



## National Archives Facility Information Regarding COVID-19

The National Archives is committed to the health and safety of our visitors and staff. We are closely monitoring the situation regarding COVID-19, and we are working with public health officials and our counterpart agencies to monitor and respond to the evolving conditions and following CDC guidelines. Follow the National Archives at Kansas City on [Facebook](#) or on Twitter [@KCArchives](#).

National Archives staff will continue to serve the public remotely by responding to emailed requests for records and [History Hub](#) inquiries. While we are closed, we invite the public to explore our online resources by visiting [www.archives.gov](#) and viewing our [online exhibits](#) and [educational resources](#) and participating in our [Citizen Archivist Missions](#).

## Archives at Home - Online Exhibits for Viewing

Across the National Archives, our research rooms, museums, and Presidential Libraries are closed due to the ongoing health crisis. However, that does not mean one cannot visit the National Archives. Below are a selection of online exhibits available for at home viewing. These exhibits can be found on the [Google Arts & Culture](#) platform.

[Black College Life in the New Deal](#) - A photo exhibit through the lens of Kenneth Space, photographer for the Harmon Foundation.

[The Blizzard of '78](#) - The Blizzard of '78 exhibition highlights the experiences of New Englanders from the winter of 1978. In a region where inclement weather is a regular occurrence, this storm still stands out in the minds of locals as the most memorable, and most destructive storm, in living memory.

[The Comstock Act of Philadelphia](#) - Beginning in 1872, Anthony Comstock led a campaign against what he considered indecent and immoral items such as lewd or pornographic materials and contraceptive devices. In 1893, the United States Congress passed the Act for the "Suppression of Trade in, and Circulation of, Obscene Literature and Articles of Immoral Use," or "Comstock Act," after which many Americans faced charges for mailing things considered obscene or immoral.

[World War II Looted Art: Turning History into Justice](#) - The Third Reich's Einsatzstab Reichsleiter Rosenberg, or ERR, was the main agency involved in the systematic looting of cultural treasures in Nazi-occupied countries. This online exhibit highlights the stories behind the plundered treasures and gold hidden in castles such as Neuschwanstein Castle in Hohenschwangau, Germany, and in salt mines such as those found in Altaussee, Austria and Merkers, Germany.

Right: Master Sergeant Harold Maus of Scranton, PA is pictured with the Dürer engraving, found among other art treasures at Merkers. Record Group 111, Records of the Office of the Chief Signal Officer, 1860-1985, Photographs of American Military Activities. National Archives Identifier 5757194



April 2020

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## Upcoming Events

Unless noted, all events are held at the National Archives 400 W. Pershing Road Kansas City, MO 64108

NOTE: All public events in National Archives facilities nationwide are cancelled until further notice. This includes in-person public programs, tours, school group visits, public meetings, external conferences, and facility rentals.

# Resources for Online Teaching and Learning

For educators who are now teaching remotely and homeschooling parents, we have several resources for online teaching and learning at the National Archives.

## Online Student Programs with the Presidential Libraries and National Archives

Join us online for interactive learning programs on topics such as the Constitution, the Hoover Dam, World War II Propaganda, the Candy Bomber, and more! Programs are available for preschool through 12th grade, and are scheduled weekly through the end of May. All programs, offered in partnership with the Presidential Primary Sources Project, will take place at 2:00 p.m. Eastern Time. Register [here](#).

## Teacher Professional Development

Our free interactive webinars for educators feature historical documents, images, maps, posters, and other primary sources — as well as resources and strategies for bringing primary sources into your classroom.

- [Teaching the Progressive Era with the Records of Congress](#), Thursday, April 23, 2020, 7:00 p.m. Eastern Time
- [Teaching the Big Picture: Incorporating Photographs into Lesson Plans about Native Communities](#), Wednesday, May 6, 2020, 7:00 p.m. Eastern Time
- [DocsTeach Webinars By Request](#) – Connect your school or district with us for a custom webinar exploring DocsTeach, the online tool for teaching with documents from the National Archives.

**DocsTeach** - [DocsTeach](#) is the online tool for teaching with documents from the National Archives. Teachers can access primary source-based learning activities and assign them to students to complete online. Students can complete activities and research primary sources on a variety of topics spanning American history. Learn more at: [www.docsteach.org/resources/getting-started](http://www.docsteach.org/resources/getting-started).

Access primary source sets and teaching activities about select topics like WWI, women's rights, and food in America on our [Popular Topics page](#). Students can complete activities on computers or tablets, or in the [DocsTeach app for iPad](#).

**Civics Renewal Network** - The [Civics Renewal Network](#) brings together resources from partner organizations such as the National Archives, iCivics, National Constitution Center, the Center for Civic Education, and more.

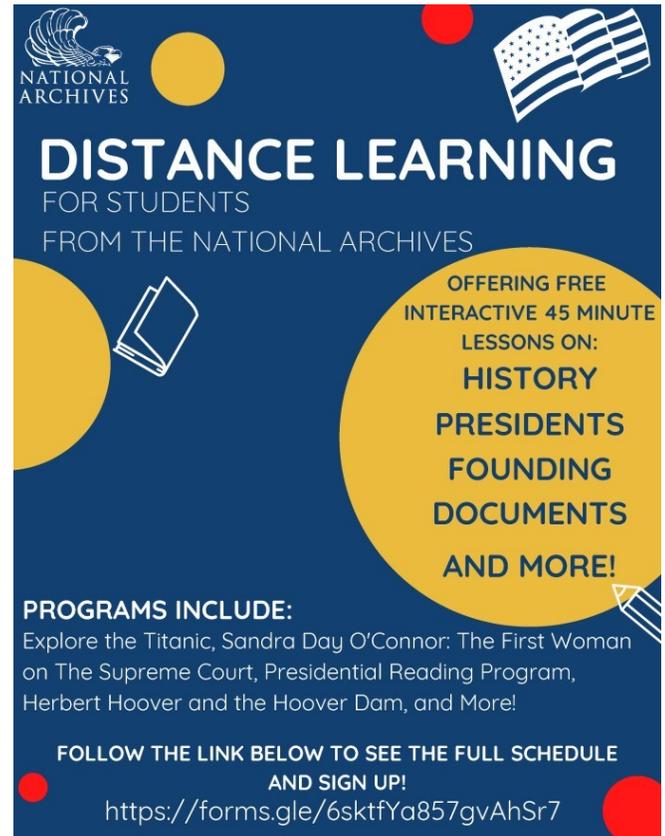
**Center for Legislative Archives** - Find [resources](#) for teaching about representative democracy, how Congress works, and the important role Congress has played throughout American history.

**Founding Documents** - Learn about [America's founding documents](#) from the National Archives, the home of the Declaration of Independence, Constitution, and Bill of Rights.

**Founders Online** - Through [Founders Online](#), you can read and search through thousands of documents to and from George Washington, Benjamin Franklin, Alexander Hamilton, John Adams, Thomas Jefferson, and James Madison and see firsthand the growth of democracy and the birth of the Republic.

**eBooks** - Access [eBooks](#) on the Constitution, Emancipation Proclamation, baseball, the Chinese Exclusion Act, political cartoons, and more.

**Google Arts & Culture** - View [online exhibits](#) on a variety of topics and visit the [Presidential Libraries](#) of the National Archives.



The poster features the National Archives logo at the top left, an American flag at the top right, and a stylized book icon. The background is dark blue with yellow and red circular accents. The main text reads 'DISTANCE LEARNING FOR STUDENTS FROM THE NATIONAL ARCHIVES'. A large yellow circle on the right contains the text 'OFFERING FREE INTERACTIVE 45 MINUTE LESSONS ON: HISTORY PRESIDENTS FOUNDING DOCUMENTS AND MORE!'. Below this, it says 'PROGRAMS INCLUDE: Explore the Titanic, Sandra Day O'Connor: The First Woman on The Supreme Court, Presidential Reading Program, Herbert Hoover and the Hoover Dam, and More!'. At the bottom, it says 'FOLLOW THE LINK BELOW TO SEE THE FULL SCHEDULE AND SIGN UP!' followed by the URL 'https://forms.gle/6sktfYa857gvAhSr7'.

# Hidden Treasures from the Stack

## A Luthiers' Legacy of a Better Bridge

Applying for protection from the U.S. Patent and Trademark Office for a new or improved invention is often an arduous task. At the very heart of the process is the fact that one merely has to convince a patent examiner that they, as an inventor, are not simply replicating a product, process, or idea that someone else had already successfully patented. In this case, Douglas Jaquith a skilled craftsman who at the age of 57 applied for a patent for a "Self-Adjusting Bridge for Viol Instruments" which he filed for in 1959. The bridge, being an integral component to a stringed instrument such as the violin requires precise and specific construction because the wooden piece facilitated the proper tone.

The documents found in Jaquith's patent case file show a back and forth of formal documentation by which Patent and Trademark Office staff initially felt his invention of a self-adjusting bridge was not novel in its construction or function. Ultimately Jaquith successfully argued that his self-adjusting bridge was unique, its construction and function having never been employed before and his patent was granted in 1964. What makes his patent case file noteworthy is the presence of a patent exhibit that was submitted during the patent appeal process; one of Jaquith's self-adjusting bridge(s).

Most patent case files maintained at the National Archives at Kansas City consist of only documents and patent filings, with the description of the invention being conveyed primarily by drawing or written description. Jaquith's patent case file is noteworthy because of the patent exhibit filed with his documents, done specifically to show that his invention was unique.

Based upon documents in the file, patent examiners initially rejected Jaquith's patent application, believing his invention to be no different than one granted about 30 years prior to a man by the name of John Wendell of Topeka, Kansas. The examiner posited that Wendell, whose patent for a "Bridge for Stringed Musical Instruments" which included some manner of adjustable ball-socket joint at the feet of the bridge, was already granted given it had adjustable features. Jaquith set upon proving the examiner wrong.

*(Continued on page 6.)*



Right: Two of Douglas Jaquith's adjustable bridge pieces submitted as part of his appeal. Record Group 241, Records of the Patent and Trademark Office, Utility Patent Case Files, 1836-1978, Patent Case Files 3,134,287, National Archives at Kansas City. National Archives Identifier 302050.

Paris, France. March 22, 1963. #23

TO WHOM IT MAY CONCERN;

The following statement by Mr. A.E. ACOULON, President, Union of French Musical Instrument Makers and President Director of J. THIBOUVILLE-LAMY S.A of PARIS, France.

Our firm has engaged in the fabrication of musical instruments and accessories since 1790. We now operate five factories in France. My Father and I have been associated with this firm as (principal partners) since 75 year Our firm is one of the oldest in France engaged in the manufacture of musical instruments and accesories, including bridges for viol instruments.

In the following paragraphs I will endeavor to relate my true evaluation of the newly developed De Jacques Slef-Adjusting viol bridges designed by Mr. Douglas JAQUITH, a citizen of The United States Of America, now residing in Salem, Oregon.

I make the following statements regarding this viol bridge only after three years of testing and experimentation in collaboration with some of the top musicans, violinists and acoustic authorities in all Europe.

When first shown the De Jacques self-adjusting bridge, I immediately recognized it as a new and important advance in the art of bridge design. A noted Europeau authority, Mr. E.LEIPP, declared it to be "The most forward step in bridge design since Stradivarius".

Because of its ingenious design and attention to detail, I find it to contain a combination of all essentials which make possible a perfect fit, heretofore unknown to the trade.

I will enumerate my considered opinion as follows:

- 1- The general accomodation to the top of any instrument regardless of its contour due to its articulated feet.
  - 2- The exact and precise accomodation of each foot seperately to any slight variance at their points of contact at their seperate and pre-determined sectors. This is accomplished by over-bowing the feet and making them flexible.
  - 3- The automatic determination of the exact upright direction (4° off perpendicular) of the bridge, guarantees the proper and constant string length. This is most important and virtually impossible to attain by other means because the placement of the feet on the instrument top is determined when the instrument is made. This exact degree of back-tip assures that the free string length will remain constant and that the stopped or fingered positions will also remain constant.
  - 4- Because the angle of back-tip is the same on both feet it resists any movement to equalize or twist in either
- ....

direction which would disturb the firm contact with the instrument top. Thus the total area of each foot transfers all vibrations to the instrument. Any void would mute and distort the tone.

5- The rigid type of journal hinge joint at the feet, which are press fitted, will allow movement only in across direction. This insures a verticle direction rigidity not possible in another type of joint such as ball and socket which would allow easy movement and change the string length. This would also alter the finger positions and make it impossible to play in tune.

6- The De Jacques adjustable bridge is made entirely of wood, as any foreign material would tend to disrupt tone transmission with los or distoration. It permits normal adjustments at the top, such as string height, curve and other dimentional changes which are often necessary to accomodate diferent types of strings, size and proficiency of the player or variance in individual instruments.

The preceeding paragraphs may seem technical in context but I feel that for the purpose intended, they are necessary and are a true reflection of my considered opinion.

To the best of my knowledge and belief, the De Jacques self-adjusting bridge is unique in the world. It is the answer to a problem that has been a vexation to the trade since its beginning. It not only saves time and effort but accomplishes the end result heretofore unknown,. Our tests have proven without doubt that it improves the tone quality of any instrument as compared to the conventionally fitted bridge even when fitted by the most skilled craftsmen.

I state without reserve that I know of no other bridge developement which uses these particular devises to arrive at the place of such perfection. I am proud to have had a small part in its proving, and happy to have been chosen to prудuce it. I am more than anxious to lend the old and honored name of J.THIBOUVILLE-LAMY to its identity.

I congrrtulate Mr. Douglas JAQUITH for his persistance through the many years that he labored to perfect this bridge.

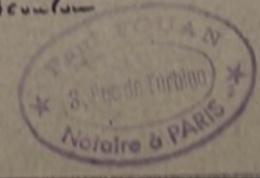
J. THIBOUVILLE  
S.A. au Capital de 56.000.000  
68 bis, Rue Réaumur  
PARIS-3e

J. THIBOUVILLE-LAMY S.A.  
Le Président-Directeur Général,

*J. Thibouville-Lamy*

Signed be fore me this day.

Matérialle  
de. Alfred Acoulon  
ci-contre.



Above: Letter submitted by Mr. A.E. Acoulon in support of Douglas Jaquith's patent application. Record Group 241, Records of the Patent and Trademark Office, Utility Patent Case Files, 1836-1978, Patent Case Files 3,134,287, National Archives at Kansas City. National Archives Identifier 302050.

(Continued from page 3.)

Jaquith insisted that his invention, the self-adjusting bridge, allowed the feet of the bridge to be set upon the body of the instrument and the allowable rotation along a single axis afforded accurate conformity to the curvature of the instrument. Arguing that each instrument body is unique, the adjustable feature of his invention allowed for lesser skilled craftsmen and musicians to undertake necessary repairs, thus filling a void that would be left as senior craftsmen retired from their field, taking with them their pertinent skills and knowledge. In addition to his claim that his self-adjusting bridge was a novel invention, Jaquith also set about critiquing the patent granted to Wendell because the 1929 patent required a number of additional substances (ebony, rawhide or other string-like substance) to be implemented in the ball-socket joint of Wendell's bridge which, according to Jaquith dramatically reduced the quality of sound produced by the instrument. Included in his patent case file is a letter from the President of the Union of French Musical Instrument Makers, in support of Jaquith and his endeavor to receive patent protection for his self-adjusting bridge.

Ultimately the examiners at the patent office approved Jaquith's patent application and patent number 3,134,287 was granted on May 26, 1964. Whether or not his invention proved to be revolutionary to the manufacture and repair of stringed instruments, a number of adjustable DeJaques (the name by which he called his business) viol bridges can still be acquired today via online retailers and resellers-some of which even clearly display Jaquith's patent number. For more information about patent records visit the National Archives [Catalog](#).

## Are you connected to the National Archives at Kansas City?



We encourage our patrons to use electronic mail and social media to connect with us. Our Facebook address is [facebook.com/nationalarchiveskansascity](https://www.facebook.com/nationalarchiveskansascity). In addition, you can find us on Instagram @kansascity.archives or tweet us via Twitter @KCArchives or #KCArchives.



All information about upcoming events and programs is emailed to patrons through our electronic mailing list. If we do not have your address on file, please send an email with your preferred address to [kansascity.educate@nara.gov](mailto:kansascity.educate@nara.gov) or call 816-268-8000.



By providing your address, you grant the National Archives at Kansas City permission to send you information about special events, and programs. Per the Privacy Act of 1974, we will not share your personal information with third parties.



NATIONAL  
ARCHIVES

KANSAS CITY

**GENERAL INFORMATION:** The National Archives is open Monday through Friday 8:00 a.m. to 4:00 p.m. Closed on weekends and Federal holidays. Hours are subject to change due to special programs and weather.

The National Archives is located at 400 West Pershing Road, Kansas City, Missouri, 64108, and is home to historical records dating from the 1820s to the 1990s created or received by Federal agencies in Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota.

For more information, call 816-268-8000, email [kansascity.educate@nara.gov](mailto:kansascity.educate@nara.gov) or visit [www.archives.gov/kansas-city](http://www.archives.gov/kansas-city). Tweet us @KCArchives. Follow us on Instagram at [kansascity.archives](https://www.instagram.com/kansascity.archives). Find us on Facebook [www.facebook.com/nationalarchiveskansascity](https://www.facebook.com/nationalarchiveskansascity).