The Austin History Center

Archives and Manuscripts Manual

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With Updating by AHC Staff

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Austin History Center ✯ Austin Public Library

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SECTION 1: INTRODUCTION

The purpose of the Austin History Center's Archives and Manuscripts Procedure Manual is to provide staff, interns, and volunteers working with Archives and Manuscripts (A & M) materials the theoretical grounding, historical context, goals, and instructional information necessary to understand, process, access, and care for the Austin History Center's A & M collections. Documenting our policies and procedures will help to clarify and standardize our practices resulting in less confusion and better service for our internal and external customers.

This manual is a compilation of instructions written by Austin History Center (AHC) archivists including Ruth Baker, Biruta Celmins Kearl, Rebecca Rich-Wulfmeyer, Margaret Schlankey, Susan Soy, Tim Wilder, and Linda Zezulka. The primary author, Rebecca Rich-Wulfmeyer, also incorporated information found on the Internet, such as archival procedures and glossaries from other institutions. Appropriate print sources were consulted as well. Sources consulted include but are not limited to:

- titles in the Society of American Archivists' *Archival Fundamentals Series* http://www.archivists.org/catalog/index.asp;
- the Archives Association of British Columbia's *A Manual for Small Archives* (http://www.aabc.bc.ca/aabc/msa);
- the Center of Southwest Studies' *Special Collections Archival Procedure Manual* (http://swcenter.fortlewis.edu/tools/FLCArchivalProcedureManual.htm);
- and the University of Texas at Arlington's Special Collections and Archives' *Archives and Manuscripts Processing Manual* (http://libraries.uta.edu/SpecColl/processman/title1.htm#Top%20of%20Page).

For further information regarding the policies, procedures, and practices of AHC consult our other policies and manuals: Collection Development Policy, Disaster Preparedness Plan, Policy and Procedure Manual, APL Paging Manual, and APL Security Manual. The Austin-Travis County Staff Manual provides good explanation of how collections were processed in the past, which frequently affects how we do things now. Our finding aids, computer databases, and card catalogs provide detailed descriptions of the A & M holdings. For assistance during processing, consult these standard tomes and Websites for guidance:

> *Archives, Personal Papers, and Manuscripts* (APPM);
> *Library of Congress Subject Headings* (LCSH);
> *Art and Architecture Thesaurus*;
> *The Revised Nomenclature for Museum Cataloging*;
> *MARC for Archives and Manuscripts: The AMC Format*;
> *MARC 21*;
> http://www.loc.gov/ead/ .

Finally, we have manuals from three other archival repositories that may be of use, as well:
Archives Procedure Manual: Washington University School of Medicine Library;
Processing Manual for the Institute Archives and Special Collections M.I.T. Libraries;
Carnegie Branch, Boulder Public Library: Archival Procedure Manual.

SECTION 2: ARCHIVES AND MANUSCRIPTS UNIT DESCRIPTION

The Curator of Archives and Manuscripts (CAM) heads the Archives and Manuscripts Unit and works in tandem with the Processing Archivist (PA) to care for the following sub-collections (listed in alphabetical order):

A. Archives and Manuscripts
B. Art Collection
C. Artifacts Collection
D. Bible Collection
E. Books
F. City of Austin Records
G. O. Henry Resources
H. Oversized Archives
I. Oversized Volumes
J. Photographs
K. Rare and Fragile Items
L. Sister Cities Collection
M. Travis County Records

The Architectural Archives are not a subset of the Archives and Manuscripts Unit, however, they are discussed in this manual. Currently the PA is also the Architectural Archivist (AA). Another separate unit also discussed in this manual is the Photography Collection, which is managed by the Photo Curator (PC).

Additional support to the Archives and Manuscripts Unit is provided from all other AHC employees although there are no other employees permanently assigned to this section. Having large collections to care for and inadequate staff support, volunteer help is actively solicited from the Austin community. Additionally, students in the archives program at The University of Texas are required to do hands-on projects each year and many of them choose to do their work here.

The CAM and PA also accession all materials donated to the AHC, including materials that are added to other collecting units, such as the General Collection or Periodicals Collection.

Records come in all formats -- paper, photographs, magnetic tapes, digital files, artifacts -- and so the CAM and PA must be familiar with methods of caring for and providing access to all types of materials. The following categories describe the subcollections within the A & M unit, which are maintained because of their format or provenance. Once processed some materials are separated out of A & M because of their formats and cared for by another curator such as video recordings, but the collection management responsibilities for them are not discussed in this manual.

SUB-COLLECTION SUMMARIES

These summaries describe the past and present arrangements, collecting objectives, and holdings of the Archives and Manuscripts sub-collections. For further information on the collecting goals consult the Collections Development Policy. Detailed descriptions of the collections can be found in finding aids, the Reading Room card catalog, the Archives Master Database, and other descriptive tools.

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ARCHITECTURAL ARCHIVES

AHC's Architectural Archives was established as a Texas Sesquicentennial project of the Austin Chapter of the American Institute of Architects in 1986. It been successful in acquiring and cataloging approximately 36,500 drawings, 50 linear feet of project files, and 5,000 photographs. It seeks to preserve the architectural heritage of Austin and Travis County by collecting materials relating to the architecture and architects of Austin. To this end, the Architectural Archives preserves a diversity of architectural records in order to fully document all phases in the design and construction of buildings. The diverse materials and formats represented in the collection range from working drawings, renderings and sketches, photo documentation, contractual documents, correspondence, and specifications for projects. Biographical profiles, videotaped lectures, oral history interviews, and the writings of the principals of Austin's architecture firms supplement the collection. Precedence is given to original documents. Other formats (e.g., blueprints, diazo prints, velox negatives, etc.) that complement the collection are considered selectively.

Architectural Archives are housed on the ground floor. A large donation from Fehr-Emerson is stored in the ACE basement and should be moved to the AHC building as soon as possible.

ARCHIVES AND MANUSCRIPTS

The Archives and Manuscript Unit contains materials in all formats including paper, photographs, compact discs, scrapbooks, books, videotapes, etc. The assignments of a few formats are discussed below.

Postcards

A postcard typically meets these criteria:
- Presents visual evidence of places, events, or things;
- Published with the intent of sale for use as a means of personal correspondence;
- Reproduced photo-mechanically, using inks, as identified by a pattern of dots within the image.

Postcards that contribute to the integrity of or impact information about an archival collection will not be separated from the collection. Postcards that are not part of a manuscript or archive collection are placed in the paper items division of the Austin Files (AF) [1].

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[1] AF is the acronym for the large artificial collection titled the Austin Files. The AF is a vertical file research collection with two main divisions: paper items and photographs. Within each of these main divisions are three subdivisions: Subjects, Biographies, and House-Buildings.

Images printed on postcard stock that have been produced photographically will be housed in the photography division of the AF .

Greeting Cards

Greeting cards that come in as part of an archival collection are kept as part of that collection; they are not separated out to another collecting unit. Greeting cards that are not part of an archival collection are either deaccessioned or retained and processed according to the guidelines below.

Greeting cards that are not associated with a particular archival collection that also contain significant information or photographs about local families, buildings, business, etc. are placed in the appropriate paper items division of the AF.

Greeting cards that are not associated with a particular archival collection and that do not contain significant information or photographs about local families, buildings, business, etc., may be added to the Greeting Card Collection, AR.R.002. Unique greeting cards in good condition may be retained because of their exhibition value. We are especially interested in early cards (prior to 1910). They are easy to store and maintain. In return, they offer a quick means of adding color and interest to display cases, especially during the annual Christmas exhibit. Also, through a long-standing arrangement, the O. Henry Museum exhibits valentines from AHC's collection each February. The minimal effort and cooperation provides some publicity for AHC and maintains a good relationship with other cultural institutions.

Club Yearbooks

Club yearbooks have been stored in different locations over the years. The letters CY were used to identify items in this collection. The current practice is to leave club yearbooks within their collections if they are part of an archival collection that remains intact. If club yearbooks are received as separate items not associated with archival collections, then they are assigned to the book section of the General Collection and are then classified and cataloged.

Mayors' Collection

In the course of daily business, City of Austin Mayors create records and accept gifts on behalf of the City and the Office of Mayor. The resulting papers and artifacts are accessioned into the Archives and Manuscripts Unit using the guidelines and procedures outlined for all collections. Titles are normally designed to designate the Mayor's name and term of office. For ceremonial purposes some of the papers and artifacts are housed in the Mayors' Room. The collections accessioned from mayors over time beginning with Jeff Friedman now extend beyond the shelf space in the Mayors' Room into the archives stack areas. Some artifacts are stored in boxes or on display in the Mayors' Room and others are separated out to other appropriate collecting units.

Occasionally gifts from foreign countries are received. These are treated in the same manner as materials received from the International Program. In short, any papers, photographs, artifacts, etc. may be retained if they fall within AHC's collecting scope of documenting history and current events of Austin and its government, residents, businesses, etc. Artifacts are transferred to the International Program. Books are given to the Faulk Central Library.

Domestic gifts are received by the Mayor's Office, as well. Again, documentary material may be retained if it falls within our collection development policy. If an artifact does not have a compelling reason to be retained then it will be deaccessioned from AHC. Books are transferred to the Faulk Central Library.

Here are some examples of materials that would be retained at AHC:
- letters written by Mayor Miller;
- photograph of Mayor Cooksey at an official function in Milwaukee;
- Capital 10,000 race t-shirt worn by Mayor Watson;
- book about Westlake Hills given as a gift to Mayor McClellan;
- records documenting the Mayor's Book Club signed by Mayor Garcia.

Here are some examples of materials that would not be retained at AHC:
- book about India given as a gift to the Mayor by an Austin citizen who returned from a trip (it would be transferred to the Faulk Central Library);
- street sign from Houston (probably would be discarded if no other institution wanted it);
- bottle of beer brewed in San Antonio (probably would be discarded if no other institution wanted it);
- hat purchased in Germany and given as a gift to the Mayor by a Austin businessperson who returned from a trip (it would be transferred to the International Program).

ART COLLECTION

Although works of art are not emphasized in our collection development policies, we do have a few pieces in our collection. Artwork can be found distributed throughout the Archives and Manuscripts Unit. For example, some sketches are in the Oversized Archives. However, the pieces of art that we consider to be the Art Collection are those items on display in the Reading Room, hall, foyer, and Reception Room and stored in the ground floor art room.

ARTIFACTS COLLECTION

Artifacts are not emphasized in our collection development policies either, but they are accessioned on a limited basis. We tend to keep artifacts that are easy to store and care for such as buttons, ribbons, t-shirts, caps, and jewelry. Artifacts that potentially have use in an exhibit may be accessioned as well.

BIBLE COLLECTION

Bibles are no longer retained in the collection unless the bible has some particular significance (e.g., it belonged to a famous Austinite, was published in Austin, etc.). The few Bibles remaining in the collection are either stored in the Archives stacks or with the Bible Collection in SASR. The current practice is to retain the genealogical information typically written or stored in a Bible and to deaccession the Bible.

BOOKS

Books that are part of an archival collection can be stored in three different locations. The storage location depends upon the size, condition, publication date, and/or subject of the book.
- the General Collection stacks;
- the Archives stacks;
- the Oversized Volumes stacks.

City of Austin Records

The AHC is the official repository for publications from all City of Austin (COA) departments. Unfortunately, this does not mean that all city departments actually send us their reports, publications, correspondence, and other records. When a patron asks for a publication that we do not yet have, note the title and date of publication, as best as you can, as well as the patron's name and telephone number. Give these to Sue Soy, Library Services Manager, who will try to track down the publication at the department; she will follow up with the patron.

O. HENRY RESOURCE MATERIALS

The O. Henry (William Sydney Porter[2]) Resources Collection of the Austin History Center is comprised primarily of materials donated by Judge Trueman E. O'Quinn in 1981 and augmented by items acquired from Jenny Lind Porter, Ethel Hofer, the Maddox family, the Heritage Society of Austin, and the Austin History Center Association. It consists of books, periodicals, correspondence, manuscripts, autograph albums, photographs, sketches, maps, paintings, audiocassette tape, a vinyl disc with O. Henry's voice, artifacts, a musical score, and the Porter family Bible. These materials are stored in various parts of the building including archives stacks, Reading Room Stacks, and the O. Henry Room.

There are over 360 books containing stories by O. Henry. More than sixty percent are titles published in O. Henry's lifetime, many being first editions and bound in distinguished sets. The Collection houses 3 complete typewritten O. Henry manuscripts and several handwritten pages. Also available are books written by O. Henry's contemporaries, such as Witter Bynner, Gelett Burgess, and William Cowper Brann.

Nearly 400 periodicals, ranging in date from 1897 through 1983, feature illustrated stories by O. Henry, along with advance notices of future publications, literary criticism, and biographies. There are extensive holdings of *Ainslee's*, *Everybody's Magazine*, *McClure's*, *The Golden Book Magazine*, *Bunker's Texas Monthly*, and *The Munsey*. A robust clippings file includes articles about O. Henry, his relations, and associated people and events.

The more than sixty O. Henry reference works in the Collection include a transcript of Will Porter's embezzlement trial, a complete bibliography, and writings by friends and associates. The titles span the years 1916 through 1993. Multiple publications and editions of these works contribute to the total number of 150 reference-related books in the Collection.

Primary source materials consist of letters written by Will Porter to associates, most involving requests for financial loans or advances. Whimsical poems and sketches are found in two autograph albums, one of which is written to Porter's future wife, Ethol Estes of Austin. The Porter family Bible records O. Henry's birth.

Photographs in the Collection depict O. Henry and his environment through various phases of his life. Articles of furniture, purported to have been used by O. Henry, are on display along with an oil portrait and various paintings based on short story characters. An audiotape presentation by Howard Sartin, son of Guy Sartin, O. Henry's son-in-law, adds dimension to written biographies.

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[2] Originally Porter's middle name was spelled Sidney, but later he changed the spelling to Sydney.

OVERSIZED ARCHIVES

In libraries and archives, the letter Q is typically used in call numbers to indicate items that are too large to fit on or in regular shelves or cabinets. At AHC the prefix qAR indicates an item that is part of the Oversized Archives Collection, which is stored in the Archives Workroom on the first floor in large flat-file cabinets or boxes or on the ground floor. Oversized Archives items do not have to be from archives collections in order to be part of this collection. The only criterion for being part of the Oversized Archives is large size. These items tend to be single-leaved or unbound items such as diplomas, marriage certificates, posters, works of art, textiles, and flags. Maps and architectural materials are not included as part of Oversized Archives.

OVERSIZED VOLUMES

Bound Manuscripts

In the past oversized bound manuscripts were stored in two places: in the Archives Stacks and with the Scrapbook Collection. The Scrapbook Collection (designated with the prefix SB) is now defunct. However, initially, the Scrapbook Collection primarily consisted of any donation that contained only scrapbooks or ledgers not associated with an archives collection, although some scrapbooks were removed from existing archives/manuscripts collections. Scrapbooks and ledgers associated with an archives collection were shelved next to the main body of the manuscript/archives collection. All items within the Scrapbook Collection were not necessarily oversized. Items in the Scrapbook Collection were assigned a sequential number. The shelf list for the Scrapbook Collection is located in the Reading Room Card Catalog drawer listed as "Archives Shelf List and Location Key." When numbering and location changes were made, updates were noted on these cards.

In 1992 all oversized scrapbooks and ledgers were removed from the archives stacks and combined with the Scrapbook Collection thereby creating the Oversized Volumes Collection. Separation sheets were completed and filed with collection records as appropriate. Ledger books, scrapbooks, and other bound manuscript volumes are stored in the main archives stacks if they can fit in standard document boxes. If they are too large to fit in document boxes or are too fragile to be stored vertically, then they are shelved in the Oversized Volumes Collection stacks where they are stored flat and might be housed in a container.

Photograph Albums

Photograph albums that contain only photographic materials are stored in the Photo Vaults and are cared for by the Photo Curator. Photograph albums that contain photographic materials along with other materials (e.g. greeting cards, ticket stubs, newspaper clippings) are retained within the Archives and Manuscripts Unit and treated like other materials in the Oversized Volumes Collection; the CAM and the PA.

PHOTOGRAPHS

Photographs are ultimately the responsibility of the PC, however, the CAM or PA encounter photographs that come in as part of archival collections. If an archives or collection is entirely comprised of photographs, the PC will process that collection. If the archives or collection is comprised in part of photographs then the CAM or PA may process the photograph portion in addition to the non-photograph portion of the collection.

RARE AND FRAGILE COLLECTION

Special materials from the paper items or photograph divisions of the AF that need extra preservation or security measures may be separated out to the Rare and Fragile Collection.[3] The primary criterion for placement of an item in this collection is uniqueness, rarity, or value as a collectible. Other qualities to consider are financial value, physical fragility, and age[4].

In the past the rare manuscript materials were stored in the archives stacks and the rare photographic prints were stored in the photo vault. The current practice is to store both collections together, although in separate boxes, in the Secured Archives Storage Room G18 on the ground floor.

In the past a photocopy was made of the rare or fragile item. A notation was made on this photocopy indicating that them original item was stored in AFS (Austin File Storage). The photocopy was then filed in its appropriate AF file. The acronym AFS should no longer be used. The more meaningful acronym of RAF should be used instead.

SISTER CITIES ARCHIVES AND OTHER INTERNATIONAL MATERIALS

The International Program, a program administered by the Office of the City Clerk, is the COA's focal point for international business, trade, educational, and cultural activities. The International Program office is the first point of contact in the Greater Austin area for international activities of all kinds and the City's primary liaison with Greater Austin's international organizations.

The Sister Cities program is part of the International Program. The broad goals of Austin's Sister Cities Program are to foster friendly relations and promote understanding between the people of Austin and the citizens of our Sister Cities (SC) around the world. This program is designed to contribute to the educational, cultural, social, and economic presence of the COA in the international community of nations. Austin has several sister cities throughout the world. For more information on the Sister City program consult their Web page at http://www.ci.austin.tx.us/siscity/ or contact Marianne Martinez, Sister Cities Coordinator, at marianne.martinez@ci.austin.tx.us.

Current Sister Cities:

Adelaide, Australia	Saltillo, Mexico
Koblenz, Germany	Taichung, Taiwan
Lima, Peru	Xishuangbanna, China
Maseru, Lesotho	Old Orlu, Nigeria
Oita, Japan	Kwantmyong, Korea

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[3] The previous name of this collection was Old and Fragile. Noted by the acronym AFS for Austin File Storage.
[4] In AHC materials pre-dating the American Civil War are considered old.

Defunct Sister Cities

You might encounter records documenting the activities of Sister Cities and SC committees that are not on the above list. This could be because the SC is new or defunct. For instance, there was a SC in Brazil at one time, but its committee was inactive and so SC status was lost. Nonetheless, the records from these are retained along with records of active SC.

Disposition of International Program Records and Gifts

One activity associated with the International Program, including the Sister Cities (SC) program, is an exchange of gifts between Austin and other countries. Gifts include books, artifacts, food, beverages, calendars, art, and other materials. These gifts are used by the SC committees during special events and displayed in the airport, City Council Chambers, etc.

The Office of the City Clerk administers the International Program. AHC has served as the storage location for the gifts, but as our space needs increase and the use of the SC artifact collections remains active we have decided to find alternative housing for the materials. In 2002 AHC worked closely with the SC office to establish guidelines for retaining these materials.

Materials received as gifts from the Sister City or International Program are grouped into three subcategories: books, artifacts, and documents. Each type of material is handled differently.

Books and Recordings

- International books, compact discs, videocassettes, etc. not relating to Austin and Travis County are transferred to the Faulk Central Library. For example, a travel video about Adelaide, Australia or a book about the history of Koblenz, Germany.
- Books, compact discs, videocassettes, etc. relating to Austin and Travis County are transferred to AHC.

Artifacts

- International artifacts not relating to Austin and Travis County are retained by the International Program. For example, a black lacquer vase from Japan and a t-shirt from Russia.
- Artifacts relating to Austin and Travis County are transferred to AHC.

Documents

- Correspondence, reports, photographs, and other records documenting the activities of the International Program, including the Sister Cities Program, are transferred to AHC. For instance, pen pal letters from school children in Koblenz; records establishing a Sister City; correspondence between the SC committees in Austin and Lima.

TRAVIS COUNTY RECORDS

AHC has received records concerning Travis County (TC) in several ways: directly from the TC Records Manager; through the Regional Historical Resource Depository (RHRD) program; from the COA; and from donations from individuals.

In the past, AHC received from the TC Records Manager, via the Texas State Library, older TC records having permanent research value.

Texas legislation passed in 1971 established the RHRD program to preserve permanently valuable records. One of the projects of the Regional Historical Resource Depositories and Local Records Division of the Texas State Library is to microfilm Texas county and district clerks' records of permanent historical value and to place copies of the film in the RHRDs. The Austin History Center is the RHRD for Travis County. The reels of microfilm located in the first two drawers of the cabinet in Microfilm Room are part of the holdings AHC has acquired through this program.

According to Texas State Library guidelines, which are state law, we must have our county records available to the public at least 40 hours per week, which is easily met through our public service hours. Access to this collection is also provided through interlibrary loan. The PA handles these requests and sends microfilm rolls to other repositories (not individuals) that request them.

The AHC also has tax records from the COA before the establishment of Travis Central Appraisal District. AR.1991.016 ranges from 1953 to 1980 and includes computer printout books of real and personal property. However this collection is not a complete run of all the years. Appraisal cards and some microfilm are located in microfilm drawers in the Microfilm Room. Recent Travis Central Appraisal District microfiche (1983-1999) is in the Microfilm Room in microfiche drawers (A 352.13521 Tr Fiche).

Travis County Microfilm

Microfilm of Travis County records may be sent to repositories who request it. The Manuscripts Curator handles these requests (see Appendix D for procedures if the Manuscripts Curator is not available). Individual patrons must go through their local library to be sent microfilm: the reels may not be sent to individuals.

The Regional Historical Resource Depositories ("RHRDs") were established by legislation passed in 1971 to preserve permanently valuable records. One of the projects of the Regional Historical Resource Depositories and Local Records Division of the Texas State Library is to microfilm Texas county and district clerks' records of permanent historical value and to place copies of the film in the RHRDs.

The Austin History Center is the RHRD for Travis County. The reels of microfilm located in the first two drawers of the cabinet in Microfilm Room are part of the holdings AHC has acquired through this program. Rolls of this microfilmmay be sent to other repositories (not individual) who request it (see items that go out--Travis County records).

A complete list of these holdings (as well as those of other RHRDs) can be found in *Texas County Records-A Guide to the Holdings of the Texas State Library of County Records on Microfilm* [C353.9764007 Te in the Reading Room] or online at: http://www.tsl.state.tx.us/arc/local/index.html. A photocopy of the section on Travis County is also located in the first drawer with the microfilm reels. The reels are filed in numerical order according to the reel number.

Tax Plats & County Records

The AHC is the official depository for Travis County records as part of the Texas State Library's Local Records Depository Program. Older Travis County records having permanent research value are transferred here by the TC Records Manager through Texas State Library.

Most Travis County records are stored in the basement; copies of the shelf list (which will be updated in 1996 to reflect new locations) are kept in the Reading Room (A 016.976 Au) and in the basement. We prefer that materials be brought to patrons in the Reading Room to use, but occasionally they

need to search many volumes at a time. In that case, after they make an appointment, a staff member should be assigned to stay with them as long as they are there.

According to Texas State Library guidelines (actually, state law!), we must have our county records available to the public at least 40 hours per week. We have decided this will be from 9 am to 5 pm, Monday through Friday, by appointment. We must ask patrons to make appointments so that a staff member can be with the patron in the basement. Staff eating lunch in the break area may NOT be used to "chaperone" the patron.

The AHC also has tax records from the City of Austin before the establishment of Travis Central Appraisal District. They range from 1953 to 1980 (not a complete run), and include printout books of real and personal property. They are in Archives and in a file cabinet of microfilm in the Microfilm Room. (AR1991-16

We have the more recent Travis Central Appraisal District microfiche (1983-present) in the Microfilm Room in microfiche drawers (A 352.13521 Tr Fiche).

The AHC is the official repository for publications from all City departments. Unfortunately, this does not mean that all city departments actually send us their publications. When a patron asks for a publication that we do not yet have, note the title and date of publication, as best as you can, as well as the patron's name and telephone number. Give these to the AHC Supervisor, who will try to track down the publication at the department and follow up with the patron.

SECTION 3: APPRAISAL

Appraisal is the process of determining the value of and thus the disposition of records based upon their current legal, administrative, and fiscal use; their evidential and information value, their arrangement and condition; their intrinsic value; and their relationship to other records. AHC's Collection Development Policy is the main tool to use when determining the disposition of records, in particular whether materials will be accessioned into the collection, transferred to another archival repository, or declined.

For city government records we refer to the Texas State Library and Archives Commission's Local Schedule GR, 3rd Edition: Retention Schedule for Records Common to All Local Governments: http://www.tsl.state.tx.us/slrm/recordspubs/gr.html .

The following categories of record types can help you determine which individual items may be of permanent value and so should be retained.

Usually Valuable

Abstracts of title	Interviews	Proclamations
Albums	Legal records	Recollections
Architectural materials	Letters	Regulations
Autobiographies	Locally published materials	Reports, annual
Budgets	Logs	Reports, audit
Bulletins	Manuals, policy	Research journals
By-laws	Manuals, procedure	Research reports
Catalogs	Memoirs	Resolution
Constitutions	Memorials	Rolls
Diaries and journals	Militia lists	Rosters
Directives	Minutes	Rules
Directories	Muster rolls	Speeches
Dockets	Newsletters	Studies
Election documents	Organizational charts	Surveys
Guides	Poll lists	Testimonials
Handbooks	Press kits	Wills
Histories	Proceedings	

Often Valuable

Agendas	Flyers and handouts	Photographs
Agreements	Kinescopes	Registers
Announcements	Ledgers	Reports, progress
Audio recordings	Maps	Research files
Books	Memoranda	School annuals
Brochures	Motion picture films	Scrapbooks
Certificates	Negatives, photograph	Sheet music
Charts Contracts	Order books	Specifications, buildings
Deed abstracts	Petitions	Subject files
Diagrams	Plans	Telegrams
Drawings and sketches	Poems	Transcriptions of tapes
Field notes	Posters	Video recordings
Film strips	Press releases	
Financial records	Promotional materials	

Occasionally Valuable

Assessment records	Date books and calendars	Notices
Case files	Examination questions	Payrolls
Catalogs	Inventories	Postcards
Clippings	Lectures	Program documentation
Committee files	Newspaper clippings	Recommendations
Course materials	Nominations	Statistical tables
Course outlines	Notebooks	Transcripts

Often Without Value

Applications	Lecture notes	Releases
Ballots	Licenses	Requisitions
Bank statements	Mortgages	Sales literature
Bills, financial	Orders, financial	Shorthand notes
Budget work papers	Outlines	Tickets
Business cards	Payroll deductions,	Tickler files
Cash books	authorizations	Time books and records
Checks, cancelled	Payroll deductions, notices	Trial balances
Claims	Plaques	Vouchers
Federal tax forms	Purchase orders	Work orders
Invoices	Reading files	Worksheets
Leases	Receipts	

Usually Without Value

Blank forms (multiple copies)	Greeting cards	Supplies
Duplicate copies	National magazines	
	Stencils	

SECTION 4: PROCESSING

BASIC PRINCIPLES OF PROCESSING[5]

The following items outline basic processing assumptions of which readers of this manual should aware.

1. The ideal level of processing is not the same for every collection. It is the processor's responsibility to determine the most practical processing scheme.
2. The research value of each collection should determine its level of processing.
3. Staff should do only enough work on collections to make them usable for researchers.
4. The archival principles of provenance and original order should determine arrangement.
5. It is unlikely that any collection will ever be reprocessed so processors should consider their work on each collection to be final.
6. The manual is designed as a guide. It cannot answer every question or consider every possibility in the archival enterprise. Processors with questions not addressed in the manual should consult their colleagues on the staff or in the broader archival community.
7. The overall goals in processing are to preserve the material with enduring value in the collection, arrange the collection in a logical way, describe the arrangement in a well-written finding aid, and make sure all appropriate forms are completed.

In some ways, the processing of an archival collection is like putting together a jigsaw puzzle because the archivist is trying to fit all of the different pieces together to get a clear picture of the whole. Archivists over the years have formulated a few basic principles to help guide them in their work of arranging and describing collections. These principles are provenance, the sanctity of original order, and the concept of levels of control. There have been a number of attempts to arrange archives in other ways, but these attempts have ended in failure and disruption of collections.

PROVENANCE

Simply explained, for an archivist provenance means that the archives of a given records creator must not be intermingled with those of other records creators.[6] Archivist Fredric Miller has said that "provenance is the fundamental principle of modern archival practice." It is important to understand that provenance is identified primarily with the creator rather than the donor, if the two are different. For example, if John Doe donated the papers of his grandmother, Jayne Austin, the papers would be the Jayne Austin Papers because she created them.

ORIGINAL ORDER

This principle states that records should be maintained in the order in which they were originally kept while in active use. It is not the order imposed on the material by someone who was not involved with the records while they were in active use. If the order has been destroyed over time or in the transfer/packing process, then it is the archivist's obligation to reconstitute it if possible. If the original

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[5] From *Archives and Manuscripts Processing Manual*, Special Collections Division, The University of Texas at Arlington, http://library.uta.edu/archivesManual/spcoProcessManual1.jsp.

[6] For museums provenance refers to the history of the successive ownership or possession of an item, not necessarily its creation.

order of a collection cannot be discerned or if the original order was capricious and incomprehensible, then the archivist must impose a reasonable and logical order on the collection.

LEVELS OF CONTROL

The concept of levels of control is not a theoretical principle, but rather a way of implementing provenance and original order in the management and processing of records. Perhaps best explained by Oliver Wendell Holmes the concept recognizes that most modern archival work involves progressively grouping and describing sets of records along a continuum, going from the largest and most general to the smallest and most specific. The traditional levels of control used in archives are record group, subgroup, series, subseries, file, and item.[7] Not all collections need to be arranged and described at the same level. The collection's size, research value, basic structure, and other factors will dictate the level to which it should be arranged and described.

Here are the descriptions of Holmes's classic archival levels[8]. These refer to the intellectual arrangement of the records themselves, independent of their containers.

1. Arrangement at the Depository Level

The breakdown of the depository's complete holdings into a few major divisions on the broadest common denominator possible and the physical placement of holdings of each such major division to best advantage in the building's stack areas. This major division of holdings is usually reflected in parallel administrative units (divisions or branches in the depository organization that are given responsibility for these major groupings).

2. Arrangement at the Record Group and Subgroup Levels

The breakdown of holdings of an administrative division or branch (as these may have been established on the first level) into record groups and the physical placement of these in some logical pattern in stack areas assigned to the division or branch. This level should include the identification of natural subgroups and their allocation to established record groups.

3. Arrangement at the Series or Subseries Levels

The breakdown of the record group or subgroup into natural series and the physical placement of each series in relation to other series in some logical pattern.

4. Arrangement at the Filing Unit Level

The breakdown of the series into its filing unit components and the physical placement of each component in relation to other components in some logical sequence, a sequence usually already established by the agency so that the archivist merely verifies and accepts it.

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[7] One of the movements in Encoded Archival Description is to limit the use of jargon in finding aids, such as fonds, record group, sub-subseries. These terms have meaning to archivists and seasoned researchers, but are confusing to most researchers. They would be replaced with more generic terminology that is sensible to researchers, especially those working on the Internet outside of the repository without the assistance of an archivist.

[8] Oliver Wendell Holmes. "Archival Arrangement - Five Different Operations at Five Different Levels." In *The American Archivist*, v. 27, n. 1 (January 1964): p. 21 - 41.

5. Arrangement at the Document Level

The checking and arranging, within each filing unit, of the individual documents, enclosures and annexes, and individual pieces of paper that together comprise the filing unit and the physical placement of each document in relation to other documents in some accepted, consistent order.

At an institution such as AHC that handles many artificial collections, the following descriptions may be more appropriate.

Collection Level

Generally, small collections (collections consisting of two manuscript boxes or less), more than large ones, lend themselves to a single arrangement and only a collection-level description. Single items maintained as discrete collections, such as a diary, ledger book, scrapbook, etc., also should be described at only the collection level.

Series Level

A series consists of records that have been brought together in the course of their active life to form a discrete sequence. This sequence may be a discernable filing system (arranged alphabetically, chronologically, numerically, topically, or some combination of these) or it may be a grouping of records on the basis of similar use, function, content, or format. For collections with no apparent order or discernable former order, the archivist may create series based on the same considerations-- chronology, topics, function, and record type. In any case, the series level is probably the most important one in arrangement because here the archivist expresses the character of the collection by the series into which it has been divided. For the most part, processing depends on establishing series for collections or uncovering the series that the records creator used. Moreover, the series cannot be isolated before the archivist has studied the entire collection. After the series have been established in a collection, the archivist then arranges the series by placing the most important one first, followed by the other series in descending order of importance. A series may also be divided into subseries based on form, record type, physical class of the records, or filing arrangement.

File Unit Level

A file unit is an aggregation of documents brought together, usually for convenience in filing, in such a way that the documents may be treated as a unit. File units are often placed in chronological sequence when they document a regular activity, such as minutes of meetings. The order may be alphabetical when the units document programs, topics, organizations, or people; for example, case files arranged by the name of the client or correspondence arranged by the name of the individual to receive the letter. The arrangement of file units may also be by some internal classification system, usable only if the archivist can find a key or code book to the system. Also remember that not only do the file units themselves have to be arranged according to some logical plan, but the individual documents within each unit must also be logically arranged.

Item Level

An item is a single document or manuscript within a collection. The smaller, or more important, or more disheveled the collection, the more likely the archivist will work item by item. Single items are placed together in file units. Generally, items in files have either a chronological, alphabetical, or geographical arrangement. For example, if one has a series of correspondence, arranged alphabetically in file units by the name of the individual to whom the correspondence is addressed, then the letters in each file unit would probably be arranged in chronological order. While archivists sometimes have to handle and arrange every item in a collection, it is extremely rare that they

describe a collection at the item level, unless the collection is very small or very important. Time constraints restrict the description of a collection at such a minute level.

STAGES OF PROCESSING

Processing comes in three stages at AHC:
1. Accessioning.
2. Initial Inventorying and Preliminary Processing.
3. Final Processing.

Deaccessioning is another important part of collection management, which is discussed at the end of the section.

STAGE 1: ACCESSIONING

Accessioning is the legal act of transferring legal and physical control of records to AHC. Accessions, groups of materials that are processed together, can enter the collection in various ways: as gifts, bequeaths, transfers, purchases, and field collections. This section primarily deals with ways of accessioning gifts, but the policies and procedures can be applied to other types of accessions as well.

Gifts

Inquiries about Donations

If someone inquires about making a donation, inform them that we collect materials of any age and in any format regarding Austin and Travis County. If there is a question about a gift's appropriateness, encourage the potential donor to give the materials anyway and let the CAM or PA make the final decision. Many times a decision cannot be made until we have seen the items in person, checked our catalog records, etc.

Deed of Gift Procedures

We allow gifts to be donated during any of our operating hours. All staff members need to be aware of how to accept donations.

AHC's Deed of Gift is the legal document signed by a donor to transfer ownership of the materials to AHC. When a staff member receives a donation it is necessary to fill out this form completely. Instructions for completing the form and making explanations to our donors are described below. A new Deed of Gift is drafted. It awaits final approval from the AHC Administration, Austin Public Library (APL) Administration, and the COA legal department.

The bulk of accessioning and registration activities take place in the Archives Workroom. However, most donations are taken in at Reading Room I. Small incoming donations are placed on the large donations book truck in the Reading Room Stacks. (This truck is marked "Donations" and is in the Reading Room stacks on the north side of the vertical file cabinets.) Take large donations (e.g., 3 or more records carton boxes, more than 3 linear feet, etc.) directly to the Archives Workroom and inform the A&M staff of the new gift. These large donations can be placed on the black donation truck near the registration desk. If there is not enough space for incoming donations, ask the CAM or PA for assistance. One option might be to temporarily put containers on the cleared registration desk or on a nearby pallet. Never leave containers directly on the floor or on top of unprotected collections.

Deeds of Gift and other accession records are housed in vertical file cabinets in the Archives Workroom. Previously housed in notebooks, these records were transferred to acid-free folders in the mid 1990s.

The Donor Card Catalog contains entries indicating donor names, addresses, telephone numbers, and donor numbers. At one point these cards were filed in the Shelf List Catalog. The information in these cards is being transferred to an electronic database.

Instructions for Filling Out Deed of Gift Forms

The staff member receiving the donation completes these sections:

DATE: This refers to the date the materials are received.

PRELIMINARY DESCRIPTION:
- Format and quantity: This helps track the donation until it is officially recorded. If the donor sheet gets separated from the donation, we know what we are looking for, e.g.: one shopping bag of videos; two boxes of magazines; 10 books, etc.
- General subject/content: about what or who is the bulk of the donation.
- Donor relationship: What relationship does the donor have to the collection? Did the donor collect the materials? Is the donor the grandson or the archives creator? Was the donor an employee of the company or an officer of the club? Is the donor the photographer or a relative of the photographer? This kind of information helps us in two ways. First, the donor may be able to assist us in identifying people in photographs, names in correspondence, or the meaning of documents. She also might be able to answer other questions that arise during processing. Or she may be able to put us in touch with others who can answer questions that arise. Secondly, the statement given in this section provides us with information regarding the provenance of the collection.
- Approximate dates of materials: when was the material published, what historic time period do they cover, etc.
- Receiving staff: Put name, signature, or initials here. The registrars need this information so that they can contact the receiving or intake staff to answer questions if there is a problem.

The donor completes these sections. These three sections are very important for the legal transfer of the materials to AHC:

NAME, ADDRESS, TELEPHONE: We need the address for various reasons. If the patron does not list it, we have to track it down – a time consuming endeavor that sometimes is unsuccessful.

DONOR DISPOSITION WISHES: Can we transfer or dispose the items? Do they want them back? Again, if it is not marked, a staff member will have to call or write to get the information.

SIGNATURE: This is especially important. The original white form is a legal document kept in the donor's file. It indicates that the donor is giving us the material. It also indicates that the donor is transferring all copyrights to us. If the donor does not wish to transfer copyright (the donor is just giving us a copy of a book he/she wrote, but he/she is not giving us the copyright to it) then that sentence needs to be crossed out. If there are special conditions (a photographer wants to be contacted if anyone wants to reproduce a photograph, for example) then those special conditions need to be noted. See also the section entitled Guidelines for Donations Requiring Witness Signatures if the donation involves transfer of copyright.

The registrar completes these sections:

DONOR #: If the donor has given us items in the past and is already in the donor card file, then the existing number is used. If this is the first donation then a new number is assigned.

ENTERED: The date the registrar enters the donation into the donor book is written here. This helps track whether registration was completed according to AHC's two-week standard.

DISPOSITION OF MATERIALS WITHIN AHC: The registrar examines the collection to determine if the material is appropriate for the Austin History Center, should be sent to another institution or should be returned. The material is described in more detail (type, subject, quantity, dates, etc.) and the AHC unit or units to which the materials are being sent are noted on the sheet.

The Deed of Gift has three copies.
WHITE: Original, official copy retained by AHC and placed in donor file.

YELLOW: Accompanies the donation to the various AHC collection units. Photocopies are made if necessary. The staff member in charge of the unit that receives the donation indicates the final disposition (PICA number, Archives Collection Number, etc.). These copies are then filed in the donor file.

PINK: Should be given to the donor immediately or included in an acknowledgment / thank you letter.

Guidelines for Donations Requiring Witness Signatures

When accepting donations, each staff member should be aware that there are instances in which two witness' signatures are required along with the donor's signature.

The main issue is one of copyright. If the donor is responsible for the creation of the materials (i.e., author, photographer, business owner, architect, artist, etc.) and might conceivably own the copyright, the city's legal department suggests that we obtain two additional witness' signatures on the Deed of Gift form. This is to prevent potential heirs from contesting a donation and suggesting that the donor was uninformed about the consequences and coerced into transferring ownership of copyright to AHC. When in doubt, go ahead and obtain the additional two witness' signatures. It is the donor's responsibility to consult with an attorney if they are unsure of the legal ramifications; AHC staff members cannot give legal advice.

It is important to make sure the "Preliminary Description" section is complete before the donor and witnesses sign the form. The material need not be present when the witnesses sign the form, but the donor must be present (the witnesses are there to witness the donor signing the form). The donor may take it upon themselves to find two witnesses or you may ask patrons to be a witness. It is advisable that staff members not act as witnesses since we have a vested interest in the donation. There is not a separate form for this, simply include the witness signatures on the form near the donor's signature.

Guidelines for Monetary Gifts to the Austin History Center

These guidelines are in response to the May 28, 1991 memorandum opinion from Sally Henly, COA Supervising Attorney, with regard to unsolicited monetary gifts to AHC. The memorandum answers

questions as to our informal procedures or directing gifts either to the city's Trust-In-Agency account or to the Austin History Center Association.

The aim of these guidelines is to honor the intent of the donor in directing the gift while ensuring that a gift of public funds is protected. When a check is received without notation, there may be doubt as to the intent of the donor, since donors often write "Austin History Center" both when they mean the Center and when they mean the Association.

When a donor announces the gift in advance of writing a check, we have the opportunity to explain the options. We will have the donor make the decision and make the check payable to the appropriate entity. If we have doubts about which entity is intended by the donor, we will contact the donor if possible and ascertain their intentions; if they intend the gift to be to the Association, we will obtain either a substitute check payable to the Association or a letter expressing their intent that the gift be to the Association. If the check is payable to the Austin History Center and we are unable to ascertain the intent of the donor, the presumption will be that the gift is to the Austin History Center and the funds will be handled accordingly.

Gift Options

- Payable to the Austin History Center. Funds given to the Austin History Center are given to the COA for use on behalf of the Center. The funds are deposited into the city's accounts, are spent in accordance with city purchasing procedures, and are monitored in the city's accounting system.
- Payable to the Austin History Center Association, funds given to AHCA may be designated for any of its: accounts: General Operating, Endowment, O. Henry, Oral History, Landscape, or Waterloo Press. All these funds are to benefit the Center directly or indirectly.
- Gifts of furniture, furnishings, books, manuscripts, or other in-kind items shall be presumed to be intended to be the property of the Austin History Center.

Acknowledging Gifts

Donors should receive correspondence acknowledging the receipt of their gift and thanking them for their generosity. An acknowledgement should be sent within one month of AHC's receipt of the gift. Three types of acknowledgements can be sent: electronic mail, postcard, or letter. E-mail messages and postcards can be sent to acknowledge small or less significant donations. Letters on APL or AHC stationery are sent to acknowledge larger or more significant gifts. The Registrars (e.g., the CAM and the PA) prepare all correspondence acknowledging gifts, which AHC's Administrator then signs and mails.

Transfers

Most transfers come from COA departments. Austin's Records Manager or a COA department employee usually contacts the CAM with a description of the materials to be transferred. The CAM examines the list and requests records of interest to be transferred to AHC for further examination. If the volume of records is too extensive for delivery to Austin History Center, the CAM may examine the records on site. The decision to accept the donation is based on guidelines provided in current Local Government Records Retention Schedules and the Collection Development Policy. The transfer form can be found at: [S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\Forms\transfer form.doc]

Purchases

AHC does receive funds from the COA via the Library's budget to purchase materials. These funds are used primarily to purchase materials for the General Collection and Periodicals Collection. On rare occasions funds are used to purchase materials for A & M. The Austin History Center Association has purchased materials for A & M, as well, but these are considered gifts.

STAGE 2: INITIAL INVENTORYING AND PRELIMINARY PROCESSING

Librarians, archivists, curators, etc., seek to gain intellectual and physical control over the collections they manage. Intellectual control is what allows staff and researchers to know what information the materials contain. Physical control is what tells staff and customers where and how materials are arranged. It assists in the preservation, security, and/or storage of materials. Boxes, folders, shelves, cabinets help an archivist physically manage his/her collections. A card catalog provides intellectual access to the books in a library by describing what subjects each book covers. It aids in physical control by showing the call number that indicates where on a shelf to find the book. A finding aid provides both intellectual and physical access to the materials in an archival collection.

Initial inventorying is the first step in getting intellectual control of a collection. An Initial Inventory/ MARC AMC Worksheet should be completed for each new collection within one month of receipt. Typically a blank copy is filled out in pencil as the preliminary processing occurs. Upon completion, an electronic copy is created. Provide all information noted on the form. For many collections, this is the only inventory that will be produced for many years or perhaps ever. A copy of the initial inventory along with any separation sheets should be placed in the first box of the collection, both sets of finding aid notebooks[9], and the donor file. Note in the database when the inventory has been produced.

Preliminary processing is the first step in gaining physical control of a collection. During this step, the goal is to get the materials into uniform housing. Do not try to arrange the materials. Leave them in the order you find them. Do not try to take on major preservation challenges. Only address immediate and simple problems. You should try to get materials into acid-free boxes (usually cubic foot, document, or oversized). Do not worry about making 4-flap enclosures or phase boxes. If the collection is of a manageable size, re-house the materials into acid-free folders. If appropriate, label the folders in pencil. Do not separate any materials out unless specifically told to do so by the CAM or PA. Separation best occurs at the end of final processing. If you notice anything worth commenting on, please do so on the Processing Plan form. For instance, you may note that there are 5 videos that should be separated. Or you might notice some confidential information that the CAM or PA should consider restricting. The first folder in the first box of the collection should have a copy of the donor form, initial inventory sheet, processing plan, and any other notes you make while doing the preliminary processing. Label each box with the uniform box label filling in the appropriate information in pencil. Put it in the top left corner of the box. Each box in the collection should be labeled.

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[9] There are two sets of notebooks that contain finding aids, MARC worksheets, inventories, separation sheets, etc. for each of the archives and manuscripts collections. One green set is shelved in the Reading Room and the other red set is stored in the Archives Workroom.

Position labels on upper left corner of boxes.

Place labels so that all document boxes' lids open in a uniform direction with the opening on the left side.

MARC Worksheet Instructions

The following notes provide a brief guide to completing a MARC record for archives and manuscipts materials. For further assistance consult *MARC for Archives and Manuscripts: A Compendium of Practice* (C 025.341.4028 Ev).

Call number (099$a):
This field is used to record our local call number for each collection or item.

Main entry (100/110$a):
1) The main entry is the name of the primary creator, family, or corporate body responsible for creating or collecting and maintaining a body of materials over a period of time. A main entry can be an individual, family, organization, labor union, school or university, association, government, business firm, church, or a sports team to name a few. Only one name can be entered as the main entry; if there is more than one creator, enter the most important one here. Other names can be noted in the historical information, the description, and with the subject headings.
2) The name chosen should be from an authority record for the creator (consult the library's catalog, WorldCat, or Library of Congress if in doubt) when available. Note also other forms of the name if used by an individual, i.e., formal name, nicknames, etc., in the space provided. The additional forms of the name are used for cross-references and to establish the authority record if there is none. For example: William Sydney Porter is referred to as O. Henry.
3) Supply birth and death dates if known.
4) If an organization's records reveal various name changes, the latest form of the name should be used unless there are very few items in the collection with that name. Include in the donor file a photocopy of the organization's letterhead or if not available, a photocopy of another item with the official name. If possible add to the donor file a list with the various name changes or different forms of the main entry that appear in the collection with the dates when they were used.

Title (245$a):
This records the name by which the collection is known. Use the form of the materials as the title following the main entry. Papers, records, or collection are the most commonly used titles, but photographs, correspondence, diaries, journals, etc., may be used if the entire collection is composed of a single document type. If the collection was created by two persons and no one person can be identified as more prominent or predominating, both names can be entered under the title and there would be no main entry. Descriptive titles may be used if applicable.

Dates: Supply **inclusive dates (245$s),** the earliest and latest dates taken from the items in a collection. If dates are scattered in the collection, but most of the materials are grouped within a limited date range, supply these dates as well – the **bulk dates (245$g).** Do not use the dates of transcribed documents or dates recorded on research notes as dates pertaining to the collection unless the actual documents or photocopies of the documents are in the collection. Use ca. for circa dates example: ca. 1910.

Donor #/Source # (541$e): This field is used to record information about the immediate source of acquisition of the described materials.

Donation date (541$d)

Extent (300$a): ($f) linear ft.: ($f) other:
Measure extent by linear feet. Then indicate number of containers. For instance
Extent (300$a):___.2_ ($f) linear ft.: ($f) other:__1 box__
List different components if there is any separation. For instance
Archives 2.5 linear ft., 300 items, 3 boxes
Oversized volumes .2 linear ft., 1 item

Restrictions (506$a):
Note any legal, physical, or intellectual access restrictions, such as copyright restrictions or inability to listen to materials due to lack of equipment.

Accompanying finding aids (555$a):
This field contains information identifying administrative and intellectual controls over the described materials and indicating the degree of control each provides. In other words, it states what type of guide, if any, exists for the collection such as a register, partial item list, unpublished finding aid, etc.

Physical condition ($)
Give brief description of overall physical condition of collection. Note any specific problems if necessary.

Location in repository (851$e)
Note where it is permanently stored.

Scope and content (520$a):
If possible provide a brief description of the scope and content of collection here. Later after the collection has been completely processed you may want to update this field with another condensement of the information from the scope and content note of the finding aid for this section. Summarize the document types first, in order of importance. Then give a summary statement regarding the contents of the collection. Major or well-known correspondents or other persons responsible for producing the materials should be noted. Records from other organizations or

additional subjects that are noteworthy or abundant as well as unusual items should also be noted. Major correspondents, organizations, and subjects described in this section will also be listed on the verso of the cataloging worksheet in the appropriate section. Do not list any name or organization on the verso if it is not mentioned in the description.

Organization and arrangement (351$a, b):
This field is used to record information about the organization and arrangement of a collection.

Subject headings (people/organizations):
Key personal names (600$a): and Key corporate names (610$a):
Enter names of the creators, frequent or well-known correspondents, names of individuals and organizations who are the subject of a significant amount of correspondence or a significant amount of research. To provide verification of each organization or corporate name listed, attach a photocopy of a letterhead or another official document representing each name change.

Subject headings (geographic locations):
Key place names (651$a): 1. Austin (Tex.).
This filed is used for geographic place names that are subject added entries.

Subject headings (topics):
Major subjects (650$a):
Limit choices to major themes reflected in the collection. Do not include a subject heading for everything or everybody in the collection. Avoid dead ends. It should be obvious from the finding aid where the information referred to in the subject entries can be found. Topical subject headings include geographical place names, historic events, occupations, and general terms. Use Library of Congress Subject Headings (LCSH). List subjects in order of importance. Usually a maximum of approximately fifteen subjects (topical and people/organizations) is the most that will fit on the record. OCLC has a size limit per record. In the MARC format most variable fields also have a size limit. These limits vary from time to time and cannot be stated here definitively. Therefore, the more concise the Biographical/Historical Information and Description sections are, the more subject headings can be included in the record.

Added entries (700/710$a):
These fields are used to record personal or corporate names associated with the work that are not used as the main entry.

Related collections (544$d):
This field is used to record the name and address of custodians of materials related to the described materials by provenance, specifically by having been, at a previous time, a part of the same collection or record group. This filed is rarely used for rare or literary manuscripts cataloged following AACR2.

Comments (590$a):
Include any comments here that do not fit in elsewhere on the MARC worksheet.

Compiled by and date:
Indicate your name as the person completing the MARC worksheet and the date you complete the work.

STAGE 3: FINAL PROCESSING

Arrangement[10]

Arrangement is the process of organizing archival and manuscript material in accordance with accepted archival principles. The two basic principles are provenance and original order. **Provenance** means that records from one creator or one donor cannot be intermingled with records from another creator or donor even if the subject matter is the same. The principle of **original order** requires that materials in a collection be kept in their original order whenever possible. The order of the records reveals information about the creator of the collection and how the documents were used and about the relationships between the files themselves. Records received in labeled folders and boxes usually have an order with some kind of meaning; this arrangement should be preserved. Business records usually come with this type of order. Records received jumbled in a box or paper bag that are not in any arrangement do not have to be kept in this state; we need to give them order so researchers can more easily glean information from their contents. Family papers frequently are received in this condition.

Arrangement of a collection consists of the following steps: research on the collection, survey of records pertaining to the collection, formulation of a processing plan, physical arrangement, processing and re-housing of materials, and labeling of file folders and boxes.

1. Research

Before work can begin on processing a collection, it is helpful to know as much as possible about the subject of that collection. If the collection consists of personal papers, try to obtain a biography of that person, find out the dates of important events in that person's life, or determine noteworthy activities the person was engaged in. If the collection consists of the records of an organization, obtaining information may be more difficult. Check the holdings of the AHC, APL catalog, Internet or other sources for a history of the organization, biographies of individuals, oral history interviews with members of the corporate body, etc. If information is not available either for an individual or for an organization--which is frequently the case--information will have to be obtained from the collection itself. The types of documents that are particularly useful for this purpose are résumés, obituaries, newspaper clippings, diaries, correspondence, annual reports, minutes, and charters.

2. Survey

It is very important to examine all records pertaining to a collection before processing begins. The processor should first check the transfer of title to see whether any restrictions apply to the use of the collection. Correspondence in the donor file should be read to learn whether there are special instructions from the donor with regard to disposal of material in the collection (such as duplicates) or other matters. The donor file will also indicate whether other processed or unprocessed material has been received from the same donor or creator.

After this basic information has been obtained, the collection should be assigned a title, which is a combination of the creator's name plus one of the following terms: papers, records, or collection. Ordinarily collections are named for the person or organization that created the records, not for the donor. The title of a collection is determined usually by the creator. For example, if a person created the material, the collection is titled "papers." If the material was created by an organization, the

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[10] From *Archives and Manuscripts Processing Manual*, Special Collections Division, The University of Texas at Arlington, http://library.uta.edu/archivesManual/spcoProcessManual1.jsp

collection title is "records." If the material was artificially formed around a particular subject or person or by a collector, then the collection is titled "collection." If the entire collection is made up of only one document type, it can be titled more specifically, for example, "photographs," "minutes," and so forth.

3. Processing Plan

With the preliminary work completed, the processor is ready to devise a processing plan. Volunteers and interns submit a preliminary plan to CAM or PA for approval before processing work begins. The first task is to obtain an overview of the collection and better understand the origin, content, and structure of the materials. This is best done by setting the boxes on a table (or tables), opening each box, and quickly examining the contents of each box. If a careful box-by-box contents list was prepared at the time the collection was accessioned, an intellectual grasp of the contents can be obtained by a perusal of the written list. Scanning the actual contents of a collection, however, accomplishes several purposes. It helps the archivist to become more familiar with the collection and to note either mentally or on paper the logical sequence of the records and eventually to work out a plan for arranging the material. It also provides the archivist with many clues as to the task that lies ahead: Are file folders neatly arranged, are they poorly arranged, or are there no file folders? Do the folders have labels? Do folder titles actually reflect the contents? Are the papers in the folders in order? Are they folded? Are there few or many newspaper clippings, reels of film, photographs or fragile documents or artifacts that will require special attention? Is there any evidence of mildew, insect or rodent damage? Are there oversize documents, government documents, books, or other materials in the collection that may have to be handled separately or transferred to other areas of the library? Although these problems will be addressed later by the processor (and are discussed more fully in the sections on description and preservation), they are nonetheless considerations that must be factored into the final decision on how the collection is to be arranged.

4. Physical Arrangement

The primary task of the processor is to discover the creator's file order and to insure that it is systematically implemented. It bears repeating that a basic rule of archival management is that ideally the original order of the materials in a collection should not be altered or should be altered as little as possible. All too frequently, however, collections do not arrive in good order or sometimes have no order whatsoever. In these instances, the archivist has to impose order on the materials so that they will be easily accessible to the researcher.

There are four basic methods of arranging archival and manuscript collections: alphabetically by topic; in series by document type; chronologically; or in series by function of the creator. The arrangement of a collection will be determined largely by the size and content of the collection. For example, the file folders in a small collection (two or three document boxes) might be arranged alphabetically by subject. If a collection contains only one or two types of material, it might be preferable to arrange the collection into document types, such as correspondence, minutes, and financial records, and then chronologically. Some collections, such as the papers of legislators, lend themselves to chronological arrangement because the records creator's activities are centered on specific time periods (i.e., terms in office). Very large collections also can be made more manageable if the records are arranged in series, which in turn are arranged chronologically, alphabetically, or by order of importance. Arrangement of records by function of the creator groups together documents that relate to a specific activity of the creator.

Collections that are moderate to large in size (more than 2 linear feet) are usually made more manageable by dividing the materials into series. For example, the papers of an individual might require separate series for personal records, business records, and political records. The records of an

organization might be divided into the different components of that organization, such as Product Development, Information Systems, Marketing, and Personnel. If a particular document type dominates the collection, the series could be formed around those record types, such as correspondence, financial records, minutes, personnel applications, grievances, etc.

It is virtually impossible to make a general statement on how a collection should be arranged because each collection is unique, and each one has to be evaluated on its own characteristics. After the basic principles governing provenance and original order have been taken into consideration, the primary objective of the archivist should be to arrange the material in the most user-friendly manner possible. Material should be arranged so logically that the researcher can quickly find needed information.

5. Processing

When the plan for arranging a collection has been determined, the task of processing can begin. At this stage the processor works with one file folder at a time.

Preservation

Careful attention should be given to the physical condition of the records. Much preservation work is done during processing and typical preservation activities encountered when processing are:

- Removing paper clips and rubber bands.
- Replacing rusted staples with stainless steel staples or plastic clips, if necessary.
- Removing excess staples and replace with one stainless steel staple only.
- Removing metal spirals from notebooks or removing pages and discarding notebook cover and spirals.
- Photocopying covers onto acid-free paper if it contains needed information.
- Flattening folded documents. If a document is too large for a legal-size folder and too valuable to remain folded, transfer to an oversize box.
- Placing photographs and negatives in polyester or polypropylene sleeves or in acid-free envelopes.
- Placing a sheet of acid-free copy paper or interleaving tissue on each side of documents on colored paper to prevent staining of adjacent documents.
- Encapsulating fragile documents or placing in polyester sleeves.
- Trimming newspaper clippings and photocoping them onto acid-free paper. Discard the original clipping.

Retention and Deaccessioning

This is also the time to determine which materials will be retained and which will be deaccessioned. The following materials are often deaccessioned (discarded):

- Duplicates.
- Records with little value.
- Envelopes (especially from voluminous 20th century collections although some archivists prefer to file them with their related correspondence).
- Copies of periodicals or newspapers that are available elsewhere in AHC's collections.

Separation

It is best to keep as much of a collection together as possible, but at times materials are separated away from the main body of an archival collection to improve access, to provide better environmental conditions (i.e., to better preserve materials), to prevent duplication, or to save space.

Although all the materials from a collection might not be together physically they are linked intellectually. We keep track of every item from each collection through finding aids, inventories, and separation sheets. Any item removed from the main body of the collection is noted on a separation sheet and the new storage location is recorded. The separation sheet is filed in the first box of the collection and each set of the finding aid notebooks along with the finding aid or inventory. Thus, when a researcher requests to view a collection, he/she will know that other materials are available and those can be brought out at the same time. Anything separated from the main body of a collection must be able to be retrieved so that the collection can be recreated in whole if needed.

When processing a collection, look for these materials as items to be separated. Any questions should be discussed with the CAM, PA, or PC.

- Local periodicals.
- Photographic materials.
- Oversized materials (e.g., scrapbooks, ledgers, posters, drawings).
- Books.
- Video and audio recordings.

Foldering

When all of these concerns have been taken care of, arrange the contents of each folder in numerical, alphabetical, or chronological order as appropriate. If material is placed in chronological order, undated material should be placed after dated material. Then transfer the contents of the folders to new, acid-free folders and label each folder. Write the headings on each folder with a No. 1 or 2 pencil, including the following information: collection number, collection title, folder/series title, dates, box number, folder number, and number of items (see example below). Note that if there is more than one series in a box the folder numbers do not start over with the new series, but continue in numerical order. Also folder numbers start over with number 1 in each new box, even if the series continues from the previous box.

Collection Title	Folder Title	Box #, Folder #
Collection Number	Dates	# of Items

Write the above information directly on the folder in pencil. Label each folder in a collection in this manner.

It is hard to quantify exactly how many pages can fit into a folder. A rough guess is that no more than 50 sheets or 20 photographs should be put in a file folder. If necessary, divide the contents and place the material in additional folders, using the same heading for each folder. The folders can now be transferred from record center storage boxes to acid-free, lignin-free manuscript boxes. They should be arranged in their prescribed order and placed snugly in the manuscript box. Folders should not be stuffed into the box so that they are difficult to remove, nor should they be so loosely packed that in time the material will slump and bend. At this time the archivist may begin writing the container list.

By the time the finding aid is completed, the archivist will have worked with the material in each folder in the collection several times. It is a good idea to develop the habit of taking notes on the collection during the course of these processing procedures. The notes will be useful to the archivist later when preparing the description of the collection. They should include information on the earliest and latest dates of the records in the collection, on each series within the collection, dates of and facts

about important events, the purpose and history of an organization, biographical information, a record of name changes (of an organization), and when the changes occurred, and any other information about the collection that would be helpful to the researcher.

Specific Instructions

Architectural Archives

A drawings catalog workform is prepared for each set of drawings within a collection. Much of the information on how to fill out the workform is in the cataloging instructions for entering data into *Librarian's Helper.*

From the workform a set of catalog cards are created for each set of drawings. The software program is *Librarian's Helper* and is only on the PA's computer. We do have a licensing agreement that allows AHC to have this program on two computers. The only printer that we have that will create catalog cards is at the PA's computer.

The following is a brief introduction to the use of *Librarian's Helper* to produce bibliographic records for the Architectural Archives. Points not covered can be clarified in the manual. This manual is kept by the card catalog printer in the PA's office area.

Some of the terms that are used in this introduction:
Record - the information about a particular architectural project or set of drawings, derived from the completed catalog workform sheet.
Field - a specific section of information from the workform, the name of the architect, for example.
Save - the method by which information is permanently stored in the disk's memory.
Menu - a list of the operations which the computer will perform.
Exit - to leave a file and have the computer save the data.

To begin *Librarian's Helper* choose the LH program. The screen will ask you to insert the "Data Disk". This is the disk on which the data about each architect will be stored. Press the return key when ready. If you are starting on a new disk there will be some formatting procedures. If it is a disk that has cataloging information it will identify the disk and the remaining capacity on the disk. Press the return key to continue.

The screen will respond by showing the menu. Request action by number. The options are:
      1. Enter card information
      2. Preview cards on screen
      3. Review/alter information entered
      4. Check/adjust card alignment
      5. Print cards
      6. Check/adjust label alignment
      7. Print labels
      8. Go to data storage menu
      9. Exit *Librarian's Helper*

To enter information, type "1" and press the return key. The computer will prompt you in order to fill the following fields. Enter the data and press the return key. Some fields are not used for our records-press the return key without entering information. The computer will automatically remove these fields from the final cards. Remember to use appropriate upper and lower case modes, punctuation, and spacing. The program will put in some punctuation and formatting.

Fields to Be Entered

Author: Enter Architect's name, last name first

Title: Enter name of building

Subtitle: Enter address, using the format : number, street city, state. Many projects will have researched addresses which will be indicated by brackets. If the number is all that is in brackets, enter it on this line. Otherwise, skip the missing information. If there are two addresses, one being completely in brackets, save the bracketed one for the tracings and enter only the unbracketed address.

For example:
[1600] Congress Avenue would be entered just as it appears, but **Congress @ 16th Street [1600 Congress Avenue]** would be entered as **Congress @ 16th Street** and the second address would be entered as the tracing.

Statement of Responsibility: This prompt will offer you several options, allowing a response by typing in the appropriate number. This field will be used to enter Associate Architects or Firm Names. Normally, therefore, you would respond by typing "2" in order to delete the field, as there will be no information. Option "1" will allow you to re-enter the information in order to reflect the Associate Architect's name or firm's name. For example:
        Granger, Charles T. (Associate Architect)
           or
        Jessen, Jessen, Milhouse & Greeven

        would be accomplished through option "1".

Place of Publication: Enter building type and the words "project for" unless there is no client cited on the catalog sheet. In this case you would enter the building type plus the word "project".

Publisher: Use this field to indicate the client's name. Enter the client's name as recorded on the back of the catalog sheet.

Date: Enter drawing date

Call Number 1: Enter the job number in this format. LETTERS-THREE DIGIT NUMBER. The number must be entered as three digits in order for the computer to keep them straight, so that the computer would read
        AF-6
        as project number 600 unless it was entered
        AF-006

Call Number 2: Enter location number using the above format

Tracings: This field is a cross-reference which will enable the researcher to find a project through a variety of references. It should always be entered in CAPITAL letters. Always enter the word "ARCHITECTURE" followed by a comma and the building type. Always enter the address, street name first, followed by the number and directional. If there is a street address consisting of two cross streets, make an entry for each street. If there is an Associate Architect or a firm name, make an entry for them. For example:

A commercial project at 1600 W. Pennsylvania Avenue with Charles T. Granger as Associate Architect would be entered:

 ARCHITECTURE, COMMERICIAL
 CONGRESS AVENUE, 1600 W.
 GRANGER, CHARLES T.

Analytical Entries: This will automatically produce a card with the project name as a heading. Just press the return key.

Extent of Item: Type number of sheets, drawing type, the word "drawings", and whether it is a completed set or not. You will end up with something along these lines:

 16 ink on linen drawings (complete)

Other Physical Details: This field will let the researcher know what types of drawings are available for the project. Enter the plans, etc. categories that are checked, followed by a dash, and the architectural, etc. categories that are checked. For example:

_____polyester film	_____architectural
_____ink on linen	_____mechanical
_____pencil/ink on tracing	_____electrical
_____blueprints	_____structural
_____diazos	_____plumbing
_____other _____	_____other _____
_____plans	_____sketch
_____elevations	_____rendering
_____sections	_____working drawings
_____interior details	_____shop drawing
_____exterior details	_____specifications
_____perspective	_____other _____
_____other_____	

would appear on the card as:

 plans, elevations, sections, details – architectural

Note Paragraphs: The computer will allow you to enter two note paragraphs at this point, with access to two additional paragraphs in the edit mode. This is a place to enter additional drawing information, comments, or other information from the form (such as engineer or photos). Use separate paragraphs for each note, and end them with periods. See the next page for examples.

Once you have completed the Note Paragraphs, the computer will return you to the Main Menu. Enter "2" to preview the records and check for typos. The enter "2" to continue entering records or "9" to finish the session. After you do this, the computer will respond with a Message Screen with messages: save, delete, or print the data. Choose the option that fits the needs of the cataloger.

Bible Collection

Photocopy family information written in the bible and remove loose sheets. These are retained and the bible is returned to the donor. Put the bible in a box and store it in SASR. Label the box with the number from the collection it belongs to. If it is not part of a larger collection, assign it a number.

Oversized Archives

Cataloging of qAR items is simple. A shelf list binder is located in the Archives Workroom. Each item is assigned a box or drawer number according to where the item best fits physically. Also, each item gets a unique sequential number within each box or drawer. For example, the item number qAR Box 9/3 means the item will be found in the Oversized Archives in box 9 and it is the 3rd item. The item number qAR FF 2/7/5 means the item is stored in the Oversized Archives in flat-file cabinet number 2, 7th drawer, 5th item.

Each time a new box is created it is numbered in sequence regardless of size. Boxes and file drawers should not be filled more than 2/3 full. Items are filed from bottom to top, items #1 being at the bottom. The number should be written on the back of the item in the upper left corner in pencil. If the item has been separated from an archives collection, remember to write in pencil the collection number on the back of the item in the upper right corner.

Fragile items should be sleeved or encapsulated. Never use sleeves or Polyester film on items with colored pencil or charcoal since the static electricity created by two sheets of Polyester film will lift the charcoal image off the paper. These items should be interleaved with acid-free tissue paper.

Be sure to update these entries in all printed lists (in the Reading Room and the Archives Workroom) and the electronic qArchive Inventory:

S:\SHARED\Operational Records\Collection Development\Archives\Archives Master Database.mdb
.

Oversized Volumes

The Oversized Volumes Collection includes scrapbooks, ledgers, and other bound manuscript materials that are too large to fit in standard sized document boxes. At times archives collections contain oversized volumes in addition to regular paper records and other materials. Sometimes a collection only contains oversized volumes. Either way, they are stored in the Oversized Volumes Collection. If the volume is being separated from an archives or manuscripts collection with other materials such as paper records, fill out Document Removed forms and Separation Sheets. Document Removed forms are placed in the exact spot from which an item was removed. Separation Sheets are put it in the first box of the main body of the collection and are used temporarily until a finding aid is complete, at which time the separation information will be included in the Related Materials section. If the collection only contains oversized volumes, Document Removed forms and Separation Sheets are not necessary to link parts of a collection together as the entire collection is shelved in one area. Write the archives collection number in pencil on the front page of each oversized volume.

S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\Forms\document removed.doc

S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\Forms\Separation Sheet template.doc

NUMBERING SYSTEMS

Because materials in the A&M Unit vary in format, we use several different numbering systems to catalog them. Also, numbering systems have changed over the years. In 2000 the CAM implemented additional rules to standardize numbering systems, bringing them up to current professional standards and making them more viable for the future.

ARCHIVE AND MANUSCRIPT COLLECTION NUMBERS

Our collection numbers are quasi-accession numbers. They are not necessarily assigned at the time a collection is accessioned (upon registration into the collection). Usually they are assigned at the time of processing, but they should designate the year the collection was received.

An accession number is made of 3 parts:

1. <u>FP or AR.</u> This indicates that the collection is part of the Archives section. It denotes that it is an actual archival collection, not part of the vertical files or some other collection. This helps us know where to store it and where to look for it. FP means "Family Papers" and "AR" stands for "Archives." In the beginning, we only took in family papers as archival collections. Later, we began to get other kinds of materials in our collections (e.g., mayor's papers, business records) and so changed FP to AR to reflect the broader scope. So you can think of FP and AR as being essentially synonymous and for us that means they are filed on the same shelves. FP is no longer used by AHC, and all archival collections are given an "AR" prefix.

2. <u>A letter or a number.</u> For example FP.**A**.031 or AR.**1994.**003. Both the letter (e.g., A) and the number (e.g., 1994) represent a year, which should be the year the collection was donated to AHC, not when the collection was processed. When AHC first began to assign collection or accession numbers we used letters to represent the year the materials were added to our collection. So "A" represents a particular year, and when we got to the end of the alphabet, we started to use numeric year designations.

A = 1962	J = 1971	S = 1981
B = 1963	K = 1972	T = 1982
C = 1964	L = 1973	U = 1983
D = 1965	M = 1974	V = 1984
E = 1966	N = 1975 and 1976	W = 1985
F = 1967	O = 1977	X = 1986
G = 1968	P = 1978	Y = 1987
H = 1969	Q = 1979	Z = 1988, 1989, 1990
I = 1970	R = 1980	

3. <u>A final set of numbers.</u> These numbers are assigned sequentially as they are added throughout the year. AR.1991.001 was the first collection accessioned in 1991. AR.1991.002 was the second collection accessioned in 1991.

Standardizing Archive and Manuscript Collection Numbers

Numbers are written in various ways by AHC staff, volunteers, and customers. In order to bring our numbering system up to current standards and make them less confusing, more meaningful, and easier to handle by our database, all archival collection numbers should be written out in full in

catalog records, databases, finding aids, bibliographies, call slips, blueslips, etc. A correctly written collection number would look like these examples:

AR.P.007
AR.1991.015
AR.2001.123

Here are the rules to follow when recording archival collection numbers:

Do not use the FP prefix. The FP prefix should not be used in new documents, bibliographies, descriptions, or databases, etc. The AR prefix superceded the outdated FP prefix. **Always substitute AR for FP** when referring to these early family paper collections.

Wrong: FP.A.001
Correct: AR.A.001.

Do not truncate call numbers by leaving off the AR prefix. In the past collection numbers were written in a truncated form without the AR prefix designation. **Always included the AR prefix in** collection numbers. This prefix has meaning that indicates which collection it is in.

Wrong: 1994.005
Correct: AR.1994.005

Do not truncate call numbers by leaving off zeroes as placeholders. The Access database program that we use as a catalog of the archival collections requires 3 digits in order to file the collections in correct numerical order. *Always use all three digits***,** including zeroes, when writing collection numbers. Specifically, the first collection of a year would be written .001. The tenth collection of a year would be written .010. The one-hundredth collection of a year would be written .100.

Wrong: AR.Q.10
Correct: AR.Q.010.

Do not truncate call numbers by shortening the year designations. In the past collection numbers were written with the year abbreviated. **Always write out the entire year** instead of abbreviating.

Wrong: AR.97.021
Correct: AR.1997.021

Do not use a hyphen (-) or slash (/). In the past we variously wrote accession numbers with a hyphens, slashes, periods, etc. in between parts of the collection number. Always use a period (.) when writing accession numbers. A dash (-) means something particular (a range of numbers). For example, AR.1991.001 - .005 means the 5 collections in this range of collection numbers (i.e., AR.1991.001, AR.1991.002, AR.1991.003...). And AR.2001.005.1-10 could mean the items numbered 1 through 10 in the collection AR.2001.005. So, **always use a period when writing collection numbers**.

Wrong: AR.1992-011
Wrong: AR-1992-011
Correct: AR.1992.011

Note: Donor identification numbers do use a slash (i.e.: DO/1996/023) and should not be confused with collection numbers.

DEACCESSIONING

Deaccessioning is the act of legally and/or physically removing an item, archives, etc. from AHC's collection.

Materials may be deaccessioned for a limited number of reasons:
- Outside scope of the collection;
- Duplicate/extra copy;
- Poor condition;
- Loss;
- Theft;
- Involuntary destruction.

Materials may be deaccessioned in one of these ways:
- Returned to donor;
- Transferred to another institution/agency;
- Discarded;
- Destroyed;
- Sold;
- Exchanged.

When deaccessioning materials good paperwork is necessary. Complete the Deaccessioning Form and place in appropriate source files. Remember to update appropriate indices and catalogs, as well.

S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\Forms\deaccessioning form.doc

SECTION 5: DESCRIPTION

The finding aid is compiled specifically to describe the arrangement and contents of a collection and to comment on its research potential. It serves the researcher seeking information about a person, family, or corporate body; serves the staff in locating desired materials; and serves the donor as a record of material deposited. The finding aid is a factual document written in clear, concise language, in a tone free of value judgments, historical interpretation, personal bias, or professional jargon.

In 2001 our finding aid format was updated to meet current professional standards, improve graphic presentation, and prepare for participation in the Texas Archival Resources Online (TARO) Project.[11] The new finding aid format uses language that is less industry specific, preferring terms that are understandable to the general public. For instance, the heading "Detailed Description of the Collection" is used instead of "Collection Inventory" or "Container List."

Create the finding guide (and all related documents) in Microsoft Word using 11 point Times New Roman font. Provide 1 inch margins on the top, bottom, and right. Provide a margin of 1.25 inches on the left so that there is enough space in the margin to comfortably accommodate holes for a three-ring binder. A finding aid template is available in the Shared Drive:

S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\blank finding aid.doc

The standard AHC finding aid includes the following parts described below:

- Collection Summary
- Administrative Information
- Restrictions
- Index Terms
- Biographical/Historical Sketch
- Scope and Content Notes
- Organization of Recods
- Related Material
- Other Finding Aids
- Detailed Description of Collection (i.e., container list)

COLLECTION SUMMARY

Creator
Title
Inclusive Dates
Bulk Dates
Abstract
Quantity in terms of linear feet, boxes, and items, when possible
Call number

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[11] For more information visit the Website at http://www.lib.utexas.edu/taro/ .

ADMINISTRATIVE INFORMATION

Custodial History: You can include provenance information in this section describing how, from whom, and when the collection or materials were acquired.

RESTRICTIONS

If the donor or AHC has restricted access to all or part of a collection, the specific terms of the agreement should be described clearly here. Check the donor files for the statement of restrictions if any.

Material may be withheld from use for a variety of reasons. In addition to the donor's restrictions, the archivist, during processing, may find material that would be damaging to the creator or to others mentioned in the collection. Be especially alert for sensitive information about persons other than the donor, for correspondence or reports that are marked confidential or seem to have been written with the understanding they would be kept confidential, especially if written by someone other than the donor.

Procedures for protecting restricted materials:
1. Organize the restricted material along with the other material.
2. If a single item or folder is being restricted, put it in an acid-free envelope or folder, seal it with the labels reading "Contains Restricted Materials" and add a label with the terms of the restriction on it. If the entire folder is being restricted, write the folder title, dates, box number and folder number on the envelope as well. Put the "Contains Restricted Materials" label on the envelope and on the box that the folder is in.
3. If an entire box is being restricted, seal it shut with a label that describes the terms of the restriction. Put the "Contains Restricted Materials" label on the outside of the box.

Copyright Statement
Include a statement indicating where a researcher should obtain permission to publish materials from the collection. If the donor did not sign the copyright over to AHC, then he/she should be contacted for permission.

INDEX TERMS

We are supposed to use LCSH, but in the past have applied these standards inconsistently. Do not assume that current indexing terms are correct without also checking LCSH.

BIOGRAPHICAL/HISTORICAL SKETCH

The purpose of the sketch or history is to give the researcher a brief, general introduction to the person or organization that created the collection. Prepare a sketch or history in narrative form that highlights major events in the past of the person or organization primarily during the period represented by the collection. The description may include limited background data. If more than one person or organization is very important to the collection, prepare a short biography or history for them also. Write your text in clear, concise language including accurate data. Your text may range anywhere from two paragraphs to two pages.

Books or articles by or about the person or organization, which would be useful to the researcher, should be listed in bibliographic format and follow the narrative. Consult *The Chicago Manual of Style* for the standard style of entry. If more than a few items are listed, they may be placed on a separate page.

SCOPE AND CONTENT NOTES

The scope and content note briefly describes the content of the collection, but with sufficient detail to provide the researcher with a good understanding of the collection's general characteristics, strengths, and gaps. It also may include a statement regarding the original condition of the collection, a summary of the archivist's processing and preservation decisions, and the amount and types of materials that were removed from the collection.

The note should be in essay form and at a minimum note the document types and/or subjects represented with inclusive dates, the extent of the materials, primary correspondents, and significant or unusual items. Describe these major elements in the order in which the materials are physically arranged. Information regarding significant aspects of a person's or organization's past should be related to the description of the papers or records. The scope and content note is the archivist's opportunity to relate the collection and its relevance to the creator and, if possible, to the events at the time of its creation.

Summarize the research value of the collection and point out important gaps. One or two pages are usually sufficient.

ORGANIZATION OF RECORDS

The "Organization of Records" section is also called a "Series Description". The series description introduces the arrangement of the collection and provides a concise statement of the files within each series. It should include the following elements in this order: title, inclusive and bulk dates, quantity in linear feet with number of boxes or folders, arrangement, and a very brief summary of contents or principal subjects. Series should be listed in order of importance, if possible, otherwise alphabetically. A series description is optional, depending on the size of the collection and number of series. Bold the series title headings. Subseries, if they exist, can be described within the series description, such as when financial records are divided into subseries by record type.

RELATED MATERIAL

This section describes other materials in AHC that have a common provenance, creator, or subject matter. Sometimes it is used to inform the researcher that parts of a collection have been transferred to other custodial units within the organization, such as books that have been separated out to the General Collection or large ledger books that are stored in the Oversized Volumes Collection.

OTHER FINDING AIDS

Include in this section information regarding additional guides to the same collection. These other access tools would describe all or parts of the collection. For example, there might be a published edition of the inventory or the materials may have come to the repository with some sort of inventory prepared by the creator. File plans are formal examples of such finding aids that sometimes accompany organizational records.

DETAILED DESCRIPTION OF COLLECTION

This is also called the Container List or Collection Inventory. Prepare a list of the folder titles that were created or determined during the arrangement of the collection. The inventory lists the box and folder numbers so that materials can be easily identified and located. Typically we do not catalog an archives or collection to the item level, but may do so and record that information on the finding aid if necessary.

SECTION 6: CARE OF COLLECTIONS

PRESERVATION

One of the reasons an archives exists is to preserve past and present information and materials for the future. This obligation to preserve, in addition to our mandate of making information available for researchers, requires us to give materials in our collection greater care than would be normal if the materials were in private hands. Preservation is an ongoing activity, performed in the course of accessioning and arranging a collection, or even after arrangement is completed. Most archivists define preservation as the actions taken to stop, prevent, or retard deterioration of archival and manuscript materials as well as improve the condition or change the format to preserve the intellectual content.

Preservation is very time consuming. The sheer bulk of modern records justifies a hard look at the amount of preservation work to be done for each collection. A processor will not do elaborate preservation work. The division's policy is to keep work to a minimum and focus efforts on preserving the information value of records rather than preserving documents as artifacts. A trained staff member or outside conservator should only undertake custom housings or extensive repairs for special items. The following procedures are undertaken to insure the proper housing and preservation of a manuscript or archival collection.

GLOVES

There are two reasons to wear gloves: to protect the materials from you and to protect from the materials. Careless handling can result in tears, breakage, abrasion, scuffing, or other physical damage to items in our collection. Inappropriate contact with oils, salt, and dirt from our hands can cause staining or chemical reactions on materials. Sometimes the materials we handle are potential harmful, especially when they are first examined. We routinely receive materials that are dusty, moldy, or sprinkled with rodent droppings. Wearing gloves when appropriate can help promote the health and safety of both us and our collections. [12]

We use several types of gloves here at AHC. The type your wear depends upon personal preference and the medium of the material you are handling. Bulky gardening, winter, athletic and other kinds of gloves worn as apparel are not appropriate. Thin cotton, polyester, nylon, plastic, or latex gloves that provide good contact with the materials are the types to choose. When the gloves become dirty put a clean pair on. The cloth gloves are washable and the latex ones are disposable. Be aware of what you are touching when you are wearing gloves. For instance, do not scratch your head, wipe your nose, or dust a shelf with a glove and then continue to use that soiled glove to handle materials. A dirty glove is as bad as dirty hands.

When to wear gloves is not always obvious. Here are some scenarios demonstrating appropriate glove use. Many of these situations we do not encounter here, but given the diversity of donations, we do not know what we will encounter.

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[12] Much of the information in this section comes from Cataloging from Scratch: A Manual for Cataloging Undocumented Collections in Small Museums by Caroline M. Stuckert. Havertown, PA: MACC Associates, 1991.

- You must wear gloves (usually cotton or nylon) when handling unprotected photographic materials. If a print is already in a Polyester sleeve, for example, you do not need to wear gloves to handle them. If you remove that print from its sleeve you must wear gloves.
- You should always wear gloves when handling metals.
- Wear gloves when handling furniture; objects made from organic materials such as leather and wood; porous minerals such as unglazed clay and some stone; and paintings and other works of art.
- If you are handling slippery materials wear latex gloves or cloth gloves with plastic nodules to ensure adequate grip.
- If objects that might contain hazardous substances must be handled, gloves are absolutely mandatory. If the potentially hazardous substance is a liquid or is in a very slippery container (for example glass), latex gloves are preferred because of their impermeability and good grip. Potentially hazardous substance include biological specimens immersed in various liquid preservatives, old patent medicines, their ingredients, or other chemical products. Poison-tipped arrowheads can be lethal. Stuffed animals present a threat of arsenic poisoning because until recently taxidermists used arsenic as part of the process of preserving and mounting a specimen.
- Some repositories require people to wear gloves when handling books, manuscripts, and other paper based materials, which are organic. However, always wearing gloves when handling paper materials is not the practice at AHC. Sometimes it is not necessary to wear gloves or wearing gloves may actually make it harder for you or the customers to gently handle the materials. You will have to use your best judgement and make a decision to wear or not wear gloves. If you decide that it is best not to wear gloves, wash your hands immediately before handling the materials (or ask the customer to wash his or her hands).

BOXING

Transfer all material to acid-free, lignin-free folders and boxes. All folders should be the same size as the box. To accommodate the most common sizes of paper, store documents in legal size folders in legal size boxes. If every item in a collection is letter size, letter-size folders and boxes may be used. Unfold any documents that have previously been stored folded or rolled. If a specific item is too large for a legal-size folder, place a "Document Removed" form (see example at end of chapter) in its place and transfer it to a folder, sleeve, box, and/or drawer in Oversized Archives. Size the folder to the drawer, not to the item to keep it from shifting in the drawer. If several items from a collection need oversize storage, insert "Document Removed" forms in the appropriate original locations and put everything in an acid-free, lignin-free flat oversize box. Do not, however, store bulky items with papers or photographs. Use a box that will accommodate the largest document. Cut folders the size of the box, even though items going into the box will be smaller. Separate the oversize box from the collection and place it in the shelving area reserved especially for oversize box storage when processing is completed. A unique box number is assigned to all oversize boxes. (See the arrangement chapter for labeling of oversize boxes). Materials transferred to an oversize box should be listed on the inventory in a separate series with the oversize box numbers noted. If materials in oversize boxes were never part of another series, then "document removed" forms are unnecessary.

Folders are designed to house up to 50 sheets or sometimes more. How many documents are stored in a folder is a matter of judgment and depends on their thickness, age, condition, and importance. Folders that house very old manuscripts might have as little as one or as many as fifteen documents. Archival collection folders will accommodate up to ½ inch of material comfortably. More than a ½ inch of documents is unwieldy and in time possibly damaging to the contents of the folder. Crease the folder along the proper scoring line according to the bulk of the contents so that the folder rests on its

flat edge in the document box. A folder with only a few items need not be creased. Use your judgment.

Document boxes should not be overfilled so that the box bulges and files are difficult to retrieve. However, neither should a box be under filled so that the contents buckle or slump. Use a half-size document box for small collections or for housing materials of less than 2 ½ inches in bulk at the end of a collection. If a standard 5-inch box must be under filled, crease and insert an acid-free document box spacer behind the folders to fill up the extra space. We do have commercially produced document box spacers or you can make one by crimping archival paper board.

FACILITIES AND CLIMATE

AHC seeks to provide quality storage and research facilities to aid in the preservation of the collections. We strive to maintain constant levels of temperature and humidity. The Reading Room, stacks, and offices are maintained at $72° \pm 2°$ with relative humidity of $50\% \pm 2\%$. The outer photograph vault is maintained $60° \pm 2°$ with relative humidity of $50\% \pm 2\%$. The inner photograph vault is maintained at maintained $50° \pm 2°$ with relative humidity of $50\% \pm 2\%$.

CONTAMINANTS

Collections are usually received with one or more types of contaminants attached to some of the papers. Rubber bands, ribbon, twine, and plastic folders should be removed from the materials. Metal paper clips, brads, rusty staples, metal spirals in notebooks, fasteners of any type, or metal straps which rust and damage paper should be removed. A wire cutter is useful in cutting the spirals from notebooks. Put notebook contents in a folder and discard any blank pages. Note number of pages discarded. Metal fasteners may be replaced with plastic coated paper clips or stainless steel staples. A safer alternative is to place previously fastened pages loose in a separate file folder or in a folder with other items but separated by a sheet of acid-free paper on each side. A note can be written in pencil on the top sheet to describe the content or number of pages that were originally fastened.

In very large archival or manuscript collections, staples that are not rusting do not have to be removed. Staples do not rust as quickly as paper clips, and they can be replaced if or when time allows with stainless steel staples or plastic paperclips.

Cellophane tape, masking tape, and rubber cement or glue cause great damage to documents. They discolor with age and leave permanent stains. Removal from documents is difficult and time consuming and should not be attempted by a staff member without expertise or without consultation with a trained conservator. If the document is old or valuable, it might be worthwhile to attempt tape removal. Otherwise it is best to leave the item alone, isolate it, or construct custom housing for it to avoid causing more damage, which may result from the attempt to repair it.

Avoid the use of Post-it® notes on any item of known permanent value, such as material entrusted to archival care. Aging tests indicate that the note's color tends to transfer to the sheets on which the notes are affixed. Adhesive residue from the note may remain on the sheet after the note is removed. Attempts to rub off the residue will do more harm than good, as the adhesive becomes further embedded in the substance to which it has been attached. Use of these self-stick notes should be limited to non-valuable, non-archival materials. Strips of acid-free paper may be used in place of Post-it® notes for most archival processing needs.

PAPER

Newsprint, manila paper, and construction paper are extremely acidic. They darken with age, become brittle, and stain any papers with which they come in contact. Documents printed or written on highly acidic paper include newspaper clippings, telegrams, carbons, copies on thermofax paper, and school writing tablets.

Text on highly acidic paper should be photocopied onto acid-free paper. However, quantities of newspaper clippings of secondary importance, for example, would be too time-consuming to photocopy. Separate the clippings from other paper documents into their own folders. Photocopy any item that is badly deteriorated or on poor quality paper. Letter size, legal size, and oversize acid-free paper is available. Discard the original item unless it has value as an artifact, for exhibition, or includes handwritten notes. Such items are encapsulated in Polyester film with a sheet of acid-free paper as a neutralizing backing. Sometimes a photocopy of a brittle encapsulated item is also made and researchers are encouraged to use it instead of the original.

OVERSIZE MATERIAL

Oversize documents and other items (larger than 8 1/2" x 14") will not fit into a legal-size document box when unfolded or encapsulated. Examples are legal or financial documents, muster rolls, certificates, diagrams, photographs, scrapbooks, albums, posters, galley sheets, etc. Items in this category are stored flat in large flat, acid-free, lignin-free document boxes or in an acid-free folder sized to fit the box or oversize drawer. Smaller bound volumes such as diaries, journals, albums, scrapbooks, etc., which are no more than a half inch thick can be stored in an acid-free folder or envelope. It is acceptable to store such items spine down in document boxes without folders if necessary. They may be wrapped individually in Polyester film or acid-free paper depending on condition. A label can be attached to the Polyester film or paper covering. Oversize bound volumes are not usually stored in a box with other documents or photographs. If they are heavy enough to shift, they will cause damage to the other items. Old volumes with leather bindings should be wrapped in acid-free paper, spun polyester, or Polyester film or boxed if the bindings have red rot.

PHOTOGRAPHS, AUDIO TAPES, AND FILMS

Photographs mounted on acidic pages of an old album or scrapbook present a special problem. Each album and its contents must be evaluated individually. Albums of this type can be photographed or photocopied page by page to maintain a record of the original historical arrangement and descriptions. The photos can then be removed and stored in separate folders or envelopes. Often the best solution is to interleave the pages with acid-free paper between the pages to neutralize the harmful effects of the original pages and keep the item intact. If the album cannot accommodate the bulk added by protective sheets, disbinding may be required. Loose sheets can then be boxed.

Photographs, oral history tapes, films, video tapes, and artifacts should be separated from the paper part of the collection and stored in separate folders, series, or document boxes so that their unique formats may be accommodated. Photographs 8" x 10" and smaller can be stored either in archival folders interleaved with acid-free paper (unbuffered), in acid-free envelopes, in albums, or in Polyester or polypropylene sleeves or pages designed for storage of photographs. Rolled photographs may be stored rolled if absolutely necessary or may be humidified, flattened, and wrapped with an

acid-free board support for storage. Negatives and photographs are never stored in the same envelope, sleeve, or folder although they can be stored in the same box.

Slides and photographic negatives should be housed in archival slide and film protectors designed for the individual size and format. Photographs larger than 8" x 10" and mounted photographs must be stored flat in oversize boxes. Cased photographs, such as tintypes, daguerreotypes, or glass negatives, need custom containers to protect them. Such containers can be made or purchased. Wrapping them in tissue paper and storing them horizontally in flat storage document boxes may protect them. Microfilm storage boxes are also useful for smaller cased photographs.

When housing a large collection of photographs, put no more than 20 photographs in sleeves (approximately 1/2 inch) in each folder. Fragile prints should be stored in sleeves and filed singly in folders. Very fragile prints should be stored flat with a piece of supporting mat board and a Polyester film enclosure. Consider the value of the material. The more valuable or unique it is, the more carefully it should be housed. Consider separating these prints to the Rare and Fragile Collection. Photographs stored vertically must be stored in full boxes or in polypropylene pages in a firm notebook to retard curling.

Never affix a gummed label on the front or back of a photo. Information about a photo is placed on its verso in pencil or print-marking pen and only along its border. Information can be written on a piece of interleaving paper placed behind the photo or on the envelope or folder in which it is stored. Excessive photocopying of photographic prints of any kind should be avoided. Copy prints should be made of frequently photocopied photographic materials.

CONSERVATION TREATMENT

Conservation is the component of preservation that deals with the physical or chemical treatment of documents, artifacts, and other materials. AHC does not have the facilities or staff expertise to engage in detailed conservation work. However, we can perform basic techniques. Do not attempt any of these procedures until you have been thoroughly trained in the processes.

Simple repairs and conservation steps are undertaken on manuscript and archival materials keeping in mind that any repair should be durable, reversible, but harmless to the item being treated. Consultation with a professional conservator is advised for complicated preservation or storage problems. Learn to distinguish between repairs that you are capable of doing with the equipment on hand and that which is best left to experts.

To remove staples use a microspatula or staple-removing spatula, especially on old manuscript materials. Bend up the prongs on the verso of the paper group, and then lift off the top of the staple at the front of the document with the microspatula. Pinching staple removers on modern documents in good condition are acceptable if done carefully.

To clean soiled documents, use the powder from a document cleaning pad or cleaning powder. Rub the powder gently in a circular motion with your fingertips. Brush dirt into a waste container. A soft eraser may be used for stray marks. Do not use cleaning powder on documents written in pencil or on chalk drawings. This technique is primarily for soiled printed materials. We do not engage in the wet-cleaning of documents.

Basic preservation tools: 2 kinds of gloves, bone folder, microspatulas, special pens, pencils, and various erasers.

To flatten curled documents or photographs, place them in the rack in the humidifier. Be sure that there is fresh, warm water in the container beneath the rack. Close the lid tightly. Let your document remain in the humidifier for several hours or overnight. Remove documents and place them between sheets of blotter paper under the heavy boards of the flattening table. Leave overnight to dry. Let the blotter paper dry between uses. Thin soft items will take only a few hours to humidify whereas heavy, rolled materials may take a few days. Check your document each day that it is being humidified. Over humidified documents sag and do damage to themselves and other items in the humidifier from being exposed to too much humidity for too long.

To remove scotch, cellophane, or masking tape from an item without washing it use a small scalpel or microspatula and 200 proof alcohol. Blot the tape on the verso of the item with 200 proof alcohol, let it sit a few minutes to loosen and carefully remove the tape. Use an eraser or a tacky remover to remove the residual adhesive. This procedure is extremely time consuming and can be tricky. Do it only if the tape seems newly attached and easy to remove. Don't remove tape on a dirty item using this method, because the liquid will leave tide marks (wavy dark water lines.) It is beneficial to clean or wash the item first. Test the ink beforehand as in the instructions above. Consult recommended sources before attempting washing or tape removal.

To flatten creased or wrinkled materials, spray the verso with a light spray of water and dry between sheets of blotter paper under weights. If the item is delicate or a photograph, spray the blotter paper that will be in contact with the unprinted verso and flatten.

To mend tears in documents, use document repair tape on the reverse side of the document and only along tears that have no writing or printing if possible. Japanese mending tissue and rice paste or methylcellulose glue are used to mend older manuscripts. Photographs can also be mended using Japanese mending tissue or document repair tape on the reverse side.

Encapsulation is used to protect brittle, torn, or fragile but frequently used items. To encapsulate a document, cut a piece of 3 mil Polyester film at least one inch larger than the document on all sides. Lay one sheet of Polyester film on a clean surface. Clean the Polyester film with a soft cloth to remove dust and create a static charge. Place the document at the center of the Polyester film and use a soft weight on the document to keep it from shifting. There are different methods of sealing the encapsulation packet. One method is to use double-sided tape. Place a strip of 1/4" 3M encapsulation tape along each side of the document approx. ¼ - ½ " from the item leaving a gap at the corners. Wipe down the second sheet of polyester film (to clean and create a static charge) and place it on top of the document as you remove the weight. Place the weight on top of the three items and clean the top sheet of Polyester film with a soft cloth. Reach under each edge in turn and remove the protective paper from the tape, letting the Polyester film fall quickly in place to seal. Press out the air after removing each piece of tape with a squeegee or cloth to create more static and clean any dust off the

Polyester film. Trim the borders to 1/4" and round the corners. Use this method sparingly because the adhesive from the tape can ooze and stick to the item inside the sleeve.

We do not have the facilities or chemicals to deacidify documents. At best highly acidic items should be encapsulated with a piece of acid-free, buffered paper backing.

To kill mold, put the document in the sun for several hours. When mold is dry, brush or vacuum it off. Do this outdoors and use a protective facemask and gloves. Mold is dangerous to handle and can cause health problems for anyone who handles infected items. Isolation of the item from other library materials is necessary until a decision is made to reproduce the item and discard it. To remove a moldy odor, place a document in a plastic garbage bag with a small box of charcoal briquettes. Seal the bag and leave it for a week. Consult reference materials at the end of this section for more detail on handling various types of mold infected documents.

Fill out the Conservation/Preservation Form when repairs are complicated or beyond your knowledge or experience. The form should be given to the CAM or PA. The repairs will be completed as time, budget, and expertise allow. Contact the CAM personally for rush jobs and explain the problem. If it is beyond the archivist's expertise and the repair is necessary, the item might be referred to an outside conservator.

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For greater detail and more information on specific preservation techniques, consult reputable print or electronic sources. The above methods are intended to serve only as an introduction to the basic preservation techniques used in the division. What you do depends on your training and the value of the material. Workshops in basic preservation techniques are offered by AMIGOS Library Services, SAA, and SSA and are a valuable experience. They not only teach repair techniques, but also teach what not to do and when to ask for help.

STAFFING

AHC's goal is to provide preservation, not conservation, for our collections. AHC does not employ a preservation or conservation expert. And we do not have the appropriate facilities for most conservation work. However, all staff members are expected to adhere to preservation standards, for which they are evaluated on biannually, to ensure the proper care of materials. Some staff members and volunteers have additional experience or training in preservation activities and may be able to complete some conservation treatments. Advanced problems should be stabilized and a reputable conservator should be contacted for further advice.

SECURITY

The collections' safety and security are a primary responsibility of AHC staff and volunteers and APL Security. All non-staff access to closed stacks / non-public areas is allowed only under direct supervision of an AHC or Security staff member. Doors leading to non-public areas must remain closed and locked, where appropriate. All staff members and volunteers should wear nametags at all times.

PEST CONTROL

AHC strives to keep the building free of dangerous insects, rodents, and other vermin by maintaining good housekeeping in storage, exhibit, and office spaces. Good housekeeping means keeping floors swept and mopped; dusting shelves and collections; and trying to maintain general tidiness. Limit food storage and consumption to the kitchens and meeting rooms. You may consume a beverage while working in your office if it is in a closed container. Do not leave food wrappers in the trashcans in any areas where materials are stored (e.g., Archives Workroom, Photography Vaults). Plants can bring in pests, as well, so keep them to a minimum in work areas and completely out of storage areas.

REFORMATTING

Items are sometimes reformatted so that they can continue to be used in the reformatted edition, leaving the originals in their current state not to be accessed for use. Value, condition, use, characteristics of the original, and appropriateness of the reproduction for use and access are used in making the decision to reformat an item.

For example, an audio cassette that is suspected of becoming unstable or is at high risk of damage or due to age or condition may be reformatted to CD-ROM so that the CD-ROM can serve as the access copy and at the same time copied to another audio cassette so that a preservation copy is also available, leaving the original audio cassette in its original condition.

A book may be photocopied so that the photocopy can be used as the access copy leaving the original document in the collection in its current condition. In some cases, a book or other item may have characteristics that make it suitable to be reformatted to microform in order to preserve its content.

SECTION 7: FILING AND SHELVING

STORAGE LOCATIONS

GROUND FLOOR

- G8: Pease, APL, AHCA, Sarah Ann Robertson, Mike Cox, Willie Kocurek
- Secured Archives Storage Area: Rare and Fragile, Bibles, Artifacts, APD-Whitman original files
- Ground Floor Archives Stacks: Oversized Volumes Collection
- Art Room: Framed artworks
- Travis County Records

FIRST FLOOR

- Archives Workroom: Oversized Archives (qAR) in horizontal file cabinets and boxes
- 1st Floor Archives Stacks: Archives and Manuscripts in document boxes
- Microfilm Room: some architectural materials, Travis County records, and other archival materials on microfilm
- Mayors' Room
- O. Henry Room

SECOND FLOOR

- 2nd Floor Archives Stacks Balcony: Oversized Volumes Collection
- 2nd Floor Archives Stacks Balcony: Archives and Manuscripts in document boxes
- 2nd Floor Archives Stacks: Archives and Manuscripts in document boxes, APD-Whitman reference set

THIRD FLOOR

- Outer Vault: archival prints, photographs, films

ARCHITECTURAL ARCHIVES

READING THE CALL NUMBERS FOR ARCHITECTURAL ARCHIVES

Sample Catalog Card

<div style="border:1px solid black; padding:1em;">

RAPP (RAYMOND) AND ASSOCIATES

JS-002
R-024 Scott (John Linn) and Associates.
8582   Texas Employment Commission Building:
   [Sealy Avenue @ 20th Street], Galveston, Texas / Raymond
   Rapp and Associates (Associate Architects). Public Project
   for: State of Texas, n.d.

  1. ARCHITECTURE, PUBLIC. 2. GALVESTON,
  TEXAS. 3. RAPP (RAYMOND) AND ASSOCIATES.

</div>

The **top** set of letters and numbers contains the architect code and job numbers. Use the architect code to find out which cabinet or rolled set has the needed drawings. The job number helps you match up the correct set of drawings. In the above example, JS is the abbreviation for the architectural firm John Linn Scott and Associates. 002 is the job number.

In the **middle** set of letters and numbers "R" means the drawings are rolled. "FF" means the drawings are in a flat file. In the above example, R-024 means that it is the 24th rolled drawing in the JS collection.

The **bottom** set of numbers is the donor number (and in this example it is the older form of the donor number), and not that important in finding the drawings. It will not appear on more recent catalog cards.

To find an architectural drawing in the Architectural Archives:
Check the middle line in the call number to know where to look in the architectural archive room. Are they in flat file or rolled storage areas? (R or FF?)
Check the architect code to find the specific cabinet or rolled location. (e.g., JS-002)
Check the number to see where in the file or cabinet it would be located (e.g., R-024 would be in between R-023 and R-025).

PULLING DRAWINGS
When a folder of flat drawings or tube of rolled drawings is removed from Architectural Archives fill out an out card with the call number and date to leave in its place. Leave the out card on top of drawings in drawer.

Pulling a folder from the flat files can be awkward. Stand in front of the cabinet and open the drawer. Lift the protective covering and leave it propped up. Pull the folder towards you and partially remove the folder from the drawer and leave the front end resting on the cabinet. Move to the side of the

drawer. Bring the front and back ends of the folder together and remove from the drawer. Do not tightly fold the drawings causing them to be creased and damaged. Hold the front and back together with one hand and provide support to the curved middle of drawings file with the other hand.

ARCHIVES AND MANUSCRIPTS

Our collection numbers also are used as call numbers. They let us know where on the shelves each collection is stored. Collections are arranged in ascending order (i.e., going from small to large, a to z, 1 - 10). The collections beginning with letters are on the 1st floor (the floor with the Reading Room). For instance, AR.R.019 is shelved in the first floor stacks. Then the accession numbers with years in them are shelved. For instance, AR.1994.003 is shelved on the 2nd floor stacks.

OVERSIZED ARCHIVES

The qAR collection (i.e., oversized archives) is arranged by size: 17 x 21" boxes, 21 x 25" boxes, and 3 sizes of metal flat-file cabinets. Typically, most items fit into one of the 2 box sizes. Unusually large items, such as posters and genealogical charts, are filed in the flat-file drawers.

Items are filed from bottom to top (e.g., item #1 is at the bottom). Here are two examples of oversized single item call numbers. The item number qAR Box 9/3 means the item will be found in the Oversized Archives in box 9 and it is the 3rd item. The item number qAR FF 2/7/5 means the item is stored in the Oversized Archives in flat-file cabinet number 2, 7th drawer, 5th item.

SISTER CITIES ARCHIVES

These materials are stored in the archives stacks according to its collection number and treated as any other archives or manuscript collection.

SECTION 8: ACCESS

Access is the right, opportunity, or means of finding, using, or approaching documents and/or information. AHC provides physical access to its materials in the Reading Room during public service hours. Finding aids, the computer catalog, the card catalog, the AF index, and other guides provide intellectual access to the materials.

COPYRIGHT

Copyright is defined as "a form of protection provided by the laws of the United States (Title 14, U.S. Code) to the authors of 'original works of authorship' including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works...the Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to do the following: reproduce, prepare derivative works, distribute copies, publicly perform or display the work." (Copyright Basics, Circular 1, Copyright Office, Library of Congress, March 1992).

Copyright protects the original work and any substantial (no precise definition) copies. Under the 1989 copyright act, a work that was not published was protected under common law copyright automatically. Any infringement may lead to the serving of legal papers to all parties involved. Most courts have determined that the economic criteria of infringement are most important. Liability is for actual damages.

A Copyright Permissions Form is drafted. It awaits final approval from the AHC Administration, Library Administration, and the COA legal department. This form would be used in conjunction with the Deed of Gift.

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Issues of copyright and intellectual property are very complicated. At times you may need to get a judgment from the COA legal department. For additional information consult the Library of Congress's United States Copyright Web site at

http://www.loc.gov/copyright/

SPECIAL ACCESS POLICIES AND RESTRICTIONS

As a division of a public library, we are challenged to provide easy and liberal access to materials, while still maintaining archival standards that provide for the preservation and security of collections. Most materials have unrestricted access. A few collections have special access rules, which are described below.

TRAVIS COUNTY (TC) RECORDS

A complete list of these holdings, as well as those of other RHRDs, can be found in *Texas County Records-A Guide to the Holdings of the Texas State Library of County Records on Microfilm* [C353.9764007 Te in the Reading Room] or online at: http://www.tsl.state.tx.us/arc/local/index.html. A photocopy of the section on Travis County is also located in the first drawer with the microfilm reels. The reels are filed in numerical order according to the reel number.

Copies of the shelf list (updated in 1996) are kept in the Reading Room (A 016.976 Au) and in the TC Records Stacks on the ground floor. We prefer for materials to be brought to the customer in the Reading Room to use, but occasionally a researcher needs to search many volumes at a time. In that case, a customer makes an appointment and an assigned staff member stays with them in the storage area as long as necessary. Staff eating lunch in the break area or just passing through may NOT be used to chaperone the patron.

Some TC records on microfilm are available through interlibrary loan. Requests are limited to five reels. The due date is set at three weeks from the day sent, which allows for a two-week loan period and shipping. Keep the top white copy of the request form and send the carbon copies (usually yellow and pink) back with the film. Photocopy the request form and put the copy in the drawer in place of the film that has been loaned. (This photocopy serves as a place holder and informs in-house researchers when the reel of film is due back.) Pack the film in a padded envelope or small box labeled or stamped with the Austin History Center's name and address so that APL distribution knows to return the microfilm here and not to the Texas State Library.

APD-WHITMAN MATERIALS

AHC has much information regarding the Charles Whitman mass murder case (see the bibliography linked below). Part of that set of resources are the Austin Police Department records from that case. A photocopied set (also called a reference set or use set) is available during any of AHC's operating hours without an appointment in the Reading Room (RR); these are stored in numerical order in the 2nd floor archives stacks. The original records are stored in the SASR and can be viewed under limited circumstances under the direct supervision of the CAM. Researchers requesting to view the original materials must have a compelling need to handle the originals such as doing handwriting analysis or filming. These special precautions have been put in place to provide more security and preservation for a frequently used and highly valuable set of materials.

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CUSTOMERS

As a division of the Austin Public Library, the AHC has as its primary mission the provision of information to the citizens of Austin. This means that our purpose in preserving the unique source materials is to make them available to all citizens, not just scholars. Among the primary user groups of the collection are city staff, students and faculty members, business persons, historic preservationists, genealogists, journalists, and other customers.

These users seek current and historical information about local events, businesses, organizations, neighborhoods and community leaders, the built environment, city services and publications, demographics and other statistical data.

FINDING AIDS

Finding aids are an important tool for providing access to an archives or manuscript collection. It provides contextual information and an inventory of the contents.

A blank template for the AHC finding aid can be found at. In 2001 AHC adopted a new finding aid style that is in alignment with Encoded Archival Description (EAD) standards.

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TARO

TARO is the acronym for the Texas Archival Resources Online, which is a consortial project involving several large and medium size archival repositories in Texas. The goal of TARO is to use EAD to mount finding aids on the Internet. For more information about TARO and EAD consult the Web sites below:

http://www.lib.utexas.edu/taro/

http://www.loc.gov/ead/

DATABASES

Currently we have several Microsoft Access databases as catalogs of the A&M subcollections. These can be found at: S:\SAHRED\\Operational Records\Collection Development\Archives\Archives Master Database.mdb

The four tables within the Master Database are:
- Artifacts Database
- Bibles
- Inventory (archives and manuscripts collections)
- qArchive Inventory

TALLYING AND STATISTICS

A & M staff members keep track of a number of different statistics such as how many donations are added each month, number of reference questions answered, the number of initial inventories completed, and the number of items preserved. Decision makers in AHC and APL use these data as indicators how how well the division (AHC) is meeting its stated goals as a part of the public services program of the Austin Public Library. In addition, the tallies and statistics help monitor work unit activity and point to trends in work and use of materials.

Counting can be confusing and sometimes one has to make the best possible guess. For instance, what is the difference between a reference question, a consultation, and a contact? A reference question uses materials in our collections to answer a specific question or research need and generally takes less than 15 minutes. A consultation relies more upon staff expertise and less on information in collection items; it also might take longer than 15 minutes. A contact is an encounter with a customer that does not really fit either of the above descriptions. Sometimes the differences between these types of encounters is slight and it is hard to strictly identify which one you have had. When this happens make your best guess and move on; do not spend a lot of time deliberating.

With archival materials determining how much is "1" can be confusing, as well. Sometimes we count the number of donations. A donation can be made up of 1 item or lots of items. If the donation was one letter that donation counts as "one." If a donation was of 500 photographs, 10 books, and 3 videos, those items together count as one donation. An item count is calculated not by each page, but by units. For instance, a photograph album with 20 pages and 100 photographs is one item. A letter consisting of 3 pages is one item. And a report is 1 item regardless of how many pages it has. Sometimes it is necessary to count the number of pages or leaves that an item has.

Sometimes we count the number of linear inches or feet or the number of cubic inches or feet.

When tallying preservation numbers, we count the number of staples removed, items sleeved, books repaired, records rehoused, etc. If one document can be treated with several different preservation measures (for instance, we might remove staples, sleeve the pages, put them in a folder, and put the folder in a box), all of those activities count as 1 item preserved.

By the 7th of each month, CAM and the PA enter their counts into the statistics spreadsheet at

..\..\Reports\STATS\2006Statsfiles\2006stats.xls

The CAM is responsible for entering data into these categories:
1. **Ref questions:** Consultations, contacts, and reference encounters (i.e., reference questions answered) with customers (internal and external) by CAM in person (e.g., in their office or in the Reading Room)

2. **Tel Questions:** Consultations, etc. with customers (internal and external) by CAM via telephone

3. **Email Questions:** Consultations, etc. with customers (internal and external) by CAM via email

4. **Letters:** Consultations, etc. with customers (internal and external) by CAM via paper letter

5. **Materials Used:** Number of materials used by CAM during consultations, etc. except those tallied during regular hours spent in RR.

6. **Donations:** Total number of donations registered by CAM and PA. Count both the number of accessions and the total amount of linear feet added.

7. **Manuscripts Area:** Total number of items, not collections, that receive full processing by CAM are added to A & M areas.

8. **Initial Inventories Completed:** Total number of initial inventories completed by CAM or volunteers supervised by CAM.

9. **Images added:** Total number of positive photographic prints and negative photographic images processed by CAM.

10. **Transparencies/Slides Added:** Total number of photographic transparencies of all sizes, including 35 mm slides, processed by CAM.

11. **Matls deaccessioned:** Materials deaccessioned by the CAM

12. **Items conserved:** Materials rehoused or otherwise given preservation/conservation treatment by CAM, which is usually done during initial inventorying and final processing.

13. **Matls displ.:** Total number of materials from A&M used in exhibits and displays

14. **Items Out to Copy:** Usually completed by PA who counts architectural drawings copied. CAM might be required to add statistics if other archival materials are sent out for duplication.

15. **Adult Tours/Programs in AHC:** Number of adult programs or tours given by the CAM in the AHC building

16. **Adult Tours/Programs out AHC:** Number of adult programs or tours given by the CAM outside of the AHC building

17. **Children Tours/Programs in AHC:** Number of children's programs or tours given by the CAM in the AHC building

18. **Children Tours/Programs out AHC:** Number of children's programs or tours given by the CAM outside of the AHC building

19. **Number of adults in AHC:** Number of adults attending programs or tours given by the CAM in the AHC building

20. **Number of adults out AHC:** Number of adults attending programs or tours given by the CAM outside of the AHC building

21. **Number of children in AHC:** Number of children attending programs or tours given by the CAM in the AHC building

22. **Number of children out AHC:** Number of children attending programs or tours given by the CAM outside of the AHC building

The PA is responsible for entering data into these categories:

1. **Ref questions:** Consultations, contacts, and reference encounters (i.e., reference questions answered) with customers (internal and external) by PA in person (e.g., in their office or in the Reading Room)

2. **Tel Questions:** Consultations, etc. with customers (internal and external) by PA via telephone

3. **Email Questions:** Consultations, etc. with customers (internal and external) by PA via email

4. **Letters:** Consultations, etc. with customers (internal and external) by PA via paper letter

5. **Materials Used:** Number of materials used by PA during consultations, etc. except those tallied during regular hours spent in RR.

6. **Manuscripts Area:** Total number of items, not collections, that receive full processing by PA are added to A & M areas.

7. **Initial Inventories Completed:** Total number of initial inventories completed by PA or volunteers supervised by PA.

8. **Images added:** Total number of positive photographic prints and negative photographic images processed by PA.

9. **Transparencies/Slides Added:** Total number of photographic transparencies of all sizes, including 35 mm slides, processed by PA.

10. **Matls deaccessioned:** Materials deaccessioned by the PA.

11. **Items conserved:** Materials rehoused or otherwise given preservation/conservation treatment by PA, which is usually done during initial inventorying and final processing.

12. **Items Out to Copy:** Architectural materials are typically the only types of A & M materials sent out for duplication, but could include other materials, as well.

13. **Adult Tours/Programs in AHC:** Number of adult programs or tours given by the PA in the AHC building

14. **Adult Tours/Programs out AHC:** Number of adult programs or tours given by the PA outside of the AHC building

15. **Children Tours/Programs in AHC:** Number of children's programs or tours given by the PA in the AHC building

16. **Children Tours/Programs out AHC:** Number of children's programs or tours given by the PA outside of the AHC building

17. **Number of adults in AHC:** Number of adults attending programs or tours given by the PA in the AHC building

18. **Number of adults out AHC:** Number of adults attending programs or tours given by the PA outside of the AHC building

19. **Number of children in AHC:** Number of children attending programs or tours given by the PA in the AHC building

20. **Number of children out AHC:** Number of children attending programs or tours given by the PA outside of the AHC building

REPRODUCTION

OVERSIZED DUPLICATION

Typically these requests are for the duplication of maps and architectural drawings.
- The patron fills out the lines beginning with Requestor and ending with signature of requestor.
- Staff members should check to see everything is correct and legible.
- The catalog number and sheet numbers of drawings should be written on the form.
- AHC staff then signs and dates the form.
- The pink copy goes to the patron.
- Yellow copy to "Oversized Duplication- Pending" folder in RRI desk.
- White copy goes with order.

If this is a request to copy drawings from an active architect (see list of Active Architects above and in Architectural Archives file in RRI drawer) the Authorization to Copy Drawings form must be filled out by staff. Mail or fax this form to architect for signature. As a courtesy and to ensure service, call the architect to tell them of the request to copy. Let him/her know he needs to sign and return the form. Wait until architect returns the form before sending order to be duplicated. The Active Architects list notes which architects from whom we can get oral permission by telephone.

PREPARING DRAWINGS TO BE SENT TO DYNAMIC REPROGRAPHICS

Drawings must be sent to Dynamic Reprographics with the corresponding sized Polyester envelopes. The Polyester envelopes, in the Architectural Archives room on top of Cabinet 1, are a preservation measure to ensure protection of the drawings as they are being copied. If there is not one for the size drawing needed one should be made. It does not need to be an exact match -- larger than the drawing is fine, but it cannot be smaller. The drawings and Polyester envelope(s) are rolled, secured by plastic bands and put into the carrier along with the white oversize duplication order form. Roll drawings inside Polyester film for their protection. The roll carrier stays by the map cases in the Reading Room stacks area when not in use.

An AHC Librarian will schedule an appointment with Dynamic Reprographics to have the materials copied. This librarian will wait at Dynamic Reprographics while the materials are copied.

Reminder: The drawings are returned to AHC the same day they are copied. The completed request is clipped to the front of the mailbox, and the carrier is put beside the shelf list.

CHECKING IN RETURNING DRAWINGS FROM DYNAMIC REPROGRAPHICS

When drawings are returned they need to be checked in to be sure the same number of drawings that went out are returned.
After verifying that all drawings have been returned, sign the bottom line of the form and date it. The yellow copy is then taken out of pending file and put with white copy in file *Oversize Duplication-Complete Forms* in the RRI drawer.

Whoever checks drawings in should either let the PA know that the drawings have been returned or put them on one of the tables in the Architectural Archives room so that they can be returned to the collection.

Special Instructions: Active Architects

The following architects and/or firms are still active although we have some of their drawings in our collections. They must be contacted prior to reproducing any of their drawings.

This architect must sign a permission form prior to reproduction of his drawings. Contact the office by telephone. When you are given verbal permission to complete the duplication, complete the request form and the materials can be taken to Dynamic Reprographics for duplication.
Wayne Bell
 (512) 472-2500.

S:\SHARED\Administrative Records\Information and Records Mgmt\Forms management\Archives\Forms\authorization to copy drawings.doc

These architects may be contacted by telephone to get reproduction permission. When you are given verbal permission for the materials to be reproduced you must fax or mail the form to them. When they have returned the completed form the materials can be taken to Dynamic Reprographics for duplication.

David Hoffman	Newton, Chartier and Associates
RR 1, Box 165	P.O. Box 163006
Evant, TX 76525	Austin, TX 78716
(254) 471-5935 phone	(512) 327-3195 phone
(254) 471-5946 fax	(512) 327-3244 fax
Jessen, Inc.	Page, Southerland, Page
Richard P. Martinez (Contact)	606 West Ave.
7600 Burnet Rd., Suite 310	Austin, TX 78701
Austin, TX 78756	(512) 472-6721 phone
(512) 467-2834 phone	(512) 477-3211 fax
(512) 467-0955 fax	
	Volz and Associates
Gerard Kinney	Kristina Etter (Contact)
P.O. Box 6456	1105 W. 42nd St.
Austin, TX 78762	Austin, TX 78756
(512) 472-5572 phone	(512) 476-2198 phone
(512) 476-9956 fax	(512) 476-2198 fax

SECTION 9: GLOSSARY

TERM	DEFINITION
ABSTRACT	Brief summary of the essential points of a document
ACCELERATED AGING TEST	A laboratory test performed to determine within a relatively short time the ability of a material to withstand the deteriorating effects of aging
ACCESS	1) Right, opportunity, or means of finding, using, or approaching documents and/or information; 2) In data processing, the process of retrieving data from memory
ACCESS DATE	The date at which documents become available for consultation by the general public, usually determined by the lapse of a specified number of years
ACCESS POINT	A name, term, phrase or code that is used to search, identify, or locate a record
ACCESS POLICY	An official statement issued by an archives or manuscript repository specifying the conditions of access to its holdings. It is usually written and publicly available.
ACCESSIBILITY	The availability of archival materials for consultation. Such factors as legal authorization, proximity of materials to researchers, usable formats, and the existence of finding aids can determine accessibility.
ACCESSION	1. The act of assigning legal and physical control of records and papers to the archives or records center. 2. The materials that have been added to the archives.
ACCESSION LIST/REGISTER	The document in which accessions are recorded, usually in chronological order by date of receipt, and giving the source and other identifying information for each accession
ACCESSION NUMBER	The unique number assigned serially to an accession
ACCESSION RECORD	An administrative and descriptive document identifying the contents, provenance, and disposition of material brought into the archives.
ACCESSIONING	The process by which a repository takes physical custody and assumes legal and administrative control over a body of records
ACCOUNT	A document in which monies or goods received and paid are given out are recorded in order to permit periodic totaling
ACCOUNT BOOKS	Ledgers of customer accounts organized by customers' names.
ACCRETION OR ACCRUAL OR ADDITION	An acquisition additional to series already held.
ACCUMULATION	The natural process by which archives are created in the conduct of affairs of any kind. The process is usually characterized as a "natural" or "organic" accumulation, in contrast to the purposeful gathering of "artificial" collections.

TERM	DEFINITION

TERM	DEFINITION
ACID	A substance capable of forming hydrogen ions when dissolved in water. Acids can weaken cellulose in paper, board, and cloth, leading to embrittlement. Acids may be introduced in the manufacture of library or archival material. Acids may also be introduced by migration from other materials or from atmospheric pollution.
ACID DETERIORATION	Degradation of a material such as leather or paper from the chemical effects of acids. Acids may be present in library materials because of their original manufacture, through contact with air pollutants, or by migration from acids in adjacent materials.
ACID MIGRATION	The movement of acid from an acidic material to material of lesser or no acidity, either from direct contact or through exposure to acidic vapors in the surrounding environment Causes straining, weakening, and embrittlement.
ACID-FREE	Materials that have a pH of 7.0 or higher. Such materials may be produced from virtually any cellulose fiber source, if measures are taken during manufacture to eliminate the active acid from the pulp. However free of acid a paper or board may be immediately after manufacture, over time the presence of residual chlorine from bleaching, aluminum sulfate from sizing, or pollutants in the atmosphere may lead to the formation of acid unless the paper or board has been buffered with an alkaline substance.
ACID-FREE PAPER	Paper having a pH of 7.0 or greater. Unless treated with an alkaline substance capable of neutralizing acids, paper that is acid-free at the time of manufacture may become acidic through contact with acidic material or atmospheric pollutants
ACQUISITION	The act of obtaining records for the archives through donations, deposit, transfers, loans, purchase, bequest, or other legal means
ACQUISITION MICROFILM	Microfilm produced or acquired by an archives or manuscript repository to supplement and complement its own holdings.
ACQUISITION POLICY	An official statement issued by an archives or manuscript repository identifying the kinds of materials it accepts and the conditions or terms which affect their acquisition. It serves as a basic document for the guidance of archival staff and organizations and persons interested in depositing their records or papers
ACT	A document formally embodying a decision of a legislative body or public authority; or forming a part of a legal transaction and drawn up in due form
ACTIVE RECORDS	Records which continue to be maintained in their place of origin and are regularly used for the conduct of the current business of an agency, institution, or organization.
ADDED ENTRY	An access point other than a main entry in a description record
ADHESION	The joining of two materials by the application of an intervening substance such as glue or paste.

TERM	DEFINITION
ADHESIVE BINDING	A method of attaching single book leaves together to form a text block by applying flexible glue to the spine; developed to avoid the expense of sewing sections together to form a text block. Also called perfect binding. Double-fan adhesive binding using a slow-drying polyvinyl acetate adhesive (PVA glue) can be quite durable. However, a hot-melt glue is impermanent and forms a rigid spine that rapidly deteriorates.
ADHESIVE MIXTURE	A combination of PVA glue and starch paste that results in an adhesive combining the fast drying and strength of PVA glue with the working qualities of starch paste.
ADMINISTRATIVE CONTROL	The use of documentation to manage holdings as materials in the custody of a records center, archives, or manuscript repository without reference to the information they contain
ADMINISTRATIVE HISTORY	That part of a finding aid that presents the history of the organization(s) that created or accumulated the material described therein, focusing on its/their structure and functional responsibilities over time.
ADMINISTRATIVE MICROFILMING	The use of microfilm n the creation and/or use of current records
ADMINISTRATIVE RECORDS	Records that relate to the administration of finance, personnel, equipment, and other facilitative operations, as distinct from substantive or program records. In Canada, administrative records are referred to as housekeeping records and include five categories: administrative, building and properties, equipment and supplies, finance, and personnel
ADMINISTRATIVE REGULATION	In government, a regulation issued by an agency, having the force of law, to interpret or implement the provisions of a statute
ADMINISTRATIVE VALUE	The usefulness of records/archives for the conduct of current and/or future administrative business. Also called operational value.
AERIAL PHOTOGRAPH	A photograph of the earth's surface taken from any airborne vehicle or platform. Taken from a predetermined altitude and in accordance with a plan and scale
AFFADAVIT	A written statement of facts, made voluntarily, and sworn to before an officer, such as a notary public, who has authority to administer oath or affirmation.
AGENCY	An organizational entity whose name and legal existence are established by an act, which defines its position in an administrative hierarchy. Such a body possesses powers defined by law or regulations and a head with decision-making authority at his/her hierarchical level. Usually, each agency has its own recordkeeping system.
AGREEMENT	A writing made to evidence the terms and conditions, or the fact, or an accord or arrangement
AISLE	Passageway between two rows of shelving providing physical access to the shelves
ALBUM	A book of blank leaves in which literary extracts, quotations, poems, drawings, photographs, or other items are written, inserted, or affixed

TERM	DEFINITION
ALIENATION	1) In a strict legal sense, the transfer of ownership of property; 2) In general archive usage, the transfer or loss of custody of records/archives by their custodian or owner to someone not legally entitled to them.
ALKALINE	A designation of the acid content using the pH scale where 1 is most acidic and 14 is most basic. A paper with a pH above 7.0 (neutral) is alkaline. Most paper products used on conservation contain an alkaline buffer to guard against future acid formation by absorption of air pollutants. Paper with an alkaline reserve generally contains 1-3% calcium carbonate as a buffer and measures 8.5 on the pH scale. The terms "acid-free" and "archival" are frequently used instead of alkaline.
ALKALINE BUFFER	Alkaline substances, which have a pH of over 7.0, may be added to materials to neutralize acids or as an alkaline reserve or buffer for the purpose of counteracting acids that may form in the future. A buffer may be added during manufacture or during the process of deacidification. A number of chemicals may be used as buffers, but the most common are magnesium carbonate and calcium carbonate
ALKALINE RESERVE PAPER	Paper having an alkaline reserve or buffer. The alkaline buffering agent counteracts acid that might develop later from contact with acidic materials or atmospheric pollution.
AMICUS	Literally, a friend; usually used in the context of an amicus brief, which is a brief filed by a person who has no right to appear in a suit (that is, the person is not a party to the suit) but who is allowed to introduce argument, authority, or evidence to protect his interests.
ANALYTICAL INVENTORY	A very detailed inventory in which documents are described at the file and often item level
ANGLO-AMERICAN CATALOGING RULES (AACR)	Standards and rules adopted by the library profession for the description of materials. In 1988, ALA issued AACR2, Revised.
ANIMAL GLUE	A glue consisting of proteins derived from "cooking" animal materials such as hides and bone. Warmed animal glue dissolved in water is tacky and viscous and forms a strong bond when it dries. Animal glue will deteriorate over time, become hard and brittle and losing its adhesive qualities. The term "glue" is often used instead of the term "adhesive."
APERTURE CARD	A card usually punched and of a size and shape suitable for use in data processing, with one or more rectangular holes specifically designed to hold a frame or frames of microfilm.
APPRAISAL	1. The act of determining the worth of records and papers to either the creator or the archives based on primary values, such as their administrative, legal, or financial usefulness, or secondary values, such as their historical, informational, evidential, and research values. 2. The monetary evaluation of historical materials.

TERM	DEFINITION
ARCHITECTURAL DRAWING	A drawing prepared for the design and construction of specific structures.
ARCHITECTURAL DRAWING SEREIS	An aggregate of architectural drawings maintained together because of one or more of these reasons: because they are arranged in some serial order (alphabetical, numerical, or chronological); because they share a unifying characteristic such as a particular subject (geographic area, geology) or activity (e.g., surveying, military campaign); because they were created by a particular agency, firm, or individual; or because they share a particular type of form (relief, model)
ARCHITECTURAL RECORD	A plan, drawing, blueprint, or other graphic or visual document used in the design and construction of buildings, grounds, landscapes, or other manmade objects.
ARCHIVAL ADMINISTRATION	The management or direction of the program of an archives or manuscript repository, including the following archival functions: appraisal and disposition, acquisition, arrangement, description, preservation, reference service, outreach, and other user services
ARCHIVAL INTEGRITY	The principle that a fonds or record group must be preserved without division, mutilation, alienation, unauthorized destruction or any addition, except by accrual or replevin, in order to ensure its full evidential and informational value. The concept of archival integrity derives from the principles of provenance and respect for original order.
ARCHIVAL JURISDICTION	The sphere of responsibility of an archives as defined by law, regulations, or policies
ARCHIVAL NATURE	In Canada, the characteristics that are given to archival documents by the circumstances of their creation and are therefore natural to them. They are: naturalness (archival documents are natural accumulations), organicity or inter-relationship (archival documents are functionally related to each other within and outside each given fonds), impartiality (documents are a means for carrying out activities and therefore, should accurately reflect the activities they document), authenticity (archival documents are authentic with respect to their creator), and uniqueness (each document is related to the others within and outside the fonds of which it is a part, and to the creator of the fonds by a special relationship, which makes it unique).
ARCHIVAL QUALITY	1) The material properties inherent in any medium permitting its preservation under controlled conditions. 2) In Canada, the archival characteristics, such as interrelationship, which documentary material that is non-archival as to the circumstances of creation acquires when it becomes part of a living archival fonds. For example, a book becoming part of a court's files related to a trial for copyright has archival quality.
ARCHIVAL STUDIES	The whole of the knowledge that belongs to and identifies the professional archivist, including theory, practice, and scholarship, as established in formal curricula of study.
ARCHIVAL SUCCESSION	The succession of legal jurisdiction over government archives as the result of changes in territorial sovereignty.

TERM	DEFINITION
ARCHIVAL TEACHING UNIT	A selection of facsimiles of documents, copies of photographs and maps, and explanatory materials relating to some historical period, event, movement, or person to be used in the classroom by teachers and students
ARCHIVAL VALUE	The determination, through appraisal, that documents are worthy of indefinite or permanent preservation by an archives due to their administrative, financial, legal, historical usefulness, evidential, intrinsic, evidential, and/or informational value.
ARCHIVES	1) The documents created or received and accumulated by a person or organization in the course of the conduct of affairs, and preserved because of their continuing value. Historically, the term referred more narrowly to the noncurrent records of an organization or institution because of their continuing value. 2) The building or part of a building where archival materials are located; also referred to as an archival repository. 3) The agency or institution responsible for the care of archival materials.
ARCHIVES BOX/CONTAINER	A storage container, variable in terms of composition, construction, and dimensions, intended to protect and facilitate the handling or archival materials. Archives boxes are also called manuscript boxes
ARCHIVES, PERSONAL PAPERS, AND MANUSCRIPTS, 2ND EDITION (APPM)	A manual for archival cataloging, particularly at the collection, record group, or fonds level, endorsed by the Society of American Archivists. The manual is a modification of the standards/guidelines in AACR2.
ARCHIVIST	A person professionally educated, trained, experienced, and engaged in the care and administration of archival materials, including the following activities: appraisal and disposition, acquisition, preservation, arrangement and description, reference service, and outreach. In the United States, the term is also frequently used to refer to a manuscript curator.
ARRANGEMENT	The intellectual and physical operations involved in the analysis and organization of records. Based upon the principle of provenance, and especially the principle of original order, the purpose of arrangement is to group the components of a fonds into an order which reflects the system by which the documents were originally created and used. Such a system will (i) reflect the structure and/or functions of the creator; (ii) show relationships between records; and (iii) demonstrate the original meaning and significance of the documents. If no original order is evident, then an order based upon other criteria (such as functions, or alphabetical, chronological, geographical, or subject order) may be used. Arrangement may be carried out at all or any of the following levels: repository, fonds, series, file unit, or item.
ARTIFACT	A physical object produced, shaped, or adapted by human workmanship.
ARTIFICIAL COLLECTION	A body of archival material deliberately brought together for some reason other than in the process of daily activities. Some collections are based on subject content, geographical information, or type of record.
AUTHENTICATION	The act of verifying that a document or a reproduction of a document is what it purports to be.

TERM	DEFINITION
AUTHORITY CONTROL	The process of verifying and authorizing the choice of unique access points, such as names, subjects, and formats, and ensuring the access points are consistently applied and maintained in an information retrieval system.
AUTHORITY FILE	A group of authority records searchable by all established headings and cross-references.
AUTHORITY RECORD	An entry that contains information about an access point. An authority record establishes the form of the heading, determines cross-references and the relationships of the heading to the other headings in the authority file, and documents the decision
AUTOGRAPH	1) A personal signature 2) A manuscript, signed or unsigned, in the hand of the author 3) A typescript signed by the author
AUTOMATED TECHNIQUES	The use of automation to assist in the performance of archival functions
AUTOMATIC INDEXING	A method of indexing by which a computer is used to select from a document the terms to be used as the headings of index entries.
BACK-TO-BACK ROWS/SHELVING	Two rows of shelving with their backs immediately adjacent to each other along their long axes.
BALANCE SHEET	A statement of the financial condition, as of a corporation, at a given date showing the equality of total assets to total liabilities plus net worth, or of total liabilities to total assets plus deficit
BAR CODE	A coding system consisting of vertical lines or bars which, when read by an optical scanner, can be converted to machine-readable language
BARRIER SHEET	A sheet, such as polyester or alkaline buffered paper, placed between materials to retard acid migration
BASE/BASEBOARD	The bottom board of a box or portfolio, usually the exact size of the item being enclosed.
BATCH PROCESSING	In data processing, a technique by which items to be processed must be coded and collected into groups prior to processing
BAY	A unit of shelving, single or double-sided, consisting of horizontal shelves between standards, uprights, or upright frames. A bay is also called a compartment
BEQUEST	The transfer of custody and title to documents by last will and testament
BIBLIOGRAPHIC DESCRIPTION	A written representation that characterizes a unit of description by means of data elements (such as creator, dates, and content) that are organized according to the provisions of a standard and treated as a logical unit. A bibliographic description acts as a surrogate for the unit it describes
BIBLIOGRAPHIC INTEGRITY	The retention of original physical components, structure, and format
BINDING	1. The permanent fastening together, usually between covers, of manuscript or printed sheets to keep them in a fixed order and to assist in protecting them. 2. The cover in 1 above.
BIOGRAPHICAL NOTE	That part of a finding aid which records the highlights of the life and activities of a person or family that generated the documents described therein.
BLIND STAMP	An impression made by a tool without using stamping foil
BLOTTING PAPER	A soft, unsized paper board used to absorb material

TERM	DEFINITION
BLUEPRINT	A print made on paper or cloth, coated with light-sensitive iron salts, producing an image in white on a blue background. The process has most frequently been used for copying such documents as maps, mechanical drawings, and architects' plans
BOLT	1. A length of woven cloth as it comes off the loom (with two finished edges, the selvage) 2. The untrimmed folded edges of a book section
BOND	1. A written obligation to indemnify for a loss suffered or for the failure to perform in some manner. 2. A certificate of debt.
BONE	The action of boning. To remove air bubbles, smooth, flatten, and ensure adhesion between two materials by rubbing with a flat tool made of bone or plastic, which is called a bone folder or folder
BOOK	1. A published work, usually printed on paper and protected by a cover. 2. The text block and its endsheets, linings, and cover.
BOOKBOARD	A thick, machine-made paperboard produced especially for bookbinding and consisting of layers of pulp pressed into flat, smooth sheets. The thickness is usually expressed in caliper inch, e.g., .082 inch. Has a definite grain direction. Also called binder's board.
BOOKCLOTH	A thin, woven cloth like muslin that has been dyed, impregnated with starch (starch0filled), and subjected to heat and pressure
BOOLEAN LOGIC	A method of inquiry used in information retrieval systems that includes the logical operators, "and," "or," "not," "except," "if," and "then," which may be combined in a variety of ways
BOXBOARD	Layered paperboard, similar to artist's matboard, designed specifically for conservation uses. The surface of boxboard is finished so that it does not require a covering material
BRIEF	1. A summary, abstract, or abridgement of a document. 2. A summary of the facts of a case with special reference to the points of law involved to assist in presenting the case before a court of law. 3. An open letter issued by the papal chancery, sealed with a wax seal. 4. A letter issued by a lawful authority to an individual or institution commanding the performance of a specified action. Such a document is also called a writ.
BRISTOL	Thin paperboard with a smooth surface. Used for lining the spine of a cover (the inlay) and for construction of pockets or small portfolios
BRITTLENESS	A condition in which paper or another medium breaks rather than bends when flexed. Brittleness usually results from the effect of acidity in the medium, aggravated by heat, light, and/or aging. The concept is usually used in the adjective form, as in brittle or embrittled paper. Frequently accompanied by darkening of the paper.
BROADER TERM	In a thesaurus, a term that denotes a concept wider in scope than one with a more specific meaning. For example, "science" is a broader term than "physics".
BROADSIDE OR BROADSHEET	A publication consisting of a single sheet (or less frequently, a few of conjoining sheets) bearing information printed as a single-page, on one side only of the sheet; usually intended to be posted, publicly distributed, or sold (e.g., proclamations, handbills, newssheet, sheet calendars)
BROWNPRINT	A print made on a light-sensitive surface that produces a white image on a brown background

TERM	DEFINITION
BUCKRAM	A coarse woven cloth like canvas that has been dyed, impregnated with starch (starch-filled), and subjected to heat and pressure. Buckrams are frequently coated with pyroxylin or acrylic and used for commercial library binding.
BUFFERING AGENT	An alkaline substance intended to counteract existing acid or the formation of acid in paper.
BULK DATES	Dates of those documents that constitute the largest part of a collection, record group, subgroup, or series. Bulk dates are used to inform researchers of the chronological or period strength of archival materials, particularly when inclusive dates are missing.
BUNDLE	A storage unit consisting of a number of individual documents, normally tied together by string, tapes, or the like
BURST BINDING	An adhesive method in which slits are cut through the folds of each section and adhesive applied to the spine of the text block in such a way that the adhesive is forced through the slits, attaching all leaves together. Many new bindings may appear to be Smyth-sewn when they are actually adhesive bound.
CADASTRAL MAP	A map showing boundaries of subdivisions of land for purposes of describing and recording ownership as a basis for taxation
CADASTRAL PLAN??	A plan depicting the boundaries of subdivisions of land for purposes of describing and recording ownership
CADASTRE	An official statement of the quantity and value of real property in any district, made for the purpose of apportioning the taxes payable on such property
CALENDAR	A chronological list of individual documents, either selective or comprehensive, usually with a description providing such information as writer, recipient, date, place, summary of contents, type of document, and page or leaf count. Calendars are rarely produced and are not recommended archival practice.
CAMBRIC	A closely-woven, starch-filled cloth used for hinging
CARBON COPY	A copy of a document created simultaneously with the original manuscript or typescript by the use of an intermediate sheet of carbon paper or self-carboned paper
CARTOGRAPHIC RECORDS	Records/archives containing information depicting in graphic or photographic form, a portion of the linear surface of the earth or of a heavenly body, such as maps, charts, plans, and related materials (e.g., globes, topographic and hydrographic charts, cartograms, relief models, and aerial photographs)
CARTRIDGE	A closed container of film or of magnetic tape, designed for lading and unloading in a reader, projector, recorder, or computer tape drive, without prior threading or rewinding. A double-cored cartridge is called a cassette.
CARTULARY	An assemblage, usually in volume form, of charters, title deeds, and other documents of significance belonging to a person, family, or organization
CASE	The finished cover of a case-bound book
CASE FILE	A file relating to a specific action, event, person, place, project, or other subject. A case file is sometimes referred to as a project file or dossier; in Canadian usage, as a transactional file

TERM	DEFINITION
CASE-BOUND	A modern binding method in which the text block and cover are made separately and attached in an operation called casing-in. Case binding differs from traditional hand bookbinding where the text block and cover are constructed as a single until. In a traditional "bound" book, leather covers are laced to the text block by the sewing cords. Not all leather books are "bound," however; many 19th century imprints covered in leather are case bindings
CASH BOOK	A book of original entry in which a record is kept of all cash receipts, disbursement, or both
CASING-IN	Attaching the text block to its cover, usually by gluing or pasting the super and endsheets, placing the cover around the text block, and pressing until dry
CASSETTE	A device containing film or magnetic tape, a supply spool, and a take-up spool, all within a protective housing
CATALOG	1. To organize information about records according to a specific classification system, such as subject, author, date, or place. 2. A group of cards, papers, or other media organized according to a specific classification system.
CELLULOSE NITRATE FILM	A flexible support or base used for photographic negatives and motion picture film from c. 1890 to c. 1950. It is very unstable and highly flammable, representing a major fire hazard. Cellulose nitrate film is commonly recopied onto another medium, such as safety film
CENTRAL FILES	The records or files of one or more organizational units physically and/or functionally centralized
CERTIFICATE	A document giving authorities recognition of a fact, qualification, or promise
CERTIFICATION	The formal assertion, in writing, of some fact.
CERTIFIED COPY	A copy of a document signed and certified as a true copy by the official custodian of the original document
CHAIN LINES	The widely spaced parallel lines visible when a sheet of handmade paper is held up to the light. Chain lines are watermarks made when the chain wires on the papermaker's mold displace paper fibers. Chain lines can be produced on machine-made paper, in which case the grain direction of the paper is usually parallel to the chain lines.
CHARGE-OUT	1. The act of recording the removal of documents from storage. 2. The document used to record the above action.
CHART	1. A writing exhibiting tabulated or methodically arranged information. 2. A special purpose map, usually referring to water, air or astronomical objects, designed for navigation.
CHARTER	A document, usually sealed, granting specific rights, setting forth aims and principles of a newly established entity, and often embodying formal agreements and authorizing special privileges or exemptions
CHECKLIST	A list of docents prepared for purposes of identification and control
CHRONOLOGICAL FILE	A file containing documents or copies of documents arranged in chronological order. Such a file is also referred to as chron file, chrono file, day file, and in Canadian usage a continuity file. If the file is circulated for reference, it is also referred to a reading file. If arranged from latest to earliest date it is referred to as a reverse chronological file

TERM	DEFINITION
CHRONOLOGY	1. The science of measuring time in fixed periods and of identifying and comparing dates expressing in various styles or calendars. 2. The selection and arrangement of dates and events.
CIPHER	1. A system of writing based on a key, or set o fpredetermined rules or symbols, used for secret communication. 2. A message in such writing. 3. the key to such a system of writing. Cipher is also referred to as code.
CITYSCAPE PHOTOGRAPHS	Broad photographic views of cities or towns or sections of them, usually made from an elevated or distant vantage point.
CLASS	1. In classification, a grup of documents having common characteristics. 2. the functional category of a classification plan/scheme.
CLEAT SEWING / LACING	A machine method of adhesive binding developed to use less inner margin than oversewing. Thread covered with glue is laced around large notches cut out of the spine
COATED PAPER	A slick, glossy paper originally developed for superior reproduction of half-tone screens, but also used for many other printing purposes because it can be printed with ease. Also called "art paper" or "clay-coated paper". Coated paper is difficult to successfully adhesive bind because adhesives do not readily penetrate the coating to adhere to the paper fibers
COCKLE	1. Wrinkling or puckering cause by uneven drying of paper. 2. The shrinking of stretched paper as it dries
COLLECTION	1. A body of manuscripts, papers, or records, including associated or printed or other materials having a common source. If formed by or around an individual or family, such materials are more properly termed personal papers. If the accumulation is that of a corporate entity, it is more properly termed records. 2. An artificial accumulation of manuscripts or documents devoted to a single theme, person, event, or type of record. 3. In a singular or plural form, the total holdings--accessions and deposits--of a repository.
COLLECTION	An artificial accumulation of documents of any provenance brought together on the basis of some common characteristic, e.g., way of acquisition, subject, language, medium, type of document, name of collector, to be treated for description purposes as a descriptive unit under a common title.
COLLECTIONS FILE	A file containing the essential physical, administrative, and intellectual control documentation for a fonds, sous-fonds, or university record series. It serves as a permanent record of archival management.
COLLECTOR	The person or corporate body that put together a collection.
CONDITION PRECEDENT	An event which must happen before an agreement becomes effective; for example, a donor signs a deed with the archives to give the archives some personal papers but only if the papers are first successfully appraised for tax purposes.
CONDITION SUBSEQUENT	An event which follows the agreement but which must happen if the agreement is to be kept and continued; for example, a donor deeds the archives some papers with the condition that the archives will subsequently review them for restricted items and isolate those items before making the papers available for research use.

TERM	DEFINITION
CONFIDENTIAL	Interested with the confidence of another or with his secret affairs or purposes; intended to be held in confidence or kept secret. Confidential communications passing between person who stand in a confidential or fiduciary relation to each other (or who, on account of their relative situation, are under a special duty of secrecy and fidelity), which the law will not permit to be divulged, or allow them to be inquired into in a court of justice, for the sake of public policy and the good order of society. Examples of such privileged relations are those of husband and wife and attorney and client.
CONSERVATION	The treatment of library or archival materials, works of art, or museum objects to stabilize them chemically or strengthen them physically, sustaining their survival as long as possible in their original form. Conservation implies the restoration of an item to a state close to the original by means of physical treatment. See also preservation.
CONTOURS	Lines connecting points of equal elevation on a topographic map
CONTRACT	A promissory agreement between two or more persons that creates, modifies, or destroys a legal relation. A deed of gift is a contract.
COPYRIGHT	A right granted by statute to the author or originator of certain literary or artistic productions, whereby he is invested, for a limited period, with the sole and exclusive privilege of multiplying copies of the same and publishing and selling them.
CORDS	Pieces of hemp or linen twine around which sections are sewn. The ends of the cords are laced into the cover boards. Cords appear as the raised bands on the spine of a hand-bound book. Fake cords were frequently built into 19th century cases.
CORPORATE BODY	An organization or group of persons that is identified by a particular name and that acts, or may act, as an entity. Typical examples of coproprate bodies are associations, institutions, business firms, nonprofit enterprises, governments, government agencies, religious bodies, local churches, and conferences.
CORRESPONDENCE	Letters, postcards, memoranda, notes, printed e-mail, and any other form of addressed, written communications sent and received.
COVER	The outer protection of the text block. In a hard cover book, the cover extends past the edges of the pages. The cover of a paperback or pamphlet is usually made of heavier paper stock than the text block and it cut flush. Also called case.
COVER BOARDS	Rectangular pieces of matboard, pressboard, or bookboard used in the construction of a cover for the book or the outer cover of a portfolio box
COVERING MATERIAL	Paper, leather, bookcloth, buckram, or synthetic bookcloth used as an outer covering for hard cover books or protective boxes.
CREASE	A line made by applying pressure to a pliable material. Usually not as distinct as a fold
CRIMP	Compression of fibers along a line before bending to facilitate bending or folding
CUBIC FOOT	An archival term used to describe the quantity of a collection. A bankers box, or records center carton, holds one cubic foot.

TERM	DEFINITION
CULLING	The removal of non-archival material from file units during the processing of a series. The documents removed may be returned to the donor, donated to another archival institution, or destroyed.
CUSTODIAL HISTORY	The history of the custody of the material being described, i.e., its successive transfers of ownership and custody. *See also* Provenance and Respect des fonds.
CUSTODY	The care and keeping of a thing, carrying with it the idea of the thing being within the immediate personal care and control of the person to whose custody it is subjected; charge; immediate charge and control; and not the final, absolute control of ownership, implying responsibility for the protection and preservation of the thing in custody.
DAYBOOKS	Ledgers that list daily sales or expenses; the equivalent of a cash register receipt.
DEACCESSION	To remove material permanently from the physical control and ownership of the archives.
DEACIDIFICATION	The process of neutralizing acid in documents or other objects, raising their pH value to a minimum of 7.0 to help preserve them, which may include alkaline buffering. Conservation treatment that acts chemically to stabilize paper against acid deterioration. Involves neutralizing acids present in the paper and buffering to leave an alkaline reserve to guard against future acid attack, especially from atmospheric pollutants. Common parameters of treated paper are a pH of 8.5 and an alkaline reserve of 2-3%. Deacidification will not strengthen already weakened paper. There are a variety of manual methods used by conservators, including aqueous and nonaqueous (solvent) methods in which the deacidification agent is applied by immersion, brushing, or spraying as well as mass deacidification methods applied to a quantity of books in a vacuum chamber.
DEED DEED OF GIFT WILL	A written instrument, signed, sealed, and delivered, by which one person conveys land, tenements, or hereditaments (things capable of being inherited) to another. A deed of gift is a deed executed and delivered without consideration (that is, without receiving something in return). The essential difference between a deed and a will is that the deed passes a present interest in something and the will passes no interest until after the death of the maker.
DEFENDANT	The party against whom relief or recovery is sought in an action or suit; the person defending or denying.
DEPOSITION	The testimony under oath of a witness taken upon interrogatories, not in open court, by in pursuance of a commission to take testimony issued by a court, and reduced to writing and duly authenticated, and intended to be used upon the trial of an action in court.
DEPTH OF A BOOK	The measure of a book at its thickest point including the covers
DESCRIPTION	The act of establishing intellectual control over records by identifying their contents, important subjects, and historical significance. Archives are described in finding aids.

TERM	DEFINITION
DESCRIPTION	The process of recording information about the nature and content of the records in archival custody. The description identifies such features as provenance, extent, arrangement, format, and contents, and presents them in a standardized form.
DETAIL	In an architectural drawing, a detail is an enlarged drawing of specific parts or buildings or special features of construction such as doors and windows
DETERIORATED / DETERIORATION	Degradation of material; loss of physical qualities or impairment of intended function
DETINUE	A form of action for the recovery of personal chattels (that is, personal items, not real property) from one who acquired possession of them lawfully, but retains them without right, together with damages for the detention.
DISPOSAL	Removal of an item, or items, in a collection following the appraisal process.
DISPOSITION	Actions taken with regard to inactive records once the expiration of their retention period has taken place in accordance with legislative, regulatory, or administrative requirement. As agreed to on the records schedule for records, or following appraisal, the actions may include transfer to a Records Centre for temporary storage, transfer to an Archives, donation to an elibible repository, reproduction on microfilm, and destruction.
DISTRIBUTE TYPE	Return individual pieces of type to their proper spaces in a type cabinet. To facilitate retrieval, the letters should all face to the left in the cabinet
DOMINION	Ownership, or right to property or perfect and complete property or ownership
DONATION	A voluntary deposit of papers, books, recordings, photos, and other materials that involves the transfer of legal ownership, as well as custody, to the AHC from an individual, organization, or business.
DURABILITY	The retention of strength of a material; its ability to resist wear and tear
EAD (ENCODED ARCHIVAL DESCRIPTION)	An international standard for describing the **structure** of an archival finding aid. A description of the structure of a document identifies its component parts and the nature of the relationships between those parts, as a prerequisite for being able to manipulate them. EAD is an application of the Standard Generalized Markup Language (SGML); that is, the structural model is expressed in a form which follows the syntactical conventions of the SGML standard, as a Document Type Definition (DTD). The EAD DTD defines a tagset which can be applied to individual documents as markup, again following the conventions defined in the SGML standard. The result for a researcher is a well-organized, easily understood guide to an archives or manuscript collection that is accessible on the Internet or in print.
EDITION	All copies of a work printed from the same printing plates and bound in the same manner

TERM	DEFINITION
ELEVATION	A vertical view showing the elements of exterior or interior walls of a structure
ENCAPSULATE	The act of enclosing a document in sheets of archival plastic to protect it from damage and dirt. The document does not adhere to the plastic and can be removed at any time.
ENCAPSULATION	A protective enclosure for papers and other flat materials that involves placing the item between two sheets of transparent polyester film that are then sealed around all the edges. The object is physically supported and protected from the atmosphere, although it may continue to deteriorate within the capsule. It can be removed easily from the capsule by cutting one or more of the edges of the polyester. Ideally an item should be deacidified before it is encapsulated. It is not lamination in which a document is adhered to plastic.
ENDSHEETS	Protective/decorative papers (usually with a single fold) attached to the front and back of a book to protect the text and help hold the book in its cover. In better bindings, endsheets are sewn together with the sections. Also called endpapers, end leaves, or board papers.
EPHEMERA	Miscellaneous printed and published materials, such as advertisements, posters, broadsides, cards, and brochures, created for short-term use but historically valuable as illustrations of past events or activities.
EVIDENTIAL VALUE	The value of the records of an institution or oganization in providing evidence of the institution's origins, structure, functions, procedures, and significant transactions, as distinct from the informational value of the records.
FAIR MARKET VALUE	Price which a seller, willing but not compelled to sell, would take, and a purchaser, willing not compelled to buy, would pay
FILE	1. To place records in a predetermined location according to a specific classification scheme. 2. A group of records organized and kept in a predetermined physical order in a folder.
FINDING AID	Any descriptive item created by the archives or the creating agency that identifies the scope, contents, and significance of records. Basic finding aids include guides, inventories, card catalogues, indexes, and lists. It established legal, intellectual, and physical control over an archives or manuscript collection.
FISCAL VALUE	The usefulness of records for financial purposes, such as to confirm monies paid, taxes owing, monetary worth, or outstanding debts.
FLAP	A part of a portfolio that folds over the enclosed item to hold it in place without shifting
FLAT BACK BINDING	A binding without the characteristic curved spine produced when the text block is rounded and backed. A flat spine encourages the text block to sag away from its cover. Almost all paperbacks are flat back as, unfortunately, are many large, hard cover art books. Also called square back.
FLOOR PLAN	A horizontal view showing he thickness of walls and partitions, arrangement of passages, rooms, and openings on any floor of a structure
FLY LEAVES	1. Blank leaves at the beginning and end of a book. 2. The free (unattached) part of the endsheets that helps protect the text block

TERM	DEFINITION
FONDS	A French term for the records or papers of a particular individual, institution, or organization. To elaborate, it is the whole of the records, regardless of form or medium, automatically and organically created and/or accumulated and used by a particular individual, family, or corporate body in the course of that creator's activities or functions. Note: The fonds is the highest level of description in a multilevel description in a particular repository. For the purposes of these rules, that part of a fonds that is actually present in the repository is what is described at the fonds level of description. A fonds is not equivalent to an accession. A fonds may contain two or more accession units; similarly, an accession may contain more than one fonds.
FORE-EDGE	The front edge of a book; the side opposite the spine
FORM	Any document created to obtain or organize information, containing spaces for inserting information, descriptions, or references.
FORMAT	The physical form of an item and the way its component parts relate to one another
FRAGMENTS	Portions of an original binding that may be retained for their historical value following full conservation treatment given to a valuable item
FULL CONSERVATION TREATMENT	Extensive physical treatment given to an individual item with acknowledge intrinsic value. The item's original component materials and present condition are typically documented and subsequent treatment detailed.
FUMIGATION	The process of exposing records to a gas or vapor, which destroys insects, mould, mildew, fungus, or other harmful forms of life.
GIFT	A voluntary transfer of property without consideration. In popular language, a voluntary conveyance or assignment is called a deed of gift. Essential requisites of a gift are capacity of donor, intention of donor to make gift, completed delivery to or for donee, and acceptance of gift by donee.
GRAIN DIRECTION	The dominant direction of paper fibers in a machine-made paper. Paper bends, folds, and tears most easily in the direction of the grain. The grain direction of all of the paper material in a book should run parallel to the spine.
GRAPHICAL SCALE (BAR SCALE)	A graduated line by means of which distances on a map or plan may be measured in terms of ground distances
GROUP PORTRAITS	Graphic representations, especially of the face, of two or more people, usually posed; the people are the main subject of the picture, not simply part of the scene.
GUIDE	A finding aid that describes the holdings of the repository and their relationship to each other. Guides may describe the entire holdings of the archives or focus on particular subjects, times, or places.
HACHURES	In a topographical map, short wedge-shaped marks radiating from high elevations and following the direction of slope to the lowland
HANDBILLS	Small single sheet notices, usually unfolded, intended for mass distribution.
HARDBOUND / HARDBACK	A book whose protective cover is constructed of bookboard covered with bookcloth, paper, etc.
HEAD	The top of a book as it sits upright

TERM	DEFINITION
HEARING	Proceeding of relative formality, generally public, with definite issue of fact or of law to be tried, in which parties proceeded against have right to be heard, and is much the same as trial and may terminate in final order.
HEARSAY	Second-hand evidence, as distinguished from original evidence; it is the repetition at second-hand of what would be original evidence if given by the person who originally made the statement. Literally, it is what the witness says he head another person say.
HEIGHT OF A BOOK	The longest dimension of a book as it sits upright on its tail. Synonymous with length
HEIR	One who inherits property, whether real or personal. The person can be either a nonrelative or a relative, and in the latter case, can be from the same, a previous, or a subsequent generation.
HINGE	1. The part of the cover that fits down into the shoulders made when the text block is rounded and backed. 2. The space left between the cover boards and spine. 3. A paper stub or guard attached to a loose plate, or the folded edge of a plate that allows it to be sewn into a binding along with the sections. 4. The part of the super that extends beyond the edges of the spine and is used to attach a book to its case.
HINGE AREA	The part of a binding joining the text block to the cover.
HISTORIC VALUE	1. The interest that a book or binding has beyond the information transmitted by its printed words. 2. The integrity of a book in terms of its original production details and accidents of time.
HOT-MELT ADHESIVE	A resinous adhesive that is liquid when hot and solid when cool. Produces a bond almost immediately on contact with a cool surface such as the spine of a text block. Hot-melts are used extensively for binding paperbacks. They are not suitable for books that will be rounded and backed because the glue becomes stiff when cool. In addition to being relatively inflexible, hot-melt adhesives are not permanent.
HYGROMETER	An instrument that measures relative humidity.
INACTIVE RECORDS	1. Records no longer needed for current business. 2. A series of records with a reference rate of less than one search per file drawer per month, or less than 15 times a year.
INDEX	1. To list names, subjects, or other information alphabetically. 2. A finding aid in paper, card, or other form that contains alphabetically organized information about holdings in the archives, based on subject, author, chronological, or geographical categories.
INDEX MAP	A general-purpose map outlining the coverage of one or more maps or aerial photographs
INFORMATION MANAGEMENT	The administration of information, its uses and transmission, and the application of theories and techniques of information science to create, modify, or improve information handling systems.
INFORMATIONAL VALUE	The usefulness of records based on the information they contain about the creating agency or other people, subject, places, times, or events and activities.

TERM	DEFINITION
INJUNCTION	A judicial process that requires a person to whom it is directed either to do or to refrain from doing a particular thing. Injunctions may be temporary (pending the final resolution of a lawsuit) or permanent (that is, final, after the rights of the parties in the suit are determined).
INLAY	A piece of thick paper or lightweight Bristol attached to the covering material between the cover boards; exactly corresponds to the width of the spine of the text block.
INNER MARGINS	The inside, blank edges of books pages that are exposed when the book is opened. When the sections of a book are intact (untrimmed), the inner margins are exposed to the fold, and the book, if bound properly, will lie open easily. A properly made adhesive binding also exposes the entire inner margin without damage to the binding. When alternate methods of sewing, such as side-sewing or oversewing, intrude upon the inner margins, the book is hard to read, awkward to hold open, and difficult to photocopy. The total inner margin on facing pages is sometimes called the "gutter."
INSET MAP	A map contained within a larger map, usually at a different scale
INTELLECTUAL CONTROL	The control established over the informational content of a body of material, resulting from ascertaining and documenting its provenance and from the processes of arrangement and description.
INTERROGATORY	Written questions propounded by one party and served on an adversary, who must provide written answers to them under oath.
INTRINSIC VALUE	Historic, bibliographic, or artifactual value of an individual item that is dependent on the retention of its original parts.
INVENTORY	A finding aid that describes the organization and activities of the agency that created the records and the physical extent, chronological scope, and subject content of the records. In addition to this information, an inventory may include lists of box or file titles or other descriptive information.
ITEM	The smallest unit of archival material, such as the individual letter, report, photograph, or reel of film.
JAPANESE PAPER	A traditional handmade paper of great variety, versatility, and charm. Produced in the provinces/villages of Japan. Known for its properties of flexibility, strength, and permanence. Papers commonly used in conservation and bookbinding include Goyu, Hosho, Sekishu, Kizukishi, and Tengujo.
JOINT	The point at which the cover boards pivot as the book is opened.
JURISDICTION	The authority by which courts decide cases.
LANDSCAPE DRAWING	A vertical view that includes the position of trees, shrubbery, and other landscape features
LANDSCAPE PHOTOGRAPHS	Broad or general photographic views of natural scenery; if figures or man-made objects are in view, they are of secondary importance to the composition of the photo. Usually taken from an elevated or distant vantage point, such as from a hilltop.
LANDSCAPE PLAN	A horizontal view of the position of trees, shrubbery, and other landscape features
LEAF / LEAVES	The individual pages of a book.

TERM	DEFINITION
LEAFCASTING	A mechanical method of mending paper documents by filling in voids and damaged areas with compatible paper fibers. A leafcasting machine is used to deposit fibers evenly in a slurry called paper pulp.
LEAFLETS	Unbound volumes that contain less than 5 pages.
LEATHER-BOUND	A book covered in leather. Leathered prepared by vegetable tanning was commonly used as a covering material for books until about 1820. Leather produced since about 1700 is more subject to deterioration than earlier leather. Because of the flexibility of leather, it can be glued directly to the spine of a text block. This type of binding is known as tight back as opposed to case-bound.
LEGAL VALUE	The worth of records for legal purposes, such as to prove ownership, custody, or legal rights and responsibilities.
LETTERS	Generally, use the term Correspondence instead; use Letters for mass mailings and for single items of correspondence.
LIBEL	A method of defamation expressed by print, writing, pictures, or signs; in the most general sense, any publication that is injurious to the reputation of another.
LIBRARY BINDING	A type of bookbinding produced in an assembly-line fashion with the assistance of power machinery.
LIGNIN	A component of the cell walls of plants that occurs naturally, along with cellulose. It is largely responsible for the strength and rigidity of plants, but its presence in paper and board is believed to contribute to chemical degradation. It can be, to a large extent, removed during manufacture. No standards exist for the term "lignin free," and additional research is needed to determine the precise role of lignin in the durability and permanence of paper.
LINEAR FEET	1. A measurement for descriptive and control purposes of shelf space occupied by archives, records, or manuscripts. For vertical files (records filed on edge), the total length of drawers, shelves, or other equipment occupied is calculated; in the case of material filed horizontally (flat or piled up), the total vertical thickness is used. Linear feet, except for card indexes, may be equated with cubic feet on a one-to-one basis for descriptions of textual records. 2. A measurement for descriptive and control purposes of length of film, tape, or microfilm. (Usually expressed as feet.)
LININGS	Cloth and paper attached to the spine of the text block to help the book keep its shape.
LIST	A finding aid containing information such as file or box titles, names, places, or subject information in alphabetical, chronological or other order and including the physical location of the records enumerated.
LOCATION FILE	A finding aid that identifies the physical location of records in the archives.

TERM	DEFINITION
MACHINE READABLE CATALOGING (MARC)	It is a bibliographic cataloging record designed to be read by a computer. It is the means by which computers interpret the information that use to be on a catalog card. The Library of Congress developed the MARC formats in the late 1960s for communication of bibliographic information in machine-readable form. These MARC (for Machine-Readable cataloging) formats identify bibliographic data for computer recognition and manipulation. In the mid-1970s as variations were developed, the formats used by the Library of Congress became known as "LC-MARC formats." Since the early 1980s, however, LC-MARC formats have come to be referred to as "USMARC formats" because they are standards for MARC records in the United States.
MACHINE- READABLE RECORD	Records created or stored on media such as magnetic diskettes, tapes, or cards and retrievable by machines such as computers or word processors.
MACHINE-SEWN SECTIONS	A group of folded sections (e.g., gatherings, signatures) that are sewn together through the fold on a machine. The sewing is not all along the section like hand sewing; multiple threaded needles spaced at equal distances pierce the folds of individual signatures to attach them together by a chain stitch.
MAIN ENTRY	A library term referring to the complete catalogue record of an item, presented in the form by which the item is to be identified in any other references. It is the main or central identification.
MAINTENANCE	1. Action taken to keep materials in usable condition. 2. Storage and shelving practices that help materials stay in good condition.
MANUSCRIPT COLLECTION	The records created or gathered by an organization or individual but transferred from the original custodian to a collecting repository.
MANUSCRIPTS	Unpublished handwritten or typed documents. In archives, manuscripts are usually defined as the personal papers of individuals or private groups as opposed to the records of a business, government, or other institution.
MAP	A graphic representation, usually on a plane surface and at an established scale, of all or a part of the surface of the earth, celestial sphere, or other surface, showing selected artificial and natural features in their correct positions relative to a coordinate reference system and to each other
MAP SERIES	An aggregate of maps maintained together because of one or more of these reasons: because they are arranged in some serial order (alphabetical, numerical, or chronological); because they share a unifying characteristic such as a particular subject (geographic area, geology) or activity (e.g., surveying, military campaign); because they were created by a particular agency, firm, or individual; or because they share a particular type of form (relief, model)
MATBOARD	A layered paperboard traditionally made from all-rag fiber and used in the framing of works of art or photographs. Thickness is measured in layers or piles: 2-ply, 4-ply, and 6-ply. Used for many conservation purposes and no longer exclusively composed of rag fibers. (Note that rag fiber does not automatically imply alkaline.) Alkaline matboard is now available in several shades and colors.

TERM	DEFINITION
MECHANICAL DAMAGE	Damage caused to a book by physical manipulation in storage, handling, or use. Includes internal movement caused by rapid fluctuations in humidity and temperature.
MENDING	Realigning torn edges of an item, usually by adding a support not intrinsic to the object, such as a strip of paper or cloth
MICROENVIRONMENT	Atmospheric conditions inside an enclosure. A microenvironment usually acts as a buffer against outside changes in temperature and humidity and protects against most air pollutants.
MODEL	In architecture, a model is a three-dimensional representation of a finished building or group of buildings at a reduced scale.
MOUNT	To attach something on top of a base material, usually by means of an intervening substance such as glue.
MULTIMEDIA	A record which combines two or more media types but which, for reasons of intellectual continuity, must be conceived of as a single entity (e.g., a slide tape program).
NEUTRAL	Having a pH of 7, which is neither acid nor alkaline.
NOTCHING	A method of preparing a spine for adhesive binding that involves cutting thin slits of variable width and depth into the page edge, thereby increasing the surface area in contact with the adhesive. Particularly useful in conjunction with the double-fan adhesive binding method used by library binderies.
OBLIQUE AERIAL PHOTOGRAPH	Aerial photographs made with the camera axis directed between the horizontal and the vertical, resulting in an oblique aerial image
OCLC (ONLINE COMPUTER LIBRARY CENTER), INC.	OCLC is a not-for-profit computer library service and research organization, which provides centralized and local turnkey systems to libraries. The OCLC Online Union Catalog is a database of bibliographic information. Each record in the Online Union Catalog contains location information. Records are included for the following types of materials: books, serials, audiovisual media, special instructional materials and kits, archives/manuscripts, maps, music scores, sound recordings, and machine-readable data files. Each institution participating in the OCLC Cataloging Subsystem may contribute to bibliographic records for items not already cataloged in the Online Union Catalog.
OPENABILITY	The ease with which a book opens to display its contents. Primarily influenced by shape of the spine and the method of page attachment.
ORAL HISTORY	The aural record or written transcript of a planned and recorded oral interview.
ORAL HISTORY DEED OF GIFT	A legal document transferring ownership of a taped interview from the interviewee to The University of Texas at Arlington Libraries, Special Collections Division. The deed of gift must be signed and dated by both the donor (interviewee) and the interviewer and by a university representative. Restrictions may be placed by the donor on the use of the interview.
ORIGINAL ORDER	The order in which records and archives were kept when in active use by the creator. The principle of original order requires that this order be preserved or reconstructed, unless it is clear that there was no order or that the records had been accumulated haphazardly.

TERM	DEFINITION
PAMPHLETS	Published non-periodical volumes of 5 to 49 pages that have no cover or a paper cover.
PANORAMIC PHOTOGRAPHS	Photographs that provide a continuous view of a broader section of the horizon than customarily could be photographed in one exposure. They may be separate photos or one wide photo produced by using a special camera.
PAPBERBACK	A book that has a flexible paper cover. Usually it is also adhesive-bound. Paperbacks with sewn sections can be given hard covers while still retaining their through-the-fold format.
PAPER FIBERS	The cellulose fibers that make up a sheet of paper or the layers of bookboard or matboard.
PAPER PULP	1. The raw material of paper made from macerated cellulosic materials. 2. Paper fibers suspended in water which are used to form a sheet of paper
PAPERS	The writings of or collected by an individual or family. Also called manuscripts. Used to designate more than one type of manuscript material. Distinct from business / organization records.
PARTIES	The persons who are actively concerned in the prosecution and defense of any legal proceeding; more generally, the persons who take part in the performance of any act or who are directly interested in any affair, contract, or conveyance.
PERMANENCE	The stability of a material and its resistance to chemical deterioration
PERMANENT / DURABLE PAPER	A term generally applied to pH neutral papers.
PERSPECTIVE	A drawing of a building or group of buildings in a three-dimensional form on a plane surface
PH VALUE	A measure of the level of acid in paper or other materials. The value is measured on a scale from 0 to 14 7.0 is the neutral point, values above 7.0 are alkaline, and values below 7.0 are acidic.
PHASED CONSERVATION	A concept developed by the Library of Congress by conservator Peter Waters and colleagues. Phased conservation was originally conceived to meet the short-term needs of items that would eventually be given full conservation treatment. Surveying is an important aspect of phased treatment: items are categorized by certain characteristics or conservation problems so that they may later be retrieved for treatment.
PHOTO-DOCUMENTATION	Photographs taken before, during, and after the treatment of a valuable item to document the original structure and component materials.
PHOTOGRAPH COLLECTION	We add the word "Photograph" if one of our manuscripts collections otherwise has the same title.
PHOTOGRAPHS	A general term for items produced by any photographic process.
PHOTONEGATIVES	Photographs in which the tonal values are the opposite of those in the subject photographed; used for producing positive photographic images of the subject.
PHYSICAL ITEM	A book in terms of its structure and construction.
PLAINTIFF	A person who brings an action; the party who complains or sues.

TERM	DEFINITION
PLAN	In architecture, a plan is a drawing or sketch showing the horizontal view of a building and surrounding landscape depicting the relative positions of various objects, parts of a building, landscape, or other physical feature. Also may refer to specific plans: foundation, plans, roof plans, framing plans, electrical plans, etc.
PLANIMETERIC MAP	A map showing only artificial (e.g., roads, political boundaries, cities) and drainage features (e.g., rivers, lakes). Terrain features are not depicted.
PLAT	A large scale drawing of a parcel of land showing boundaries of lots. A plat may also contain a legal description and one or more certificates indicating due approval.
PLEADINGS	The formal allegations by the parties of their respective claims and defenses, for the judgement of the court.
POLYESTER	A common name for the plastic polyethylene terephthalate. Its characteristics include transparency, colorlessness, and high tensile strength. Polyester is useful in preservation because it is chemically stable. Commonly used in sheet or roll form to make folders, encapsulations, and book jackets. Its thickness is measured in mils. Common trade names are Mylar (no longer made) and Mellinex by Dupont.
POLYVINYL ACETATE ADHESIVE	PVA glue. An internally plasticized copolymer adhesive that dries quickly and remains flexible over time. Results in a very strong bond. It is not a reversible adhesive.
PORTFOLIO	In book binding, a protective enclosure with flaps that hold the enclosed item in place
POSTAL CARDS	Postcards with preprinted postage on them.
POSTCARDS	Cards, often having a picture on one side, on which a message can be written for mailing without using an envelope.
PRESERVATION	Activities associated with maintaining library, archival, or museum materials for use, either in their original physical form or in some other format. Preservation is considered a broader term than conservation.
PRESERVATOIN MICROFILMING	Replacing or reformatting an original by photo-reproduction of the text. Microfilming that produces an archival copy (the original is discarded after filming) involves following national standards to prepare the text (collating and eye-legible targets) and following technical standards for film type, production, processing, and storage of the master negative. The bibliographic control of items preserved by microfilming is important in order to avoid duplication of preservation efforts among libraries.
PRESS	To apply even pressure on an item until it is dry; to encourage it to conform to a desired shape.
PRESSBOARD	A stiff, slick cardboard or thick coated Bristol
PRESSURE SENSITIVE TAPE	An adhesive tape that attaches to a surface when pressure is applied. Unfortunately, the adhesive on tapes frequently used to mend paper eventually deteriorates, leaving a sticky brown residue which stains and embrittles the paper
PREVENTATIVE MAINTENANCE	1. Anticipation of potential damage and the steps taken to prevent it. 2. Provision of treatment to protect an item from damage or deterioration in the future

TERM	DEFINITION
PRIVACY	The right to be let alone; the right of an individual (or corporation) to withhold himself and his property from public scrutiny if he so chooses
PRO BONO	Literally, for good or for welfare; in common usage, it means that a lawyer handles a legal action without expectation of payment.
PRO SE	For himself; in his own behalf; in person
PROCESSING	The work involved in arranging items in a collection to make them available for use, including accessioning, arrangement, culling, boxing, labeling, description, and preservation. An AHC collection is considered processed when the EAD (Encoded Archival Description) of the Finding Aid is up on TARO.
PROPERTY	That which is peculiar or proper to any person; that which belongs exclusively to one. The word is also commonly used to denote everything which is the subject of ownership, corporeal or incorporeal, tangible or intangible, visible or invisible, real or personal; everything that has an exchangeable value or which goes to make up wealth or estate.
PROTECTION	The counter-balancing concept of privacy protection provides that public institutions should protect the privacy of individuals with respect to information about themselves held by institutions, and that individuals have a right of access to their own personal information.
PROTECTIVE ENCLOSURE	A custom-made enclosure, such as an envelope, folder, portfolio, or box that protects an item from dust, light, mechanical damage, and most air pollutants
PROVENANCE	1. In museums, it refers to the history of the successive ownership or possession of an item, not its creation. 2. In archives, it refers to the office of origin, person, or agency that created or collected records in the course of their activities. 3. The principle that provides that records are maintained according to their creator or source rather than according to a subject or other form of classification. Materials from different creators are not intermingled.
PUBLISH A LIBEL	To make a libel known to any person other than the person libeled.
PUBLISHER'S BINDING	Mass production bookbinding for duplicate copies of the same printing of a work. Very economical because each binding has exactly the same dimensions, format, structure, and component materials. Also called edition binding.
PYROXYLIN BOOKCLOTH / BUCKRAM	Bookcloth that is given a plastic coating or finish to resist wear and tear. Commonly used in the library biding industry. Because of pollution generated during manufacture, acrylic-coated cloths are gradually replacing pyroxylin cloth.

TERM	DEFINITION
QUIET TITLE	To pacify; to render secure or unassailable by the removal of disquieting causes or disputes. This is the meaning of the word in the phrase "action to quiet title," which is a proceeding to establish the plaintiff's title to land by bringing into court an adverse claimant and there compelling him either to establish his claim or be forever after estopped from asserting it.
REBINDING	Giving a book a completely new binding, including re-sewing or reattaching the pages, new endsheets, new spine linings, and new cover. In library binding, rebinding often means trimming the sections and oversewing; in hand bookbinding it means repairing the sections and sewing through-the-folds
RECASING	1. Reattaching a book to its original cover without disturbing the sewing or method of page attachment. 2. Replacing the original cover with a new cover without disturbing the original page attachment.
RECORD GROUP	A body of organizationally related records created or collected by the same individual or agency as part of its functions and activities.
RECORD KEEPING	Managing the life cycle of the record by appraising the records values and setting the standards by which records are retained and disposed of. There are 3 distinct phases in a record's life cycle: 1. The time at which a record is created or received and is of immediate administrative, fiscal or legal value and use to the office of origin in conducting university activities; 2. The 2nd phase is the point at which records have ongoing value and use but are no longer referred to on a regular basis; 3. The last phase in the life cycle is the point in time at which records have no further operational value to the office of record and are disposed of either by destroying them or transferring them to the University Archives where they are preserved for their archival value.
RECORD(S)	Any document(s) created in the course of University activity that is recorded evidence of that activity; such as a letter, memorandum, report, computer database file, electronic mail, audio recording (voice message), video tape or film, photograph, map, drawing and any other thing on which information is recorded or stored.
RECORDED INFORMATION	Information that is recorded or stored by graphic, electronic, mechanical or other means
RECORDS	1. Recorded information, regardless of physical format or characteristics. 2. Documents or other material created by business or government agencies in the course of their daily activities.
RECORDS CENTER / WAREHOUSE	A facility separated either physically or administratively from the archives, used to store and provide reference service for semi-active and inactive records of the creating agency pending the ultimate disposition of the material. The City of Austin uses Iron Mountain's facilities as their main location for storing semi-active records.
RECORDS CENTRE	A building, usually specially designed and constructed, for the low-cost storage, maintenance, and referencing of semi-active records pending their ultimate disposal, and for housing and servicing inactive records. Records Centre box. A corrugated cardboard box usually one cubic foot in volume and used chiefly to hold records in records

TERM	DEFINITION
	centres.
RECORDS MANAGEMENT	The act of controlling the creation, use, and disposition of records created by an office or agency. Records management helps to improve economy and efficiency in the office, ensure the regular transfer of valuable records to a records centre, and control the regular disposal of records no longer worth keeping.
RECORDS SCHEDULE	A document describing the recurring record series of an agency, institution or administrative unit, specifying those records to be preserved for their archival value, and authorizing on a continuing basis the destruction of the remaining records after the lapse of a specified retention period or the occurrence of specified actions or events.
REGISTRAR	In museums and archives a registrar is the person who performs administrative tasks related to the management of collections. For instance, a registrar processes the paperwork involved with object loans and insurance. He also accessions materials into the collection.
REINFORCE	To strengthen an item by adding support material
RENDERING	A drawing in perspective of a building on its site
REPAIR	To remedy damage done to an item, usually by adding new material to replace damaged or deteriorated material.
REPLEVIN	A personal action brought to recover possession of goods unlawfully taken.
REPOSITORY	A place where archival materials are housed.
REPRESENTATIVE FRACTURE (RF)	The scale of a map expressed as a ratio unit distance on the map to the same unit distance on the ground. Example: the RF 1:1,000,000 is expressed verbally as "one-to-one million" and means that one inch on the map equals one million inches on the ground
RES	A thing, an object
RESPECT DES FONDS	The principle that the records of a person, family or corporate body must be kept together in their original order, if it exists or has been maintained, and not be mixed or combined with the records of another individual or corporate body. *See also* Custodial history and Provenance.
RESTRICTIONS ON ACCESS	The conditions governing access to all or part of the material being described, including any laws, regulations, policies, donor terms, or any other relevant access conditions.
RETENTION PERIOD	The length of time, usually based upon an estimate of the frequency of current and future use, that records should be retained in an office before they are transferred to a Records Centre, or transferred to the Archives or otherwise disposed of.
RETRIEVAL	The search for, and presentation of, archival material in response to a specific user request.
REVERSIBLE	A principle of sound conservation treatment whereby whatever is done to an item can be undone or the treatment reversed without further damage to the item
RIVETS	Metal parts used to join two materials. Consists of two parts that are hammered or clamped together.

TERM	DEFINITION
ROUNDING AND BACKING	A bookbinding operation that gives a book its characteristic curved spine. Rounding controls the distribution of swelling from the sewing threads and forms a convex spine that prevents the book from sagging forward. Backing forms a shoulder for the edges of the cover boards to fit against.
RUB	In bookbinding and conservation, to smooth using the fingers or a soft cloth
SCALE	The ration of a linear distance on a map or plan to its corresponding distance on the ground or building
SECTION	A group of consecutive pages formed when a printed sheet of paper is folded. The outside folds (bolt) are trimmed leaving the center, or inside, fold intact. Consecutive sections are sewn through-the-fold to form the text block. Also called signatures or gatherings. Signature originally referred to a letter or numeral placed at the bottom of the first page of each printed sheet of paper to assist in collating the book. Modern books are collated by a diagonal fold line across the spine.
SECTION	A vertical view of a building shown as if it were cut in half
SELVAGE	The finished outer edge of a woven fabric. The selvage runs parallel to the warp threads (grain direction) of the fabric.
SEMI-ACTIVE RECORDS	Records required so infrequently in the conduct of current business (about twice a month or less) that they should be transferred from offices to a Records Centre or other holding area, pending their ultimate disposition.
SEPARATION SHEET	A form identifying archival material that has been removed from a larger body of records for various reasons, including storage, conservation, or disposition.
SERIES	1. Archives: A subdivision of a fonds maintained as an entity because the documents relate to a particular function or subject, result from the same activity, have a particular form, or because of some other relationship arising out of the circumstances of their creation or use. 2. Printed materials: (a) a group of separate items related to one another by the fact each item bears, in addition to its own title proper, a collective title applying to the group as a whole. The individual items may or may not be numbered; (b) each of two or more volumes of essays, lectures, articles, or other writings, similar in character and issued in sequence; (c) a separately numbered sequence of volumes within a series or serial.
SEWING OVER TAPES	A method of sewing where the sections are sewn through-the folds and the sewing thread passes around tapes (usually three to five tapes) on the outside of the folds. The tapes are then blued onto or laced into the cover, helping the strengthen the attachment of a book to its caser. Tapes are most often use din hand bookbinding, although some through-0the-fold machine sewing may be done with tapes.
SHOULDER	The outer edge of the curved spine against which the boards fit. Made when a book is rounded and backed.
SINGLE-SECTION	An item (usually called a pamphlet) that is composed of a single group of folded papers
SITE PLAN	A map of a small area showing the structural outline of one or more

TERM	DEFINITION
	buildings in relation to the surrounding terrain and landscaping
SIZE	1. (noun) Any of several gelatinous or glutinous substances usually made from glue, wax, or clay and used as a glaze or filler for porous materials such as paper, cloth, or wall surfaces. Also called sizing. 2. (verb) To treat or coat with size or a similar substance.
SLANDER	The speaking of base and defamatory words tending to prejudice another in his reputation, office, trade, business, or means of livelihood; oral defamation; the speaking of false and malicious words concerning another, whereby injury results to his reputation.
SMYTH-SEWING	A method of sewing through the center folds of sections. Name for the inventor of the first practical through-the-fold book sewing machine.
SNAPSHOTS	Photographs that appear to have been produced quickly by amateurs to serve as a remembrance of people, places or events.
SORTING	The process by which manuscripts are physically divided into appropriate alphabetical, chronological, numerical, subject, or other groups. Less frequently used with archives, except when restoring them to their original or intended order.
SOUND RECORDING	Aural information stored on discs, magnetic tape, cylinders, or other media.
SOUS FONDS	A body of related records within a fonds, usually consisting of the records of an important subordinate administrative unit or family unit. Sous fonds may also be established for related bodies of documents within a fonds that can best be defined in terms of chronological, functional, or geographical relationships. Sous fonds may be divided into as many further levels as are necessary to reflect the hierarchical organizational units within the subordinate administrative unit, or that will assist in grouping series in terms of their relationships
SPINE	1. Of the cover – the space between the cover boards which accommodates the thickness of the text block or the depth of an item being enclosed in a box or portfolio. The spine of a cover is usually stiffened with bookboard or Bristol and stamped with the author and title. A hinge left on either side of the spine allows movement of the cover boards as the book or box is opened and used. 2. Of the text block – the back or folded edges of a group of sewn sections of the glued edge of an adhesive binding. Usually rounded and backed, glued, and lined with cloth and paper.
SQUARE	The part of the cover that extends beyond the edges of the text block to protect the pages
STAMP	The make a printed impression on a cover by using heated type pressed onto colored foil and into the covering material.
STAMPING FOIL	Coated polyester film that is placed between hot type and covering materials for stamping. The film is coated, or laminated, on one side with atomized metals such as gold or aluminum and comes in rolls of various widths. Pigmented or colored foils are much cheaper than metal foil and thus widely used.
STARCH PASTE	An adhesive made from wheat or rice starch mixed with water. Will last only two or three days without refrigeration. Paste used for bookbinding and conservation usually contains a substance to discourage insect infestation.

TERM	DEFINITION
STATUTE OF LIMIATIONS	A statute prescribing limitations to the right of action on certain described causes of action; that is, declaring that no suit shall be maintained on such causes of action unless brought within a specified period of time after the right accrued.
STOCK	1. Supplies bought in large quantities or sizes to realize a cost saving. 2. Basic materials kept on hand from which a variety of times can be constructed or assembled.
STRUCTURE OF A BINDING	The physical form of a book binding and the interrelation of its parts. Includes such aspects of binding as the method of sewing or pages attachment, the shape of the spine, the method of attachment of text block to cover endsheet construction, etc.
SUBGROUP	A body of related material within a record group, usually composed of the records of a subordinate administrative unit.
SUBPOENA	A written process to cause a witness to appear before a court or magistrate therein named at a time therein mentioned to testify for the party named under a penalty therein mentioned.
SUBPOENA DUCES TECUM	A process by which the court, at the instance of a party, commands a witness who has in his possession or control some document or paper that is pertinent to the issues of a pending controversy, to produce the paper or document at a legal proceeding.
SUBSERIES	A group of related material within a series, usually identified by subject, type of material, function, or filing arrangement.
SUPER	A woven cloth that is blued to the spine of the text block. The excess that extends past the ends of the spine (usually 2-3 cm) is used to attaché the book to its case. Also called mull or crash.
SYNTHETIC BOOKCLOTH	An imitation bookcloth used by the library bookbinding industry as a covering material for book bindings. Frequently used as an alternative to buckram for covering material
TAIL	The book of a book as it sits upright
TAPES	In bookbinding, strips of woven linen around which sections are sewn.
TEXT BLOCK	The group of sections or leaves that form the book before it receives its cover
TEXTUAL RECORD	Written documents, either handwritten or typed, on a paper base.
TEXTUAL RECORDS	The term usually applied to manuscript or typescript, as distinct from cartographic, audiovisual, and machine-readable records and archives.
THEMATIC OR SPECIAL PURPOSE MAPS	A map devoted to one or two subjects such as population, soil, economics, or weather
TIPPED ONTO / TIP-ON / TIP-IN	Attachment of an item along one edge by the application of a thin line of glue
TITLTING	Printing the name of the author and the title of a book on the cover or a protective box by using a stamping press. The press holds and heats the type that leaves the printed impression in the cover.
TOPOGRAPHIC MAP	A map portraying terrain, usually by contours or hachures
TOPOGRPAHIC QUADRANGLE	A topographic map of a rectangular area usually bounded by given meridians of longitude and parallels of latitude, or by given guidelines.
TRANSFER	The administrative and physical movement of records from one agency or place to another, usually from the creating body to the

TERM	DEFINITION
	archives.
TRANSFER OF TITLE	A legal document transferring ownership of a body of papers from one entity to another. The transfer of title must be signed and dated by the donor and by a university representative.
TRAY	In book conservation, an uncovered box with three sides or walls and no top. In the construction of a double-tray box, the inside and outside trays fit together to enclose an item.
TRIM	To cut away the excess not needed for the construction of an item or to reduce bulk
TROVER	An action to recover the value of personal chattels wrongly converted by another to his own use.
TURN IN	To fold over, or fold to the inside, the raw edge of materials producing a finished edge. The material folder over is typically called the "turn-in."
TYPE	A rectangular piece of metal with one letter, numeral, etc. in relief on the top surface. Individual type is set into a press for stamping. Also called letters.
UNSCHEDULED RECORD	Record for which no ultimate disposition has been determined
UNSIZED	Not having the surface treated or coated with a sizing
UV FILTER	A material used to filter the ultraviolet (UV) rays out of visible light. Ultraviolet radiation is potentially damaging to library, archival, and museum objects. More UV is present in sunlight and fluorescent light than in incandescent light. Removing UV radiation from storage, use, and exhibition spaces will reduce the rate of deterioration of library materials stored there.
VENUE	The geographical division in which an action in brought for trial.
VERTICAL AERIAL PHOTOGRAPH	Aerial photograph obtained by precise calibrated mapping cameras and conforming to mapping specifications. Film images are exposed with the optical axis of the camera approximately perpendicular to the earth's surface, resulting in a vertical aerial image.
VISUAL RECORD	Material composed of images rather than words. May include photographs, films, and paintings.
WARP	A bend or distortion caused by unequal pressure on one side of a material. Usually happens when paper or bookcloth is moistened (expanded) and attached to only one side of a piece of board. Warp also occurs when a material such as leather or vellum shrinks in an overly dry environment. Warping can also occur when the grain directions of attached materials are not parallel to one another.
WATER TEAR/TORN	Tearing paper fibers along a moistened and creased line to produce a soft, feathered edge.
WEIGHT	In conservation, to apply even pressure on an item that is drying.
WIDTH OF A BOOK	The widest part of a book from the outside curve of the spine (or raised bands on the spine) to the front edge (fore-edge) of the cover boards.

SECTION 10: PHOTOGRAPH AND IMAGE TYPES

The following chart lists common types of photographs and images found in American family history.

TYPE	APPROXIMATE SPAN OF POPULARITY	IDENTIFYING FEATURES
PEN-AND-INK OR PENCIL SKETCHES, PAINTED PORTRAITS	c. 1780s – 1850s, esp. 1810s – 1840s (until daguerreotypes)	Esp. in New England, oil and watercolor
SILHOUETTES	Late 1700s – 1820s	Black snipped profile on white backing
DAGUERREORTYPES	1839 – 1857	Silvery, mirror-like, often encased n gold and velvet, often hand tinted; must hold at a certain angel to see image; metal
TINTYPE	1856 – 1938, esp. to 1890s	Image on metal, often encase; image often scratching or peeling; very sharp resolution; tintypes were first lacquered black; brown was introduced in 1870
AMBROTYPE	1854 – 1870s	Underexposed glass negative on black backing, often hand tinted; not mirror-like, rosy cheeks added
CARTES DE VISITE	1859 – 1914, esp. 1850s – 1870s	2 ¼" x 4 ¼" size suitable as calling cards; revenue stamps on back indicate dating between September 1, 1864 – August 1, 1866
CABINET CARD	1866 – 1914, esp. to 1890s	4 ¼" x 6 ½" image glued to center of heavy cardstock
SPEFIC SIZES OF CABINET CARDS	1870 – 1890 1875 – late 1890s late 1870s – 1900 late 1870s – 1900 no specific date	Victoria, 3 ¼" x 5" Promenade, 4" x 7" Boudoir, 5" x 8 ½" Imperial, 7 7/8" x 9 7/8" Panel, 8 ¼" x 4"
GLASS-PLATE NEGATIVE	1878 – 1940s, esp. 1880s – 1910s	Negative film over glass squares; often peeling at edges
CYANOTYPE	1842 – 1910s, esp. 1890s – 1910s	Image with blue coloration throughout; same process as blueprints
POSTCARDS MADE FROM FAMILY PHOTOGRAPHS	1900 – 1920s	Black-and-white standard-size postcards printed for addressing on back; recognizable as amateur poses
CHARCOAL PORTRAIT OR OVER PAINTING	1850s – 1910s, esp. 1880s – 1890s	Large, often in elaborate frames, drawn or painted over enlarged photographs (you may find the original photo and recognize the person, hairstyle, clothing); often multiple family member done together or separately at same time, typical 16" x 20"

TYPE	APPROXIMATE SPAN OF POPULARITY	IDENTIFYING FEATURES
STEREO VIEWS	1850s – 1910s 1851-1867 1868 1879	Double images on 3" x 7" cards for viewing in scope; three dimensional Flat and thin Corners became round Heavier type, curved, 4" x 7"
STUDIO BLACK-AND-WHITE PHOTOGRAPHIC PORTRAITS	1920s – 1950s	Closer views often in gray cardstock folders
CELLULOSE NITRATE FILM	1888 – 1951	Has the word *nitrate* on its edges; this film is so flammable that it can spontaneously combust. Make copies and discard originals in accordance with local hazardous waste regulations. Store in freezer in meantime.
CELLULOSE ACETATE FILM	1937 – 1960s	While not dangerous, it will disintegrate; says *safety* on edges; copy immediately
BLACK-AND-WHTIE SNAPSHOT	1930s – 1950s	From home cameras such as Brownies; developers would often print dates on margins, put a series together in a small booklet or pink the edges
HOME MOVIES		8 mm or 16 mm, transferable to video
COLOR SNAPSHOT	1942 – present	Commonly 3 1/2 x 3 1/2", often with processing date on margin; colors fade within twenty-five years, faster with light exposure
POLAROID PRINTS	Black and white 1947 – 1963 Color 1963 – present	Polaroid camera could develop a print immediately

SECTION 11: ACRONYMS

ACRONYM	MEANING
A & M	Archives and Manuscripts
AA	Architectural Archivist
AACR2	Anglo-American Cataloging Rules, 2nd edition
ACE	John Henry Faulk Central Library
AFS	Austin File Storage; Use RAF instead
AHC	Austin History Center
APL	Austin Public Library
APPM	Archives, Personal Papers, and Manuscripts
AR	Archives
CAM	Curator of Archives and Manuscripts
COA	City of Austin
CY	Club Yearbook
EAD	Encoded Archival Description
FP	Family Papers; Use AR instead
LCSH	Library of Congress Subject Headings
MARC	Machine Readable Cataloging
P	Periodicals
PA	Processing Archivist
PC	Photo Curator
PICA	
q	Oversized
q AR	Oversized, single-leaved archival materials
q P	Oversized Periodical
RAF	Rare and Fragile
RHRD	Regional Historical Resource Depositories
RR	Reading Room
RRI	Reading Room Desk 1
RRII	Reading Room Desk 2
SASR	Secured Archives Storage Room
SB	Scrapbook
SC	Sister Cities
TARO	Texas Archival Resources Online
TC	Travis County
USMARC AMC	US MARC Format for Archival and Manuscripts Control

SECTION 12: FORMS AND LABELS

Architectural Archives Drawings Catalog Workform

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Artifact Cataloging Worksheet

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Authorization to Copy Drawings

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Backlog Collections Processed
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New Collections Processed

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Blank Finding Aid

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Biographical Sketch

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Box Labels

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City of Austin Records Transfer Inventory Form

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Condition Report

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Deaccessioning

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Deed of Gift (Current)

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Deed of Gift (Draft)

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Donor Change of Address Form

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Donor Numbers Log

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Field Collection Slip

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Loan for Duplication Agreement

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Loan for Duplication Checklist

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Initial Inventory and MARC AMC Worksheet

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New Collection Numbers Assigned

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Preliminary Inventories Completed

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Preliminary Processing Plan

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Processing Checklist

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Registration Form

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See Also

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Separation Sheet

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Temporary Transaction Form

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SECTION 13: SAMPLE FINDING AIDS AND INVENTORY FORMS

SECTION 14: INDEX

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