
REGIONAL ALLIANCE for PRESERVATION

Spring/Summer 2001

A nationwide cooperative project to share preservation training resources

AFTER *DOUBLE FOLD*: THE MANY ROLES OF PRESERVATION/CONSERVATION CENTERS

-By Thomas F.R. Claerson, Imaging and Preservation Services Manager, Amigos Library Services, Inc.

The publication of Nicholson Baker's *Double Fold* has created an uproar in the cultural heritage and preservation communities. Agree or disagree with the book, it has focused a great deal of attention on library and archives preservation. While many consider the book to cast the work of preservation professionals in a negative light, it provides an opportunity for a national discussion on preservation activities and policies.

Preservation administrators, conservators, and regional preservation/conservation centers can assist institutions and individuals in developing plans and strategies for the long term care and retention of collections and the information within them.

The Regional Alliance for Preservation, a group of 14 centers, can provide you with a breadth and richness of information covering many formats of material held by all types of cultural institutions. The information and education efforts of RAP Centers—and the content of the *RAP Newsletter*—include information on disaster preparedness and recovery, environmental controls, collection care and repair, reformatting, staff and user education, and many other topics related to the care of cultural heritage materials. Please contact your nearest preservation/conservation center for more information on development of strategies for care of your collections. ■

THE HERITAGE HEALTH INDEX: ASSESSING THE CONDITION OF THE NATION'S HERITAGE

Heritage Preservation, in partnership with the Institute of Museum and Library Services and the Getty Grant Program, is launching a periodic national survey of the conditions of the collections held by United States museums, libraries, archives and historical societies. This **Heritage Health Index** will be conducted every *four* years, and its results will be nationally disseminated and publicized.

No national survey is conducted regularly to produce credible statistics and evidence regarding the status of the nation's artistic, historical, and scientific collections. Just as new funding programs have been launched and progress made on numerous fronts, deterioration continues apace elsewhere. No instrument exists to measure either progress or problems.

In the absence of sound data, those interested in saving our heritage have had to rely on anecdotal information. When flooding from a broken pipe ruins a collection of irreplaceable books and papers, there is great hue and cry, but no one knows how many other collections are stored in sub-standard conditions. An occasional newspaper article may draw attention to conservation of a well-known painting, but there is no data on how many other works of art are in need of treatment.

The current lack of data is due in no small part to the difficulty of gathering it. However, we must not let this difficulty stand in the way of developing an enormously useful tool for saving the nation's heritage.

Furthermore, other sectors of society have overcome similar challenges to produce data that measure problems and progress in addressing those problems. The environment and health care are two areas where data has been critical for attracting resources and building public awareness.

Prominent conservation professionals have endorsed this project and will participate in its development and implementation. With their input, and that of survey specialists, a survey will be conducted that will yield an accurate measurement of the condition of our collections. The results will lead to:

- Credible data for conservation professionals to use in making their case to administrators and funders;
- Solid information for decision-making by government officials, trustees, and donors;
- Broader public awareness of challenges and progress in conservation.

If you are a conservation professional who believes that we must move beyond anecdotes in making the case for the field, Heritage Preservation welcomes your participation. Contact Kristen Overbeck at koverbeck@heritagepreservation.org or 202/634-1422. ■

MELLON FOUNDATION ASSISTS SIX RAP CENTERS

Six Regional Alliance for Preservation centers recently received grants from the Andrew W. Mellon Foundation to support strategic planning initiatives.

The six participating institutions are preservation/conservation centers which primarily deal with book and paper collections and currently receive funding from the Division of Preservation and Access, National Endowment for the Humanities. The goal of the project is to allow individual centers to develop business plans and strategic goals.

Participating centers include Amigos Library Services, Inc. (Dallas, Texas); Balboa Art Conservation Center (San Diego, California); Conservation Center for Art and Historic Artifacts (Philadelphia, PA); the Northeast Document Conservation Center (Andover, MA); The Southeastern Library Network (Atlanta, GA); and the Upper Midwest Conservation Association (Minneapolis, MN). Each of the centers received up to \$50,000 for the projects, which are to be completed by May, 2002.

The Mellon Foundation has long-standing interests in higher education, the humanities, and the arts, and has a special interest in supporting the preservation of cultural heritage by institutions of higher education and independent cultural institutions. ■

SOLINET TO HOST APOYO WEB SITE IN U.S.

-By Julie Arnott, Manager, Preservation Services, SOLINET

APOYO is an informal group of international members with the mission of supporting the conservation and preservation of the material cultural patrimony of the Americas. It was started in 1989 by interested members of the AIC (the American Institute of Conservation of Historic and Artistic Works) but has functioned independently. It has depended for financial support on the voluntary contributions of many individuals and on the generosity of several large institutions. APOYO is an Associate Member of ICCROM (International Center for the Study of Preservation and Restoration of Cultural Property).

APOYO's goals are:

- To create and nurture cohesive bonds among the conservation and preservation professionals worldwide who are involved in the conservation of the material cultural patrimony of the Americas.
- To promote high standards for the protection of the material cultural patrimony of the Americas.
- To gather and disseminate information on conservation and preservation for the Latin American community in its native languages.

APOYO has a web site (<http://imaginario.org.ar/apoyo/index.htm>) hosted by Imaginario, (sponsored by the Instituto Provincial de la Cultura in Mendoza, Argentina), where all past issues of the APOYO Newsletter are available, as well as other publications and links to conservation related sites. In the near future there will be a mirror web site at (<http://apoyo.solinet.net/>) hosted by SOLINET, the Southeastern Library Network, Inc. in Atlanta, GA. The newsletter will continue to be available in hard copy as well as in electronic format for individuals and institutions that don't have easy access to the Internet or to electronic mail. ■

PRESERVING NATIVE AMERICAN CULTURE HERITAGE: DEFINING THE NATIONAL NEED

In March of 1999, the Ford Conservation Center of the Nebraska State Historical Society (NSHS), in partnership with the Nebraska Arts and Humanities Councils, hosted a meeting of representatives of eight American Indian Tribes located in Nebraska, South Dakota, and Kansas. The purpose of the meeting was to determine how the local agencies might best work with the area Tribes to help preserve Tribal cultural heritage. In the words of Omaha Tribal Council Member Dorin Morris, the participants hoped to find ways "To preserve the gifts left by those who have gone before to be shared with the generations yet unborn."

During the meeting, the needs put forth by the area Tribal representatives distilled into several objectives including the need for assistance in developing strategies for preserving objects and documents significant to tribal history and to the preservation of Indian heritage and sovereignty.

To that end, The Ford Conservation Center hosted a national meeting of Tribal representatives on March 7-8, 2001 in Omaha to explore preservation and conservation needs with representatives of national, regional, and state service and funding organizations. The meeting was funded by the National Endowment for the Humanities. Meeting participants discussed needs in preserving Tribal cultural heritage and potential solutions to meet those needs. They shared their thoughts and needs with representatives of service and funding agencies that can offer assistance.

More of the material culture for each Tribe is being returned to Tribal control through NAGPRA related programs, development of Tribal museums or cultural centers, and through disbursement of tribal archives by agencies such as the Bureau of Indian Affairs. Invaluable cultural remnants, many of which have important legal and historical significance, must be safeguarded for the future. As more and more Tribes take control of their cultural heritage and their political sovereignty, preservation needs become increasingly critical. The needs expressed during this meeting serve as an invaluable tool in planning for the preservation of Tribal culture and in directing resources to the preservation of Native American lifeways.

The Red Willow Institute, a Native American non-profit organization headed by Dr. Charles Trimble, elder of the Oglala Lakota, made meeting arrangements, including selection of participants, session facilitation, planning, and evaluation. Dr. Trimble is the former executive director of the National Congress of American Indians, former Chair of the NSHS Board of Trustees and currently a board member of the American Folklife Center at the Library Congress.

This national meeting will result in a report highlighting priority needs for preservation of Native cultural heritage in the United States, as determined by Tribal representatives. ■

FIELD SERVICES CONTACTS

Amigos Library Services, Inc.

Tom Claeson, Imaging and Preservation Services Manager
Blythe Lee, Preservation Field Services Officer
Bill Walker, Imaging Field Services Officer
14400 Midway Road
Dallas, TX 75244-3509
800/843-8482 or 972/851-8000 Fax: 972/991-6061
E-mail: claeson@amigos.org or lee@amigos.org
Web site: <http://www.amigos.org>

Balboa Art Conservation Center

Janet Ruggles, Director
PO Box 3755
San Diego, CA 92163-1755
Tel: 619/236-9702; Fax: 619/236-0141
E-mail: bacc9702@compuserve.com

CCAHA

Conservation Center for Art and Historic Artifacts

Virgilia Rawnsley, Director of Preservation Services
Susan W. DuBois, Preservation Services Representative
264 South 23rd Street
Philadelphia, PA 19103
215/545-0613 Fax: 215/735-9313
E-mail: ccaha@ccaaha.org
Web site: <http://www.ccaha.org>

Gerald R. Ford Conservation Center

Julie Reilly, Director
1326 South 32nd Street
Omaha, NE 68105
402/595-1180 Fax: 402/595-1178
E-mail: grfcc@radiks.net
URL: www.nebraskahistory.org

Intermuseum Conservation Association

Albert Albano, Director
Allen Art Building
Oberlin, OH 44074
440/775-7331 Fax: 440/774-3431
E-mail: albert.albano@oberlin.edu
Web site: www.oberlin.edu/~ica

NEDCC

Northeast Document Conservation Center

Steve Dalton, Director of Field Service
100 Brickstone Square, 4th Floor
Andover, MA 01810-1494
978/470-1010 Fax: 978/475-6021
E-mail: dalton@nedcc.org
Web site: <http://www.nedcc.org>

NPS - HFC

Martin Burke
Division of Conservation
PO Box 50
Harpers Ferry, WV 25425
304/535-6228 Fax: 304/535-6055
E-mail: martin_burke@nps.gov

Pebbles Island Resource Center

John Lovell, Assistant Director
Bureau of Historic Sites
New York State Office of Parks, Recreation
& Historic Preservation
PO Box 219
Pebbles Island
Waterford, NY 12188
Tel: 518/237-8643, ext. 225 or 226
Fax: 518/235-4248
E-mail: John.Lovell@oprhp.state.ny.us

SOLINET

The Southeastern Library Network Preservation Services

Julie Arnott, Manager, Preservation Services
Christine Wiseman, Preservation Education Officer
Tina Mason, Preservation Field Services Officer
1438 W. Peachtree St., NW, Suite 200
Atlanta, GA 30309-2955
800/999-8558 and 404/892-0943 Fax: 404/892-7879
E-mail: julie_arnott@solinet.net
christine_wiseman@solinet.net
tina_mason@solinet.net
Web site: www.solinet.net/

Straus Center for Conservation

Henry Lie, Director
Harvard University Art Museums
32 Quincy Street
Cambridge, MA 02138
Tel: 617/495-2392
Fax: 617/495-0322
E-mail: lie@fas.harvard.edu
URL: www.artmuseums.harvard.edu

Textile Conservation Center

Deirdre Windsor, Director/Chief Conservator
American Textile History Museum
491 Dutton Street
Lowell, MA 01854
Tel: 978/441-1198
Fax: 978/441-1412
E-mail: dwindsor@athm.org

Textile Conservation Workshop

Patsy Orlofsky, Director
3 Main Street
South Salem, NY 10590
Tel: 914/763-5805
Fax: 914/763-5549

UMCA

Upper Midwest Conservation Association

Neil C. Cockerline, Director of Field Services
2400 Third Avenue South
Minneapolis, MN 55404
612/870-3120 Fax: 612/870-3118
E-mail: umca@aol.com
Web site: www.preserveart.org

WACC

Williamstown Art Conservation Center

225 South Street, Williamstown, MA 01267
Tel: 413/458-5741
Fax: 413/458-2314
E-mail: wacc@clark.williams.edu

REGIONAL EMERGENCY RESPONSE WORKSHOPS CONTINUE

Workshops focused on the immediate response to disasters and emergencies across the U.S. are taking place nationwide in 2001.

The workshop series, sponsored by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), and funded in part by the Division of Preservation and Access, National Endowment for the Humanities, took place at Amigos' headquarters in Dallas in April, and the NEDCC offices in May. Registration is complete for a July workshop in Seattle.

Two more opportunities to participate in the workshop are still available. The Midwest session is scheduled for September 6-8 at the Truman Library in Independence, Missouri. Please call the FAIC office (202/452-9545) for registration availability. The final session of the series, the Southeast workshop, will be held October 25-27 at JFK Special Warfare Museum in Fort Bragg, North Carolina. (Application Deadline is September 1, 2001.)

The workshop series is designed to build a national disaster response network, with a professionally and geographically diverse group of responders. The class content is based on a curriculum developed by the National Task Force on Emergency Response, with the goal of increasing the number of institutions and individuals who can respond to a regional or national disaster during the first 48 hours.

Each regional workshop will have 15 participants, selected by an application process. The target audience for the sessions includes conservators, collections care managers, registrars, curators, archaeologists, historic preservationists, architects, other interested library, archives, museum, and historical society staff.

As part of the NEH grant, FAIC covers the cost of participants' housing during the workshops, and will reimburse up to a total of \$300 of the participant's travel to the training site after the workshop is completed and an evaluation submitted. The workshop registration fee of \$100 will cover the cost of course materials, and is due upon acceptance.

Application packages should include a registration form (available from FAIC), a curriculum vita, and a cover letter outlining experience, interest, and how information gained from the workshop will be used. Please contact the FAIC office for application materials and information. Fax requests can be made to 202/452-9328; e-mail to info@aic-faic.org, 1717 K Street NW, Suite 200, Washington, DC 20006. ■

WANTED: APPLICANTS FOR IMLS GRANTS

Funding is available for collection surveys, structures, museum libraries, training, and more.

Yes museum professionals, there is a fairy godmother! The Institute of Museum and Library Services (IMLS) is gearing up for its new October 15, 2001 Conservation Project Support (CP) deadline. IMLS wants to be sure that museums take full advantage of this source of funding to care for collections. You are eligible to compete for about \$2.3 million that can be used to:

- to conduct general, environmental, and detailed conditions surveys of your collections;
- improve environmental conditions;
- and treat collections, conduct research, or train your staff in conservation techniques.

All applicants to the CP grant program can apply for as much as \$50,000; however, if you have a project with far-reaching benefits to the field, you could be eligible to apply for funding in the "exceptional" grant category, which provides up to \$75,000. A one-to-one match is

required but the match can include a combination of sources, such as cash, materials and supplies, staff salaries, and indirect costs. Applicants can use CP funds to cover the cost of consultants, travel, materials, supplies, equipment and services.

Institutions who need to survey smaller collections can apply for a Conservation Assessment Program (CAP) grant, which covers surveys that can be completed in two days or less. Although the CAP awards generally are lower than for CP grants, institutions with small collections usually stand a better chance of receiving a CAP grant.

Grant applications are evaluated by field and panel reviewers, who judge by criteria such as project design, methodology, budget, schedule, and personnel, as well as how the project fits within the institution's ongoing conservation activities.

The important thing to remember is that conservation and collections care require a systematic, step-by-step approach that begins with the identification of collection needs through a general survey, followed by implementation based on survey recommendations. After you determine priorities, you can begin to improve the care of your collections from an institution-wide perspective.

Funding For Related Educational Projects

In addition, all applicants may apply for up to an additional \$10,000 to develop and implement educational activities that relate directly to the proposed conservation project. Educational activities may include development of educational materials (audio or visual); hiring of temporary staff/consultants for the project; designing a project-related exhibit; lectures, workshops, symposia, and special tours.

Museum Applications Low

Since 1999 the numbers of CP applications received has declined. IMLS would like to see more museums apply. In 2001 we received a total of 169 Conservation Project applications and awarded 73 grants (43.2%). The statistics in the following chart offer an overview of the level of participation from museums in the IMLS CP grant program, beginning with the current year and going back to 1997.

Wanted continued on page 8

Conservation Consultants

Referral for consultants who provide conservation services can be obtained from:

American Institute for Conservation of Historic and Artistic Works (AIC)

1717 K Street NW, Suite 200, Washington, DC 20006; 202/452-9545; E-mail: info@aic-faic.org. ■

A list of conservators in your region can be provided by the AIC Guide to Conservation Services. Copies of the brochure *Guidelines for Selecting a Conservator*, and the AIC Code of Ethics and Standards of Practice can be obtained from the AIC office, and are available on the AIC Web site (<http://aic.stanford.edu>). ■

Regional Alliance for Preservation Mission Statement

The mission of the Regional Alliance for Preservation (RAP) is to provide comprehensive preservation information to cultural institutions and the public throughout the United States.

To accomplish this mission we:

- ◆ cooperate as a national network of preservation/conservation organizations dedicated to reaching the broadest audience with our coordinated outreach efforts.
- ◆ disseminate information on the preservation of material culture through educational events, publications, referrals, and the RAP Web site.
- ◆ foster awareness about the importance of preserving our cultural heritage.

NEWS FROM THE REGIONAL CENTERS

Amigos Receives \$610,000 NEH Grant



Amigos Library Services announces it has received a \$610,000 grant from the National Endowment for the Humanities (NEH) to fund its preservation and digital imaging information, education, and consulting services through 2003. The grant also includes a \$20,000 matching component.

Amigos Imaging and Preservations Services (IPS) Manager Tom Clareson said, "We are pleased to receive this grant from NEH, which will allow IPS to continue providing workshops, technical consultations, surveys, and educational materials on preservation and digital imaging to Amigos Members and others throughout the southwestern U.S." Amigos established its preservation service in 1991 with an NEH grant. A similar grant in 1998 provided impetus for development of Amigos' digital imaging services. Additionally, the grant will allow Amigos to continue its coordinating role for the Regional Alliance for Preservation, a nationwide cooperative training and resource sharing project among 14 leading preservation and conservation centers. ■

Babe Ruth Returns to Beantown!



Babe Ruth has finally returned to Boston; by way of his scrapbooks that is. In 2001, The Northeast Document Conservation Center (NEDCC) in Andover received ten scrapbooks that chronicle the career of one of America's most celebrated and significant athletes. Owned by the National Baseball Hall of Fame Library and Museum in Cooperstown, New York, the scrapbooks were sent to NEDCC for repair and treatment so that the Sultan of Swing's scrapbooks of memories and milestones could

be preserved for generations of baseball fans to come.

Christy Walsh, Ruth's agent and friend, compiled these ten scrapbooks ostensibly with Ruth's input. The results provide a unique autobiographical perspective and are perhaps the single best resource for studying the most famous athlete of all time. Comprised of newspaper clippings, telegrams, photographs, playbills, posters, advertisements, and even the inside of one of Babe's caps, the scrapbooks cover the years 1921-1935, the heart of Ruth's home run hitting career. They report on the epic 1927 season when Ruth and Gehrig battled for the single-season home run record, and many other aspects of his storied life. They also cover his numerous barnstorming tours of the country and are likely the only collection of such material in existence.

In the past, the deteriorated state of the scrapbooks prohibited them from public view. The conservation work conducted by NEDCC will preserve and stabilize these historical materials for future exhibitions and research. The Babe Ruth Scrapbooks have spent months being treated in NEDCC's conservation labs. Their complete conservation treatment is an ambitious undertaking that involves dismantling, de-

acidifying, encapsulating, and reassembling the scrapbooks page by page. Before and after treatment, the scrapbooks are microfilmed. This important work is funded by a Save America's Treasures Grant. The National Park Service, in partnership with the National Endowment for the Arts, administer these grants for preservation and conservation projects on materials of national significance.

Founded in 1973, NEDCC is the largest non-profit conservation center in the country and specializes in the preservation of paper-based materials for libraries, archives, museums, and other collection-holding institutions as well as private collections. NEDCC treats books, documents, manuscripts, photographs, posters, maps, and art on paper and provides surveys and consults on all aspects of book and paper preservation. ■

CCAHA Offers Photograph Workshop Series: From Negative to Positive

Photographs have the power to inform, inspire and move us the way few other artifacts do. The Conservation Center for Art and Historic

CONSERVATION CENTER

Artifacts (CCAHA) is offering a series of workshops

in Philadelphia focusing on the care of photographic collections. The workshops are:

From Negative to Positive:

- ❖ Planning Your Digital Imaging Project
October 23, 2001, Pennsylvania Academy of the Fine Arts
- ❖ Identification and Care of Photographic Negatives
October 24, 2001, The Wistar Institute
- ❖ Identification and Care of Photographic Prints
October 25, 2001, The Wistar Institute

Strategies to provide safe environmental conditions, proper storage and exhibition, and handling will be discussed. The issues related to duplication and management of a digital imaging project will also be explored.

The workshops are intended for staff who are involved in collections care activities or have responsibility for photograph collections, such as librarians, archivists, curators, collections managers, stewards of historic house museums, and records managers.

Although attending the entire series is not required, each workshop covers a component of the overall care and management of an institution's photograph collection.

Financial assistance of up to \$900 will be made to defray travel, lodging, and registration costs for individuals who are interested in attending the entire series. Consideration will be given to stipend requests for up to \$300 (per workshop) for participation in one or two of the workshops, but preference will be given to participation in the entire series.

To be eligible for stipends, individuals must work with historic and cultural photograph collections that are available to the public in non-profit institutions with total annual institutional operating budgets of \$500,000 or less. Applications from more than one person at an institution will be considered.

For more information about this workshop series and stipends, please call CCAHA's Preservation Services Office at 215/545-0613. ■

Published by:



14400 Midway Road,
Dallas, TX 75244-3509
972/851-8000 ▲ 800/843-8482
Fax: 972/991-6061
amigos@amigos.org
http://www.amigos.org

Amigos' Imaging and Preservation Services are funded in part by a grant from the Division of Preservation and Access of the National Endowment for the Humanities.

Regional field services offices offer a variety of workshops and training programs that can assist in the development and implementation of preservation planning efforts. For a listing of workshops and dates, contact your local regional field service or check the RAP Web site, www.rap-arcc.org.

CCAHA Offers New Technical Bulletin: *Disaster Recovery: Salvaging Art on Paper*

All collections of works of art on paper are vulnerable to damage or destruction as a result of natural disasters like hurricanes, tornadoes, or floods, or the ravages of fire, burst pipes, or furnace malfunction. Although disaster preparation and prevention can limit the damage that occurs, serious harm to artworks can nevertheless result from extreme weather, arson, or mechanical failure. *Disaster Recovery: Salvaging Art on Paper* focuses on planning an efficient recovery from a disaster affecting works of art on paper. The leaflet includes information on disaster preparedness; salvage priorities; advantages and disadvantages of various disaster recovery options; steps in disaster recovery; and additional resources for information and advice. The emphasis is on procedures for dealing with damage resulting from water, with a brief section on fire-related damage. This technical bulletin was funded by The William Penn Foundation.

The leaflet costs \$3.50. To order the leaflet please call CCAHA at 215/545-0613, or see CCAHA's website at www.ccaha.org for an order form. CCAHA's technical bulletins *Disaster Recovery: Salvaging Photograph Collections* and *Managing a Mold Invasion: Guidelines for Disaster Response* are available in full-text on their website. ■

Spanish Translation of NEDCC's Preservation Manual is Available Online at www.nedcc.org

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts announces that the Spanish translation of the third edition of its publication, *Preservation of Library & Archival Materials: A Manual*, is now available online at NEDCC's Web site at www.nedcc.org. The translation is the work of the Center for Conservation and Restoration in Santiago, Chile. A desire to make current information readily available prompted NEDCC to update the manual, adding important topics.

The manual is approximately 350 pages in length and consists of a series of 51 technical leaflets. This third edition contains eight new leaflets, including Digital Technology Made Simpler; The Relevance of Preservation in a Digital World; Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers; Collections Security: Planning and Prevention for Libraries and Archives; and more. In addition, every leaflet from the first two editions has been updated to reflect new information and changing opinions. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. Professional illustrations make the "how-to" leaflets easy to understand and use.

The original manual in English was funded by The Institute of Museum and Library Services (IMLS), a Federal agency that fosters innovation, leadership and a lifetime of learning. In addition, NEDCC receives major funding from the National Endowment for the Humanities for its field service program, which is the educational and consulting arm of the Center.

To order a NEDCC publication or learn more about its services, visit its Web at www.nedcc.org. ■

Battle Flag Preservation Project



New York State has the largest collection of state battle flags in the nation, with about 1,800 flags in the collection of the New York State Division of Military and Naval Affairs (DMNA). The flags in the collection date from the War of 1812 through the Gulf War of 1991. About 900 of the flags are from the Civil War.

In recognition of the significance of this impressive collection, in 1997, the New York State Office of Parks, Recreation and Historic Preservation, Peebles Island Resource Center Staff (PIRC) and DMNA conducted a survey of the flags in the New York State Capitol. The survey report noted that most of the nineteenth-century flags are in fair-to-poor condition. Specifically, the flags were being damaged by the current method of display/storage in glass-fronted cases on the first floor of the Capitol, where they were rolled too tightly around their staffs, crowded into cases in an uncontrolled environment, and exposed to excessive light, stress from gravity, and soils from the surrounding urban environment.

In 1998, PIRC and DMNA prepared an exhibition for the New York State Capitol of ten Civil War flags. The exhibit, "New York State Battle Flags: Heritage at Risk," sought to give increased exposure to the collection and to its conservation needs.

Recognizing that the battle flags are indeed a "heritage at risk," in 2000, Governor George E. Pataki and the New York State Legislature provided funds to implement the preservation recommendations of the 1997 survey. To insure the flags' long-term preservation, PIRC conservators have developed a program of care for the flags that includes the establishment of a flag archive. Textile Conservator, Sarah C. Stevens, hired specifically for this project, has conducted a size survey of the collection. During the survey, almost all of the flags stored in the Capitol were wrapped in acid-free tissue to provide interim protection from further light and dust damage. Small groups of flags are being transported to PIRC, the temporary home of the New York State Battle Flag Preservation Project, to prepare them for storage in the proposed flag archive. Specifically, Stevens is documenting the history and current condition of the flags, removing them from their staffs, cleaning and realigning the flags and, placing each flag on a rigid support made of archival-quality materials. To date, about fifty flags from the DMNA collection have been prepared for the archive.

Simultaneously, PIRC and DMNA staff are preparing ten flags for a new exhibition in the New York State Capitol, scheduled to open in June. These flags will replace those placed on exhibit in 1998, as the first of a planned annual exhibit rotation. The flags for the 2001 exhibit show the range of the collection, from the earliest flag, the c. 1809 regimental flag of the Albany Republican Artillery through one of the more recent flags, the 1960's wool guidon of the Headquarters and Headquarters Company 27th Supply and Transport Battalion. In terms of condition, the flags for the new exhibit range from the very sturdy, such as the 1960's flag to the very fragile, such as the Civil War marker from the 83rd Regiment New York Infantry, a silk flag with a shattered and separated painted center.

At the Peebles Island Resource Center, the treated flags have a secure space with a stable, clean environment as interim storage. Meanwhile, the search for a suitable building to house the flags has begun, using specifications developed by PIRC staff. Continuing support from the State of New York and private contributions will ensure the preservation of this outstanding battle flag collection. ■

Preservation in the Digital World? Digitization As A Form Of Renewing Usability: A Sample Project

-By Tara D. Kennedy

Introduction

According to Paul Conway's article, *Preservation in the Digital World*, preservation – as defined in the analog world – is “the acquisition, organization and distribution of resources to prevent further deterioration or renew the usability of selected groups of materials.”¹ The preservation concept of recovering information, or renewing the usability of materials, applies to the entire population of library and archives materials. A small portion of this large body of information is so badly damaged or deteriorated that the original cannot be easily utilized in its initial format. In the case of books and manuscripts, damaged items usually can be microfilmed for information retention.

Because preservation is not only concerned with the retention of artifacts, but also the *information* contained within artifacts, digitization provides a method of renewing the usability of information. Analog materials such as badly damaged acetate film negatives often cannot be reproduced as clear positive prints well enough to save the photographic information. Digitization may be the only viable option to preserve the content of these materials.

For this project, scanning was used to recover photographic evidence from otherwise illegible acetate negatives. The items scanned were from a collection of negatives from the Texas Works Progress Administration. The negatives were de-accessioned from a neighboring institution because the information contained within the negatives was thought to be irretrievable. The equipment used was supplied by JTT Imaging, involving a digital camera as opposed to a flatbed scanner, due to the fragility of these original materials.

Deterioration of Cellulose Acetate: Brief Description

Cellulose acetate film can be very problematic if not stored under particular environmental conditions. When exposed to high temperatures and high relative humidity, the acetate loses its acetate groups at an accelerated rate. Loss of acetate groups (whether at a slow or fast rate) causes the acetate backing to deform. When this occurs, the emulsion separates from its acetate support, and defects like channeling, bubbling, and cracking result. These problems can be extreme enough that the image is lost if no positive print has been discovered or previously made.

Scanning Setup

Fifteen badly channeled and warped cellulose acetate film negatives were brought to JTT Imaging on October 26, 1999. Their facility caters to photographic image digitization, so JTT Imaging had the proper equipment to scan the negatives efficiently and safely. The scan was performed with a MARC (Methodology for Arts Reproduction in Color) II digital camera² set on a camera stand, similar to a photography setup with a bottom light source table for scanning negatives and other transparent media. The camera and lens positioning are both motor driven through foot pedals and a “joystick,” attached to a mounting assembly and the mentioned table. An anti-static plastic curtain is draped over the entire apparatus, with a HEPA filtered airflow canopy to limit the amount of dust and dirt getting onto the artifacts. A glass platen is normally used, but was eliminated for this project due to the fragility of the items.

A PC-compatible computer controls the amount of light generated by the camera and light table to achieve properly illuminated scans.³ In order to accommodate the entire negative in even detail and distribution, an 80mm lens was used. A green shot filter was added to the lens to reduce some of the red channel over-saturation seen in digital images from black and white photographs and negatives. Copper metal spacers were used to mask the excess light from the light source underneath.

The computer and camera were white calibrated. The Red Blue Green (RBG) channels needed to be around 58,000-60,000⁴ to reduce overexposure.

Capture

The negative was placed emulsion side up to ensure the most legible image possible (channeling of the acetate blocks most of the image from the carrier side of the film). A high f-stop was used on the camera to allow less light into the camera and to increase the depth of field. The greater the depth of field, the better the camera can compensate for objects far and near. In this case, the camera will compensate for the topographic nature of the negatives; the camera will be able to focus equally on the raised and flat areas for a more even distribution.

One at a time, the objects were framed on the computer so as to ensure entire capture of the image. The image was then looked over and measured for overexposure of areas by limited the RGB channels to 58,000-60,000. The image was then scanned. The objects were shot at a high resolution but small scale of 3K x 3K x 2K on a 5500 scale in TIFF file format. These are to be used as the archival/ master image; smaller reference/thumbnail images (JFIF/ GIF file formats with JPEG compression) can be created from the master file once corrected.

Camera and Software Settings:

Scanner type: Marc II
Scan Resolution: 3x 3y 2micro
Post Scan Scale Resolution: 5500

Scan type: mono-color CCD
Light Source Auto Search: 1000
Lens type: 80mm

U offset: 22.258544
V offset: 4.372941
Focal length: 3.285747

Image Correction

Once the items were scanned, they were corrected using Convert, customized for JTT Imaging for their photographic image project focus. The items were squared up, cropped and then adjusted in terms of their black and white balance. The baseline settings for the normals for these negatives were .5 for the gamma, 1,000 for the minimum (blackest black) and 64,000 for the maximum (whitest white). While these adjustments are being made to the darkness and lightness of the image, the look up table (LUT) curve window should be open to ensure that the curve of the distribution of the gamma, highlights, shadows, maximum and minimums of the image produce an even smooth curve upward.

Some of the negatives were overexposed during their original processing. The original settings of the digital camera were inappropriate for those negatives, so those overexposed negatives were rescanned. Adjustments were made for those repeated scans by 1) increasing the aperture in the camera and 2) adjusting the minimum, maximum and gamma of each image in Convert.

Further correction was applied once the images were downloaded to the digital imaging setup at the National Archives so that printable images could be produced for this article. The software used during this section was Adobe Photoshop. The steps taken during this portion of the project were to facilitate the printing out of the image on a laser printer. First, the TIFF file was reduced from 16 bits per channel to 8 bits per channel to create a smaller, printable file. Each image was cropped further to reduce the black area around the image. The image was resized to an 8” x 10” format (around 380-450 pixels per inch). It was sharpened⁵ with the “unsharp mask” tool. The image was printed on standard photocopy paper with a Tektronix Model Phaser 780 Color Laser Printer. A slight adjustment was made to the transfer curve function in the Adobe Photoshop printing function section to create darker midranges, creating an overall clearer image.⁶

Digitization continued on page 8

Conclusion

This project illustrates one of the few instances where preservation and access can truly come together in the digital world. The renewal of images from damaged acetate negatives demonstrates information recovery, an important aspect of preservation. Here, in a digital form, restoration of the image allows for evidential access, once thought to be irrevocable to the point that the collection was de-accessioned. In terms of access, the researcher can easily examine the image in as much detail as necessary. Focusing on a smaller section of the image and adjusting the gamma to flatten the image out will allow for such examination without loss of detail in that small area. Provided a high-resolution scan with a good depth of field is performed on such negatives, no detail should be lost in the process. That said, each high resolution scan and its accompanying reference image do require sufficient computer memory. One should consider storage options for the images as well as cost factors before proceeding with a scanning project.

Acknowledgements

Special thanks to John Stokes, Jennifer Kister and Allison Ross of JJT Imaging and Steven Puglia of the National Archives for their time and assistance with this project. Thanks also to Karen Pavelka and Dr. David Gracy of the Preservation and Conservation Studies program, University of Texas at Austin, and Anne Mitchell of the University of Houston Libraries for editing.

References

Conway, P. 1996. *Preservation in the digital world*. Washington, D.C.: Commission on Preservation and Access.
 Stokes, J. R. 1999. Imaging pictorial collections at the Library of Congress. *RLG DigiNews* 3 (2).

¹ Conway 1996.
² "The MARC II cameras built for JJT offer higher resolution and more sensitive sensors, near frictionless mechanical screws on the stepping motor, and more advanced electronics than the first MARC cameras. Hence, the MARC II requires only a fraction of the illumination, has significantly faster capture speeds, and is designed to ensure consistent performance over long periods of time." (Stokes 1999)
³ "The transmissive light source consists of a diffusion box with four 12-volt quartz halogen lamps placed about 16 inches below the diffuser. A two-inch air space separates diffuser and the platen. The reflective light source consists of two v-shaped reflectors with four 12-volt lamps in each." (Stokes 1999)
⁴ Measurement of contrast between pixels.
⁵ Sharpening should be done at 100% zoom since 1 pixel on the image is equal to 1 pixel on the monitor.
⁶ All digital images seen in this report were printed from the mentioned printer on photocopy paper, with the same midrange adjustment.

WANTED *continued from page 4*

Year	Total Applied	Total Funded	Total Funding %
2001	169	73	43.2
2000	203	69	34.0
1999	228	70	30.7
1998	226	74	32.7
1997	267	77	28.8

From 1997-2001 the total number of museums applying for IMLS CP grant funds dropped by nearly 100 applications! These numbers must increase if we want to continue the successful administration of this grant program.

Grant-Winning Museum Projects

In 2001, IMLS awarded among others grant funds to the following museums to conduct some interesting and beneficial projects:
Belknap Mill, NH (\$50,000) – To conserve the exterior masonry of the 1823 Mill by conducting selective repointing. Much of the original mortar will be retained, new mortar will match historic mortar joints,

and missing and damaged bricks along the lower courses will be replaced with replica bricks.

Bowdoin College Museum of Art, MA (\$6,662) – To treat two icons of American history and portraiture, Gilbert Stuart's *Portrait of Thomas Jefferson* (1805-1807) and *Portrait of James Madison* (1805-1807).

Denver Art Museum, CO (\$38,120) – To survey, document, and rehouse the Museum's important collection of 160 ecclesiastical vestments and textiles including a late 15th century Spanish panel composed of six scenes representing events from the passion of Christ, and an altar frontal composed of sumptuous pile-on-pile brocaded velvet with pomegranate pattern.

Henry Ford Museum & Greenfield Village, MI (\$50,000) – To assess and rehouse 28,000 of the 54,000 fire-damaged nitrate-and-acetate-film-based photonegatives in the Ford Motor Company archival collections in the Museum's archives. Photographed and collected between 1903 and 1950, the negatives in this collection are the central photographic records of the company and a vital source for historians and museum programs.

Manitoga, NY (\$53,373) – To repair the roof and deteriorated elements of the studio of Russel Wright (1904-1976), one of the most influential designers of the 20th century. To conduct a seminar on restoring Russel Wright's mid-20th century modernist studio roof and related deterioration in the context of conserving 20th century modernist structures. To document and disseminate information on the innovative conservation techniques and methodology used.

Nebraska State Historical Society, NE (\$39,375) – To purchase new storage equipment and materials to rehouse the Society's archaeological records collection, consisting of archaeological site files and oversized maps. To develop and distribute to the general public a booklet highlighting the importance and care of archaeological records collections. The booklet will provide the basic information necessary for proper archaeological document handling and storage.

Oakland Museum of California, CA (\$50,000) – To treat five, large-scale, outdoor sculptures by noted California artists of the 1970's and 1980's including: Mark Di Suvero, Jim Huntington, Peter Forakis, Jan Evans, and Henry Rollins.

Railroad Museum of Pennsylvania, PA (\$49,150) – To conduct a detailed condition survey of the Museum's 94-piece collection of historic locomotives and railcars including 22 steam engines, six electric locomotives, six diesel-electric locomotives, one gasoline switcher, six self-propelled passenger cars, 21 passenger cars, 21 freight cars, and 11 maintenance of way/non revenue cars.

Scurry County Museum, TX (\$10,460) – To purchase new metal shelving to properly rehouse 1,767 objects from the Museum's collection, including apparel, housekeeping and household accessories, bedding, packages and containers, recreation, and books and papers. Also, to conduct a workshop on rehousing museum artifacts for in-house staff and museum staff from other area museums.

Speed Art Museum, KY (\$29,132) – To conduct a technical paint analysis on a richly detailed plaster mantel from an important 17th century English paneled room. Also, related architectural and documentary research will be conducted. To publish a booklet for public distribution that documents the findings of the technical analysis and research.

Valdez Museum and Historical Archive, AK (\$4,764) – To conduct a detailed condition survey of important local objects including the Pinzon Bar, ca. 1912, installed in a bar in Old Valdez which was a very popular gathering place; two stagecoaches from the early 1900's; a lifeboat used to rescue passengers after the cruise ship *Prinsendam* caught fire in Prince William Sound in 1980; the *Perry*, a fishing boat built on Perry Island in 1939; and a snow removal machine brought to Alaska in 1926 for the Wilkins Polar Expedition.

The deadline for the next IMLS Conservation Project support grants is **October 15, 2001**. We encourage you to take advantage of this great Federal resource to care for your collections. To receive an application, please call IMLS at 202/606-8539; write to 1100 Pennsylvania Avenue, NW, Room 609, Washington, DC 20506; or e-mail via their website <http://www.imls.gov>. For specific information about a particular project, please contact Steven Shwartzman in the Office of Museum Services at 202/606-4641; e-mail: SShwartzman@imls.gov