President's Page

SINCE 1950 the International Council on Archives (ICA), affiliated with Unesco, has convened an International Congress on Archives every three or four years to discuss matters of common professional interest. The Fifth Congress was held in Brussels in 1964; the Sixth Congress is scheduled for Madrid in 1968.

Members of the Society will recall an intervening gathering, the Extraordinary Congress on Archives, which met in Washington in 1966 with archivists from nearly 60 countries in attendance, including Fellows of the Society, who were also invited. That first worldwide archives Congress to be held in the United States centered its attention on the scholar's need for greater ease of access to archives.

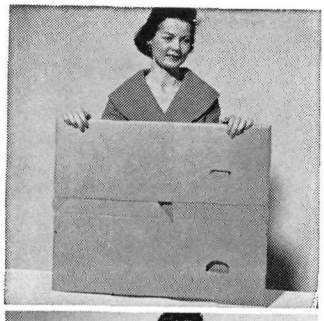
Supplementing this series of Congresses, International Round Table Conferences on Archives have been held since 1954 in years in which Congresses have not met. Attended initially by senior archivists invited from prominent European archives, and now sponsored by ICA, the Round Tables have expanded to include archivists from all but a few European countries, plus Turkey, Israel, and the United States.

By invitation, three members of the Society, Robert H. Bahmer, Archivist of the United States; Herbert E. Angel, President of the Society this year; and Morris Rieger, Director of the National African Guide Project of the National Historical Publications Commission, attended the Tenth Round Table in Copenhagen, May 9–11, 1967, their expenses defrayed, it should be added, from sources other than the Society.

This Round Table had three topics on its agenda, all growing out of the Extraordinary Congress in Washington: liberalization of access to archives; limitations on, and prospects for expansion of, archival microfilming; and implications of copyright law for the use and reproduction of archives. No conclusions were reached by the Round Table, which is essentially an organ of discussion. A continuation committee, however, which met immediately thereafter to implement the resolutions of the Extraordinary Congress, took preliminary steps toward the establishment of international guidelines for restrictions and microfilming. The committee favors free access to archives after 30 to 50 years at most (with shorter periods whenever possible), and, in principle, it supports large-scale microfilming, *i.e.*, the filming of entire series and *fonds*.

Precise recommendations will be formulated by the committee for consideration by the Madrid Congress next year. It is premature to forecast the decisions of that Congress, but the ideas on liberalization of access advanced in Washington could gain much wider acceptance in Madrid. As one of the sponsors of the Extraordinary Congress, the Society of American Archivists can take much satisfaction in this prospect.

HERBERT E. ANGEL
President, Society of American Archivists



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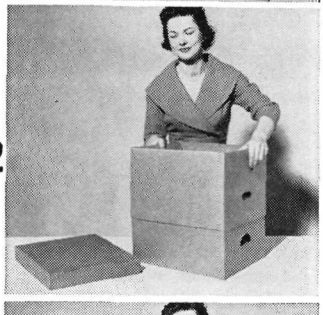

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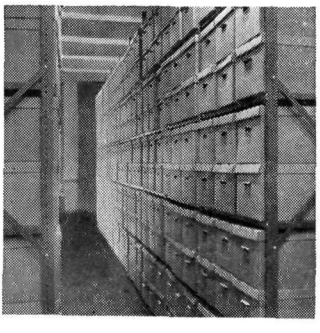

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Technical Notes

CLARK W. NELSON, *Editor*

Mayo Clinic

The Preservation of Motion-Picture Film*

by John M. Calhoun
Eastman Kodak Co.

Motion-picture films have been a valuable medium for recording information for posterity since they first came into use in the latter part of the 19th century. Whatever the subject matter, whether historical, cultural, scientific, educational, or military, it is essential that the desired motion-picture films be preserved as well as archivists can preserve them.

Unfortunately, all early motion-picture films were made on a cellulose-nitrate base, which is chemically unstable and a serious fire hazard. These records are now difficult to preserve and costly to duplicate. For almost two decades, however, only safety film base, which has much greater stability, has been used for motion-picture film. This greatly simplifies the archivist's problem of preservation.

This paper is primarily a review of information developed over a period of years, based on both laboratory experiments and practical experience, to provide the best possible guides for preserving motion-picture films.[1] Different types of film base and both black-and-white and color motion-picture films will be discussed from the standpoint of their processing, handling, and storage. Color films are included in the discussion because the preservation of dye images is also desired, even though these are not normally considered archival materials.

Hazards in Preservation

Hazards in the preservation of motion-picture film may be classified as follows:

A. Intrinsic Factors
   1. Stability of the base
   2. Stability of the image binder
   3. Stability of the image
   4. Adhesion of the image layer to the base
   5. Brittleness
   6. Curl
   7. Shrinkage

B. Extrinsic Factors
   1. Fire
   2. Water
   3. Fungus
   4. Insects
   5. Acidic or oxidizing gases
   6. Dirt
   7. Wear
   8. Accidental damage

The stability of safety versus nitrate base and the stability of black-and-

* This paper was presented at a session of the Society's 30th annual meeting, in Atlanta, Ga., on Oct. 6, 1966. The session was concerned with the preservation of special classes of records. References are to numbered bibliographic entries listed at the end of this paper.

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white silver images versus dye images have already been mentioned. Stability of the image binder and its adhesion to the base are, however, equally important factors. The physical characteristics of motion-picture film, such as brittleness, curl, and shrinkage, have sometimes been a problem in handling or use, either with film manufactured many years ago or with film used under very low relative humidity. Film manufacturers have striven continually to improve all of these characteristics.

The extrinsic hazards of fire and water require no comment here. If storage relative humidity exceeds 60 percent for any length of time, fungus attack may be a greater hazard with film records than with ordinary paper records because of the gelatin binder usually present. High relative humidity should not, however, be allowed to occur in an archival film collection. If the start of fungus growth is caught in time, the film may be saved by suitable cleaning techniques[1] and proper storage.

Unlikely as it may seem, insects can also damage film. A case occurred not long ago where film was stored in an office vault. When a carpet on the office floor became infested with carpet beetles, the insects entered the vault and actually devoured some film. Another hazard in this age of pollution is the presence of acidic or oxidizing gases such as sulfur dioxide, hydrogen sulfide, nitrogen oxides, and ozone in the atmosphere of urban and industrial areas. These gases can bleach the photographic image and over a period of years can gradually attack both the gelatin in the emulsion and the film base itself. Particulate dirt, if present on the film at the time of printing or projection, is objectionable in itself; and in addition it promotes abrasion and scratching, which further deteriorate the image. Physical wear from machine parts and accidental damage are also continual dangers for film records.

Processing for Preservation

In many cases the archivist has no control over the processing of motion-picture film, this operation having occurred before (perhaps many years before) the film is delivered to him. Such lack of control is unfortunate because the processing step is important in film preservation. Black-and-white films should be well fixed and thoroughly washed to remove residual processing chemicals which may cause staining or fading of the image with age. The USA standard for archival films specifies a minimum residual hypo level of 0.02 mg. per sq. in. as anhydrous sodium thiosulfate for medium-grain camera films and 0.005 mg. per sq. in. for fine-grain duplicating, sound recording, and print films.[2] These limits, however, apply only for a short time after processing.

In the case of color film, careful processing according to the manufacturer's recommendations is even more important than with black-and-white film. A very slight fading of one of the three dye layers, fading that may be caused by residual thiosulfate, can upset the color balance of the film. Some color films require a stabilization treatment as part of their standard processing, and this treatment must be followed faithfully by the processing laboratory. All color films require thorough washing. Tests have been developed for measuring

residual chemicals that are not washed out of films,[3] and residual limits have been suggested for some color films.

It is sometimes desirable to rewash film before it is placed in archival storage. This should be done only in a professional laboratory and should not include passing the film through all the processing solutions. (In certain cases it may be desirable to repeat a stabilization treatment for color films, or to refix film.) If films have been severely degraded by long improper storage, the emulsion should be tested for solubility before rewashing is attempted since degraded gelatin is water soluble.

Care in Handling Film

Valuable motion-picture films should be handled with great care in rooms in which the air is filtered and conditioned at 70° to 75° F. with a relative humidity of about 50 percent. (Commercial printing laboratories are sometimes conditioned at 65 percent relative humidity to minimize static on raw stock during printing, but this humidity is higher than desirable for inspection rooms.) All mechanical film-handling equipment should be well designed and maintained in good operating condition to avoid scratching or other damage. Personnel should wear lintless cotton gloves and touch only the edge of the film. Keeping the film free from dirt and scratches is important.

In spite of the cleanliness maintained in film rooms, it is necessary to clean films from time to time. Suitable solvents and proper techniques for cleaning film have been described in the technical literature, and these directions should be carefully followed to avoid hazard from the solvent fumes or damage to the film.[4] Professional motion-picture film laboratories now generally use ultrasonic film-cleaning machines containing an appropriate solvent. Film may also be cleaned by hand by carefully winding it through a suitable cloth pad moistened with solvent as recommended.[1]

Poorly made splices are a source of trouble, for they may cause distortion in the film or may come apart during use. Resplicing is often necessary, but it results in a small loss of both the picture and sound record.

Lubrication of print film before the first projection is essential to prevent sticking and unsteadiness. This is generally done by the processing laboratory, but film may need to be rewaxed after many projections and certainly will need rewaxing after solvent cleaning. Suitable film lubricants and methods of application have been described.[1,5] Motion-picture negatives are seldom lubricated in commercial practice, but in archival applications overall lubrication is desirable to minimize the chance of mild abrasion during printing.

The question of a protective lacquer for archival film is not easily answered. Lacquers have been used to some extent on motion-picture film to prevent damage from scratches.[1] Even if the lacquer is not more resistant to scratching than the film emulsion, the film can be repaired after a time by removing the old lacquer and applying new. Lacquers, especially those containing a fungicide, provide considerable protection against fungus growth where relative humidity above the recommended limit cannot be avoided. One difficulty with lacquer is that, unless great care is taken to maintain cleanliness, dirt

may be embedded in a lacquer coating; and, in the case of a negative, this dirt would be copied when a print is made. Very little has been published about the permanence of various lacquers, though obviously a nitrate lacquer should not be used. Nonnitrate lacquers, however, are available; they have been carefully formulated for film use and may prove helpful in archival applications.

Nitrate Film

The unstable character of nitrate film has already been noted. In the United States 16mm. films were never made on nitrate base, and the manufacture of 35mm. nitrate film was discontinued about 1951. Many film storage vaults, however, still contain quantities of old 35mm. films on nitrate base, especially if the subject matter is valuable. This material is a constant hazard, not only to the record it contains, but also because of the danger of spontaneous ignition and fire.[6,7] Much has been published on this subject, and only a brief review can be given here.

The first duty of the archivist is to identify and then segregate all nitrate films; otherwise, safety films may be destroyed by a nitrate film fire or chemically damaged even if there is no fire. Various methods of film identification have been described,[1] and special care should be taken to identify rolls containing both types of film intermixed on the same reel. The National Fire Protection Association has established safety precautions for the storage of nitrate film, which include a fireproof, explosion-proof vault equipped with automatic water sprinklers.

Here we are more concerned with preservation of the record. Nitrate film, even if it does not ignite, decomposes slowly with age. Five stages of decomposition have been described, proceeding through discoloration, fading, sticking, softness, formation of gas bubbles, a noxious odor, welding into a solid roll, appearance of a viscous froth, and finally deterioration into a brownish acrid powder.[6] It may be possible to copy film in the first two stages of decomposition, but only some parts of film in the third stage are reproducible. Film in the fourth and fifth stages is useless and should be discarded at once. (Immerse in water and request assistance from the local fire department.)

To preserve valuable nitrate films as long as possible, or as long as necessary for duplication, it is recommended that they be stored in an Underwriters' approved vault,[8] air-conditioned at a temperature below 50° F. and at a relative humidity of 40 to 50 percent. Although a lower relative humidity would better retard decomposition, old nitrate films become brittle and a moderate humidity is preferred for this reason. Nitrate films should be stored in cans that are not taped or sealed in any way that would prevent the escape of nitrogen oxide gasses evolved during decomposition of the base, since these gases accelerate further decomposition. No more than one or two cans of film should be stored in an individual vented compartment so that if spontaneous ignition occurs, only a small amount of film will be lost.

Of course, archivists having a collection of valuable nitrate films do not always have the funds required to duplicate them on safety film all at once. Priority for duplication should be determined by the value of the record and

the condition of the film. Micro tests have been developed that may be used to determine whether nitrate films have reached such a stage of decomposition that duplication is essential but before it is too late.[9]

Frequent inspection of nitrate films must be made. This should be done on as wide a sampling basis as possible at least once a year if recommended storage conditions are followed, otherwise once every 3 months. The chemistry of nitrate film decomposition is such that a film that has apparently been in good condition for a number of years may deteriorate rapidly in a few months.

Acetate Film

The term "acetate film" is used here in the generic sense of any film having a base composed of cellulose diacetate, cellulose triacetate, or the mixed esters—cellulose acetate propionate or cellulose acetate butyrate. All have been used for motion-picture film base at various times, but since about 1950 cellulose triacetate base has been employed for most professional motion-picture films. The stock used for archival purposes should conform to the USA standards for safety film[10] and permanent record film.[2]

The high degree of chemical stability of acetate film compared with nitrate film has been well established by accelerated aging laboratory tests[11,12] and by actual experience over the past 50 years. Some of the early acetate films tended to be somewhat brittle, but those made since about 1940 have been notably improved in this respect unless used at very low relative humidity. Chemical stability, of course, is a relative term; even acetate film or paper can be slowly attacked by certain gases in polluted atmospheres and by many chemicals.

A special hazard to acetate motion-picture film in archival situations is encountered if it is stored in the same container or even in the same room with nitrate films. Both trade experience and laboratory experiments have shown that the gases evolved from slowly decomposing nitrate film can attack safety film, fading the image, deteriorating the gelatin until it becomes sticky or soluble, and finally degrading the base.[13] This is not too surprising when we realize that the gases concerned combine with moisture in the air or film to form nitric acid.

Another consideration in preserving motion-picture camera originals and intermediates is that of shrinkage. If the negative or original film has a shrinkage exceeding about 0.4 percent, prints made from it on a standard continuous printer generally will be slightly unsteady when projected. If the shrinkage reaches a value a little under 1.0 percent, physical interference with the sprocket teeth of the printer may occur. Badly shrunken films can be duplicated only on a step printer, and this duplication is a slow and costly process. Films of early manufacture, both 16mm. and 35mm., generally developed considerable shrinkage over a period of years, but almost all camera and intermediate films manufactured since 1950 have relatively low shrinkage regardless of age.[14]

It is recommended that black-and-white acetate films be stored in a 6-hour fire-resistant, air-conditioned vault. The vault should be located in an area

where the atmosphere is not polluted, or steps should be taken to cleanse the air of harmful gases.[1] The air should be filtered and automatically controlled at 60° to 80° F., with a relative humidity of 40 to 50 percent. Both the vault and the air-conditioning unit should be kept clean. Negatives and camera originals should be wound snugly on cores and stored individually in corrosion-resistant metal cans set horizontally on shelves. Prints are usually wound on projection reels and may be stored either vertically or horizontally, each in a metal can. Acetate black-and-white film stored as suggested should be inspected on a random sampling basis at least every 3 years. If these conditions cannot be maintained, inspection should be made more frequently and at the first evidence of deterioration preventive steps should be taken.

In the case of valuable films, the original should be used only for making duplicates or prints, and the prints should be used for projection. Great care should be exercised in handling and printing the original and the equipment used should be maintained in first class condition.

Polyester Film

Although polyester base motion-picture films have not come into use in the entertainment industry, they are being used increasingly in special applications where their high strength and dimensional stability are needed. Such applications include high-speed photography, instrument recording, and space photography, where extremes of temperature may be encountered or where very thin films are needed to provide greater footage without extra weight. It is therefore probable that polyester films may soon come to archivists for preservation, particularly from Government agencies.

Because polyester base photographic films have been in commercial use only since about 1955,[15] practical experience with this material has been less extensive than with cellulose acetate films. Experience to date and accelerated aging tests, however, have shown that polyester film is equal to or better than cellulose triacetate film in permanence, except for slightly poorer emulsion adhesion under extreme cycling humidity conditions.[16] This should not be a problem under controlled archival storage conditions. Polyester films do meet the USA standard for safety film[10] but as yet are not included in the scope of the standard for permanent record film.[2] It should be noted that some 16 and 35mm. polyester films have gelatin backings, which may stick to the emulsion of the adjacent layer if allowed to reach equilibrium with relative humidities much above 60 percent.

The same temperature and humidity should be maintained for polyester films as for acetate films, namely, a temperature of 60° to 80° F. and a relative humidity of 40 to 50 percent; and the same suggestions regarding cleanliness, purity of the air, storage containers, and inspection apply.

Color Film

Color films are not approved by the USA standard[2] for archival use since dyes are known to fade over a period of years. The fact remains, however, that most motion-picture films, both 16 and 35mm., now produced are in color

rather than black-and-white, and archivists desire to keep them as long as possible.

In spite of their relative instability, there are in existence today color films that were manufactured and processed 25 years ago; they have been stored under normal room conditions in Rochester, N.Y., and have retained their original colors to a remarkable degree. Furthermore, considerable improvements have been made in recent years in color film dye stability, and present films will keep much longer than older films of the same type.

The classical recommendation for preserving color films is to make three black-and-white separation positives or negatives from which a new color internegative and print can be reconstituted in the future. This is still the safest procedure, but it is costly and requires the storage of three times as much film. A variation on this method has been described recently in which a special printer with a beam splitter produces three color separation images on a single black-and-white film.[17]

One problem that sometimes causes trouble in the storage of color motion-picture film results from intercutting the original camera film with an intermediate film made on a different kind of stock. This is common practice in producing special effects, but one color layer in one film may fade at a different rate from the same color layer in the other film. Even very slight fading, which might not be objectionable in either film alone, becomes noticeable as a differential fading between scenes.

Even where black-and-white separation positives or negatives can be made, preservation of the original color film for as long as possible is a desirable goal. The importance of carefully following the manufacturer's recommendations in processing has already been mentioned and cannot be overemphasized.[18] Improper concentration of processing chemicals, incorrect pH of some solutions, contamination from one bath to another, failure to follow the specified stabilization treatment, and inadequate washing will all seriously impair dye stability.

Finally, the control of storage conditions is essential to minimize dye fading.[18,19] Although light is harmful to dyes, motion-picture films are not ordinarily subjected to light for any length of time, and this problem can usually be ignored. Heat and humidity contribute much more to the fading of color motion-picture films. In normal commercial practice it has been suggested that color negatives and originals be stored at 55° F. or lower and at a relative humidity of 40 to 50 percent, but optimum storage for particularly valuable color films in archives is at a temperature below 0° F. and a relative humidity of 15 to 25 percent. If this condition cannot be achieved, it should be approached as closely as practical.

The simplest means of obtaining low relative humidity at low temperature is to condition the film by passing it through a suitable conditioning cabinet controlled at the desired humidity at room temperature and then sealing it in a metal container for storage in a deep freeze.[1] When removed from the refrigerator the film container must not be opened until it has been allowed to warm up to room temperature; otherwise moisture condensation on the film may occur.

If the original is to be printed, it should first be reconditioned by passing it through a conditioning cabinet controlled at about 50 percent relative humidity. It should be noted that if film in roll form, particularly 35mm. or wider, is in equilibrium at a low relative humidity and then is kept at a high relative humidity (or vice versa) without unwinding, distortion may result from differential edge swelling or shrinking.

The same suggestions regarding cleanliness of air and workrooms, storage vaults, storage containers, inspection, etc. for safety black-and-white films also apply to safety color films.

Conclusions

The preservation of motion-picture film for archival purposes is not so difficult as the foregoing may seem, but such film, like any valuable record material, does require suitable facilities and proper care. Nitrate films are unstable and should be eliminated from all archives as rapidly as possible. Under optimum conditions black-and-white safety films should last as long as high-quality paper records. Safety color films, particularly modern color films, if processed and stored as recommended, will retain their original colors for many years. Color film records can be preserved still longer by making black-and-white color separation negatives or positives from which a new color film can be constituted in the future.

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Durability of Three Current Laminating Tissues*

by W. J. Barrow and Ann M. Carlton
Barrow Research Laboratory

For many years tissue has been used to strengthen damaged and deteriorated documents. In this laboratory during the latter part of 1937 a very thin type of tissue, composed of bleached cellulose fibers, was first used with cellulose acetate film to repair a deteriorated document and increase tear resistance as well as balance it with the document's folding endurance (flexing).[1]

Since that time a number of other American tissues have appeared. These have been recommended, irrespective of their strength, for restoration use. Too often, when selecting tissue, restorers consider only its cost and transparency. These factors are of interest, but strength is of the greatest importance in restoration work. Insufficient evaluations of strength have caused many persons to infer that a particular tissue is suitable for laminating deteriorated documents regardless of its fiber preparation, source, etc.

The two objectives of this investigation are to show that the strength of the generally used laminating tissues varies widely and to suggest methods for evaluating this property in laminates. This exploratory study was made possible by grants from the Council on Library Resources, Inc., which is in turn sponsored by the Ford Foundation.

The two principal stresses produced in a laminated sheet during normal use come from flexing or bending it to and fro and from a slight pull that sometimes causes weak sheets to tear. In this study, the Massachusetts Institute of Technology Folding Endurance Tester (½ kg. tension—double folds) was used to simulate and measure the flexing properties of the materials under test, while the Elmendorf Tear Tester was similarly used to determine their tear resistance. During the tests, laminates prepared with relatively thick deteriorated papers often gave somewhat unrealistic and inconsistent folding endurance results on the M.I.T. Tester even though laminates of thin paper functioned relatively well on it. Although the probable explanation for this difference is beyond the scope of this study, the test results were consistent enough to make the comparative values reliable.

Two sheets of tissue were laminated to one sheet of cellulose acetate film to produce another type laminate for determining relative strength. The film gave some flexing ability to the laminate, but much of the folding endurance was dependent upon the strength of the tissue itself. The tear test was found feasible for both this type of laminate and for the unlaminated tissues.

The three tissues selected for testing were similar in appearance. However, the cost of No. 1 and No. 2 tissues (7.7 lbs., and 5.8 lbs., 24″ × 36″/500) was lower than No. 3 tissue, which may account for their use by commercial operators and government agencies. The No. 3 tissue (6½ lbs., 24″ × 36″/500) is especially made for restoring deteriorated documents. It is used ex-

* References are to numbered bibliographic entries found at the end of this paper.

Table 1

The number of folds (M.I.T. ½ kg. tension), tear resistance (grams, Elmendorf) of four papers untreated, the same papers laminated with cellulose acetate film, film with No. 1 tissue, film with No. 2 tissue, and film with No. 3 tissue.

Sample Number	Year of Paper	Thickness Mils	Paper Untreated	Laminated: Only Film	Film & No. 1 Tissue	Film & No. 2 Tissue	Film & No. 3 Tissue
*Number of Folds**							
1	1929	2.6	1	404	13	10	214
2	1927	2.3	3	118	35	4	271
3	1937	2.1	10	342	40	18	195
4	1942	2.3	15	416	37	60	390
	Averages	2.3	7	320	32	23	268
*Grams Tear**							
1	1929	—	9.6	26.8	36.4	39.2	64.0
2	1927	—	4.6	20.6	32.8	32.6	55.8
3	1937	—	12.0	27.6	42.0	42.4	66.4
4	1942	—	12.4	26.8	44.8	48.0	68.8
	Averages	—	9.7	25.5	39.0	40.6	63.8

*Average 20 strips for fold and average 5 tears through 4 strips for tear.

tensively by a number of State agencies in the United States and by some national agencies abroad.

Four thin (2.1–2.6 mils) book papers with low folding endurance and tear resistance (Table 1) were selected for use in the test laminates. Because a few people may still believe that lamination with film only gives sufficient strength, samples of this type were included in the tests.[2] Three other groups of laminates composed of the thin deteriorated papers, film, and three different tissues were prepared. When tested, the old papers were untreated, laminated with film only, laminated with film and No. 1 tissue, laminated with film and No. 2 tissue, and laminated with film and No. 3 tissue.

The tests for folding endurance and tear resistance in Table 1 were made from the top to the bottom of the leaf, since that is the weakest direction and since the grain of the tissue is placed in the long direction of the laminated leaf to prevent cockling. All samples were conditioned overnight or longer and were tested in an atmosphere that was indicated by the most modern instruments to be 23° C. ± 0.25° and 50 percent R.H. ± 0.5 percent.[3]

Two of the untreated book papers (No. 1 and No. 2) had a very low folding endurance (in or near the restoration category, 0–1 fold) and an extremely low tear resistance (4.6–9.6 grams). They were typical of papers needing restoration. The other two papers were slightly stronger and could be classified in the low newsprint category. In Table 1, these strength categories should be compared with those of the same papers after lamination with only cellulose acetate film and the three types of tissue.

When laminated with film only, the four papers had good folding endurance but low tear resistance. Compared to the "easily torn categories" of papers (15–30 grams), these laminates (21–28 grams) can be considered unfit for

Table 2

The number of folds (M.I.T. ½ kg. tension), tear resistance (grams, Elmendorf) of untreated tissue, two sheets laminated to one sheet of cellulose acetate film, the pH (cold ext.), basis weight (24″ × 36″/500) and fiber analysis of Tissue No. 1, No. 2, and No. 3.

	*Tear (grs.)** *untreated*	*Laminated*		*pH* *(cold ext.)*	*Basis weight*
		*No. Folds**	*Tear (grs.)**		
No. 1	11.4	644	17.0	7.3	7.7
No. 2	29.7	413	18.0	6.7	5.8
No. 3	37.1	3,765	35.2	7.1	6.5

Fiber Analysis

No. 1 90 percent chemical wood—long to short fiber length with medium diameters and 10 percent broke or mixture.

No. 2 100 percent viscose rayon (regenerated cellulose)—long fibers with medium diameters and suspected acetate binder.

No. 3 100 percent linen (probably unspun)—long length fiber with medium diameters.

* Untreated tissue, average 5 tears through 16 strips; fold average, 20 strips; and laminated sheets, average 5 tears through 8 strips.

regular archival use. Apparently the low tear resistance and creasing through the laminate account for failures of this type of restoration, which was popular between 1935 and 1955.[2]

Lamination of the four old papers with cellulose acetate film and the No. 1 tissue produced a laminate with low folding endurance (medium range of newsprint) and low tear resistance (Table 1). Although none are acceptable for regular or frequent archival use, a better balance exists between their fold and tear than in those laminated without tissue.

A microscopic analysis of tissue No. 1 indicated about 90 percent chemical wood fibers that varied in length from short to long and had small to medium diameters. The remaining 10 percent of the fibers were a mixture that probably resulted from using "broke" or trimmings etc. from previous runs. This analysis indicates that the fibers do not have the good lasting qualities or strength needed in laminating tissue but are rather of a quality sufficient for use in cleaning various materials such as lenses etc.

When No. 2 tissue was used, the fold and tear properties of the four resultant laminates did not increase appreciably. Neither No. 1 nor No. 2 tissue produced laminates strong enough for regular archival use. For further evaluation, note the values of the two sheets of No. 2 tissue laminated with one sheet of film in Table 2.

A microscopic fiber analysis of No. 2 tissue indicated that it contained 100 percent viscose rayon (regenerated cellulose) with a binder suspected of being acetate. The fibers were long with medium diameters. Because it has not been fully established whether all regenerated cellulose has good lasting qualities, this tissue is recommended for cleaning lenses.

Since the three tissues were comparable in appearance, it was surprising to find such high folding endurance and tear resistance in the laminates formed

with the old papers and the No. 3 tissue. The number of folds in these laminates was nearly 9 times greater than with No. 1 tissue, and about 10 times greater than with No. 2 tissue. The increased tear resistance (average 63.8 grams) places this laminate in a relatively high category compared to regular book papers. See Table 2 for similar increases in fold and tear. Tissue No. 3 has the qualities necessary for restoration work. It has good physical properties that transfer to laminates of deteriorated paper and sufficient transparency for the finished product.

A microscopic analysis of No. 3 tissue, which is especially made for laminating deteriorated documents, showed 100 percent linen fibers with medium diameters. The careful preparation of this tissue in the beater and the excellent basic papermaking characteristics of the linen fiber contribute much to the good folding endurance and tear resistance of its laminates.

Three conclusions can be reached from the data presented: tissues No. 1 and No. 2 produce weak laminates unsuitable for archival use; the furnish (or basic components) of tissues No. 1 and No. 2 was designed for cleaning tissues; and tissue No. 3, made especially for the lamination of deteriorated documents, showed good strength and can be considered quite suitable for lamination.

To assure the best possible durability in laminated documents, the archivist and librarian should have a competent laboratory run the tests suggested to determine the best laminating tissue for restoration work. Irrespective of small differences in cost, the selection of strong tissues is most important when laminating documents of lasting value.

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Technical Comment Invited

The technical notes editor invites comment on the two technical papers printed in this issue. Their timeliness and special importance justify our giving our space entirely to them, but we hope to resume our regular reporting on new products and services in the October issue. We understand that reprints of the Calhoun and Barrow–Carlton papers will be available from the Eastman Kodak Co. and the Barrow Research Laboratory, respectively.

News Notes

DOROTHY HILL GERSACK, *Editor*

National Archives

Society of American Archivists

The Santa Fe Meeting

From W. N. Davis, Jr., program chairman for the Society's 31st annual meeting, to be held in Santa Fe, N. Mex., October 18–20, 1967, we have received the following preliminary statement about the program being developed:

On Wednesday, October 18, nine workshops will be presented. Fields of workshops: Archival Handling of Publications, Archival Statistics, Business Archives, Church Archives, College and University Archives, Manuscripts and Special Collections, Records Management, and State and Local Records. The Program Committee has supplied guidelines to workshop chairmen and participants designed to promote the observance of a workshop format.

Nine regular sessions will follow on Thursday, October 19, and Friday, October 20. A substantial range of topics and several different techniques of presentation have been selected for the program. Two sessions devoted to the research potential of the repositories and records of the Southwest will take as their organizational focus "The Spanish Southwest" and "The Anglo-American Southwest." "Collecting Papers of Public Officials" will describe and evaluate certain methods found effective in obtaining the archival deposit of highly sensitive papers of public officials, at both National and State levels. "Audiovisual Records and the Archivist" will survey NARS' new initiatives in Federal audiovisual records and provide an insight into the historical values of motion pictures. "Posner Revisited" will examine and take the measure of recent developments in the archival programs of several formerly laggard States, including Alaska and Nevada. In "Appraisal Criteria for Retention and Disposal of Non-Governmental Archives and Manuscripts" a moderated panel will consider and counsel on the specific screening interests of church archives, labor archives, business archives, university archives, and manuscripts and special collections. "The Archives of Music" will offer presentations on the Toscanini Archives and on the program of the Audio Archives of Syracuse University in the field of music, which will include a demonstration of how audio information from long obsolete sound sources can be made to have new usefulness. "The Nonprofessional Archival Worker: Buttress to the Profession" will present a panel of representatives from six different types of archival organizations who will discuss the experience and prospects of their respective institutions, as regards nonprofessional employees, in such areas as qualifications, recruitment, training, utilization, and career incentives. "Historical Documentation of Scientific and Technological Research" will offer firsthand accounts of the experiences of researchers in history of science with archives, archivists, and other administrators of historical source materials.

Joint OAH-SAA Meeting

The Society held a joint luncheon session with the Organization of American Historians on April 27, in Chicago. The paper read at the session by

News for the next issue should be sent by Aug. 1 to Mrs. Dorothy Hill Gersack, Records Appraisal Division, The National Archives, Washington, D.C. 20408.

Gerald T. White ("Government Archives Afield: The Federal Records Centers and the Historian") was of special interest to historians present.

Festschrift for Ernst Posner

The Public Affairs Press of Washington, D.C., will publish for the Society on August 9, under the title *Archives & the Public Interest: Selected Essays of Ernst Posner*, a *Festschrift* to honor Dr. Posner on the occasion of his 75th birthday. Members of the Society who have not yet had an opportunity to make a financial contribution to support this publication may request forms for the purpose from H. G. Jones, Treasurer, Society of American Archivists, P.O. Box 548, Raleigh, N.C. 27602. Members who have already contributed—especially those who have ordered copies of the book through purchasing offices—are asked especially to note the change of title from Archival Perspectives, as announced in the Society's distributed prospectus.

Committees

President Angel announces as follows the full membership of the 1966–67 committees:

ADMINISTRATIVE COMMITTEES

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Symposium on Automation

A National Symposium on the Impact of Automation on Documentation was held at the University of Denver's Phipps Conference Center in Denver, Colo., on April 27, 28, and 29, sponsored by the University of Denver Department of History and Graduate School of Librarianship in cooperation with the National Archives and Records Service, the Society of American Archivists, the Colorado State Archives, and the Colorado chapter of the Special Libraries Association. The 3-day session, which featured speakers from the Federal and local governments, universities, and private industry, approached the problems facing the archivist and the researcher in dealing with records and other historical source materials in machine-readable form. The areas discussed were the creation of such records, the ability to retrieve information from them, their care and preservation from an archivist's or librarian's point of view, and the prospects for miniaturization of data via laser transcription and other advanced methods so that large masses of relatively unstable machine-readable records may be stored in an archival medium. The symposium was regarded by its sponsors as a pioneering project, designed to blaze a trail for similar symposia to follow in other areas of the country—perhaps on a larger scale. Most of the papers presented are to be published as "proceedings" by the sponsors.

International Council on Archives

Arrangements to promote access to the world's archival and manuscript sources for historical research are being actively developed by two committees of the International Council on Archives with the assistance of a $17,200

grant from the Council on Library Resources. The establishment and goals of the committees are a result of the ICA's Extraordinary Congress held in Washington, D.C., in May 1966.

One committee is a working group responsible for continuing the efforts of the Extraordinary Congress to facilitate scholarly access to archives with special emphasis on the reduction of periods of closure, the creation of an international reader's card as a step in the direction of equal access regardless of nationality, and the liberalization of microfilming policy to facilitate reproduction of entire series or archive groups and of documentation dealing with the history of foreign countries. The second committee is a study group responsible for investigating the most economical and efficient methods for the publication of archival sources, giving particular consideration to the potentialities of microfilm.

Both committees will prepare full reports of their findings and their concrete recommendations for future action. The reports will be submitted for the approval of the ICA Executive Committee and General Assembly when they meet in conjunction with the next International Archival Congress in Madrid in September 1968.

Etienne Sabbe, President of the ICA and Archivist General of Belgium, will act as chairman of both committees. Robert H. Bahmer, Archivist of the United States, will serve on both groups—as vice chairman of the second committee. Albert H. Leisinger, Jr., Director, Educational Programs Division, National Archives and Records Service, and a specialist in microfilm publication, will serve as secretary of the second committee.

National Archives and Records Service

Edward G. Campbell was appointed Assistant Archivist for the National Archives on March 27, 1967. ¶Frank G. Burke has been appointed Special Assistant for Information Retrieval. In this assignment Mr. Burke will investigate the feasibility of and design the systems for applying automated techniques to material in the National Archives, the Presidential Libraries, and the regional archival repositories being established in the Federal Records Centers. ¶James E. Gibson joined the staff as Audio-Visual Specialist on July 1, 1966. He is currently developing a plan for an expanded audio-visual service program for NARS.

National Archives

Recent accessions include records of certain committees of the 89th Congress; the papers of Jacob H. Hollander pertaining mainly to the Dominican debt, 1905–10; correspondence of the Grain Division, Production and Marketing Administration, 1945–55, and of the Grain Division, Commodity Stabilization Service, 1953–54; and the project histories of the Bureau of Reclamation, 1950–60. Also accessioned were 5,700 photographs accumulated by the Information Office of the Bureau of Indian Affairs, showing Indians and their homes, costumes, dances, and schools, 1860–1950. ¶Records of the Department of State that have been microfilmed recently include Records From the

Decimal File, 1910–29, Relating to Internal Affairs of Costa Rica (40 rolls) and to Political Relations Between the United States and Honduras (1 roll); Despatches From United States Consuls in Matamoros, 1829–1906 (12 rolls); Records of the Special Interrogation Mission to Germany, 1945–46 (3 rolls); and Notes From Foreign Consuls in the United States to the Department, 1789–1906 (11 rolls). Also completed were the Indian Census Rolls, 1884–1940 (692 rolls), and the Corporation Assessment Lists, 1909–15 (82 rolls). Information about the costs of positive prints of this microfilm may be obtained from the Publications Sales Branch, The National Archives, Washington, D.C. 20408.

Harry S. Truman Library

Recent accessions include papers of Edwin G. Nourse, Chairman of the President's Council of Economic Advisers, 1946–49, and Sam M. Wear, U.S. Attorney for the Western District of Missouri, 1945–53; additions to the papers of Stephen J. Spingarn and Tom L. Evans; microfilm copies of correspondence from Richard M. Hansen relating to Presidential disability; photographs presented by John Hay Whitney from the files of the former New York *Herald Tribune*; and the oral history transcript for Mary Paxton Keeley, longtime friend of President Truman. ¶The 10th annual meeting of the Board of Directors of the Harry S. Truman Library Institute was held on April 1. Charles S. Murphy, Special Counsel to the President during the Truman Administration and now Chairman of the Civil Aeronautics Board, talked on "Mr. Truman's Approach to the Presidency." Chief Justice Earl Warren presided. ¶The first award of the David D. Lloyd Prize of $1,000 went to Prof. Earl Latham, Chairman of the Department of Political Science, Amherst College. His book, *The Communist Controversy in Washington: From the New Deal to McCarthy*, was judged the best book published on the Truman period during the 2 years ending June 30, 1966.

Prof. Donald R. McCoy of the Department of History at the University of Kansas has been selected to head a special research project of the institute beginning in September 1967. This is a joint appointment of the institute and the university and carries out a plan adopted at last year's board meeting for special research projects on certain aspects of the Truman Administration. The first two phases of this project will be on civil rights and foreign affairs. ¶The Grants-in-aid Committee of the institute has awarded grants to James L. Forsythe, University of New Mexico; Franklin D. Mitchell, Washburn University; Barton J. Bernstein, Harvard University; and Alonzo L. Hamby, Ohio University. Grants-in-aid are available up to $1,000 each for projects involving the Truman Administration and the history and nature of the Presidency. Applicants should write to the Director, Harry S. Truman Library, Independence, Mo. 64050, for information and application forms.

National Historical Publications Commission

Ten additional microfilm publications have been completed by four of the institutions receiving assistance from Commission funds for microfilm publication projects. At the Nebraska State Historical Society: the Papers of Samuel

M. Chapman, 1866–1906; the Papers of Robert W. Furnas, 1844–1905; the Papers of Samuel Maxwell, 1853–1901; the Papers of J. Sterling Morton, 1849–1902; and the Nebraska Farmers' Alliance Papers, 1887–1901. At the University of North Carolina: the Papers of Claude Kitchin, 1879–1936; and the Papers of Benjamin F. Perry, 1822–1933. At the University of Notre Dame: the Papers of Orestes A. Brownson, 1823–75; and the Papers of Thomas Ewing, Sr., 1815–71. At the University of Virginia: The Hamond Naval Papers, 1766–1825.

Office of the Federal Register

The 1967 edition of the *Guide to Record Retention Requirements*, which informs the public what records to keep for possible Government audit, may now be purchased at 40c a copy from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. The *Guide* is based on Federal laws and on regulations issued by Federal agencies. It contains over 900 digests that briefly describe the types of records to be kept, who must keep them, and for how long. Each digest includes a reference to the full text of the basic law or regulation providing for such retention. An index lists for ready reference the categories of persons, companies, and products affected by Federal record-retention requirements.

Library of Congress

Recent acquisitions of the Manuscript Division have included a group of four letters of Elbridge Gerry, statesman of the Revolutionary and Federal periods, and one to Gerry from Charles Cotesworth Pinckney, Minister to France. ¶ The papers of Huston Thompson, a lawyer with a long career of public service, have been presented by his daughter, Mrs. John Farr Simmons of Washington, D.C. Thompson served as assistant attorney general of Colorado, as Assistant Attorney General of the United States (1913–18), and as a member and chairman of the Federal Trade Commission (1918–24). He was appointed legal counsel in the case of the *U.S.* v. *Appalachian Electric Power Co.*, concerned with the extent of national power over the navigable waters of the United States, and made an investigation of the TVA for President Roosevelt. Numbering about 1,500 items, the collection includes several important letters from Woodrow Wilson, numerous family letters containing Thompson's observations on events and individuals during the New and Fair Deal eras, and items relating to the legislative history of the Securities Act of 1937 and to the life and work of President Wilson. ¶ Papers of Frances Gillespy Wickes, lay psychologist and Jungian analyst, author of books on psychology, and a pioneer in therapeutic work with disturbed children, have been given to the Library. Many of the papers relate to Mrs. Wickes' book *The Inner World of Choice*, and there is also material connected with her *The Inner World of Children* and *The Inner World of Man*, and on dreams of her patients and correspondents. ¶ The Eugene J. Houdry papers, given by the industrial chemist's son Jacques Houdry, deal mainly with the post–1931 period of his life, spent in the United States. Notable among the achievements of Houdry and his colleagues was the development of a system

leading to the production of an "anti-knock" ethyl gasoline through catalysts. The collection also documents Houdry's work leading to the increased yield of motor oil from crude petroleum, reduction of the cost of gasoline manufacture, and reduction of fuel waste in processing. Houdry was also a pioneer in experiments concerned with the challenges imposed by the pollution of the air from exhausts. ¶A collection totaling 15,000 items of professional and personal papers of the author, poet, and university professor Joseph Warren Beach was added to the Library's expanding literary manuscript holdings. Typed drafts and galley proofs of four works of playwright Muriel Resnik (Mrs. Muriel Resnik Litwin) were also acquired. William Ichabod Nichols, editor and publisher of *This Week*, has given papers totaling 600 items. The wide range of Mr. Nichols' correspondence with public and literary figures gives the collection a significant autograph value. ¶Six large scrapbooks dated 1917–40 have expanded the Library's collection of Henry Prather Fletcher papers. The scrapbooks illustrate Mr. Fletcher's service as Under Secretary of State, Chairman of the U.S. Tariff Commission, Chairman and General Counsel of the Republican National Committee, and Ambassador to Belgium and Italy. Additional Fletcher papers include correspondence centering on his unsuccessful attempt to receive appointment as Ambassador to the Court of St. James's. Correspondents include President Herbert Hoover, Charles Evans Hughes, Alfred M. Landon, Andrew J. Mellon, Ogden Mills, William O. Mitchell, Benito Mussolini, Gifford Pinchot, Daniel A. Reid, Elihu Root, and William Allen White.

Professional Instruction

The Department of History of Wayne State University will offer a graduate course in archival administration in the 1967–68 academic year. The three-quarter seminar course, which was inaugurated in 1962, will be taught by Philip P. Mason, professor of history and Director of the University and Labor History Archives. The first quarter will cover the history of archives and manuscript libraries in the Western World and special subjects such as historical editing, oral history, appraisal of archival and manuscript collections for income tax purposes, and copyright and literary property rights. The second quarter will be devoted to theory and techniques of archival administration, records management, reference service, appraisal, preservation, and other aspects of the subject. Special attention is given to manuscript collections. The third quarter will feature in-service training at the Wayne Archives or another archives or research institution in the Detroit–Ann Arbor–Lansing area.

The course will offer also field trips to the Burton Historical Collection, the William L. Clements Library, the Michigan Historical Collections of the University of Michigan, and the State Archives and Records Center.

Summer employment in the Archives is offered to students completing the three-quarter course, in order to given them more firsthand archival experience. In addition, the Department of History offers special graduate reading courses in archival administration. For further information write to Philip P. Mason, Archives, Wayne State University, Detroit, Mich. 48202.

Editor's Forum

Editorial Board and Staff Changes

The editor's work continues to be more enjoyable than might otherwise be the case because of the strength and enthusiasm of the Editorial Board. We have been remiss is not announcing recent board changes, one of which occurs each year as required by the Society's constitution. A year ago Ernst Posner became a member of the board for the 1966–69 term as successor to Morris L. Radoff, who was on the board from 1962 to 1965. The newest board member is Julian P. Boyd, who has succeeded David C. Duniway for a 4-year term, 1967–70. Mr. Duniway had served on the board since 1960. The other board members, with the years of expiration of their terms, are Lester W. Smith (1967) and Karl L. Trever (1968).

For the more than 8 years of the present editor's tenure the magazine's editorial staff has remained essentially intact, although Henry P. Beers did relinquish the reviews editorship in 1965. Geneva H. Penley of the National Archives Library, who has edited the reviews since then, finds it impossible to continue this work after the completion of the present volume, but we are happy to announce that Edward E. Hill, also of the National Archives staff, has agreed to join the staff as reviews editor. As Mr. Hill has already begun work on the reviews to be published in our 1968 volume, books for review and related communications should be sent to him at the address shown on p. 508 of this issue.

While we regret the necessity of announcing another change—in our bibliography department—we rejoice in foreseeing the continuation under another competent editor of the excellent annual coverage of publications in the several fields of our interest. Our new bibliography editor, Patricia A. Andrews, succeeded Grace Quimby as Librarian of the National Archives last December. Miss Quimby, now retired from the Federal Service, is a Fellow of the Society—an honor given her undoubtedly for her signal research and bibliographical service to the archival and records management professions. The 11 annual bibliographies she compiled for the *American Archivist* and published in our pages between 1958 and 1967 will be points of permanent reference.

Maynard J. Brichford, Archivist of the University of Illinois, has joined the staff as reporter on scientific and technological records for our news notes department. Kathryn M. Murphy of the National Archives has joined us to edit our calendar of forthcoming meetings and events.

AA Bibliographical Lists

New titles available: no. 12, *List of Presidential Addresses of the Presidents of the Society of American Archivists as Published in the American Archivist;* no. 13, *List of Articles Published in the American Archivist Concerning the Training of Archivist and Records Managers;* and no. 14, . . . *Concerning Aspects of the Management of Archival Institutions.* The first 11 titles were listed in our issues of July 1965 (p. 494), January 1966 (p. 162), and July

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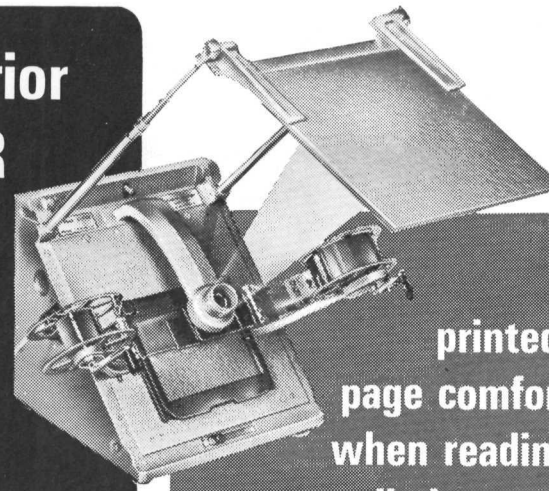

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1966 (p. 484). Copies of the 14 lists will be sent to persons requesting them upon receipt by the editor of a 4c stamp for each list ordered, to cover mailing costs.

The Record Group Concept

TO THE EDITOR

I read with interest Mr. Fishbein's comments (*American Archivist*, 30: 239–240; Jan. 1967) on the solution I had proposed to the problems arising from the "record group concept." [See *American Archivist*, 29:493–504 (Oct. 1966).] I would hasten to reassure him that many aspects of the record group system are still valid in the series control system, where agency registration is in some respects equivalent to record group registration and where staff specialization, far from being restricted, is required in the preparation of agency histories, analyses of record keeping systems, and histories of record series. I can well appreciate a reluctance to abandon the group concept, a reluctance also experienced in the Commonwealth Archives, where we first attempted to remedy the problems and deficiencies of the record group by developing auxiliary control systems. Once these controls were in progress, we found that problems of numeration and shelf grouping still remained, while the record group in its principal purpose (in providing an administrative context for archives) had thereby been rendered superfluous.

Essentially the point at issue is the *level of physical classification* of records; *i.e.*, while one may readily classify items into record series, my view is that it is impossible physically to classify series into record groups. Simply, a record series may be created by more than one agency. In such a case, can one really identify "the agency that most influenced content and arrangement" of the series? The example quoted in my article, CRS A1, is a series created in turn by four agencies, by the first for almost 14 years, by the second for 12, by the third for 3½, and by the fourth for 6½. How can this series be assigned to any one record group? Why should we recognise only one agency and neglect the rest? How arbitrary is the record group in such cases; and how artificial would be the "new record group for each bureau during a relatively static period."

I would stress that the "multiple-provenance" series is not an isolated phenomenon, in our experience, but a frequent occurrence. For example, in December last following the establishment of a Commonwealth Department of Education and Science, some 40 series were transferred and continued from the former Education Division of the Prime Minister's Department. By this recent administration change, all 40 series have at least two creating agencies, some in fact have more than two, having been inherited in 1965 and 1966 by the Education Division from the Prime Minister's Department proper and the Commonwealth Office of Education. The record group, if it can be said to exist, is often a temporary, unstable grouping of series that may be altered to-morrow by a change in administrative arrangements.

While I do appreciate the circumstances in which the record group concept was developed, I would suggest that a permanent archives system should not

be erected on the basis of a "backlog" situation where 150 years of records have to be identified and arranged in a short period of time; one should base one's system on the current situation in agencies at the present time. The record group may well be a useful means to control the deluge just as in the Commonwealth Archives Office we had a simple accession control for similar conditions, but one should regard the group as merely an interim solution to the problem; one should not necessarily dignify the interim solution by according it permanent status. As and when the records in the group are analysed, identified, and described, the series might well be registered, allocated series numbers, and indexed according to the system I have proposed. The Archivist should, to my mind, also proceed to identify and register series still in departments, thus attacking the backlog situation at its source. In this way, besides keeping up to date with current events in agencies, changes in systems etc., all of which are reflected in the history of the record series, the Archives Office may immeasurably assist with the orderly keeping and disposal of government records, wherever they may be held. Can the record group concept offer this possibility of a fully integrated government records system?

In short, my view is that the record group concept, while applicable for a time to a static heap of records, soon outlives its usefulness when the records are fully analysed and identified, and when one comes into contact with the dynamics of the present. It is an out-moded concept, which we at the Commonwealth Archives are glad to have abandoned.

P. J. Scott
Commonwealth Archives Office
Canberra, Australia

Apology

We regret the inconvenience to Ohio State Archivist Meredith P. Gilpatrick and the Ohio Historical Society caused by our announcing, in the calendar printed in our April issue, a Columbus symposium that actually had not been firmly scheduled.

Style

Almost every issue of the *American Archivist* illustrates the impossibility of adhering absolutely to rules of style, particularly as affecting spelling and punctuation. This issue is not, therefore, edited so inconsistently as some readers may assume. For obvious reasons we must employ the spellings "theatre" and "catalogue" in the articles by Mrs. Kaiser and Mr. Reed, although elsewhere we use our preferred "theater" and "catalog." Similarly, in the technical paper by Mr. Calhoun we defer to the author's conscious hyphenating ("motion-picture film") though in another article (Mr. Fielding's) the style we prefer is used ("motion picture production" etc.). We may note finally that Mr. MacFarland allows our preference for spacing Dutch-American names to prevail, although he would prefer the style "VanZandt."

THE AMERICAN ARCHIVIST

PLACEMENT REGISTER

This section in the American Archivist *is published for the convenience of our readers. No charge is made for the insertion of notices by either an institution in need of personnel or a candidate for placement. The editor, however, reserves the right to refuse obviously unsuitable notices and to condense or otherwise edit the copy submitted. Candidates or institutions may, if they wish, withhold their names from these notices and may direct that answers be addressed to Philip P. Mason, Secretary, Society of American Archivists, Wayne State University, Detroit, Mich. 48202.*

POSITIONS WANTED

ARCHIVIST: Male in early 30's desires employment in college, university, government, or business. B.A. and M.A. degrees in American history, including courses in archival science. Experience in university archives and manuscript collection. Salary negotiable. Write Secretary. A–61.

POSITIONS OPEN

MANUSCRIPTS CATALOGER: M.A. in American history or a degree in library science. Position open May 1, 1967. $569–$812 monthly. Write Miss Lucile M. Kane, Minnesota Historical Society, St. Paul, Minn. 55101. O–73.

UNIVERSITY ARCHIVIST: Librarian V classification, $12,000–$14,000. Duties include establishing a university archives program. Requirements: M.S.L.S., an M.A. or Ph. D. in history, political science, or government and administrative experience as an academic librarian, archivist, or records manager. Certificate in archival or records management preferred. Liberal fringe benefits. Write Allen E. Hellner, Personnel Assistant, University of Washington Libraries, Seattle, Washington 98105. O–74.

ARCHIVIST to organize, manage, and expand the Pennsylvania State University's collection of primary historical source material and to give reference service to patrons of the collection. Collection at present consists mainly of materials in business history and Pennsylvania government, with the prospect of strong additions in the area of labor archives. Strong background in history is required; training or experience in manuscripts or archives work is preferred. Salary for beginning professional is $7,056, adjusted upward for person with successful experience. Faculty status, good benefits, 24 working-days' annual vacation. Write Personnel Librarian, Pennsylvania State University Libraries, University Park, Pa. 16802. O–75.

REFERENCE LIBRARIAN to serve as chief reference librarian of the Technical Library at Muscle Shoals, Ala. This collection is being developed into a national fertilizer research library. Will perform reference work for scientific, technical, and engineering staffs. Supervise three assistants. Should have M.S. degree in library science and an undergraduate degree in chemistry or a related field. Beginning salary: $8,550. Write Chief, Employment Branch, Tennessee Valley Authority, Knoxville, Tenn. 37902. O–76.

REFERENCE LIBRARIAN to supervise a staff of four at the Technical Library at Chattanooga, Tenn. This is primarily a public power collection. Full range of duties. Should have a degree and good knowledge of scientific and technical literature in the field of public power. Starting salary: $8,550. Write Chief, Employment Branch, Tennessee Valley Authority, Knoxville, Tenn. 37902. O–77.

ASSISTANT MANUSCRIPTS LIBRARIAN. B.A. or M.A. in American history and/or job experience in manuscript work. Salary: $6,240. Write David Larson, Manuscripts Librarian, Ohio Historical Society, 1813 N. High St., Columbus, Ohio 43210. O–78.

ASSISTANT IN UNIVERSITY ARCHIVES COLLECTION. M.S.L.S. required. Preference to applicant with some library experience and archival training. Beginning salary $7,020, with the usual benefits. Apply to Office of the Director, Temple University Library, Philadelphia, Pa. 19122. O–79.

CALENDAR

JULY 1967

Notices for insertion in this section should be sent to Miss Kathryn M. Murphy, National Archives, Washington, D.C. 20408. Only suitable notices will be used, and there is no charge for insertion.

23–Aug. 18/**Sixth Institute for Archival Studies and Related Fields** offered by the University of Denver Department of History and the Graduate School of Librarianship in cooperation with the Colorado State Archives. Apply to Prof. D. C. Renze, Director, Institute of Archival Studies, 1530 Sherman St., Denver, Colo. 80203.

AUGUST 1967

7–25/**Library science course, Archive and Manuscript Management**, Syracuse, N.Y. Apply to Dean Edward B. Montgomery, School of Library Science, Syracuse University, Syracuse, N.Y. 13210.

26/**Symposium on Archives and Records Management**, Washington State University, Pullman, Wash. Sponsored by the Society of American Archivists, Washington State University, Washington State Historical Society, Washington State Archives, and National Archives and Records Service, Region 10. Apply to D. P. Davidson, Acting Regional Director, NARS, GSA, Region 10, 6125 Sand Point Way, Seattle, Wash. 98115.

30–Sept. 2/**Annual Meeting of the American Association for State and Local History**, Toronto, Canada. Apply to William T. Alderson, Jr., Director, 132 Ninth Ave. North, Nashville, Tenn. 37203.

SEPTEMBER 1967

12–22/**Meeting of the International Federation for Documentation** (F.I.D.), Tokyo, Japan. Apply to the organization at 7 Holweg, The Hague, Netherlands.

14–17/**Annual Meeting of the Manuscript Society**, Baltimore, Md. Apply to Ellen Shaffer, President, Rare Book Librarian, Free Library of Philadelphia, or P. W. Filby, Asst. Director, Maryland Historical Society, Baltimore, Md.

OCTOBER 1967

12–14/**Annual Conference of the Western History Association**, Sheraton-Palace Hotel, San Francisco, Calif. Apply to John Porter Bloom, Sec.-Treas., Western History Association, Box 6187, Washington, D.C. 20004.

15–19/**American Association of Medical Records Librarians, Annual Meeting**, Ambassador Hotel, Los Angeles, Calif. Apply to Mary J. Waterstraat, Executive Director, 840 North Lake Shore Dr., Chicago, Ill. 60611.

18–20/**Annual Meeting, Society of American Archivists**, Santa Fe, N. Mex. Apply to Philip P. Mason, Secretary, Society of American Archivists, Wayne State University, Detroit, Mich. 48202.

NOVEMBER 1967

8–11/**Annual Meeting of the Southern Historical Association**, Biltmore Hotel, Atlanta, Ga. Apply to Bennett H. Wall, Sec.-Treas., Southern Historical Association, Tulane University, New Orleans, La.

THE GONDOS MEMORIAL AWARD
OF
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FOR AN ESSAY ON THE HISTORY OR ADMINISTRATION OF ARCHIVES

1967 Competition

The author of the winning entry in 1967 will receive a Certificate of Award and a prize of two hundred dollars, donated by Victor, Dorothy, and Robert Gondos in memory of the late Dr. Victor Gondos, Sr.

Contest Rules

1. The contest is open to all archivists, all manuscript curators, and all graduate archival students in the United States and Canada except elected officers of the Society of American Archivists, the faculty of The American University, and members of the Award Committee. Retired or professionally inactive archivists and manuscript curators are also eligible to compete.

2. The Award Committee will consist of the Editorial Board of the Society of American Archivists and representatives of The American University. Miss Helen Chatfield is senior representative of the University. Entries for the 1967 Award should be addressed to the chairman of the Editorial Board: Ken Munden, Editor, American Archivist, National Archives, Washington, D.C. 20408.

3. As the purpose of the contest is to encourage research and writing on some aspect of the history or administration of archives, the essay must be especially prepared for submission for the award. A contestant may submit several essays. A submission will not be accepted if (a) it has been published or issued in any form for general distribution or (b) it has been prepared primarily for other purposes, *e.g.*, for a professional meeting.

4. Each submission must bear a title and must be double-spaced typewritten ribbon copy, on letter-size white bond paper. It must consist of not less than 3,000 words and not more than 15,000.

5. To maintain the anonymity of contestants the author's name should not appear on any sheet of the essay. Within a sealed envelope stapled to the first page should be inserted a $3'' \times 5''$ card showing the following information about the author: name, essay title, address, organizational affiliation (if any), a statement of present or past professional activity, and signature. The author's return address should not appear on the outer envelope in which the submission is mailed; instead, the following return address should be used: American Archivist, National Archives, Washington, D.C. 20408.

6. To be considered for the current year's award an essay must be received by the Award Committee by July 31, 1967.

7. The Award Committee is exclusively responsible for the evaluation criteria and reserves the right to withhold the award if in its judgment no submission meets the criteria.

8. The winning essay will be selected in sufficient time to bestow the award at the annual meeting of the Society.

9. The winning essay will be published in the American Archivist. Other essays will be eligible for publication in the Society's journal, subject to the judgment of the editor.

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Annual Directory, 1963, 1962, 1960, and 1957. $1 each. (Biographical sketches appear in the 1957 directory.)

Directory of State and Provincial Archivists and Records Administrators, 1965, 1964, 1963, and 1962. $1 each.

College and University Archives in the United States and Canada, 1966. $2.