

THE LIBRARY OF CONGRESS
COPYRIGHT OFFICE

FORTY-EIGHTH ANNUAL REPORT
OF THE
REGISTER OF COPYRIGHTS

FOR THE FISCAL YEAR
ENDING JUNE 30
1945



UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON : 1946

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THE COPYRIGHT OFFICE

REPORT TO THE LIBRARIAN OF CONGRESS BY THE REGISTER OF COPYRIGHTS

WASHINGTON, D. C., *October 26, 1945.*

SIR: The Copyright business and the work of the Copyright Office for the fiscal year July 1, 1944 to June 30, 1945, inclusive, are summarized as follows:

First I have the honor to submit my report as Register of Copyrights for the fiscal year ending June 30, 1945. I desire to pay tribute to my predecessor, Richard C. DeWolf. Mr. DeWolf joined the staff of the Copyright Office in 1907 and, except for a few years spent in the practice of law, remained with it as attorney, Assistant Register, Acting Register, and Special Consultant to the Register until his retirement in May of this year. During all those years he gave the Copyright Office loyal service, ability of a high order, and sound legal judgment. I am deeply grateful to him for remaining for a time following my appointment and for giving me the benefit of his rich experience in, and broad knowledge of, copyright law and the procedures of the Office.

Increase in Applications for Registration of Copyrights

The principal function of the Copyright Office is to register claims of copyright presented to it. This work necessarily varies with business conditions and other factors that affect the number of copyrightable works annually produced both here and abroad. Thus the number of copyrights registered rose 82 percent in that prosperous decade which followed the first World War, and dropped 40 percent in the ensuing years of depression, though this decrease may be explained, at least in part, as the natural result of an increase in the fees charged. Between 1933 and 1942 registrations increased 33

percent to 182,232. In 1943 they declined 21,443, but rose again in 1944 and 1945, and at the end of fiscal year 1945 stood at 178,848.

The total number of copyright registrations declined less than 2,000, not 2 percent, from 1941 to 1945, but the over-all figures give a false impression of the effect of World War II on the business of the Copyright Office. For example, shortages in paper and photographic materials cut in half the production of books and photographs, enemy action reduced the number of foreign deposits to less than a tenth of the number recorded in 1941, and a general curtailment in nonessential civilian enterprises caused a marked decrease in registrations of works of art, maps, drawings, and motion picture photoplays. On the other hand, the war seems to have stimulated, or at least not interfered with, musical expression for there was a gain of 36 percent in the number of musical compositions copyrighted in the last four years which amounted to 57,835. Periodicals, commercial prints and labels, and motion pictures other than photoplays also increased during the war.

It is impossible to foretell what the business of the Copyright Office will be in the years immediately following the war, but a marked increase is probable. The six years following the first World War witnessed a 53 percent increase in the number of registrations. The shipment of all varieties of copyright materials from abroad has been so hampered by the conflict that a flood will almost certainly replace the mere trickle which came through in fiscal 1945. In fact, several thousand items arrived between the end of the year and the writing of this report. Additional copyright application blanks re-

quested for use in France alone have been 5,000. American publications should also increase. Not only has the war prevented the printing of many works but millions of Americans have had the stimulus of new experiences, which should be reflected in literary and artistic creation. If to the effect of the war should be added economic prosperity rivaling that of the period 1918 to 1928, it seems not unlikely that copyright registrations will increase more than the 80 percent which they then did.

An increase in the productivity of authors, composers, artists, photographers, draftsmen, and advertisers leads not only to an increase in the number of copyright registrations, but also to an increase in the number of inquiries submitted on questions of copyright. In fact, as the war drew to a close, there was such an expansion of public interest in copyrights that the searching staff of the Copyright Office is unable currently to keep abreast of its work.

Seizure of Enemy Copyrights

The Trading with the Enemy Act authorizes the Alien Property Custodian to vest title to American copyrights held or controlled by enemy nationals. By virtue of this Act, he sent us during fiscal 1945 vesting orders covering 57,895 publications and issued many licenses authorizing American citizens to reproduce foreign works, thus making available to American scientists engaged in furthering the war effort much useful information which otherwise would have been denied them.

The Copyright Office recorded the orders covering such seizures and conducted many searches to inform prospective licensees of the history and status of the copyrights vested. Until their ultimate disposition is determined by Congress, it is impossible to predict how much work their seizure will throw upon the Copyright Office in future years. If licenses or assignments are granted for all or a large

part of the copyrights seized, the Copyright Office may have to note the change on over 150,000 index cards, as well as on the original records.

International Copyright

The Inter-American Academy of International and Comparative Law and the Inter-American Federation of Societies of Authors and Composers held conferences at Havana in January of this year. The Copyright Office was ably represented by Herbert A. Howell, Assistant Register, who took an active part in the discussions.

The meeting of the Inter-American Academy was devoted to considerations of comparative and international law, including copyright law. The basic theme was encouraging improvement and greater uniformity in the laws of the different American countries on matters affecting their mutual interests. For example, at the session devoted to copyright law, the principal topic was a projected postwar universal copyright convention, and it was generally agreed that this could best serve its purpose by ultimately combining and harmonizing the Buenos Aires Copyright Convention of 1910 with the Berne Copyright Convention, as revised at Rome in 1928.

The Conference of the Inter-American Federation of Societies of Authors and Composers was devoted almost exclusively to copyright law as it affects the several republics. Its objectives were to obtain in all the American countries the broadest possible protection for authors and composers, to improve copyright laws and inter-American relations on the subject of copyright, and to assist the affiliated societies by creating a center for the exchange of information. The Buenos Aires Copyright Convention of 1910, which has been ratified by the United States and 13 Latin American countries, was accepted as the basic instrument. Mr. Howell recommended that the governments of the re-

maining seven Latin American countries be urged to ratify this Convention forthwith and that any changes proposed in the terms and principles of the original convention be carefully weighed so as not to jeopardize general ratification. The task of suggesting certain emendations to bring this Convention more completely into harmony with present-day needs was assigned to the Pan American Union, which is presenting its views at the Ninth International Conference of American States at Lima, Peru this month.

Changes in Office Procedures and Re-classification of Personnel

Both the quantity and the quality of the services rendered by the Copyright Office deteriorated during the war. Forty-five experienced members of the staff left to enter the Armed Services, and their places were either not filled at all or were of necessity filled by persons without previous knowledge of the Copyright Act and Copyright Office procedures. In an effort to save expense and labor the information contained in the catalogs of copyright entries was so reduced as to reduce the usefulness of the catalogs and to occasion some complaint from those who resorted to them. But even this did not prove sufficient to enable the Office to keep up with its work with a smaller and less experienced staff, or to give a public service comparable to that of prewar years. The arrearage mounted steadily during fiscal year 1945, giving rise to criticism because of delays in the issue of certificates or of replies to correspondence.

As the war drew to a close, it became obvious that the catalogs would have to be improved, the procedures of the Office simplified, and an adequately trained and qualified staff recruited.

The need for changes in the catalogs was particularly evident with respect to the catalogs dealing with subjects not repre-

sented by competent bibliographies commercially compiled as in the case of music or motion pictures. It was suggested, for example, that the Copyright Office should issue a music catalog which would contain information as to American music comparable with the contents of the great Hofmeister catalogs for German music. Such a catalog, it was contended, would be of great service not only to persons interested in copyrights in American music, to American music lovers, to music stores, and to broadcasters, but it would serve as a medium for popularizing American music abroad, particularly in South America. When the objection was raised that it would be much more expensive than the present sometimes ineffective record, it was suggested that the music catalog should be published annually rather than monthly as at present and that registrations of unpublished sheet music might well be omitted, in view of the fact that there is less public interest in such compositions. In order to satisfy the requirements of the few persons having constant need of information concerning music copyrights or who are interested in unpublished sheet music, it was suggested that the Copyright Office sell its catalog cards at cost plus 10 percent. The Copyright Office has taken these suggestions under advisement and plans to ask the views of a considerable number of interested persons before deciding what changes to make in present practices.

A study of the practices of the Office was inaugurated in the hope that ways might be found of simplifying procedures and reducing the staff necessary to perform the routine work of the Office. The possibility of accomplishing great savings by changes in the Office forms and procedures was made evident by an excellent report made during the year by Katharine W. Clugston and Isaac Goldberg, of the Library staff. In addition, a committee of four has been appointed to survey the Copyright Office

and devise better methods for the discharge of its responsibilities. This committee began its work after the close of the year and is composed of Herbert A. Howell, the Assistant Register, Louis C. Smith, the Senior Attorney, Eleanor I. Jones, Chief of the Mails, Files and Search Section, and Howard Myers, Chief of the Index Section. We look forward with interest to its recommendations.

A general survey of positions in the Copyright Office has been undertaken in order to secure for its personnel compensation commensurate with the qualifications, aptitudes, and abilities which the public has a right to expect from it.

Death of Mr. Cox

In the death of John I. Cox on August 5, 1945, the Copyright Office lost one of its most capable and trusted members. Mr. Cox joined the Copyright Office staff in 1909 and for many years has been both

Chief of the Accounting Section and Secretary-Treasurer of the Library of Congress Beneficiary Association. He performed his duties in both capacities with distinction and his long service was marked by unusual devotion to his work. During a long and trying illness, he courageously returned to the Office whenever his health permitted.

Retirement of Mr. Lyons and Mrs. Crocker

In February 1945, illness forced Matthew Lyons to sever his connection with the Copyright Office after 44 years of service. Throughout his many years of service Mr. Lyons was always outstanding for accuracy and careful attention paid to details.

Maja Crocker, after 27 years in the Copyright Office, retired on February 28, 1945. She was best known for the conscientious attitude she always maintained toward her duties and the efficient manner with which she performed them.

REGISTRATION BY SUBJECT MATTER CLASSES FOR THE FISCAL YEARS 1941 TO 1945, INCLUSIVE

Class	Subject matter of copyright	1945	1944	1943	1942	1941
A.	Books:					
	(a) Printed in the United States:					
	Books proper	6,962	7,585	8,658	10,377	12,735
	Pamphlets, leaflets, etc.	27,936	27,683	27,558	33,620	31,187
	Contributions to newspapers and periodicals	4,856	4,730	3,568	5,119	5,845
	Total	39,754	39,998	39,784	49,116	49,767
	(b) Printed abroad in a foreign language	111	82	156	651	1,553
	(c) English books registered for ad interim copyright	679	602	517	509	565
	Total	40,544	40,682	40,457	50,276	51,885
B.	Periodicals (numbers)	45,763	44,364	42,995	45,145	42,207
C.	Lectures, sermons, addresses	1,177	1,126	629	963	1,362
D.	Dramatic or dramatico-musical compositions	4,714	4,875	3,681	4,803	5,010
E.	Musical compositions	57,835	52,087	48,348	50,023	49,135
F.	Maps	857	494	737	1,217	1,398
G.	Works of art, models or designs	1,821	1,743	1,649	2,110	2,187
H.	Reproductions of works of art	186	173	221	321	343
I.	Drawings or plastic works of a scientific or technical character	1,554	1,957	1,911	2,086	2,359

REGISTRATION BY SUBJECT MATTER CLASSES FOR THE FISCAL YEARS 1941 TO 1945, INCLUSIVE—continued

Class	Subject matter of copyright	1945	1944	1943	1942	1941
J.....	Photographs.....	1, 258	1, 270	1, 042	1, 502	2, 411
KK....	Commercial prints and labels.....	7, 403	5, 953	5, 385	7, 162	7, 152
K.....	Prints and pictorial illustrations.....	2, 634	2, 426	2, 317	2, 917	3, 058
L.....	Motion picture photoplays.....	615	604	693	871	822
M.....	Motion pictures not photoplays.....	1, 120	1, 268	1, 074	1, 348	976
RR....	Renewals of commercial prints and labels.....	30	44	20	27	19
R.....	Renewals of all other classes.....	11, 337	10, 203	9, 630	11, 461	10, 323
	Total.....	178, 848	169, 269	160, 789	182, 232	180, 647

Copyright Deposits

The total number of separate articles deposited in compliance with the copyright law, which were registered during the fiscal year, is 272,092. The number of articles in each class for the last five fiscal years is shown in the table which follows:

NUMBER OF ARTICLES DEPOSITED DURING THE FISCAL YEARS 1941 TO 1945, INCLUSIVE

Class	Subject matter of copyright	1945	1944	1943	1942	1941
A	Books:					
	(a) Printed in the United States:					
	Books proper.....	13, 924	15, 170	17, 316	20, 754	25, 470
	Pamphlets, leaflets, etc.....	55, 872	55, 366	55, 116	67, 240	62, 276
	Contributions to newspapers and periodicals.....	4, 878	4, 746	3, 568	5, 119	5, 888
	Total.....	74, 674	75, 282	76, 000	93, 113	93, 634
	(b) Printed abroad in a foreign language.....	113	82	156	651	1, 553
	(c) English works registered for ad interim copyright.....	655	602	517	509	565
	Total.....	75, 442	75, 966	76, 673	94, 273	95, 752
B	Periodicals.....	91, 526	88, 736	85, 990	90, 290	84, 214
C	Lectures, sermons, etc.....	1, 177	1, 126	629	963	1, 362
D	Dramatic or dramatico-musical compositions.....	5, 182	5, 278	4, 190	5, 468	5, 648
E	Musical compositions.....	67, 173	61, 060	57, 343	60, 098	59, 369
F	Maps.....	1, 709	977	1, 462	2, 402	2, 824
G	Works of art, models, or designs.....	2, 392	2, 419	2, 277	2, 583	2, 964
H	Reproductions of works of art.....	341	319	393	580	552
I	Drawings or plastic works of a scientific or technical character.....	2, 017	2, 514	2, 698	2, 891	3, 302
J	Photographs.....	1, 953	1, 893	1, 655	2, 543	4, 173
KK & K	Prints, labels, and pictorial illustrations.....	19, 780	16, 508	15, 329	20, 026	20, 068
L	Motion picture photoplays.....	1, 228	1, 208	1, 386	1, 743	1, 625
M	Motion pictures not photoplays.....	2, 172	2, 334	2, 098	2, 576	1, 884
	Total.....	272, 092	260, 338	252, 123	286, 436	283, 737

Gross Receipts, Etc., Since July 1, 1897

Since July 1, 1897, the date of organization of the Copyright Office, the total registrations have been 6,585,403 and the total receipts for fees \$8,560,353.60. The figures, year by year, appear in the following table:

STATEMENT OF GROSS CASH RECEIPTS, YEARLY FEES, NUMBER OF REGISTRATIONS, ETC., FOR 48 FISCAL YEARS

Year	Gross receipts	Yearly fees applied	Number of registrations	Increase in registrations	Decrease in registrations
1897-98.....	\$61,099.56	\$55,926.50	75,545		
1898-99.....	64,185.65	58,267.00	80,968	5,423	
1899-1900.....	71,072.33	65,206.00	94,798	13,830	
1900-1901.....	69,525.25	63,687.50	92,351		2,441
1901-2.....	68,405.08	64,687.00	92,978	627	
1902-3.....	71,533.91	68,874.50	97,979	5,001	
1903-4.....	75,302.83	72,629.00	103,130	5,151	
1904-5.....	80,440.56	78,058.00	113,374	10,244	
1905-6.....	82,610.92	80,198.00	117,704	4,330	
1906-7.....	87,384.31	84,685.00	123,829	6,125	
1907-8.....	85,042.03	82,387.50	119,742		4,087
1908-9.....	87,085.53	83,816.75	120,131	389	
1909-10.....	113,662.83	104,644.95	109,074		11,057
1910-11.....	113,661.52	109,913.95	115,198	6,124	
1911-12.....	120,149.51	116,685.05	120,931	5,733	
1912-13.....	118,968.26	114,980.60	119,495		1,436
1913-14.....	122,636.92	120,219.25	123,154	3,659	
1914-15.....	115,594.55	111,922.75	115,193		7,961
1915-16.....	115,663.42	112,986.85	115,967	774	
1916-17.....	113,808.51	110,077.40	111,438		4,529
1917-18.....	109,105.87	106,352.40	106,728		4,710
1918-19.....	117,518.96	113,118.00	113,003	6,275	
1919-20.....	132,371.37	126,492.25	126,562	13,559	
1920-21.....	141,199.33	134,516.15	135,280	8,718	
1921-22.....	145,398.26	138,516.15	138,633	3,353	
1922-23.....	153,923.62	149,297.00	148,946	10,313	
1923-24.....	167,705.98	162,544.90	162,694	13,748	
1924-25.....	173,971.95	166,909.55	165,848	3,154	
1925-26.....	185,038.29	178,307.20	177,635	11,787	
1926-27.....	191,375.16	184,727.60	184,000	6,365	
1927-28.....	201,054.49	195,167.65	193,914	9,914	
1928-29.....	322,135.82	308,993.80	161,959		31,955
1929-30.....	336,980.75	327,629.90	172,792	10,833	
1930-31.....	312,865.41	309,414.30	164,642		8,150
1931-32.....	284,719.20	280,964.90	151,735		12,907
1932-33.....	254,754.69	250,995.30	137,424		14,311
1933-34.....	258,829.53	251,591.50	139,047	1,623	
1934-35.....	269,348.81	259,881.70	142,031	2,984	
1935-36.....	293,149.82	285,206.90	156,962	14,931	
1936-37.....	295,313.24	280,541.40	154,424		2,538
1937-38.....	326,326.67	298,799.60	166,248	11,824	
1938-39.....	330,466.37	306,764.40	173,135	6,887	
1939-40.....	341,061.35	320,082.90	176,997	3,862	
1940-41.....	347,125.35	347,430.60	180,647	3,650	

REPORT OF THE REGISTER OF COPYRIGHTS, 1945

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STATEMENT OF GROSS CASH RECEIPTS, YEARLY FEES, NUMBER OF REGISTRATIONS, ETC., FOR 48 FISCAL YEARS—
continued

Year	Gross receipts	Yearly fees applied	Number of registrations	Increase in registrations	Decrease in registrations
1941-42.....	\$376,906.63	\$351,158.10	182,232	1,585	
1942-43.....	324,300.99	306,836.70	160,789		21,443
1943-44.....	333,270.24	319,466.30	169,269	8,480	
1944-45.....	367,402.04	338,812.90	178,848	9,579	
Total.....	8,958,953.67	8,560,353.60	6,585,403		

SUMMARY OF COPYRIGHT BUSINESS, FISCAL YEAR 1945

Balance on hand July 1, 1944.....	\$74,335.67
Gross receipts July 1, 1944, to June 30, 1945.....	367,402.04
Total to be accounted for.....	<u>441,737.71</u>
Refunded.....	\$16,139.85
Checks returned unpaid.....	82.80
Deposited as earned fees.....	337,376.70
Balance carried over to July 1, 1945:	
Fees earned in June 1945 but not deposited until July 1945.....	\$29,576.50
Unfinished business balance.....	13,502.53
Deposit accounts balance.....	45,059.33
	<u>88,138.36</u>
	<u>441,737.71</u>

FEES RECEIVED

Registrations for prints and labels.....	7,403 at \$6.00	\$44,418.00
Registrations for published works.....	103,873 at \$2.00	207,746.00
Registrations for published photographs without certificates.....	419 at \$1.00	419.00
Registrations for unpublished works.....	55,786 at \$1.00	55,786.00
Registrations for renewals of prints and labels.....	30 at \$6.00	180.00
Registrations for renewals, all other classes.....	11,337 at \$1.00	11,337.00
Total number of registrations.....	178,848	
Fees for registrations.....		319,886.00
Fees for recording 4,292 assignments.....	\$12,274.00	
Fees for indexing 19,869 transfers of proprietorship.....	1,986.90	
Fees for 2,135 certified documents.....	2,135.00	
Fees for 277 notices of user recorded.....	277.00	
Fees for searches made at \$1 per hour of time consumed.....	2,254.00	
		<u>18,926.90</u>
		<u>338,812.90</u>

Respectfully submitted.

SAM BASS WARNER,
Register of Copyrights.

Publications of the Copyright Office

NOTE.—Orders for the following publications (except those listed as free, which may be obtained from the Copyright Office) should be addressed to the Superintendent of Documents, Washington, D. C., accompanied by remittance (postage stamps not accepted—coin at sender's risk).

BULLETIN NO. 3. Cloth, 35c.

Copyright Enactments of the United States, 1783-1906. 2d ed. rev., 174 pp. 8°. 1906.

BULLETIN NO. 8. Cloth, 65c.

Copyright in Congress, 1789-1904. A bibliography and chronological record of all proceedings in Congress in relation to copyright. 468 pp. 8°. 1905.

BULLETIN NO. 14. Paper, 15c.

Copyright Law of the United States of America, being the act of March 4, 1909 (in force July 1, 1909), as amended by the acts of August 24, 1912, March 2, 1913, March 28, 1914, December 18, 1919, July 3, 1926, May 23, 1928, January 27, 1938, July 31, 1939, March 15, 1940, April 11, 1940, and September 25, 1941, together with Rules for Practice and Procedure under section 25, by the Supreme Court of the United States. vi, 76 pp. 8°. 1942. (Reprinted with insert 1945.)

BULLETIN NO. 17. Cloth, 65c.

Decisions of the United States courts involving copyright. 1909-1914. Second enlarged edition. vi, 279 pp. 8°. 1928.

BULLETIN NO. 18. Cloth, \$1.

Decisions of the United States courts involving copyright. 1914-1917. ix, 605 pp. 8°. Reprinted 1938.

BULLETIN NO. 19. Cloth, \$1.

Decisions of the United States courts involving copyright. 1918-1924. xi, 477 pp. 8°. 1926.

BULLETIN NO. 20. Cloth, \$1.50.

Decisions of the United States courts involving copyright. 1924-1935. xiii, 947 pp. 8°. 1936.

BULLETIN NO. 21. Cloth, 75c.

Decisions of the United States courts involving copyright. 1935-1937. vii, 355 pp. 8°. 1938.

BULLETIN NO. 22. Cloth, 75c.

Decisions of the United States courts involving copyright. 1938-June 1939. vii, 327 pp. 8°. 1939.

BULLETIN NO. 23. Cloth, \$1.00.

Decisions of the United States courts involving copyright. 1939-1940. vii, 391 pp. 8°. 1943.

BULLETIN NO. 24. Cloth, \$2.00.

Decisions of the United States courts involving copyright. 1941-1943. ix, 683 pp. 8°. 1944.

CATALOG OF COPYRIGHT ENTRIES OF BOOKS AND OTHER ARTICLES REGISTERED UNDER THE COPYRIGHT LAW. Subscriptions \$10 per year. Also obtainable in sections as follows:

Part I, Group 1. Books. Monthly, with annual index (13 nos.), \$3 per year.

Part I, Group 2. Pamphlets, leaflets, contributions to newspapers or periodicals, etc. lectures, sermons, addresses for oral delivery, maps. Monthly, with annual index (13 nos.), \$3 per year.

Part I, Group 3. Dramatic compositions, motion pictures. Monthly, with annual index (13 nos.), \$2 per year.

Part II. Periodicals. Quarterly with annual index (4 nos.), \$2 per year.

Part III. Musical compositions. Monthly, with annual index (13 nos.), \$3 per year.

Part IV. Works of art, reproductions of a work of art, drawings or plastic works of a scientific or technical character, photographs, prints and pictorial illustrations. Monthly, with annual index (13 nos.) \$2 per year.

CODE OF FEDERAL REGULATIONS OF THE COPYRIGHT OFFICE. Free.

Title 37, Chapter II of the Code of Federal Regulations as amended to October 1, 1941. 16 pp. 1942.

COPYRIGHT CONVENTION BETWEEN THE UNITED STATES AND OTHER AMERICAN REPUBLICS, SIGNED AT BUENOS AIRES, August 11, 1910. 7 pp. 1942. Free.

DRAMATIC COMPOSITIONS COPYRIGHTED IN THE UNITED STATES, 1870-1916. Cloth, \$4.

Over 60,000 titles alphabetically arranged, with complete index to authors, proprietors, translators, etc. 2 vols. v, 3,547 pp. 4°. 1918.

INFORMATION CIRCULAR 4. Free.

Text of the Convention creating an International Union for the Protection of Literary and Artistic Works, signed at Berne, 1886, ratified 1887. Amendments agreed to at Paris, 1896. 13 pp. 4°.

INFORMATION CIRCULAR 4A. Free.

Text of the Convention creating an International Union for the Protection of Literary and Artistic Works, signed at Berlin, 1908. (English and French texts.) 10 pp. 4°.

INFORMATION CIRCULAR 4B. Free.

Additional protocol to the International Copyright Convention of Berlin, 1908, signed at Berne, 1914. (English and French texts.) 2 pp. 4°.

INFORMATION CIRCULAR 4C. Free.

Convention creating an International Union for the Protection of Literary and Artistic Works, signed at Berlin, 1908; revised, and signed at Rome, June 2, 1928. (English translation with official French text, and Appendix.) 14 pp. 4°.

PROCLAMATION OF THE PRESIDENT EXTENDING THE TIME FOR OBTAINING COPYRIGHT FOR WORKS BY BRITISH NATIONALS and BRITISH ORDER IN COUNCIL EXTENDING FOR AMERICAN AUTHORS TIME FOR COMPLIANCE WITH BRITISH COPYRIGHT ACT. 4 pp. 1944. Free.

