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by Judith Fortson

Disasters such as fires, floods, and earthquakes can devastate archival and library collections. *Disaster Planning and Recovery* helps archives and libraries to prepare for and survive the worst. The 181-page manual covers the various types of disasters—fire, water, wind, earthquakes—and how to recover from them when dealing with such media as paper, books, photographs, microfilm, and tapes. It also discusses the problems associated with structural damage. Several sample disaster plans are included, as well as the addresses of suppliers, national organizations, treatment centers, and publications.

Published by Neal-Schuman Publishers, Inc. (1992)

181 pages, soft cover

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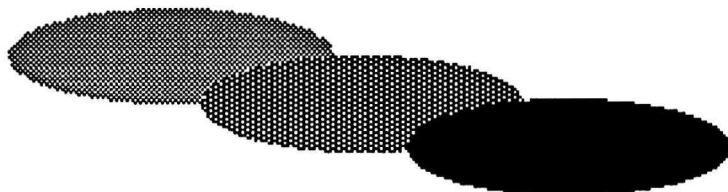
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Edited by Marion Matters

This publication contains annotated lists of the most important and useful sources of information concerning automated records and techniques in archives, selected by archivists who know how to use them—members of the Society of American Archivists' Committee on Automated Records and Techniques. This publication includes a "Directory of Organizations," a "Directory of Information Clearinghouses," a "Directory of Educational and Training Programs," "Selected Bibliography," "List of Periodicals," and a "Directory of Bibliographic Databases." An index is also included.

Published by Society of American Archivists (1990), 81 pp., soft cover
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A Cataloging Manual for Archival Repositories,
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compiled by Steven Hensen

The standard manual of rules for archival description and cataloging (originally published by the Library of Congress in 1983) has been revised and substantially expanded. Rules from the first edition have been clarified, amplified, and rearranged. Entirely new sections cover choice of entry and formulating headings for personal, geographic, and corporate names and uniform titles. Appendices contain several sample descriptions, MARC-coded versions for all examples given in the text, and tables relating the manual's descriptive elements and MARC fields.

"This manual is a must for everyone formulating catalog records for archival and manuscript materials in paper or any other format." *Library Journal*

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Automating the Archives: A Beginner's Guide

by Richard M. Kesner and Lisa B. Weber

This brief technical leaflet will assist archivists and others looking to computerize their operations. The approach is project-management oriented, summarizing a proven methodology that encompasses operational needs assessments, work plan development, project implementation, and ongoing systems support. Also included are three implementation scenarios, a discussion of the MARC record format, archival information exchange, and a list of critical automation project management success factors.

Published by Society of American Archivists (1991)

8 pp., paper

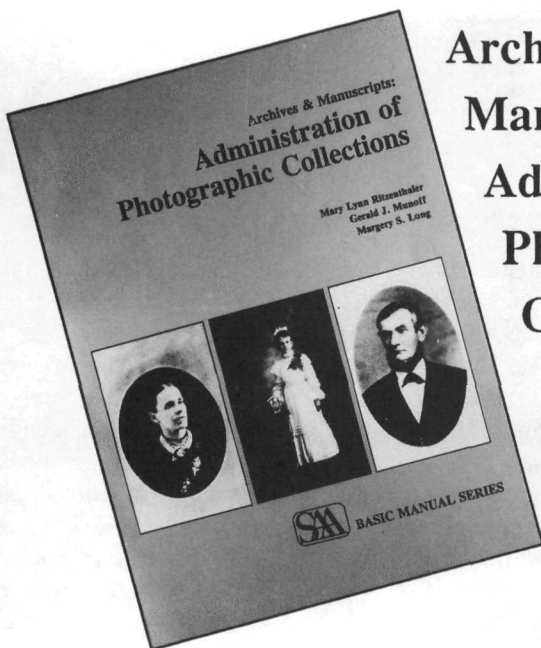
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*Mary Lynn Ritzenhaler,
Gerald J. Munoff, and
Margery S. Long*

All aspects of managing photographic materials are addressed in *Archives & Manuscripts: Administration of Photographic Collections*. This valuable resource emphasizes the archival perspective, stressing the development of systems to organize, access, and preserve entire historical photograph collections. The volume includes nearly 100 color and black-and-white photographs, numerous drawings, charts, forms, a bibliography, glossary, supply list, and an index.

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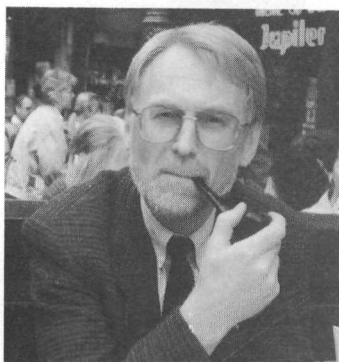
Gallery of Contributors



Jean Favier



Michel Duchein



Ole Kolsrud

Authors

Jean Favier is an archivist and academic, with an appointment as professor of economic history of the Middle Ages at the University of Paris-Sorbonne since 1969. He has also been director general of the Archives of France since 1975. He is currently president of the International Council on Archives. His main endeavor has been to insure the modernization of methods and equipment without relinquishing a traditional *archivistique* which has already proven itself. He is a member of the Institut de France and several foreign academies.

From 1978 to 1991 **Michel Duchein** served as inspector general of the Archives of France. A graduate of the Ecole nationale des Chartes and the University of Bordeaux, he has authored both historical and archival works including *Archives Buildings and Equipment* 2nd ed. (Munich: Saur KG, 1988), *Jacques Ier Stuart* (Paris: Presses de la Renaissance, 1985), and *Marie Stuart* (Paris: Fayard, 1987). He has also supported the publications of his colleagues both in France and elsewhere by acting as editor of the French archival journal *La Gazette des Archives* from 1956 to 1976 and the International Council on Archives' *Archivum* from 1968 to 1984. Master of at least five languages, Duchein has shown a deep commitment to international archival affairs, most recently as chairman of the ICA Committee on Archive Buildings and Equipment. He retired from active service in December 1991. A selection of his articles on archive administration (in French) has been gathered in a *Festschrift* volume with the title *Etudes d'Archivistique 1957-1992* (Paris: Association des Archivistes français, 1992).

Ole Kolsrud is senior archivist at the Norwegian National Archives in Oslo. He is a specialist in judiciary archives dating from as early as 1814. Records under his care have included those of the Ministry of Justice, Supreme Court, Attorney General, and Director of Public Prosecution. For his history degree from the University of Oslo, Kolsrud wrote a thesis on vot-

ing behavior in the Norwegian Parliament from 1892 to 1894. He has published articles in periodicals and newspapers on historical and archival topics, including archival appraisal in Norway from 1817 to 1961; the status of archives in Norway after the German Occupation of 1940-1945; access to archives; the development of Norwegian regulations regarding aliens from 1860 to 1960; and the imperialist aspirations of the Quisling collaboration regime, 1940 to 1945. Kolsrud served as chairman of the Norwegian Association of Archivists from 1979 to 1983.

Eric Ketelaar has been national archivist of the Netherlands since 1989. Previously he was assistant lecturer in legal history at Leyden University, secretary of the Archives Council, director of the Dutch State School of Archivists, deputy national archivist, and state archivist for the province of Groningen. He has served the Royal Netherlands Society of Archivists as vice president, president, and chairman of the Steering Committee on Automation. For his work as editor of the thirteen-volume series of guides to all archival repositories in the Netherlands (*Overzichten van de Archieven en Verzamelingen in de Openbare Archiefbewaarplaatsen in Nederland*, 1979-1987) he was awarded the Royal Netherlands Society of Archivists' Hendrik van Wijn medal. He has also served as secretary for Standardization of the International Council on Archives. Since 1984 he has been secretary of the International Archival Round Table. Above, on the right, Ketelaar is pictured in front of a portrait of Robert Fruin, who served as national archivist of the Netherlands from 1912 to 1932.

Inge Bundsgaard, born in 1951, received her M.A. (cand. phil.) in history from the University of Aarhus in 1982. Since 1987 she has been head of the municipal archives and local historical collection of Herlev, a suburban municipality in the metropolitan area of Copenhagen, Denmark. Before that, she served from 1984 to 1986 as a temporary archivist at the Danish National Archives and participated in various research projects on Danish social history in the nineteenth and twentieth centuries.

Michael H. Gelting, born in 1951, is an archivist at the Danish National Archives, where he was appointed in 1980. Since 1985, he has been head of the Secretariat of the Director of the Danish National Archives. A medievalist by training, he received his Ph.D. (mag. art.) in history from the University of Aarhus in 1979.



Eric Ketelaar



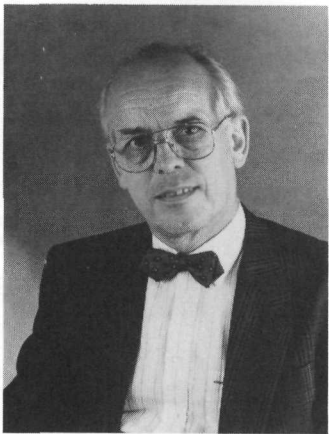
Inge Bundsgaard



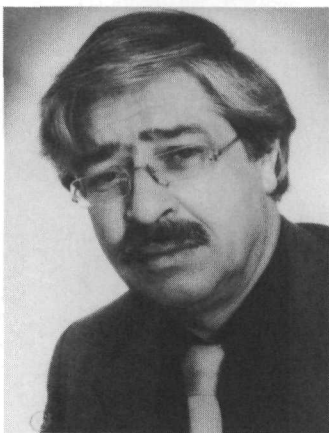
Michael H. Gelting



Paule René-Bazin



Eckhart G. Franz



Friedrich P. Kahlenberg

Paule René-Bazin is a French archivist and paleographer. Since 1986, as conservator general at the National Archives in Paris, she has been in charge of the Service des Stages et Relations Internationales. She is currently director of the Stage Technique International d'Archives. She is also in charge of the ICA secretariat for education and training. In 1990, she spent one month in Ann Arbor, Michigan, as a participant in the Research Fellowship Program for the Study of Modern Archives administered by the Bentley Historical Library, University of Michigan, and funded by the Andrew W. Mellon Foundation and the University of Michigan.

Eckhart G. Franz was born in 1931 in Marburg (Lahn) Germany. He has studied history, English, and American studies at Heidelberg, Lewis and Clark College in Portland, Oregon, Freiburg, and Cologne. His Ph.D. is from Cologne University where he wrote a thesis on ideas about America held by participants in Germany's 1848 revolution. His professional archival training was at the Marburg Archives School and the Stage Technique International d'Archives in Paris. He has been director of the Hessian State Archives in Darmstadt since 1971. He is also a lecturer of archival science at the Marburg School and honorary professor of history at the Darmstadt Technical University. Franz has carried out numerous professional missions for UNESCO and the International Council on Archives. He has been secretary of the ICA/CITRA (International Round Table on Archives), ICA secretary for development, and is currently chair of the ICA Section for Professional Training. His publications in the field of archival science include *Einfuehrung in die Archivkunde* 3rd. ed. (Darmstadt: Wissenschaftl. Buchgesellschaft, 1990) and *Archives and Education. A RAMP Study with Guidelines* (Paris: UNESCO, 1983).

Friedrich P. Kahlenberg is president of the Federal Archives of Germany where he has worked since 1962. He is also honorary professor at the University of Mannheim and at the Hochschule Fernsehen und Film in Munich. He served on the board of the Studienkreis Rundfunk und Geschichte, a learned society for students in the field of mass media and broadcasting from 1973, and as chair from 1983 to 1991.

Imre Ress was educated at the Eötvös Loránd University in Budapest where he studied history, German, and archival science. He began his work at the Hungarian National Archives as archivist directly after his university training. From 1980 to 1986 he was stationed at the Haus-Hof-und Staatsarchiv in Vienna as the Hungarian archival delegate. Since 1988 he has served as chief of department for the Hungarian National Archives. His historical research interests are Hungarian/Southern-Slavic political and cultural affairs in the nineteenth century. His research interests in archival theory include international archival cooperation and archival legal disputes. He has written extensively on archival matters.



Imre Ress

Patricia Kennedy Grimsted is currently a research associate at the Ukrainian Research Institute and a fellow of the Russian Research Center at Harvard University. She received her doctorate in Russian History from the University of California (Berkeley) and has taught Russian/Soviet history at several universities. She is the author of an ongoing multi-volume directory of archives and manuscript repositories in the USSR, funded through mid-1991 by a series of research grants from the National Endowment for the Humanities. The present essay is the latest in her recent series of articles on the Soviet area archival scene. The first, "Glasnost' in the Archives? Recent Developments on the Soviet Archival Scene," appeared in the *American Archivist* (Spring 1989) and described developments through the end of 1988. Grimsted's subsequent analysis of archival problems and attempted reform on the all-union level through the end of 1990, "Perestroika in the Archives?: Further Efforts at Soviet Archival Reform," appeared in the *American Archivist* (Winter 1991).



Patricia Grimsted

Natalya Basovskaya is the first provost of the Russian State University for the Humanities. She holds a doctorate in Historical Sciences, specializing in English and French medieval history and international relations in medieval Western Europe. Basovskaya visited the United States twice in 1990, first to sign an agreement with the Jewish Theological Seminary of America and YIVO Institute for Jewish Research, and then with a delegation of presidents of Soviet universities. That same year she led a group of university students to the Netherlands and she also took part in an International Women's Congress in Italy, where she spoke on "Women and Culture in the Contemporary World."



Natalya Basovskaya



Charles Kecskeméti



Alfred Lemmon



Margarita Vázquez de Parga

In 1991 she made her third trip to the United States, for further research at the University of Michigan and for continuing work with colleagues at the Jewish Theological Seminary of America. In Moscow, she is the producer of a television program on popular history. She translates the title of this program as "The Historical Lyceum."

Charles Kecskeméti graduated in history and archives from Budapest University in 1956. He left Hungary for Paris at the end of 1956 and started working for the International Council on Archives (ICA) and the French archives in 1957. He has held the post of executive director of the ICA since 1988. In 1980 he earned the French degree of doctorat ès lettres from the University of Paris I, for his thesis entitled "La Hongrie et le réformisme libéral, 1790-1848." He has carried out many planning and teaching missions for the United Nations Educational Scientific and Cultural Organization (UNESCO), the Organization of American States (OAS), and ICA.

Alfred E. Lemmon is curator of manuscripts of the Historic New Orleans Collection. He holds a doctorate in Latin American Studies from Tulane University and has worked in archives throughout Spain and Latin America. His particular field of research is Spanish colonial cultural history and he has published and lectured on that topic throughout Europe and Latin America. In addition, he has served as the liaison for the Historic New Orleans Collection for the microfilming of Louisiana documents in the Archives of the Indies in Seville. He participated in the 1989 Latin American Archivists Preservation and Conservation Institute hosted by the University of Texas at Austin and the Society of American Archivists. He is a member of the International Archival Affairs Committee of the Society of American Archivists.

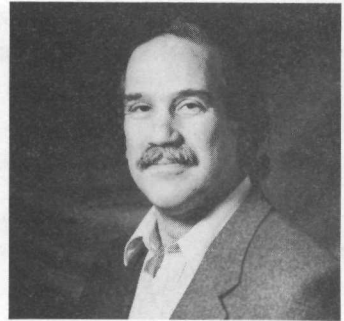
Margarita Vázquez de Parga is director of the Archives of the Spanish State, a position she has held since 1986. From 1979 to 1986 she was director of the Information Center on Archives (Centro de Información Documental de Archivos). She is a member of the International Council on Archives' Committee for Publications and the ICA's Automation Committee. She has been a member of the Executive Committee of the ICA since 1988.

Pedro González is director of the Information Center on Archives and co-director of the Computerization Project for the Archivo General de Indias. He has developed several courses for archivists on automation as it relates to archives. He has been a member of the International Council on Archives' Automation Committee since 1988 and is also a member of the Ad Hoc Commission for Descriptive Standards, a joint commission of UNESCO and ICA.



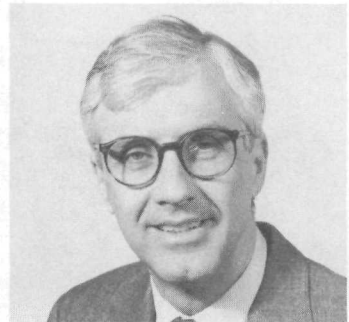
Pedro González

David Bearman is the editor of *Archives and Museum Informatics*. He served as director of the National Information Systems Task Force of the Society of American Archivists from 1980 to 1982 and is a Fellow of the Society of American Archivists. He consults internationally on electronic records management for archives and on museum information systems.



David Bearman

Francis X. Blouin, Jr. has been director of the Bentley Historical Library at the University of Michigan since 1981. Educated at the University of Notre Dame and the University of Minnesota, he holds a Ph.D. in history from Minnesota. He is a member of numerous historical and archival professional organizations and is a Fellow of the Society of American Archivists. He has written extensively in the fields of history and archives.



Francis X. Blouin, Jr.

Elizabeth Yakel is director of the Maryknoll Mission Archives. During 1989 and 1990, she worked full-time as project archivist for the Vatican Archives Project in Rome. From 1982 to 1987, she was archivist and records manager for the Archdiocese of Detroit. In 1991 Yakel was awarded the Society of American Archivists' Sister M. Claude Lane Award for her significant contribution to the field of religious archives.



Elizabeth Yakel



Comfort A. Ukwu

©Foto Luc Hommes, Maastricht

Comfort A. Ukwu is acting director of the National Archives of Nigeria. She holds degrees from the University of Nigeria at Nsukka and from the University of California at Los Angeles. She has a certificate in archives management from the Stage Technique in Paris. Previously she was zonal co-ordinator for the eastern zone of the Nigerian National Archives.

Translators

French: Sylvie Gervais has been an archivist with the Documentary Art and Photography Division of the National Archives of Canada since 1986. She has a B.A. in history from the University of Ottawa and a *certificat en archivistique* from the University of Montreal. She has curated and co-authored the La Palme-Norris retrospective caricature exhibition and catalogue which was presented at the Canadian Museum of Caricature. She is western region representative for the Association des archivistes du Québec and has served on various organizational committees for national and international archival conferences. Other archivists from the National Archives of Canada who helped with the French translations include: **Andrée Lavoie, Brian Carey, Johanne Simard, Guy Tessier, and Andrew Rodger.**



Esperanza B. de Varona

Spanish: Esperanza B. de Varona is associate professor, and assistant-head of the Archives & Special Collections Department at the University of Miami Library. She was born in Sancti Spíritus, Cuba; she was exiled from Cuba in 1959. De Varona received her archival training through the National Archives' Modern Archives Administration Seminar. She holds an MSLS from Florida State University and a degree in Filosofía y Letras y Bibliotecaria from the University of Havana. She is a member of the Academy of Certified Archivists, the Society of American Archivists, the Society of Florida Archivists, and the Florida State Historical Records Advisory Board. She has written on archives in both Spanish and English.



Renee Blahuta

German: Renee Blahuta was administrator of the Historical Photograph Collection in the Alaska and Polar Regions Department, University of Alaska Fairbanks until her retirement in 1987. She is currently a consultant specializing in collection management and research studies. She is a past president of the Alaska Historical Society and a member of the Alaska Historic Sites Advisory Committee. Her contributions to historical activities and to the administration of photograph collections have been recognized by the University of Alaska Fairbanks, by the Alaska Historical Society 1991 Award, and by appointment to the National Trust Board of Advisors representing Alaska. Additional German translations were provided by **Klaus Tappe, Rudolf Arnheim, and Mary Arnheim.**

Artist

Francis Martinuzzi is both an architect and an artist. He studied at the Institut Universitaire de Technologie in Amiens, France, and at the Unité d'Architecture pédagogique in Paris. As an architect, he worked primarily in the office of Ricardo Bofill and for the government of Algeria in its efforts to expand certain towns and villages. Among many other projects, he assisted in preliminary work on the architectural design of Euro Disneyland, located near Paris. Currently residing in Paris, he is pursuing his interests at the crossroads of art and architecture in a small atelier filled with watercolors of architectural fantasy. He explains his painting entitled *La Descente aux Archives* in the following text:

Installée sous les voûtes immenses de la XVIème planche des "Prisons" restaurées pour l'occasion, en dehors de toute proportion raisonnable, cette accumulation provisoire de maquettes, d'édifices publics ou privés construits, en projet ou parfois dessinés, compose non pas une synthèse mais une somme d'exemples définis dans le temps et l'espace, l'image éclectique d'une ville éclatée, une vision Piranésienne de l'architecture d'un siècle inachevé.

Dans la lutte des anciens et des modernes, la multiplication des styles et des références, entre monuments isolés et mémoire collective, de l'académisme traditionnel aux prouesses technologiques, du néo-classicisme à l'invention de formes, l'architecture de régime à celle de la ville, un "Génie du lieu" au service de l'archiviste, préside à l'incommensurable inventaire.

Installed under the immense arches of the sixteenth plate of the "Prisons" restored for the occasion, beyond any reasonable proportion, this provisional accumulation of models, of public or private buildings, built or planned or sometimes just sketched, does not make a synthesis but a sum of examples defined in time and space, the eclectic image of a town bursting open, a Piranesian vision of the architecture of an uncompleted century.

In the contest between the old and the modern, the multiplication of styles and references, between isolated monuments and collective memory, from traditional academicism to technological prowess, from neoclassicism to the invention of forms, from the individualistic house to the radial city, from the architecture of the regime to that of the town, a "genius of place" in the service of the archivist presides over the incommensurable inventory.

La Descente aux Archives was commissioned by the Archives d'Architecture du XX^e siècle, Institut français d'architecture. It illustrates the general mission of the archives, which is to collect, appraise, and prepare for research documents pertaining to the history of architecture of this century. The archive represents a new collaboration between l'Institut français d'architecture, la Direction des Archives, and la Direction de l'Architecture et de l'Urbanisme. With guidance from its advisory board, specialists in architectural history prepare all accessions for research. Once a collection is ready for use, it is transferred to a designated public archive.

Giles Ragot is chief curator of the collections. His particular expertise is the early work of architect Le Corbusier. He graciously agreed to the reproduction of *La Descente aux Archives* for the *American Archivist*.

EDITORIAL POLICY

The *American Archivist* is the quarterly journal of the Society of American Archivists. It seeks to reflect thinking about theoretical and practical developments in the archival profession, particularly in North America; about the relationships between archivists and the creators and users of archives; and about cultural, social, legal, and technological developments that affect the nature of recorded information and the need to create and maintain it.

Journal Format

The *American Archivist* has several departments to accommodate a variety of types and lengths of articles. **Research Articles** are analytical and critical expositions based on original investigation or on systematic review of literature. Subjects of broad interest are preferred. Direct inquiries to Richard J. Cox at (412) 624-9438.

Case Studies are analytical reports of projects or activities in a specific setting that offer the basis for emulation or comparison in other settings. Direct inquiries to Richard J. Cox at (412) 624-9438.

Perspectives are commentaries, reflective or opinion pieces, and other relatively informal presentations addressing issues or practices that concern archivists and their constituents. Direct inquiries to Richard J. Cox at (412) 624-9438.

The **International Scene** may include elements of any of the above formats in covering archival developments outside the United States. Direct inquiries to Marjorie Barritt and Nancy Bartlett at (313) 764-3482.

Surveys are invited essays that review the developments (as opposed to the literature) in specified areas in a way that describes particular initiatives and places them in the context of broader trends. Direct inquiries to Richard J. Cox at (412) 624-9438.

The **Reviews** department evaluates books and other archival literature as well as the tools and products of archival activity such as finding aids, microfilm editions, audiovisual materials, exhibits, and computer software. On occasion it includes review essays to permit comparative analysis of related publications. Reviewers are selected by the Reviews editor. Direct inquiries to Peter J. Wosh at (212) 408-1495.

The **Forum** contains letters to the editor commenting on recently published articles or other topics of interest to the profession.

Manuscript Submission Requirements

Manuscripts should be typed in English on white paper 8½-by-11 inches in size (computer-printed documents are preferred to be in near-letter-quality mode). Both text (including lengthy block quotations) and footnotes should be double-spaced with the notes following the text, not at the foot of each page. All pages should be numbered. The author's name and address should appear only on the title page, which should be separate from the main text of the manuscript. The preferred maximum length is 6,000 words for research articles and surveys and 3,000 words for case studies and perspectives. All articles should be accompanied by a 100-word abstract.

Four copies of the manuscript should be submitted for research articles, and two copies for all other types of articles.

Illustrations are welcome in all departments. Only photocopies of photographs need be included with the initial submission of an article. Glossy 8-by-10 inch originals will be

EDITORIAL POLICY

required when and if the article is accepted for publication. Similarly, figures and charts can be submitted initially in rough form, but authors must be prepared to provide camera-ready artwork or illustrations if their articles are accepted.

Editors of the *American Archivist* use the *Chicago Manual of Style*, 13th edition (University of Chicago, 1982), as the standard of style and footnote format, and *Webster's Third New International Dictionary of the English Language*, (G. & C. Merriam Co., 1971) for spelling. Terms having special meanings for members of the profession should conform to the definitions in "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist* 37 (July 1974): 415-33. Authors' variations from these standards should be minimal and purposeful.

Manuscripts prepared on computers can dramatically improve the speed and accuracy of editorial text handling. Authors should indicate at the time of initial (hard copy) submission if their manuscripts are available in electronic form, identifying the type of computer, the word-processing program, and the diskette size. Upon acceptance, the editors will advise on whether to send a computer data file on diskette as well as a typescript copy.

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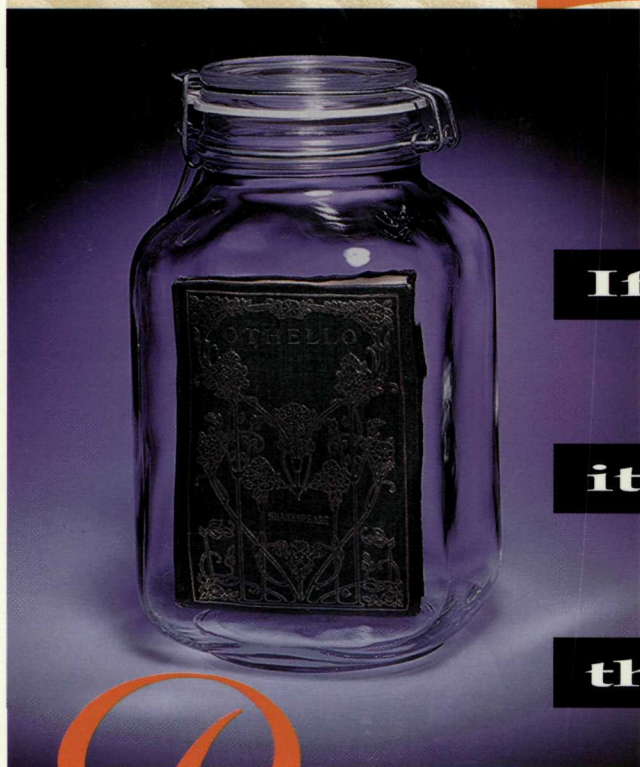
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