the weird held in the Graham Collection is available at <http://www.library.usyd.edu.au/libraries/rare/3.2.1graham.html>. The contents of the Steele Collection are listed at <http://opac.library.usyd.edu.au:81/search/c?SEARCH=Steele>. —**Sara Hilder, Librarian, Rare Books and Collections**

Canada

Alberta

The Bob Gibson Collection of Speculative Fiction at the University of Calgary began with an Alberta farm boy’s youthful fascination with speculative fiction, which turned into a life-long passion for collecting in the genre. By the time he died in 2001 at age 92, William Robert (Bob) Gibson had amassed over 35,000 books,

periodicals, handmade anthologies, and related material. Bob's son, Andrew, brought this remarkable collection to the attention of the University of Calgary Library. In 2002, Andrew donated it to the University. Three years later, the collection was certified as Canadian Cultural property, recognizing its outstanding significance and national importance.

Since its transfer from Gibson's Calgary home in two semi-trailer-sized vans, the collection's depth and breadth have become apparent. Not only is it a rigorous scan of speculative fiction from Gibson's lifetime, but also a significant compilation of such material from the second half of the nineteenth century and even earlier. The oldest book is a 1776 edition of Louis-Sébastien Mercier's *L'an deux mille quatre cent quarante: rêve s'il en fut jamais* (1771; *The Year 2440: A Dream If Ever There Was One*). Among the latest are R.L. Stine's GOOSEBUMPS title, *The Blob that Ate Everyone* (1997) and Robert J. Sawyer's *Peking Man* (1996).

To date, 15,000 items have been catalogued, nearly 5000 of which are searchable and thus accessible to researchers. These include hardcover books, paperbacks (most pre-1960), and Gibson's 889 handmade anthologies, which are especially intriguing. For each anthology, Gibson selected stories from issues of a particular magazine, and then assembled them—in chronological order—into a volume of his own design. On their covers, Gibson inscribed the anthologies' contents in his meticulous and miniscule hand. Many of these covers also sport original art by Gibson, which the library has reproduced digitally. Currently, the collection's remaining 10,000 "shadow-catalogued" periodicals and 20,000 uncatalogued paperbacks are stored offsite. With the imminent opening of two new University of Calgary facilities—the Taylor Family Digital Library and the High Density Library—the Gibson Collection soon will be "brought home," with materials made accessible as cataloguing is completed.

As a representation of the history of popular publishing, the collection is invaluable. Not only does it comprise literary material from Canada, Europe, and the United States, it also depicts the evolution of book formats and binding techniques over the course of more than 150 years. Already the scope of the collection is catalyzing new scholarship. Dr. Stefania Forlini (Department of English, University of Calgary) has been investigating the 125 Gibson anthologies that contain material collected from non-specialist popular periodicals published from 1860 to 1920. According to Forlini, "this research will provide a more comprehensive understanding of the Victorian scientific imagination and its fundamental influence on the formation of what came to be known as science fiction, underlining the neglected contributions of women in the development of both. It will also contribute to the study of fandom and the study of material culture, especially the practice of collecting."

To access Gibson Collection records, visit <<http://library.ucalgary.ca/>> and go "direct to catalogue." For all records, search by the keywords: fund gift gibson. To retrieve only the anthologies, search the keywords in series: bob gibson compilation. For more information about Bob Gibson and his collection, please see our website at <<http://devel.specialcollections.ucalgary.ca/books/gibson>>.—**Melanie Boyd, Liaison Librarian, English**

Ontario

The Merrill Collection of Science Fiction, Speculation, and Fantasy History at the Toronto Public Library was founded in 1970 when sf author and editor Judith Merrill donated her personal collection of approximately 5000 novels, anthologies, and periodicals to the institution. From 1970 to 1991, the Merrill Collection was known as the Spaced Out Library; the name was changed to honor Judith Merrill in 1991. The collection, a publicly accessible research archive maintained by the Toronto Public Library, has moved twice in its history and is now located on the 3rd floor of 239 College Street, at the Lillian Smith Branch. This branch was designed with special collections in mind, and the Merrill Collection holdings are kept in temperature- and humidity-controlled stacks.

The Merrill Collection is a major resource for research in science fiction, fantasy, horror, utopian and dystopian literature, pulp fiction, and graphic novels. It holds over 70,000 items. At the beginning of 2010, the holdings included over 40,000 hardcover and paperback novels and anthologies, over 5000 volumes of non-fiction, 25,995 pulp magazines, periodicals, and fanzines, as well as graphic novels, fantasy role-playing games, art, manuscripts, and realia. Most of the holdings are listed in the Toronto Public Library's database; the others are listed on the Merrill Collection web site at <http://www.torontopubliclibrary.ca/uni_spe_mer_index.jsp>.

The Merrill Collection development policy calls for one copy of all current English-language sf and fantasy titles to be added to the Collection. In addition, the Merrill Collection buys out-of-print material from specialized vendors, by auction or as opportunity allows. All materials purchased are kept intact, complete with original dust-jackets. Whenever different forms, such as graphic novels or fantasy role-playing games, are collected, non-fiction pertaining to those forms is purchased to support related research. Non-fiction pertaining to sf and fantasy is routinely added on an ongoing basis.

Donations and acquisitions have built upon Merrill Collection strengths. The Merrill Collection added a substantial collection of Jules Verne titles to its holdings after the death of Verne collector Nathan Benghis. The Vance Integral Edition (the authoritative set of the works of Jack Vance) was produced by a web-based project funded by J. Paul Allen; one set was donated to the Merrill Collection. Other noteworthy items include a first edition of *Dracula* (1897), Leo and Diane Dillon's painting *Worldly Wisdom*, and recorded interviews conducted by Judith Merrill with a large number of the sf writers and futurologists of her time. Canadian science fiction and fantasy is collected, and many Canadian authors deposit their manuscripts at the Merrill Collection. Guy Gavriel Kay's early fantasy manuscripts are held, as are Phyllis Gotlieb's sf manuscripts.

The primary focus of the Merrill Collection remains literary texts; however, graphic novels with sf or fantasy storylines are collected. Special effort has been made to collect archival reprint editions of early comics. The collection of sf art books is very heavily used by the public. The Merrill Collection collects original sf and fantasy art, as funding and opportunity allow.

The Merrill Collection, as with many research collections, builds its own research tools. An author and title index of all short stories in anthologies collected by the Merrill Collection before 2005 exists on paper cards and will be digitized within the next few years. Short stories in books published after 2005 are entered into the Toronto Public Library's database in a searchable note field. The staff maintain an ongoing, comprehensive index of sf and fantasy series, as well as a separate index of articles appearing in periodicals and fanzines that are not indexed elsewhere.

The Merrill Collection is open 48 hours a week and has four professional staff. Collection materials are not available for circulation or interlibrary loan. Some may be photocopied or scanned, depending on the fragility of the items. The Merrill Collection follows standard conservation practices for books, periodicals, and art; its materials are listed in the Toronto Public Library's database, bringing questions in from all over the world. Questions are received and answered by phone, fax, and e-mail, as well as in person. The Merrill Collection phone number is 416-393-7748 (fax is 416-393-7741); e-mail queries should be sent to <Ltools@torontopubliclibrary.ca>.

Books and periodicals are displayed in quarterly thematic exhibitions in cases in the Merrill Collection reading room. Recent displays included "Wings," featuring images of flight in science fiction and fantasy; "Steampunk," showing charming if anachronistic technology introduced into Victorian culture; "What Done It," showcasing detective fiction set in sf or fantasy universes; and "Save Our Planet: Environmentalism in SF." Classes are offered to grades 7-12 and university students, as well as special interest groups. Offsite exhibitions are unusual, but in 1995 the Merrill Collection and the National Library of Canada sponsored "Out of This World," an extremely successful exhibition on Canadian Science Fiction and Fantasy held at the National Library in Ottawa. Another special project in 1995, for the Planetary Society, featured the Merrill Collection contributing to the *Visions of Mars* project. Working under the direction of astronomer Jon Lomberg, the Merrill Collection staff identified fiction and art pertaining to Mars, which was collected on a cd-rom that was included on two American Mars launches. The disc was intended to be found by future colonists on Mars.

In 2010, the Merrill Collection hosted its third writer-in-residence, Karl Schroeder, for a four-month term. Previous writers in residence were Judith Merrill and Robert J. Sawyer. Every other year, the Merrill Collection sponsors the Academic Conference on Canadian Science Fiction and Fantasy, whose guest speakers have included Margaret Atwood, Robert Charles Wilson, and Guy Gavriel Kay. Distinguished visiting researchers include Margaret Atwood, who reviewed over 1200 pulp magazines while researching *The Blind Assassin* (2000) and John Clute, working on entries for his *Encyclopedia of Science Fiction* (1993) and *Encyclopedia of Fantasy* (1997).

The Friends of the Merrill Collection is an organization of volunteers who assist in outreach and fundraising. Every year, the Friends sponsor numerous book launches, readings, and lectures. Annual events include the Fantastic Pulp Show, which has taken place for the last fourteen years, and an annual fund-raising flea market.

The Friends also publish a newsletter, *Sol Rising*, issued twice per year, and maintain a web page to publicize Merrill Collection events and holdings at <http://www.friendsofmerril.org/>.

The Merrill Collection will continue to function as a gateway, supporting research into speculative fiction, as well as to respond to changes in technology. In 2009 the first subscriptions to online periodicals were undertaken. We now maintain a Facebook page and Events pages are created in Facebook for the numerous events sponsored by the Friends of the Merrill Collection. Materials that were formerly mailed to off-site researchers are now usually scanned and e-mailed. Other changes should be expected as public libraries respond to new technologies. For instance, within the next few years all indexes maintained by the Merrill Collection will be digitized, becoming available to off-site researchers. In addition, the French-language materials will be added to the database. An active outreach program, facilitated by the Friends, will continue to inform the public about the genre and the opportunities to explore it through the Merrill Collection.—**Lorna Toolis, Collection Head**

UK and Europe

England

The Science Fiction Foundation Collection at the University of Liverpool was originally established as the research library of the Science Fiction Foundation. It was built through the generosity of writers, publishers, and fans and is now the largest collection of material relating to science fiction in the European Community and one of the two or three most important outside the US.

The Foundation itself was a loose organization of academics and writers that, thanks to George Hay, Ellis Hillman, and others, found a home at North East London Polytechnic (now the University of East London) in 1971. Arthur C. Clarke and, later, Ursula K. Le Guin became patrons. (Following the death of Sir Arthur C. Clarke in 2008, the author Neil Gaiman and the space scientist David Southwood were invited to become patrons of the SFF.) Its main objectives are fourfold: 1) to provide research facilities for anyone wishing to study sf; 2) to investigate and promote the usefulness of sf in education; 3) to disseminate information about sf; and 4) to promote a discriminating understanding of the nature of sf.

Initially, with Peter Nicholls as its first Administrator, the Foundation was involved in a number of major projects, including a Book Exhibition in conjunction with the National Book League and a series of public lectures at the Institute of Contemporary Arts in 1975, which became the book *Science Fiction At Large* (1976). It has since sponsored conferences, published books, and established a high-profile series of lectures at the annual British sf convention, Eastercon. Its main activities, however, have centered around the critical journal *Foundation* and the establishment and promotion of its library.

Foundation began in 1972, edited by Charles Barren and then Peter Nicholls, who left in 1977 and was succeeded by Malcolm Edwards, who himself later moved on to the world of publishing. These days were followed by national cuts in education funding; the structure of the Foundation as an organization with a Council of academics and sf professionals, and a body of invited Members, remained, but the lack of a full-time administrator meant that much of its outreach work was scaled down. Joyce Day, a part-time secretary, became its only (and much valued) salaried worker. Nevertheless, the unpaid work of Foundation Chairs Charles Barren and John Redford, and Honorary Administrators Ian McPherson and Ted Chapman (Ted was also Honorary Librarian), and especially the “Friends of Foundation” support group, kept things going and consolidated the Library’s importance.

In 1993, however, the University of East London decided to cease supporting the Library. It was placed in the care of the University of Liverpool, which was beginning an MA in Science Fiction Studies, and which appointed a librarian to take charge of it and exploit its potential. In January 1995 a formal agreement was signed between the Friends of Foundation (represented by John Clute) and the University of Liverpool. At this ceremony Arthur C. Clarke, for many years a patron of the SFF, received an honorary doctorate for his services to literature. The Foundation is now an educational charity whose aims remain the support and encouragement of the study, teaching, research, and reading of science fiction.

The Foundation Collection arrived with an extensive card catalogue, but without any form of electronic records. Funding from the Higher Education Council of England in 1995 allowed two staff members to work on electronically cataloguing the collection for two years. Over 19,000 records of English-language fiction, 2000

records of non-fiction monographs, and over 1000 records for periodicals (magazines, critical journals, and fanzines) were created; and an index was compiled of 5500 articles, reviews, and other relevant material appearing in critical journals and fanzines. This material was made available via the Library's Online Public Access Catalogue. Major funding from the Arts and Humanities Research Board in 2002 allowed a three-year project to enhance the existing catalogue and develop both the journal index and the listings of archive material. The fruits of this work are now available as the Science Fiction Hub (<<http://www.sfhub.ac.uk>>), a web-based subject portal for sf scholars.

The collection now consists of over 30,000 books and extensive runs of most of the major sf magazines. This is supplemented by an extensive stock of critical works, both books and journals, and a number of sub-collections, such as the British Science Fiction Association Library and the Myers Collection of Russian SF, which complements growing and increasingly important collections of material from the countries of Eastern Europe. Manuscripts, correspondence, legal papers, and other documents of a number of prominent sf writers are on deposit with, or on loan to, the collection. These include John Brunner's awards and manuscripts and the manuscripts of Liverpool horror writer Ramsey Campbell. In addition, a large collection of fanzines and sf convention materials, including audio tapes of talks and panel discussions, spotlights the genre's history.

Liverpool University also holds other material of interest to sf readers and scholars. The Olaf Stapledon Archive and the archive of the Liverpool SF writer Eric Frank Russell have particular local connections, while the John Wyndham Archive was purchased with the aid of a grant from the National Heritage Lottery Fund. The library's collection of children's fiction offers much for the investigator of early sf. The Foundation Collection is seen as part of its resources in this field, but very much the jewel in its crown that offers context to these archival holdings.

Over the years since the move to Liverpool, donations and bequests have extended the collection's depth and scope. Following a financial bequest from the British book dealer and fan Ken Slater, it was decided to fill gaps in our holdings of early science fiction, particularly British material, and a more recent very generous donation of books has enabled us to consolidate our holdings in this area and to replace much material in poor physical condition. Recent acquisitions, through the Slater bequest, include a copy of the scarce 1905 first edition of Edwin Lester Arnold's *Lieutenant Gullivar Jones: His Vacation on Mars*.

The collection remains very much a "working" library attuned to the needs of academics and fan researchers, and to inquiries from the public and the media. While its material cannot be loaned, it is well-used by undergraduate and graduate students at Liverpool and elsewhere, and by international scholars from the US, Australia, Japan, and Continental Europe, as well as the UK. It has loaned material and provided advice for exhibitions and displays.

Future plans include improving the storage and preservation of the pulp collections and developing the "shape" of the collection, removing unnecessary duplicates while filling gaps in the coverage. Because of the variant and sometimes random sources of much of the collection, not all the significant texts of the field are present in first (or later revised) editions, and there are relatively small but significant gaps in some of the magazine runs. This is ongoing work, and given that the SFF is a volunteer-run educational charity with limited financial resources, it is not an easy task; but much has been done over the past few years to raise funds for preservation and conservation, as well as for the purchase of new material. For the latter, as ever, the Foundation Collection is entirely dependent on fundraising by the Science Fiction Foundation and the generosity of readers, writers, publishers, and fans of science fiction; but by becoming attached to a major research university, its potential as a resource has been realized.—**Andy Sawyer, Science Fiction Foundation Collection Librarian**

Germany

The Phantastische Bibliothek Wetzlar in Wetzlar, Germany, offers a wonderland of books and special exhibitions, all connected to the different subgenres of fantastic literature. More than 180,000 books await professional researchers as well as interested lay people, and even though the building does not seem so big from the outside, the collections of international sf and fantasy, horror, fairy tales, and utopian writings, as well as the corresponding academic literature, spread over five floors altogether. Some special collections, such as nineteenth-century German imaginary travels and the futuristic literature of the Third Reich, can only be found in Wetzlar.

The Phantastische Bibliothek Wetzlar has not always been this large. It began in 1987 with a private collection of books and a dream. Scientist Thomas Le Blanc, the library's founder, wanted to combat prejudices against the fantastic, so he initiated the annual "Wetzlar Days of the Fantastic," an interdisciplinary symposium series that often combined literary and scientific topics and sometimes concentrated on literary subjects alone. What started as small meetings of specialists is a highly regarded international congress today, and the small collection of books developed into one of the world's largest public libraries of the fantastic. The collection is unique in the completeness of its focus on modern speculative literature in all its forms. Originally controlled by the City of Wetzlar and an association for the fantastic, since 2006 the collection has been held by a private foundation.

Over the past two decades, the Phantastische Bibliothek Wetzlar has turned into a modern center for cultural studies, literature, and education that accommodates guests from all over Europe. Its main aim is the collection of fantastic literature, but it has also worked to promote political awareness (e.g., how fantastic literature can function as a means to evade censorship and suppression) and literacy. The Phantastische Bibliothek Wetzlar is currently cooperating closely with regional institutions and academies and is developing its own literacy programs. Four conference rooms, as well as a multitude of individual research corners, make it possible for study teams to work together but are also available for use by private researchers.

The design of each room mirrors the literature that it holds: Asian decorations escort the reader to the fairy tales area, while a portal made entirely of the silvery PERRY RHODAN books frames the entrance to that collection; the door to Gothic and horror fiction is draped with spider webs, whereas fantasy fiction is guarded by a dragon. Despite this fanciful decoration, the library does not lack a scholarly focus. It has been involved in editing more than sixty monographs and essay collections devoted to the study of science fiction, fantasy, and the classical fantastic. A second series of publications, inaugurated in 2003, concentrates on pedagogical studies and material for teachers.

Following a stand-alone project supported by the German Aerospace Center in Berlin, for whom the sf department did thorough research concerning the representation of future traffic systems, the same department is now working on "Future Life," focusing on alternative energy technologies and climate protection. These projects make clear that sf literature is a rich source for ideas about currently feasible technological developments that were, only short years ago, the subject matter for fantastic speculations. More information about these projects, and about the Library itself, may be found on our website at:

<www.phantastik.eu>—**Maren Bonacker, Vice-Director, Head of Juvenile Literature Department**

Spain

The Science Fiction Collection at the Universitat Politècnica de Catalunya (Barcelona Tech or UPC) began in 1991 as part of a range of science-fiction-related activities: the UPC Science Fiction International Award, a new Science Fiction Collection in the university library, and a new students' association, United by Science Fiction (*Units Per la Ciència-Ficció*, in Catalan, or UPCF). The main idea behind these efforts was that science fiction was the literary genre best suited for introducing students to a literary field at a technical university.

Sponsored by the University Board of Trustees, the UPC SF International Award is geared towards unpublished sf novellas (manuscripts between 17,500 and 40,000 words, as per the Nebula Awards definition), written in Spanish, Catalan, French, or English. An award of 6000 Euros is presented to the winner, along with two special mentions, each worth 1500 Euros, one of which must be given to a member of the University. An outstanding personality in the field of science or science fiction is invited to give a talk at the awards ceremony; past guests have included Marvin Minsky, Brian W. Aldiss, John Gribbin, Alan Dean Foster, Joe Haldeman, Gregory Benford, Connie Willis, Stephen Baxter, Robert J. Sawyer, David Brin, José Miguel Aguilera (Spanish sf writer and screenwriter), Vernor Vinge, Orson Scott Card, Miquel de Palol (Catalan writer), Elizabeth Moon, Brandon Sanderson, Jasper Fforde, Lois McMaster Bujold, and Neal Stephenson. The winning novellas, along with the speech given by the invited lecturer, are published in an annual volume by Ediciones B in its sf line Nova. After nineteen years, the award has become a big success, drawing more than a hundred entries per year, a third of them from outside Spain.

At the same time, with the help of Luis Anglada, director of the UPC Library, and based upon a proposal by Professor Miquel Barceló, editor, writer, and specialist in science fiction, the UPC began a new Science Fiction

Collection in the Library. Today, the collection houses more than 6000 titles, including novels, essays, and other books, and featuring practically every sf publication that appeared in Spain during the 1950s and 1960s. Some of this material is very rare. The Science Fiction Collection has also been a huge success. During the 1990s, it has been estimated, certain popular sf novels were the books most frequently borrowed by students at the UPC. The collection has expanded over the years to include not only sf literature, but also comics, graphic novels, films, and television series. Currently, we plan to add manuscripts of novellas submitted to the UPC SF International Award, upon resolution of remaining copyright issues.

The UPCF students' association has been rather dormant recently, though in the past it has organized debates, invited speakers, screened films for discussion, and occasionally participated in collaborative writing sessions.

News updates, recommendations for reading, and further information may be found on our website (where it is also possible to submit suggestions for new acquisitions) at <<http://bibliotecnica.upc.es/cienciaficcio/colleccio/introduccio.asp>> (in Catalan). An English-language page has recently gone online at <http://bibliotecnica.upc.es/cienciaficcio/premi_upc/angles/presentacio.asp>, though its focus is limited to the UPC SF International Award.—**Miquel Barceló**

Switzerland

La Maison D'Allieurs: Musée de la science-fiction, de l'utopie, et des voyages extraordinaires in Yverdon-les-Bains, Switzerland, is a museum of science fiction, utopias, and extraordinary voyages in Yverdon-les-Bains, Switzerland. A non-profit foundation, the Maison D'Allieurs (or "House of Elsewhere" in English) is not only a public library and museum but also a research center. It is the only public institution of its kind in the world.

The origins of the Maison d'Ailleurs can be found in the work of French scholar and collector Pierre Versins (1923–2001). Versins devoted much of his life to studying and writing about what he called "conjectures romanesques rationnelles" (rationalist speculative fiction) and spent more than twenty years building an impressive collection of sf. His extensive study of the genre allowed him to write one of the most important reference works in the field, the *Encyclopédie de la science fiction, de l'utopie et des voyages extraordinaires* (*Encyclopedia of Science Fiction, Utopias, and Extraordinary Voyages*) in 1972. In 1976, he bequeathed his collection to the town of Yverdon-les-Bains, and the Maison d'Ailleurs was established to care for it. The collection was initially housed in a three-room apartment in downtown Yverdon-les-Bains, with Versins as its curator, until he returned to France in 1981. In 1989, the municipality of Yverdon-les-Bains decided to move the collection into the former city prison. This historical building (erected in 1806) was refurbished, and the Maison d'Ailleurs reopened in 1991 as a public museum. Since 1999, historian Patrick J. Gyger has been the director of the Maison d'Allieurs; he also served as artistic director of the *Utopies* international festival of science fiction in Nantes, France, from 2001 to 2005.

Today, the Maison d'Ailleurs offers two to three major exhibits per year, each organized around a science-fictional theme (e.g., music and science fiction, the universe of H.P. Lovecraft, flying cars, cities of the future, lost worlds, etc.) or individual writers/artists in the field (e.g., Mervyn Peake, Dave McKean, Jean Fontaine, James Gurney, Patrick Woodroffe, etc.). The shows are aimed at a wide audience, and many are subsequently displayed as traveling exhibits in Switzerland, France, Japan, the United Kingdom, Eastern Europe, and other countries. Often in partnership with other cultural and academic institutions—such as the Swiss Foundation for Culture—the Maison d'Allieurs organizes a variety of public events including conferences, meetings with writers and artists, debates, concerts, performances, and presentations about technological innovation. The Maison d'Ailleurs's collections are, of course, open to scholars and researchers.

The museum's archives contain about 100,000 items relating to science fiction and utopias. Some are very old (dating from the sixteenth century) and some are quite unique. The Versins collection is composed primarily of books related to science fiction. It contains approximately 1500 volumes from 1505 to 1850, some 1200 volumes from 1850 to 1950, and a nearly complete set of special editions of small-press publications and magazines in French dedicated to science fiction. There are also substantial numbers of books in English, German, and Italian, and hundreds of works of secondary literature. In addition to books, there are 17,000 comic

books (including graphic novels and magazines), original artwork (a large collection of film posters and lobby cards), and hundreds of toys, both old and new.

In 2008, the president of the North American Jules Verne Society, Jean-Michel Margot, donated to the town of Yverdon-les-Bains his large collection of materials devoted to Jules Verne. The Maison d'Allieurs is responsible for managing and further developing this collection. Another historical building close to the museum was refurbished to house the Margot collection, and the so-called *Espace Jules Verne*, a large permanent exhibit and meeting space, was opened to the public on 4 October 2008. The Margot collection has found its place alongside the collections of Pierre Versins, of bookseller Malcolm Willits (who contributed thousands of American sf magazines), and, most recently, vintage artwork contributed by Andrew Watt.

The Margot collection contains only works related to Jules Verne, including novels, short stories, and plays in a huge variety of editions (Hetzl in-octavo and in-octodecimo editions, thousands of modern editions, etc.) and languages (English, American, Portuguese, German, Italian, Spanish, Asian languages, etc.). An important part of the collection is a unique and nearly exhaustive archive of secondary literature about Jules Verne, including thousands of articles, prefaces, theses, biographies, literary studies, and other documents related to the world's most translated novelist. This critical compendium about Verne is the largest of its kind on the planet. The collection also contains hundreds of items of Jules Verne memorabilia, including rare editions, unique objects, posters, postcards, stamps, etc.

The Willits collection was added to the museum in 2006. It contains near-complete sets of all sf and fantasy magazines (including pulps and digests) published in English. Hugo Gernsback's publications before *Amazing Stories* are part of the collection, as well as more than 180 subsequent titles (*Amazing Stories*, *Astounding Stories*, *Scoops*, *Air Wonder*, *The Magazine of Fantasy and Science Fiction*, *Science Wonder Stories*, etc.), making a total of 6000 items, all in near-mint condition. The Watt collection was added in 2009. This collection of "visions of the future" represents about 2000 drawings, cartoons, press graphics, plates, advertisements, and other material gathered from newspapers, literary sources, or commercial works in English, Japanese, and French, much of it dating from the late-nineteenth and early-twentieth centuries. The Maison d'Ailleurs is currently in the process of acquiring Brian M. Stableford's book collection and personal archive, including thousands of sf titles in English from 1850 to 2000.

The Maison d'Ailleurs is constantly growing; it has established a broad network of collaborative partnerships that includes universities, film festivals, and museums such as the Cité des Sciences in Paris, the Museum of Ethnography of Geneva, and others. During the past decade, the Maison d'Ailleurs has coordinated a major research project funded by the European Space Agency (ESA, <www.esa.int>) to identify in works of sf certain inventions and technologies that relate to the field of astronautics and space exploration. In partnership with ESA and the *Agence Martienne* (<www.agence-martienne.fr>), it has created a significant library of images from science fiction, including more than 6000 high-resolution photographs, available for publication or exhibition.

The next few years will be very busy for the Maison d'Allieurs. The museum will be organizing a major retrospective on American artist Ken Rinaldo's robotics and organizing an exhibit on the weird steampunk inventions of Dr. Grordbort. In addition, a new permanent exhibit presenting recent pieces from museum collections will be added to the Espace Jules Verne in 2012. And the museum will continue its ongoing study of new technologies and their interaction with the arts. The English version of our website may be consulted at: <<http://www.ailleurs.ch/index.php?s=en&m=0>>.

The Maison d'Ailleurs will always remain faithful to its dual mission as a public museum and a research center. It will continue to strengthen its holdings through quality exhibits that appeal both to large audiences and individual specialists, to focus on helping scholars and researchers, and to broaden its growing international network.—**Patrick J. Gyger, Director (trans. Jean-Michel Margot)**