Conservation Needs Assessment Project  
Using the Mellon-style Database

I. General Instructions

A. Database:

This database will be used to record assessment results for all items that cannot easily be assessed using the paper-based survey form (SF1) and that are located in Special Collections, Archives, Maps, and the Music library’s special, audio, and archival collections.

B. Organization:

Units of material will be assessed in sub-collection groups. The name and location of each sub-collection will be recorded when applicable. Standardized Collection Names and Nicknames are available in the Collection List. Units that are not assigned to a specific sub-collection will be categorized as belonging to one of the following, depending on which collection is being assessed:

- SPC (Special Collections)
- ARV (Archives)
- MUS-Audio (Music Library, audio collection)
- MAPS

C. Resources:

Brief definitions for most types of material and housing are found in sections 2 and 3 below. It is expected that additional resources will be consulted as needed. There is a brief list of resources at the end of this document.

D. Physical Condition Ratings – General:

1. Physical condition ratings will be assigned to each unit and to each major material type within each housing unit.

2. The ratings are on a 1-3 scale with one representing the best rating and three the worst. Housing quality will be evaluated first, then the various types of material.

3. Possible ratings are:

   - C.1 - Little or no damage or problems
   - C.2 - Moderate damage or problems
   - C.3 - Significant damage or problems
4. Ratings will be assigned conservatively. If uncertain, apply the higher rating.

5. If a range of conditions exist within a single material type in a unit, apply the highest number rating (worst condition) to the material.

6. Any container that contains any visible mold (active or in-active) or live insect infestation will be given a C.3 rating. Be sure to check the applicable box. Notify a staff member immediately if active mold or live insect infestation is discovered.

7. For the purposes of this project, “archival” or “archival quality” will mean non-acidic.

8. Additional rating instructions for each type of material or housing are provided below.

E. Staff Review. Some items will require Staff Review. A condition rating of C.3 does not automatically trigger staff review nor should it for this portion of CNAP. We will not require staff review simply because the paper is brittle (or appears to be).

Request Staff Review when the following conditions exist:

1. You discover active mold or fungal infestation. In-active mold will still require a C.3 rating, but not staff review.
2. There are active bugs or vermin.
3. The material appears to be too fragile to be handled.
4. Something smells really, really bad.
5. The material is extremely dirty and is endangering other material.
6. Anytime you want a second opinion of the condition and staff is not present.
7. All architectural drawings (because of the complexity).
8. All type of cylinder recordings (Mechanical Sound Recording) regardless of condition.
9. You find a specific condition listed in a Rating Guideline that requires staff review.
10. You have absolutely no idea what you are looking at (or you are pretty sure you know but want a second opinion).
11. The individual Rating Guidelines contain additional requirements specific to Units and each Material Type.
II. Using the Database for CNAP

A. General: We will probably use laptops for most of the collections assessed using this database. The laptops will be set up with databases that are linked to a master database in the shared directory.

B. Data Entry:

1. Open the applicable database.
   a. Security warnings:
      i. 2007 version: Click on “Options” after the Security Warning. Select “Enable this content” Click “ok”
      ii. 2003 version: You will receive two or three warning statements:
         1. “Security Warning: Unsafe expressions are not blocked. Do you want to block unsafe expressions?” Respond “No”
         2. “Security Warning: Unsafe expressions are not blocked.” This warning has a window that states: “Microsoft Jet 4.0 Service Pack 8 or later must be installed to block unsafe expressions without affecting common functionality.” Respond “Yes.”
         3. “This file may not be safe. . . Do you want to open this file or cancel the operation?” Respond “Open”
   b. If it does not automatically open, open the CollectionRecords form.
   c. Click on the field you want to search.
      i. Use CTRL F to find the Nickname or Collection Name. Be sure that the “Look in” box says Nickname or Collection Name and that the “Match” box is set to search any part of the field.
      ii. If the collection is found, the record you were searching for will be displayed.
      iii. If the collection is not found:
         1. Use the “find Next” button in the Find window to locate the next record that matches your search.
2. If the intended record still does not appear, verify that you have the correct nickname and try again. It may help to enter just the first few letters. You might also try using part of the **Collection Name**. It is also possible that the Collection Subject field will have useful data that you can search.

iv. If you don’t know or cannot find the **Nickname** or **Collection Name** in the Excel list, check with Shannon.

v. If the Collection is still not found, create a new record.

2. Once you have found the record for the collection, double check the **Collection Name** and **Nickname** for accuracy.

   a. Also check the types of units listed under **Extent**. If you are assessing a **type of unit** that is not listed, add it to the list. For instance, if you are assessing a video tape that is not in a box, but the collection only lists boxes, add the phrase “video tape.”

   b. If you are assessing material with dates outside of the **Date Range** listed and are certain you are in the correct record, update the **Date Range**.

   c. Click the box next to **Surveyed?** (If other units have been assessed for this collection, the box should already be checked.) This will help us apply filters when we processed the data.

3. If you did not find the collection, click on **Create a New Record** to open a blank form.

   a. Enter the full name of the collection in the **Collection Name** field.

   b. Enter a short **Nickname** that is unique to this collection.

   c. Once these fields contain information the collection name will appear at the top of the record (upper left).

   d. Add the following information:

      i. **Library location** Leave this field blank.
ii. **Date range** (the date or range of dates during which the material in the collection was created). If you aren’t certain, leave this blank until you have started assessing the material. This information can be (and should be) updated whenever you assess items with dates outside the range that was entered in this field.

iii. **First Language** (default is English).

iv. **Second Language** (default is English).

e. Click the box next to **Surveyed?** This will help us apply filters when we processed the data.

4. Then tab down to the **Unit** section. No additional information is required at the **Collection Level**.

C. **Unit Data**

1. Refer to the Unit section of this manual for detailed instructions.

2. To open a new Unit Record, click the right arrow beneath the unit information. This will take you to a blank unit record. This section of the form shows how many units have already been entered. Once you have entered the data for a Unit, proceed to evaluate the **material** in the unit.

D. **Material Records**

1. The tabbed pages to the right of the unit fields are for entering information on each type of **material** that might be found within a container.

2. A record is created for each **material type** only when you have entered information into a field on the tabbed page. If you leave it blank (in other words, if there is no example of that material type present) no record is created. If there are distinct groups of a single type of material (books and magazines, for instance, or color and black and white photographs) enter all the details about one group, then use the right arrow at the bottom of the material record to switch to a new blank record for that material and enter the second set of data.

3. When done, simply click on another material type tab, or if finished with all the material in a unit, click on the Unit record arrow to begin a new unit. More specific instructions are included below for each material type.

E. If you enter unit or material information and change your mind, you will not be able to delete the record. If this happens, type **DELETE THIS RECORD** in
the Notes box for that material (or unit if there are no material entries for the entire unit.)
**Unit:** Each type of material listed below can be found and assessed within a unit. All containers that are not an intrinsic part of an item can be tested for pH (discreetly). (For example, do not test original containers or artist’s books.)

a. **Database Instructions:**

1. The **Unit #** space is used to record a preexisting box name or number. Because many collections are composed of multiple accessions, the numbering often overlaps or is duplicated. Enter enough information to allow another person to find the unit again. The space for the original unit # space preserves this information while the **ID #** displays the database record number for each unit as they are added. For bound items that are shelved individually - use the LC or Name information that you would have used for the item in SF1.

2. Enter your initials into the **Assessor 1** field. The **Assessor 2** field will be used by staff for items that require **Staff Review**.

3. Choose from the list the **Type** of unit then enter the unit measurement (**Size in inches**). See **Type** instructions below on how to measure.

4. The **Housing Rating** applies to the unit and is based on the definitions found in “**Rating Guidelines – Housing/Units.**” Note: we will test the interior of all containers for acidity even if they are labeled “acid-free.”

5. If it appears that the **material** has not been processed by an archivist, check the **Unprocessed?** box. Examples: metal fasteners not removed, different types of material not separated, lots of folded clippings, or obvious lack of organization.

6. Check **Staff Review** needed if appropriate. Your final decision about whether this is needed will be made after you have completed assessing all materials in the **unit**.

7. Check all conditions that apply to the **unit** or at the **unit level**.

   a) These apply to the unit itself:

   (1) **Bad Fit:** The box is too small or the wrong shape for its contents.

   (2) **Acidic/non-archival:** The container tests as acidic.

   (3) **Metal edges:** The container has metal edges.

   (4) **OK w/o box:** There is no container, but the item does not need a box. A regular bound item in decent condition for example. If the item is bound and a C.E., do not mark this.
(5) **Special Enclosure**: See SF1 definitions. This is most likely to apply to a bound item in its original slip case.

(6) **Damaged – C.2**: See the Unit Rating Guidelines, C.2 items 1 and 5. This will provide additional information when more than one condition contributes to the overall rating.

(7) **Damaged – C.3**: See the Unit Rating Guidelines, C.3 items 1 through 3. This will provide additional information when more than 1 condition contributes to the overall rating.

b) These apply to either the unit, its contents, or both:

(1) **Multi-size contents**: Ideally, the contents will be sufficiently uniform in size and shape so that the contents are held upright. You will usually mark Multi-size when the contents include books as well as items in folders. Unless the books are close to 8 ½ x 11 (or 8 ½ x 14), the material in the folders will not be secure and will warp. It is the same idea as poorly shelved books when tall books are stored next to short books. Mark this if the multiple size contents will be or have been damaged because of this condition (extremely varied sizes, letter & legal together in significant quantities).

(2) **Mold – Inactive**: The container exhibits evidence of past mold activity. This may resemble white powder or may be dark stain. Enter a note about the location of the mold (unit, contents, both).

(3) **Mold – active**: There is active mold. You might be able to smell it (but DO NOT try to detect this by scent – allergies, etc.). The container might be damp. If you suspect this condition, let Shannon or Christine know as soon as feasible. Do not return the container to the shelf. Enter a note about the location of the mold (unit, contents, both).

c) These apply to materials but are identified at the unit level:

(1) **Cts needs support**: The container is not full enough for the contents to be stored upright (e.g. they are slumping).
(2) **Acidic folder/env:** Some or all of the contents are housed in acidic “manila” folders or envelopes. If all folders/envelopes appear to be the same material in a box, it is not necessary to check every one of them. Include acidic dividers here.

(3) **Metal fasteners – clean:** At least some of the contents are secured with metal fasteners (paper clips, staples, clamps, straight pins), but there is not rust and the fasteners do not appear to be causing immediate damage.

(4) **Metal fasteners – problems:** At least some of the contents are secured with metal fasteners (paper clips, staples, clamps, straight pins). Rust is present or the fasteners are already causing damage to the material (tears, holes, other).

(5) **Plastic sleeves - problem:** Plastic “sleeves” might be configured as sleeves, pockets, envelopes or folders (but not a box). Plastic sleeves are a problem when they are non-archival.

(a) If there is no label the best test is to determine whether the ink or printing on the paper is sticking to the plastic (or if ink has transferred to the plastic). If so, it is problem plastic. [Mylar, “Polys” (-ethylene, -propylene, or -styrene) are acceptable, but other transparent plastic-like materials are probably not. PVC (poly vinyl chloride) is not acceptable.]

(b) If you find folded items in plastic sleeves, record the sleeve here and the fact that there is folded paper under the appropriate material type.

8. Make notes for anything unusual about the unit, explain an unusually good or bad housing rating or note anything else that may be relevant to the unit but not to the collection. Then proceed to evaluate the material in the unit.
b. Types:

i. **Card File Box**: Index card box. Paper or wood is not archival. These could be constructed of metal, paper or wood.

   - Measure the extent along the side that runs parallel to the shelf. Normally, that will be the width.

   ![Card File Box Images](image)

ii. **File Cabinet Drawer**: Metal file drawer designed to hold letter or legal sized documents or folders.

   - Measure the width of the drawer.

iii. **Flat box**: These boxes are significantly wider and longer than high. May or may not be archival depending on age and source of box. In addition to acidity and fit, consider the “floppy” factor. Is it sturdy enough to support the contents, especially if the box is on a shelf that is smaller than the box? Make a note if box is acidic, has metal edges, has no lid, the lid is present, but not in use, or if it is constructed of corrugated board.

   - Measure the length of the box regardless of its orientation on the shelf (or shelves). Make a note if it is too large for a single shelf.

   ![Flat box Image](image)

iv. **Irregular carton**: Not archival, not designed for permanent storage or library use. Moving boxes, shipping boxes and similar boxes that are acidic.

   For example: those multi-flap, folding and assembly required things you can buy at office supply stores – These are not archival. They are sometimes called “banker’s boxes,” but that is a misnomer (true “banker’s boxes” are Transfer Boxes).
Any corrugated cartons that are acid-free/archival will be classed as Record Carton. Other non-acidic boxes that do not fit the types listed will be classed as Other (see below).

Any acidic Record cartons or Paige boxes will be recorded here.

- Measure the depth (length) of the box.

v. **Loose** (including large framed images): Any item that is not housed in some type of container. Individually shelved material housed in media containers specifically designed for that media will be considered “loose” (this includes individually shelved bound items with slip cases). Example: CDs with jewel boxes.

- Measure the extent of the item itself (along the length of the shelf). Make a comment if the item is too large for the shelf.

vi. **Map Case Drawer**: Metal file drawer designed to hold large, flat paper items such as maps, artwork, blueprints, or similar items. With or without vinyl cover mats. Make a note if the drawer contains a vinyl cover mat (cannot be rated as C.1).

- Measure the width of the drawer.

vii. **Ms Box-Legal**: Box designed to hold legal size manuscript documents. Might contain items other than manuscripts. May or may not be archival – depends on age, composition, and source of box. Look for acidity, fit. Usually have attached lid. Corrugated MS boxes that are archival quality will be counted as Record Cartons (see below).

- Measure the depth of the box regardless of its orientation on the shelf:
viii. **MS Box-Letter**: Box designed to hold letter size manuscript documents. Might contain items other than manuscripts. May or may not be archival – depends on age, composition, and source of box. Look for acidity, fit. Usually have attached lid. Make a note if the box has metal edges.

Corrugated MS boxes that are archival quality will be counted as Record Cartons (see below).

- Measure the depth of the box regardless of its orientation on the shelf. Do not measure the width. See MS Box – Legal above.

ix. **Portfolio or Folder**: See Terms and Definitions in the online manual for some types of portfolios. Any type of portfolio will be counted here. Folders will be manila or manila-style folders. May or may not be archival.

- Measure the thickness of the item.

x. **Poster Tube or Long Box**: Used for posters or other large documents that are rolled for shipment or storage. Not ideal – flat storage is general preferable.

- Measure the length of the box regardless of its orientation on the shelf.

xi. **Record Carton (aka Paige Box)**: For our purposes, this category includes any archival quality (non-acidic) carton made of corrugated board. Usually have a detached lid. These usually require assembly and are designed to store paper records although other items might be included. The size may vary.
- Measure the side of the box that ought to be parallel to the shelf (if the box is properly shelved):

![Image of boxes]

xii. **Transfer Box (Transfile):** Box designed to hold legal size manuscripts documents. Usually include a drawer to provide easier access. Might contain items other than manuscripts. May or may not be archival – depends on age, composition, and source of box. Look for acidity, fit, structural soundness. Make a note if the box has metal edges. A container designed for shipping and/or storing files. May have re-enforcement along edges or corners. These are sturdier than Irregular Cartons (see above.)

- Measure the depth (length) of the box:

![Image of boxes]

xiii. **Plastic:** Any container constructed of plastic. These may or may not be archival depending on the chemical composition. Make a note of any information that might help determine the composition of the plastic (such as brand name or model/type). These are usually acceptable: acrylic (polymethyl methacrylate), polyester (polyethylene terephthalate or PET), Polyethylene (PE, usually flexible sheets or foam sheeting), or Polypropylene (PP, as corrugated board and molded containers).

- Measure the depth (length) as the item is properly shelved.
ix. TBD: Reserved for future use.

x. Other: Anything that does not fit the above definitions. Please describe and rate the container’s condition based on acidity, fit, structural soundness, and appropriateness for the material it contains. This category includes, but is not limited to, all clamshells or phaseboxes that have been custom made by vendors.

- Measure these items as they will most efficiently be shelved while providing appropriate shelving for contents (for example, most sounding records ought to be shelved vertically).
Rating Guidelines – Housing/Units.

a. General Comments
   i. This rating is a unit-level rating to describe the overall physical condition of the container and sub-containers.
   ii. These include file or manuscript boxes, folders, envelopes, sleeves, or other enclosures or containers. It does not evaluate bindings but only enclosures that generally aren’t an integral part of the items and can be replaced.
   iii. If quantities of loose items are encountered (items that do not have a container), they will be grouped together in “Loose items” units and will receive a very low housing quality rating unless they are such things as large framed prints or realia that need no housing.

b. Rating Guidelines:
   i. C.3. Significant damage or problems:
      1. There is no container or the container is in such poor shape as to make handling difficult. Containers that are woefully dirty, undersized or ill-fitted will also be included here even if they are non-acidic.
      2. Any evidence of water damage will require a C.3 rating and Staff Review (check the box).
      3. Any box with 2 or more broken corners. (Close to failing, corners are splitting, has major crushing. E.g it will fail if moved 2-3 more times).
   ii. C.2. Moderate damage or problems:
      1. Non-archival boxes and enclosures that are intact but worn, only slightly damaged, dirty, overstuffed, or ill-fitted.
      2. A mixture of some archival but mostly non-archival housing materials may be included here.
      3. A group of loose items that have fair housing in terms of folders or envelopes, but no overall container, will be ranked here.
      4. Collections that have been placed in archival ms. Boxes or archival record containers with no folders will be included here.
5. One corner worn, but holding (minor splitting or just one corner damaged; can be moved a few times before it fails).

iii. C.1 Little or no damage or problems:

1. Housing consists primarily of archival materials with any non-archival enclosures present in good condition. Containers are well-fitted to their contents.

2. Map drawers with vinyl cover mats cannot be rated as C.1.

3. Ideally, all materials will be of archival quality in good condition and well fitted to the contents.
Materials

Loose paper (Manuscript Collections)

a. Database Instructions:

i. Before you make entries for loose paper, examine all the paper in the unit and decide whether it is uniform enough to be entered in a single record. Do not sort through all folders counting individual sheets of each type of paper. It will usually be sufficient to class all contents as mixed, as long as you identify all of the types that are included.

1. If a type of loose paper is stored in a very distinct group (a folder of only newsprint, or a thick computer printout) record that group separately. The rest of the loose paper can still be classed as mixed.

2. If you assess a batch of loose paper as mixed, check a box for all types of paper in the batch (see Mixed type below).

ii. From the first drop-down menu select the type of paper.

iii. From the second drop-down menu select the information type, whether handwritten, typewritten, or printed.

iv. Measure the extent or thickness of the loose paper (including folders, envelopes, or other additional housing). The extent is measured by the depth of the paper as it would be properly stored in a manuscript box. In other words, if you stack the paper facing up, you should measure its depth. Enter this data in inches such as 1.25, 2.5, etc. If the stack is less than .25 inches, refer to the Measurement table. It is best to measure the contents of a container without removing them from the box.

This way:

Not these:
v. Choose a **condition rating** that best represents the material according to the Loose Paper Rating Guidelines. Do not rate the loose paper as a 2 or 3 because of acidic folders or envelopes.

vi. Check all conditions that apply.

1. **Acidic**: The paper itself appears to be acidic. Do not test the paper. This can be estimated based on the age (ca 1860-1980) or type of paper. More expensive paper (good stationery, for example) is usually made of non-acidic material and is less likely to be acidic. Yellowing and/or brittleness is sometimes an indicator.

2. **Brittle**: The paper itself appears to be brittle. Do not perform a double fold test. The age or type of paper provides a clue (made between ca 1860-1980 is more likely to be acidic/brittle). More expensive paper (good stationery, for example) is usually made of non-acidic material and is less likely to become brittle. Yellowing is sometimes an indicator, but flaking and breaking is more accurate. You might try “rolling” a corner of the paper. If it feels like it might break, it is probably brittle.

3. **Post-its**: Post-its or similar materials are present. Make a comment “has info” if there are notes on the post-its. This information may need to be preserved.

4. **Stains**: Usually water or other liquid stains. Includes oil or grease. Especially important if affects the accessibility of the information.

5. **Folded**: Maps, charts, newsprint, or other folded paper. This does not include fold-outs or center folds in books/bound items or brochures designed to be folded. We are interested in items that ought to be stored flat. If there is information on any of the folds, the item should be stored flat. If the folded item is in a non-archival sleeve or folder, record that fact at the unit level.

6. **Losing info**: Broken or torn edges, fading ink, stains, other problems that are causing or have caused loss of information. It may be helpful to add a short note (e.g. “fading ink” or “stains obscure info”).

7. **Tape/adhesive**: Note the presence of any transparent or other types of tape or adhesives that will cause problems. (Same as with bound items).
8. **Ink - problem**: (Does not include fading ink.) Ballpoint ink dries slowly and often is transferred in clumps or excessive amounts. This can cause damage. Water soluble ink can be a problem if exposed to liquid. It may be difficult to identify water soluble ink unless it has smeread. Think about the type of mark the felt tip pens make (a little wide, fluid, inconsistent thickness). Do not spend a lot of time searching for this problem – check it if you come across it.

9. **Foxing**: See SF1 definitions.

vii. Then enter appropriate **notes** on the material. Limit notes to distinctive or unusual conditions or conditions that affected the rating but are not listed on the form.

b. **Type**: Note: These could include photomechanical processes such as photographs printed on paper (newspapers are common).

i. **Office paper**: Regular typing or printer paper, notebook paper, index cards. Photocopies made on uncoated paper.

ii. **Carbon copy**: The paper is usually low quality and acidic. Might be onion skin. Over time, the paper darkens and the contrast between the paper and the ink is lost. It is then very difficult to obtain a clear copy. Subject to smudging. Might transfer unwanted pigment to adjacent papers.

iii. **Coated paper**: Coated paper is a type of paper coated with white clay or a similar substance to provide a smooth surface. It is used to provide a smooth surface for printing detailed illustrations. The finish is often glossy but can be dull. (definition is from the Book Arts Web) Includes photocopies made on coated paper (color copies, for instance). Postcards on coated paper will be classed here. Make notes about any printing or writing on these items.

iv. **Mimeograph or ditto paper**: Paper design for use with a mimeograph or ditto machine. The type will usually appear to be somewhat fuzzy, not crisp and clean. Mimeograph and ditto machines were extensively used to produce multiple copies of a document. The terms are often used interchangeably. See below for the main difference between the two methods.

1. **Mimeograph**: Uses a stencil through which ink is pressed.

2. **Ditto**: Uses a pre-inked sheet (similar to carbon paper, but capable of repeated used) to transfer images and letters to a “master”. The ink on the master is then transferred to the final copies using a solvent and pressure.
v. **Newsprint:** Newspaper paper. Paper made from ground wood fibers. Paper is poor quality and very acidic. Turns brown and brittle quite rapidly. Other paper that comes in contact is likely to be affected by acid burn.

vi. **Stationery, note paper:** Usually better quality paper, perhaps bond paper (“A strong, high-quality paper, especially paper made from spruce fibers or cotton”). Postcards will be classed here unless they were printed on coated paper.

vii. **Thermofax paper:** Contains thermally produced images or type. Tend to deteriorate rapidly. Used since the 1940s. “Paper with a polymer surface coating that feels slightly waxy and is opaque white. The coating will yellow with age.”

1. Will lose contrast between ink and paper over time.

2. The paper is heat sensitive, so exposure to heat will cause the image to fade or the paper to turn black. This includes early photocopies and many faxes. The check-out receipts used in Access Services is a type of this paper.

3. May have been supplied in a roll. It is cut or torn off after a fax is received or a receipt printed. Has a tendency to curl.

viii. **Maps:** "A drawing or other representation of the earth's surface or a part of it made on a flat surface, showing the distribution of physical or geographical features (and often also including socio-economic, political, agricultural, meteorological, etc., information), with each point in the representation corresponding to an actual geographical position according to a fixed scale or projection; a similar representation of the positions of stars in the sky, the surface of a planet, or the like. Also: a plan of the form or layout of something, as a route, a building, etc.” (OED). This does not include scribbled directions to Joe's house.

ix. **Computer printout:** These are multi-sheet printouts of data, usually pin fed and accordion folded. They have removable strips with along the edges (to feed the paper through a printer). If the strips have been removed or the pages separated, you will see evidence of perforation on the edges of the paper. They may have two-toned green rows. This does not include correspondence, manuscripts, or similar types of information printed by a computer.

x. **Mixed:** More than one of the above in the same container. Check all types in the box labeled “Mixed Types – Includes:”
xi. **Other:** None of the above. Please describe in notes.

1. This could include Carbon Paper (“A thin paper faced with a waxy pigmented coating so that when placed between two sheets of paper the pressure of writing or typing on the top sheet causes transfer of pigment to the bottom sheet”).

2. Might include letterpress books (aka letterpress copybook or letterbook). Not to be confused with letter press printing process. “A volume containing reproductions of correspondence, made directly from the originals using a transfer process.”

3. Printed reproductions of art might belong here (“plates”) unless they are on coated paper.

**c. Information type:**

i. **Handwritten:** Is it fading? Damaging other material? Check “Ink – problem” if applicable. Make a note for other problems especially if they are causing loss of info (check box).

ii. **Typed:** Make a note if the item is a carbon copy (including the color of the ink if it is not black.)

iii. **Printed:** Commercially printed or printed by a computer printer

iv. **Mixed:** More than one of the above in the same container. List all types in notes.
Loose Paper – Rating Guidelines

a. C.3. Significant damage or problems:
   i. Material suffers from information loss due to water damage, brittleness, or other damage. Preservation intervention is vital to preserve these materials. Materials that are extremely dirty, acidic, and fragile or if physical access is difficult or impossible require Staff Review (check the box).
   ii. Material is folded and there is significant loss of information (ideally, it will be stored unfolded).
   iii. Low contrast copies (carbon copies, photocopies, or other). The ink is rubbing off or fading to the extent that there is loss of information.
   iv. Contains rusty metal fasteners.
   v. Materials may be fragile, torn, dirty, stained or discolored, show apparent acid damage but are capable of being handled without further damage. These are in poor condition, but staff review is not necessarily required.
   vi. Loose paper that is otherwise a C.2, but has a large amount of cellophane tape, staples, or injurious items will be rated as C.3.
   vii. More than 50% of the contents are old newspapers or clippings (even if they are not yet brittle). Preservation or conservation intervention may not be immediately needed but necessary for eventual public access.

b. C.2. Moderate damage or problems:
   i. Materials might be torn or stained but are largely intact with no apparent loss of information.
   ii. Material is folded but there is no significant loss of information.
   iii. Acidic materials that have yellowed or become brittle without significant loss or acidic materials such as newspapers (in small numbers) that are in good condition but are expected to deteriorate rapidly will be included here. There is acid migration to touching pages, but no loss of information.
   iv. Staples, clips and tape are present only in limited quantities and are in good condition.

c. C.1 Little or no damage or problems:
   i. Materials show few tears, loss, little yellowing or fading and no apparent information loss.
ii. Known acidic materials are in good condition without visible deterioration.

iii. Very little or no tape is evident. Metal fasteners have not damaged the items.
**Bound Items:**

a. **Database Instructions:**

i. Most **Bound items** that are shelved individually or in permanent containers that contain only incidental amounts of other material types will be assessed using the SF1 form. Exceptions are:
   - Bound items in cartons for temporary storage,
   - Album/Scrapbooks or Albums of any type,
   - Ledgers,
   - Book – manuscript (personal journals, diaries),
   - Binders containing **film** material,
   - Other and Mixed as defined below.

ii. Select the **type** of bound item from the first drop-down menu. Avoid using the **mixed** or **other** option unless absolutely necessary.

   1. If **albums** (or books) containing **photographs** or **graphic materials** are present, record information on the albums themselves here, and their contents on the photographs or graphic works material tabs. Check the “Inclusions – assessed sep” box. No notes about these materials are necessary.

   2. For general scrapbooks (**Album/Scrapbook-mixed Materials**), such as those containing newspaper clippings and other memorabilia (even realia), it is not necessary to describe the contents elsewhere (except photographs, or graphic material). Be sure to comment if “odd” items are damaging the album beyond what we might normally expect.

   3. Bound items that include **mechanical**, **magnetic**, **film**, or **optical** material will be assessed here, but these inclusions will be assessed under the applicable material type. Check the “Inclusions – assessed sep” box. No notes are necessary unless the inclusion is damaging the bound item.

iii. Enter the **extent** for the volumes, essentially the space they would take up if shelved by themselves. These can be measured in groups by type. Measure to the nearest 1/8 inch. Use the Conversion table if necessary.

iv. Enter a count of the **number of volumes**.

v. Then select a **physical condition rating** and enter appropriate notes.
vi. Check all conditions that apply.

1. **Acidic:** The pages appear to be acidic. Do not test the pages. This can be estimated based on the age or type of paper. Yellowing is sometimes an indicator. Books published between 1860 and 1980 (about) are likely to be acidic and may be brittle as well. The paper in scrapbooks, ledgers, or similar items could be acidic regardless of age.

2. **Brittle:** The pages appear to be brittle. Do not perform a double fold test. Make your best estimate based on the age or type of paper. Books published between 1860 and 1980 (about) are likely to be acidic and may be brittle as well. Paper in scrapbooks, ledgers, or similar items could be brittle even if relatively “young.” Yellowing is sometimes an indicator, but flaking and breaking is more accurate. You might try “rolling” a corner of the paper. If it feels like it might break, it is probably brittle.

3. **Foxing:** See definition for SF1.

4. **Dirty/stains:** See definitions for SF1 (dirty, grubby, water damage). This applies to the cover and to the interior pages.

5. **Losing info:** Check this whenever you notice that an item is losing information because of foxing, dirt, stains, mold, brittleness, fading ink, and similar problems. This does not apply to missing or loose pages. It may be helpful to add a short note (e.g. “fading ink” or “stains obscure info”).

6. **Ink – problem:** (Does not include fading ink.) Ballpoint ink dries slowly and often is transferred in clumps or excessive amounts. This can cause damage. Water soluble ink can be a problem if exposed to liquid. It may be difficult to identify water soluble ink unless it has smeared. Think about the type of mark the felt tip pens make (a little wide, fluid, inconsistent thickness). Do not spend a lot of time searching for this problem – check it if you come across it.

7. **Post-its:** Post-its or similar materials are present. Make comment “has infor,” if there are notes on the post-its.

8. **Self-adhesive pages:** Check this box if items have been attached to a self-adhesive page. If the page is also covered with a plastic sleeve and the sleeve is a problem, check “Plastic Sleeve – problem” at the unit level.
9. **Spine/board**: See SF1 definitions for “Spine loose, detached or damaged” and boards loose or detached. Items with one or more of these conditions will be rated as C.2 or C.3 depending on the extent of the problem and the existence of other conditions that require action. Follow the guidelines for SF1. You do not need to describe the problem in the notes.

10. **Textblock**: See the SF1 definitions for Textblock problems that require action [shaken, damaged or broken hinge(s), broken or detached textblock]. Items with one or more of these conditions will be rated as C.2 or C.3 depending on the extent of the problem and the existence of other conditions that require action. Follow the guidelines for SF1. You do not need to describe the problem in the notes.

11. **Pages**: See the SF1 definitions for these page or leaf attachments problems that require action: loose or detached pages, uncut pages, or pages with heavy damage, mutilation or that are stuck together. Items with one or more of these conditions will be rated as C.2 or C.3 depending on the extent of the problem and the existence of other conditions that require action. Follow the guidelines for SF1. You do not need to describe the problem in the notes. We will not check for missing pages – Archival material is generally acquired “as is.”

12. **Tape/adhesive**: Note the presence of any transparent or other types of tape or adhesives that will cause problems.

13. **Inclusions – assessed sep**: Check this if you are assessing the contents of a bound item separately. This applies to photographs or graphic materials found in albums. It also applies to mechanical, magnetic, or optical materials.

14. **Inclusions – assessed here**: Check all types of ephemera if you find ephemera included as attachments. This does not include fold outs, centerfolds, or other typical book inclusions. Enter descriptive notes for “Other” items. (This does not apply to Scrapbooks – we expect to find this type of material in Scrapbooks.) Example: folded maps in a pocket. Check “paper” under “Inclusions – assessed here” and add note that says “folded maps,”

<table>
<thead>
<tr>
<th>Paper</th>
<th>Textile</th>
<th>Other - note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
vii. Enter notes. While we will use the same standards as if the books were being assessed with SF1, we will not record the same level of detail. Make notes only when the condition is causing the problem or if it is listed below:

- **Write a note**
  - If Cover is:
    - leather bound?
    - Fiber cover – other than standard book fabric (e.g. woven grass)
    - Anything unusual for a bound item
  - If there is an enclosure in addition to the unit/container. When these exist, test them for acidity. E.g. “Acidic slip case(s)”
  - If the paper is real vellum or parchment.

b. **Types:**

  i. **Album/Scrapbook-mixed Materials:** Include comments on any items that appear to be particularly fragile or that might need special attention. Describe incidental **photographic prints**, or **graphic materials** (check the “Inclusions – assessed sep” box). We expect this category to include all types of paper items (newsprint, mimeographed, stationery, and so on.) There is no need to mention these unless they are seriously damaged. When making notes, consider the following:

  1. Method used to bind the item: disbound, seriously damaged, plant matter, or causing a problem for other items.
  2. Method used to attach material: check the “Tape/adhesives” box or the Unit level “Metal Fastener {clean or problems}” box if appropriate. Make a note of damage these have caused if they make the condition rating C.2 or C.3. (Do not check this for photographic prints or film contained in self-adhesive sleeves – each of those materials has a special housing category to identify these.)
3. Page type: No need to mention paper. Make a note of any unusual page material. If you find plastic sleeves/pockets with problems check the “Plastic sleeve/pocket – problem” box at the unit level. If self-adhesive paper has been used (usually in a plastic sleeve) check the box “Self-adhesive paper.” Make a note about lamination, or other treatments that pose a threat to the contents.

4. Organic contents: Pressed or dried plant material. This can attract insects or rodents. Other organic material (frosting, leather, fur. . .). These can attract rodents and might damage other contents.

5. Non-paper based items (metal, plastic, other). Examples might be campaign buttons, or bits of jewelry. Check the appropriate box under “Inclusions – assessed here.” Make a note if they are damaging other contents.

6. Large quantity of loose or detached items. (“lots of loose stuff”)

7. Items thick enough to cause damage to the binding or other items. Make note such as “bulky cts causing damage.”

ii. Album-Photographic materials only. Describe the album cover and condition here and the photographs under Photographic Material. Rate the condition of the cover (binding) in accordance with SF1. Check the “Inclusions – assessed sep” box.

iii. Album/Scrapbook-Graphic Material: Describe the album cover and condition here and drawings or artwork under Graphic Material. Rate the condition of the cover (binding) in accordance with SF1. Check the “Inclusions – assessed sep” box.

iv. Binder-manuscript: Any type of non-permanent binding (such as 3-ring notebook, side clamp, or other) that mostly contains handwritten information. Do not check either “Metal Fastener” box at the unit level. However, make comment if there is rust and adjust the condition rating. Rate the condition of the cover (binding) in accordance with SF1. Check the “Ink – problem” box if appropriate. Also check “Losing info” if that applies and make a note about the reason (e.g. “fading ink”).
v. **Binder-printed:** Any type of non-permanent binding (such as 3-ring notebook, side clamp, or other) that mostly contains printed or typed information. Do not check either “Metal Fastener” box at the unit level. However, make comment if there is rust and adjust the condition rating. Rate the condition of the book in accordance with SF1.

vi. **Book-manuscript:** Permanently bound, handwritten pages. Check the “Ink – problem” box if applicable. Also check “Losing info” if that applies and make a note about the reason (e.g. “fading ink”).

vii. **Book-printed:** Permanently bound, printed or typed pages. Rate the conditions of the book(s) in accordance with SF1 standards.

viii. **Ledger:** Bound record of commercial, educational, or household accounts. Check the “Ink – problem” box if applicable. Also check “Losing info” if that applies and make a note about the reason (e.g. “fading ink”). Typically written with some version of fountain pen (might have pencil, unlikely to have ballpoint or felt-tip).

ix. **Magazine/Journal:** Serial publication. Might be bound as a pamphlet, stf, glued, or with staples. Do not check either “Metal Fastener” box at the unit level because of staples. However, make comment if there is rust and adjust the condition rating.

x. **Pamphlet:** Single signature item. Do not check either “Metal Fastener” box at the unit level because of staples. However, make comment if there is rust and adjust the condition rating.

xi. **Mixed:** Any mixture of the above that is too varied and complex to sort without some difficulty. List all types, describe any unusual features or problems, and assign an overall rating.

xii. **Other:** Anything not defined above.
Rating Guidelines: Bound Items

Rating for bound items will generally follow the criteria used to complete the SF1 Survey form (C1 Little to No Damage, C2 Moderate Damage, or C3 Significant Damage). If one unit contains multiple bound items, base the rating on the preponderance of items (or average if uncertain).

a. C.3. Significant damage or problems:
   i. Album/Scrapbooks have one or more:
      1. large number of loose items,
      2. a lot of tape,
      3. metal is rusting,
      4. in danger of losing material and/or information.

b. C.2. Moderate damage or problems:
   i. Album/Scrapbooks may have some loose items.
   ii. Most scrapbooks containing news clippings or other mixed materials should be ranked here or lower unless they are in impeccable condition.

c. C.1 Little or no damage or problems:
   i. Scrapbook items are fully attached.
Architectural Drawings:

“Drawings are generally comprised of two major parts: the medium and the support. The medium is the ink, pencil, crayon, marker, or other substance with which the drawing image is made. The support is the paper, cloth, polyester, and other materials on which an image is created.” Architectural presentation drawings or paintings will be described as Graphic Works.

Architectural Drawings covers a very wide range of material using a large variety of media and supports. This database attempts to address that variety. It may be helpful to refer to Architectural Records in order to determine the nature of the item(s) you are assessing. Some architectural drawings will deal with designs or structures other than buildings (landscapes for instance). These should also be entered here.

a. Database Instructions:

   i. Check Staff Review Needed at the unit level for all architectural drawings.
   
   ii. Choose the type of media from the first drop-down menu.
   
   iii. Select a support type from the next drop-down menu.
   
   iv. Count the number of drawings and enter the number in the next field. Select a physical condition rating from the drop-down menu.
   
   v. Check all condition boxes that apply.

1. Storage:

   a. Rolled – archival tube: Stored on a non-acidic tube (you can test the tube).
   
   b. Rolled – tube = none or acidic: There is not supporting tube or the tube is acidic.

2. Media is/has:

   a. Fading/discolored:
   
   b. Info loss: Make a note of the cause if you can.

3. Support is/has:

   a. Brittle: This applies to paper support.
   
   b. Folded:
   
   c. Damaged/Torn: Check this if it is torn, stained or has other damage that cause loss of information.
   
   d. Tape/adhesive: Note the presence of any transparent or other types of tape or adhesives that will cause problems.
e. **Ink/pencil**: Check this if extensive hand written notation or amendments have been made.

f. **Support: Yellowing**: May be a result of age, but might also result from chemical/light interaction.

   g. **Odor – vinegar**: Most likely with “plastic” type of support. Means it is probably cellulose acetate, not polyester/Mylar.

   vi. Enter appropriate notes. For instance, make of note of method of securing a rolled drawing (rubber band? Tape?).

b. **Medium Type**

   i. **Blueprint**:

      1. A “photo-reproductive process [that] involves putting sensitized paper in contact with a translucent original and exposing this package to light. Relatively stable image, permanence/stability depends on processing. Some processing may make paper brittle.”

      2. American architects began using this process in the mid-1800s.

      3. Blueprints usually have a blue background and white lines, but might have a white background with blue lines. Blue-lines are a more recent process and are less stable, more light sensitive. Make a note about whether the item is “blue line” or “white line.”

      4. Blueprints are especially sensitive to UV light (oxidation and fading). They should not be placed on exhibit.

      5. Ideally, the originals will be separated from the prints by non-buffered acid-free tissue, paper, or polyester sheets.

      6. De-acidification is not recommended.

   ii. **Computer Printout**: In use since the late 1950s. Durability depends on the type of paper and ink used. Note: if you find a computer file (on magnetic media – diskette, etc) make a note and assess the computer media separately.

      1. Might have been printed with a pen plotter or ink jet printer. They have a tendency to fade.

      2. Should be stored the same as blueprints and diazos.

   iii. **Diazos:**
1. (Diazotype) “Discovered late in the 19th Century, diazo copies largely replaced blueprints. Sensitized paper and translucent original drawing are exposed to light and ammonia gas. Diazo is inexpensive but unstable. The diazo microfilm process, however, may be stable. Diazos are very sensitive to light and require separate housing to prevent harmful off gassing (especially of photographs).”

2. Creates “a dark line on a light background.”

3. UV light can cause fading. Not a very stable method. Typically poor quality paper. The chemicals used in the process are subject to oxidation and discoloration. Should not be displayed. Reformatting is the best preservation option.

4. Ideally, the originals will be separated from the prints by acid-free tissue, paper, or polyester sheets.

iv. **Graphite:** Basically, pencil.

v. **Greenprint:**

1. Best guess – similar to diazo or sepia, but green. Photo sensitive.

2. Ideally, the originals will be separated from the prints by acid-free tissue, paper, or polyester sheets.

vi. **Ink:** Preferred method before 1860, but used after 1860 as well.

vii. **Other Heliographic:** Any other architectural drawing produced by a reaction with chemicals and light.

viii. **Photostat or Xerographics:**

1. “Electrostatic copies appeared in 1948. This process makes an image of the original using solvent, heat, or light to fuse a toner powder image formed by electrostatic charge. Paper electrostatic copies preserve well if fused well to archival bond paper, . . . . Matte or transparent polyester electrostatic copies are NOT permanent copies, because of uncertain bonding of image to support.”

2. Should not be housed next to diazo prints.

ix. **Sepia:**

1. Similar to diazos (see above). Main visible difference is the brown tone.

2. Sensitive to light.
3. Ideally, the originals will be separated from the prints by acid-free tissue, paper, or polyester sheets.

x. **Watercolor and Wash**: Only assess these as Architectural Drawings if they were used at a work site (heavily marked up, creased folded, “used”). If used for presentation drawings (display, sale) assess them as “watercolor” under **Graphic Works**.

xi. **Mixed**: Any combination of the above types of architectural drawings. List all types in notes.

xii. **Other**: Might include Pellet print, hectographs, Van Dykes, brownprints, washoffs, fixed line silver halide, or stickyback.

1. See *Architectural Records* for descriptions.

2. Might include pastel on paper. If used on a work site, assess here. If used as presentation pieces, assess as “pastel or chalk” under **Graphic Works**.

c. **Support type**

i. **Drafting Board**: For purposes of this survey, any type of stiff board or support. Might be masonite (fiberboard), foam-core, cardboard, or other. The support itself may be subject to deterioration and is not likely to be acid-free (with some exceptions). The adhesives used to mount the drawings are an additional source of concern (spray adhesives, double-sided tape, rubber cement, and so on.) Some might have been archival, most were not. Ideally, drawings would be removed from these backings.

ii. **Drafting Cloth, translucent fabric**: Drafting cloth usually consisted of “linen or cotton fabric that had been starched or sized and calendared (made smooth and glossy by pressing through rollers) to give the cloth stiffness and to prevent the ink from bleeding into the fabric.” Fabric will generally hold up well, but is “susceptible to mold and damage from moisture, insects, and vermin.” The drawing itself is subject to damage from water. These are more amenable to rolled storage than other types of support.

iii. **Fabric**: Might include cotton muslin. The cotton itself may hold up fairly well, but the adhesive might cause problems (dry, brittle, acidic, curling, etc. . . ).
iv. **Opaque Paper**: The paper in earlier architectural drawings may be in good condition (“rag” or textile based), however the ink may degrade depending on the ingredients used. Paper produced after 1860 or so was poorer quality and will tend to become fragile and brittle.

v. **Polyester Film, Mylar**:
   1. Might be originals used to produce diazo or sepia prints. Similar to photographic process, except the image is drawn onto the support.
   2. Might have been used for “pin-bar drafting,” a method that uses a background drawing and overlays to produce different levels of detail.
   3. Durability depends on the chemical composition of the film.
      a. If it smells like vinegar, has warped edges or other distortions, it may be cellulose acetate. In that case, it should be isolated – stored separately. Ideally, these would be reformatted since they cannot be stabilized.
      b. Even polyester film can present problems. Look for “migration” of the image or portions of the image. The image may also be subject to scratches, scraping off, washing off, or flaking. If they have started to deteriorate, they should be reformatted.
   4. Humidity can cause serious problems (transfer of images).
   5. Vulnerable to oxidation from photocopy machines (limit photocopying).

vi. **Resin Coated Tracing Paper**: “Most nineteenth-century translucent paper is thin, machine-made wove paper and is made from either 100% rag or chemical wood pulp. In the past, hand-made laid paper was also transparentized by adding drying oils and resins.” Tends to become brittle, subject to tears and breaks.

vii. **Translucent Paper**:
   1. Might include vellum (the paper, not the skin).
2. Might be tracing paper that is not resin coated. “Semi-transparent paper with a smooth texture . . .” Tracing paper has been used since the 19th century. Any type of media may have been used. “ . . . usually made of poor quality wood pulp, begins to deteriorate the day it is made.” Tends to become brittle, is subject to tearing, breaking. Ideally, tracing paper will be separated from other items in a drawer or folder (acid free tissue paper). Ideally stored flat. Encapsulation may be a solution, depending on the media used.

viii. **Mixed:** More than one of the above. List all types and describe them in the notes.

ix. **Other:** Anything not defined above. Describe in the notes section.

d. **Additional Information**

i. **Condition:** There are several tools available for identifying potentially unstable film-based materials in architectural collections. Conservators typically rely on such physical clues as: “planar distortion or cockling, yellowing or discoloration, and/or odor--vinegar syndrome.”

ii. **Housing Requirements:**

1. Encapsulation is not recommended for graphite, pastel or chalk. Static electricity can “lift” the media from its backing.

2. Ideal storage is in flat metal cabinets, with each drawing or groups of drawings inside an acid-free, oversize folder. The best folders have a “cloth reinforcing edge.” Folders provide additional protection and support the drawings when they are removed from the drawer.

3. If there are no folders, the next best storage aid would be acid-free “tissue or bond paper cut full size to separate original drawings from prints.”

4. In some situations, it is acceptable to store blueprints in a roll. If rolled, they should be rolled around an acid free tube, then wrapped on the outside (acid-free paper) and secured with flat cotton tape. Additional protection can be provided by placing the rolled drawing inside a tube that has end caps. They should not be rolled tightly.

5. See *Architectural Records: Managing Design and Construction Records* for additional storage possibilities.
Rating Guidelines – Architectural Drawings

a. C.3. Significant damage or problems:
   i. Material suffers from information loss due to water damage, brittleness, or other damage.
   ii. Materials may be dirty, acidic, fragile, and physical access is difficult or impossible. Preservation intervention is vital to process these materials.
   iii. Green prints, even if apparently in good condition should be ranked here.
   iv. Items with a large amount of tape, metal fasteners, or injurious items will be downgraded to this level even if they are otherwise C.2s or C.1s.
   v. Early blueprints will frequently fit this category due to brittleness.
   vi. Sepia and diazo prints will fit here if they show significant fading or other damage.
   vii. More recent material, such as early Mylar, may show loss and degradation and fall into this category.

b. C.2. Moderate damage or problems:
   i. Materials have some tears or stains but are largely intact with no apparent loss of information.
   ii. Acidic materials that have yellowed or become brittle without significant loss or acidic materials such as more recent blueprints that are in good condition but are expected to deteriorate rapidly will be included here.
   iii. Green prints should be rated here only if in excellent condition.
   iv. A few metal fasteners, tape, and such may be present but will show no significant rust, aging or widespread damage.
   v. Preservation or conservation intervention is not immediately needed but may be necessary for eventual or continued public access.

c. C.1 Little or no damage or problems:
   i. Materials show few tears, little yellowing or fading and no apparent information loss.
   ii. Known acidic materials are in good condition without visible deterioration.
Graphic works – Graphic works are expected to be mostly on paper, though some on fabric or other material may be encountered. Sculptures will be rated as realia. Architectural images will be placed here only if they are not considered to have served as working or shop drawings (e.g. presentation drawings or paintings). It is useful to distinguish between the physical condition of the work itself and it housing (matting, framing).

a. Database instructions
   i. Select the graphic type from the drop-down menu, enter an item count and the physical condition rating.
   xiii. Check all condition boxes that apply.
      1. Acidic matting: If the item is not framed, you can test the back of the mat (discretely). Otherwise, look for signs of yellowing or acid migration on the artwork.
      2. No mat: Check if there is no mat, even though not all types of graphic works require matting.
      3. Damaged mat/frame: Check this if the damage diminishes the protective function of either.
      4. Rolled – ok: It is acceptable to store some types of graphic works rolled. Read the definitions for the type you are assessing. If the roll is too tight, is not supported by a tube, or not in a tube/container, it probably is not “ok”.
      5. Rolled – problem: Check this if the artwork is a type that should not be rolled (paintings, for instance) or
         a. if this method of storage is causing damage.
         b. There is no support or it is not in an archival quality tube or container.
         c. It is in an archival tube/container, but the container is too small.
      6. Foxing: See SF1 definition.
      7. Tape/adhesive: Note the presence of any transparent or other types of tape or adhesives that will cause problems.
      8. Torn: Check if torn.
      9. Stains/water damage: Any water or other stains including grease stains.
      10. Chipping, significant cracking: Most likely with Painting type. Check this if the media is chipped or significantly cracked (in danger of losing or has lost information).
xiv. Enter descriptive notes as needed.

b. Type:

i. **Graphite or ink**: Lead, graphite, or ink drawings. These are subject to water damage, scratches. If displayed or exposed to light, should be protected from UV light as that may cause fading.

ii. **Painting**: Oil, acrylic, and any other but not watercolor. Ideally, will be mounted on a frame. If not, should be stored flat, not rolled. May be subject to fading if exposed to light (oil more so than acrylic). Subject to chipping, cracking, scratches. Can be punctured or stretched out of shape if not protected.

iii. **Pastel or chalk**: subject to damage from rubbing, other contact. Ideally will be archivally matted and framed even if not on display.

iv. **Print**: Lithographs, serigraphs, and similar prints. Depending on the types of medium may be subject to fading, rubbing. Ideally will be mounted and framed or stored flat with dividing sheets between. Posters are usually more durable, might be stored rolled as long as they are not tightly rolled. Prints produced by photo-mechanical processes will be assessed as loose paper. This includes postcards, mass produced wall posters, and similar commercial prints.

v. **Watercolor**: Subject to water damage. May fade if exposed to UV light. If on display, should be archivally matted and framed with glass that filters out UV light. Also subject to scratching. Creases or folds might result in loss of paint.

vi. **Mixed media**: More than one type of media used. Describe the item and, to the extent possible, the types of media and the backing or structural base.

vii. **Other**: Anything that does not fit the above definitions. Please describe in the notes.

c. Additional Information:

i. **Housing Requirements**:

1. Encapsulation is not recommended for graphite, pastel or chalk. Static electricity can “lift” the media from its backing. (Frankly, it seems like a bad idea for oil or acrylics as well).

2. As a rule, graphic material should be stored flat if not properly matted/mounted and framed.
Rating Guidelines – Graphic Works

a. C.3. Significant damage or problems:
   i. Material suffers from loss of image or information due to water damage, brittleness, or other damage.
   ii. Materials may be dirty, acidic, fragile, fragmented and physical access is difficult or impossible. Preservation intervention is required to preserve these materials. Requires Staff Review (check the box).
   iii. Paintings may be cracked, soiled or have areas of loss.
   iv. Picture frames may be damaged with broken glass.
   v. C.2 materials that have a large amount of tape, metal fasteners, or injurious items will be downgraded to C.3.

b. C.2. Moderate damage or problems:
   i. Materials have some mild tears or stains and are largely intact.
   ii. Acidic materials that have yellowed or become brittle without significant loss will be included here.
   iii. Paintings may be cracked or soiled but show no or very minor loss.
   iv. Damaging materials such as acidic matting, broken glass or frames may be present but the artworks themselves are intact.
   v. Tape, mounting materials and adhesives may be present but show limited, localized damage.
   vi. Preservation or conservation intervention is not immediately needed but may be necessary for eventual or continued public access.

c. C.1 Little or no damage or problems:
   i. Works show few tears, loss, and little yellowing or fading.
   ii. Known acidic materials are in good condition without visible deterioration or brittleness.
   iii. Mounting and framing materials may be acidic and ultimately need replacing but are intact and show no damage to the works.
**Photographic Prints:** Photographic prints include any positive or negative photographic image not on a film base (polyester, acetate, nitrate, etc.) These may include any of the types listed below. Photographic images printed by means of silkscreen, computer, photo-etching, etc., will not be considered photographs and will instead be described as graphic works (silkscreen), loose paper (photo-mechanical prints), or realia as suitable.

a. **Database Instructions:**

i. Select the photograph type from the drop-down menu. (Most 20th century images are Modern Gelatin Prints.) Because photographs are often present in collections in mixed batches of types it is common to enter more than one photographic record in a unit. If possible, separate older or rare photographic processes into distinct records because of their differing preservation needs.

ii. Choose the image type.

iii. Choose the type of housing the images have (within the primary unit or container described on the unit record.) Are the images in an album (if so, the album itself should be described under bound materials,) in folders or envelopes or loose in the box?

iv. Select the appropriate Label Rating from the drop down menu.

v. Then enter the approximate number of images. We do not need a precise count. If a contact sheet is present, it is counted as one image. Enter a physical condition rating.

vi. Check all condition boxes that apply.

1. **Mixed sized:** Check the box if photographic prints are not all the same size within the type you are assessing.

2. **Loose/detached:** Check if any prints are loose.

3. **Damaged:** Check if the photos need attention because of the following when the condition is causing or soon will cause loss of image:
   a. torn
   b. scratched
   c. creases, folds
   d. chipping
   e. dirty

4. **Losing info:** Check if there is fading, discoloration, or over-development, other problems causing loss of image.

5. **Water damage:** Check if there is evidence of water or similar type of damage or stain.
6. **Tape/adhesive**: Note the presence of any transparent or other types of tape of adhesives that will cause problems.

7. **Ink/pencil**: Check if there is pencil or ink writing on the images (we expect there will be a certain amount of writing on the backs of images – no need to check the box for that unless it has already damaged the images).

8. **Broken**: Check if:
   a. **Case photo** and the case/seal is broken
   b. **Glass plate negatives** or **Lantern slides** that are cracked or broken.

   vii. Enter **notes** as appropriate.

b. **Type**:

   i. **Albumen, Collodion, Other Non-Silver Print on Paper**

      1. **Albumen prints**: (ca 1840s-1900; on paper, using egg whites; tend to be gold toned, they yellow as they age, especially when exposed to light). Tend to be “purple” when they are in good shape. Images are very clear. Mirroring is a sign of deterioration. These will be on a card backing.

      2. **Collodion**: Collodion is “cellulose nitrate dissolved in ether” (1880s through 1910s?)

   ii. **Case Photographs**: Daguerreotypes, Ambrotypes, Other Prints on Glass. Note: simple test – the image will disappear when the print is viewed at an angle. Check the case for damage.

      1. **Daguerreotypes**: “a photograph made by an early photographic process; the image was produced on a silver plate sensitized to iodine and developed in mercury vapor” 1837-1860s. Also see American Memory or Afterimage Gallery.

      2. **Ambrotypes**: “wet collodion [a binder] glass negatives backed by a black layer of varnish turning them into a direct positive”

   iii. **Glass plate negatives**: Negatives on glass. Subject to breakage. Often these are albumen – “Glass was coated with albumen containing potassium iodide, and the film was sensitized by dipping in a nitrate of silver bath”.

   iv. **Lantern slides**: A term for slides. Originally these were on glass. Only use this classification for slides on glass.
v. **Polaroids**: A trademark name for a type of “instant,” self-developing photographic print. (actually takes about a minute). 1963 on.

vi. **Modern gelatin prints on paper** (silver gelatin): “A photographic print, negative, or transparency with an image formed from metallic silver in a gelatin emulsion on a base of paper, plastic film, glass, or other material.” 1890s on.

vii. **Stereographs**: Two photographs of the same scene taken from slightly different angles in an effort to produce a more three-dimensional image when “viewed in a special viewer that displays the left image to the left eye and the right image to the right eye.” 1850s – 1910s. Usually albumen on a card.

viii. **Tintypes, other prints on metal**: “printing process in which a thin sheet of iron was coated with black lacquer” 1850s-1900. These are sometimes in a case.

ix. **Other**: Photographic prints of a type not listed above. Ask staff and describe in notes. Don’t include photomechanical processes such as photographs printed on paper (newspapers are common).

x. **Mixed**: More than one of the above in the same container. List all types in notes.

c. **Image type**: If possible, color and black and white photos should always be separated into distinct records because of their differing preservation needs.

   i. **B/W**: Black and white

   ii. **Color**: Color

   iii. **Mixed**: B/W and color.

d. **Housing Types**:

   i. **Paper pages**: Ideally the paper should be non-acidic. However, this is unlikely unless the album was assembled by an archivist or other trained professional. We will assume the paper is acidic. This does not include paper pages with adhesive for attaching prints.

   ii. **Plastic Sleeve – Non-Adhesive**: May be configured as sleeve, pocket, envelope or folder – but not a box (do not include album or binder cover here). Might be a sleeve covering a sheet of paper or an insert for a 3-ring binder (sometimes with several pockets).
1. This will probably be made of PVC which is not an appropriate material for housing prints since it gives off hydrochloric acid when it ages. We cannot test these without special equipment and will have to rely on labels
   a. Enter a note if you find labeling that indicates it is Mylar or some other acceptable type of Poly matter (-ethylene, -propylene, or -styrene are acceptable).
   b. Tyvek is acceptable, but make a note if it tests as acidic.
   c. Otherwise, assume it is a problem and check the “Plastic sleeve – problem” box at the unit level.

2. If “magnetic” pages are present, determine whether they are “self-adhering” or “self-adhesive.” “Self-adhesive” are counted as **Adhesive Plastic Enclosures** – see below. Self-adhering” is acceptable depending on the composition of the transparent material (see below).

3. If you see deterioration in the sleeves, pages, or folders, be sure to comment on this in the notes.

   iii. **Plastic Sleeve - Adhesive:** Usually a clear plastic sleeve covering a sheet of paper has strips of adhesive to hold the prints.

   1. From 1980 on many “magnetic” pages relied on a type of glue (on paper) to mount the prints and to secure the transparent flap. These usually develop brown lines over time. Regardless of condition, rate the **physical condition** as a C.3.

   2. The cover sheet will probably be made of PVC which is not an appropriate material for housing prints. We cannot test these without special equipment and will have to rely on labels. Enter a note if you find labeling that indicates it is Mylar or some other acceptable type of Poly matter. (See notes above for acceptably type of plastic). Otherwise, assume it is a problem and check the “Plastic sleeve – problem” box at the unit level.

   3. If the cover sheet is missing, the housing type is still **Adhesive - Plastic Sleeve**, but it is worth noting that the plastic is missing.

   iv. **Paper sleeve:** May be configured as sleeve, pocket, envelope or folder – but not a box (do not include album or binder cover here). If possible, test (discretely) for acidity.
If it is glassine, check the applicable condition box. This is no longer acceptable for archival storage since glassine might contain rosin (acidifies over time) or plasticizers. Humidity aggravates this problem, but with our generally low humidity we might not encounter much of this type of damage.

Note: Tyvek is plastic, not paper.

v. **Metal box**: Check for fit.

vi. **Paper box**: Check for archival quality. Check for fit.

vii. **Plastic box**: Check for fit.

viii. **None**: There is no housing.

ix. **Other**: Anything that does not fit the above definitions. Please describe and rate based on acidity, fit, structural soundness, and appropriateness for the material it contains.

x. **Mixed**: Item(s) housed in more than one of the above. Please describe in notes and rate the housings condition(s) based on acidity, fit, structural soundness, likelihood of scratching, and appropriateness for the material it contains.

e. **Additional Housing Requirement Information**.

i. As a minimum, housing should be acid-free and buffered. Ideally it will pass the Photographic Activity Test (PAT). We can only test acidity when the housing is not integral to the photograph or album. We will assume paper is acidic (no note necessary).

ii. In addition, housing should protect these items from light, scratching, moisture, bending, and breaking. (Standard reference is International Organization for Standardization (ISO) standard 18902.)

iii. Ideally, photographic prints will be stored flat in boxes and separated by non-acidic paper.
Rating Guidelines – Photographic Prints

a. C.3. Significant damage or problems:
   i. Pest damage is evident with information loss.
   ii. Glass plates are cracked, broken, and/or in pieces.
   iii. Photographic prints show acidity, fading, scratches, abrasion, crumbling, water damage, or staining with more than minimal information loss. May also show discoloration, dirt, folds, tears, or loss of image.
   iv. Broken seals on case photographs.
   v. Daguerreotypes (case photos) display silvering to the extent of image obliteration. Tintypes may have serious crazing (cracking) with some flaking, perhaps rust.
   vi. If images are laminated to paper or board and the boards show significant dirt or damage and are dangerously acidic.
   vii. Adhesive pages were used.
   viii. Colored images from before 1980.
   ix. Tape, mounting materials, and adhesives are present and are causing loss of information.

b. C.2. Moderate damage or problems:
   i. Images may exhibit dirt, tears and creases, scratches, stains, or water damage with minimal loss of information.
   ii. Fading has not progressed to loss of image or significant color information (a fade to complete monotone.)
   iii. Acid damage is limited and embrittlement is not present.
   iv. Prints may be mounted on acidic backings but show little acid bleed-through, though mountings can be fragmented, torn, or brittle.
   v. Glass plates have minor cracking and little loss located only at edges and margins.
   vi. Case photos – cases are broken, but the seal is intact.
   vii. Daguerreotypes show little silvering and crazing on tintypes is confined to the edges with no flaking.
   viii. Material may be handled safely but will need preservation attention for continued access.
   ix. Tape, mounting materials, and adhesives may be present but show limited, localized damage (does not include adhesive pages).
c. C.1 Little or no damage or problems:
   
   i. Images may exhibit some fading or yellowing, but no scratches, tears or image damage.
   
   ii. Acidic mountings may be torn or stained but not brittle and have not damaged the images. Other materials known to be acidic are acceptable if they are limited and in outstanding condition.
   
   iii. Glass plates are intact with little damage to images.
**Film**: all “film” based material. Positive images such as transparencies and slides are included here, as well as microform, negatives, and motion pictures.

a. **Database Instructions**

i. First determine how you are going to group items when more than one category is present. If possible, separate color from black and white images. It is less important to separate different sizes into distinct records. Slides and negatives should never be grouped with motion pictures or microfilm in one record.

ii. If the film is stored in a binder, assess the binder under **Bound material** and the sleeves or pockets under **Film, Housing**.

iii. Enter the **type of film** from the drop-down menu. Enter the **image type** (b&w, color, mixed) and the **housing type**.

iv. Enter the **dimensions**. In this case dimensions are usually 35mm, 16mm, 4x5 inches, and so forth. This lets us know what type of equipment is needed to use the material.

iv. Select the appropriate **Label Rating** from the drop down menu.

v. Enter the **number of images**. For negatives, slides, and transparencies, count the number of images. For motion picture reels, microfilm or microfiche, count the number of reels or items.

vi. Rate the **physical condition**.

vii. Check all condition boxes that apply.

1. **Acidic housing**: Test discretely and check box if the material housing is acidic (not the unit/container).

2. **Housing-other**: The material housing (not unit) has a problem other than acidity. See individual types for comments on appropriate housing.

3. **Broken/damaged reel**: Cracks, breaks, or other damage to a reel that will reduce its ability to protect the film or make it difficult to use the film.

4. **Stored wrong**: **Microfilm** and **Negatives** should be stored vertically. **Motion Picture** film will be stored vertically unless it is more that 150 meters on a reel. Check if stored inappropriately. See **Motion Picture** below for more information. It is unlikely that **Microfilm** or **Negatives** will ever be long enough to require flat storage. Other types of film are probably better off if stored vertically.

5. **Flaking, debris, powdery**: These conditions indicate chemical decomposition, probably loss of information.
6. **Discoloration:** Indicates chemical decomposition, probably loss of information.

7. **Torn:** Check this is tears are obvious. Do not unwind film items to check for breaks or tears. You might be able to spot spliced areas. If so, checked torn and make a note ("spliced").

8. **Losing info:** Information is being lost for any reason.

9. **Unspooling:** The film is coming off the reel.

10. **Odor – rotten eggs:** Film base is probably cellulose nitrate (see comments under **Additional Information. . . Motion picture film, negatives** below.) Also check “Staff Review Needed” at the unit level.

11. **Odor – vinegar:** Film base is probably cellulose acetate (see comments under **Additional Information. . . Motion picture film, negatives** below. Also check “Staff Review Needed” at the unit level.

viii. Enter **notes** on the items. If you can find dates on individual motion picture film or negatives, that would be useful information to record.

b. **Type:**

i. **Microfilm:** “A roll of film on which a printed book, journal, newspaper, or other publication has been reduced in size.” These can also contain a manuscript collection or a record series. Add notes if there are any housing problems (and check the “Housing - other” condition box). All film should be on a reel and in a non-acidic container (test them). Good housing will provide the following:

   1. Reels are individually boxed,
   2. Wound film is secured by preservation-quality paper tags with a string and button tie.
   3. No rubber bands

ii. **Microfiche:** “A sheet of film on which a printed book, journal, newspaper, or other publication has been reduced in size.” Microfiche should be stored in a non-acidic sleeve (test them). It might have a blank sheet of paper inserted behind the top film sheet. This makes it easier to read the label. Test these sheets for acidity. Add notes if there are any housing problems (and check the “Housing - other” condition box). Good housing will provide the following:
1. Good fit and adequately supported – no buckling,

2. Dividers and placement guides made of non-acidic materials.

3. No compression or curling.

iii. **Motion pictures**: A roll of film intended for use with a projector that moves the film past a lens. These should not be too loosely rolled and secured (not with rubber bands). If longer than 150 meters, store flat. (150 meters = ca 500 feet or 165 yards).

Check the reel for ruler type markings that may help you determine how much film is on the reel. Determine whether you are using the one marked “feet” and or “meters”. A full reel would have to be more than 8 inch in diameter to hold 150 meters of film.

See **Additional Information** below for types of materials used and special problems associated with motion picture film.

iv. **Negatives**: Film “negatives” from which positive prints can be made. Analyze the same as you would motion picture film. See **Additional Information** for types of materials used.

v. **Positive transparencies (slides)**: Include overhead transparencies here (make a note). Ideally, slides will be mounted and in individual paper sleeves. Overhead transparencies will, ideally, be separated by non-acidic paper.

vi. **Mixed**: More than one of the above in the same container. List all types in notes.

vii. **Other**: Anything that does not fit the above definitions. Please describe in notes.

c. **Housing Type**: General considerations: Ideally the housing will be non-acidic and will fit reasonably well. Since film can be damaged by scratching, housing should be designed with that in mind. If there is film on a reel, the reel should be intact and the film wound (not too loose, not too tight) and secured with non-acidic material.

i. **Plastic sleeve**: May be configured as sleeve, pocket, envelope or folder – but not a box (do not include album or binder cover here).

1. This will probably be made of PVC which is not an appropriate material for housing prints since it gives off hydrochloric acid when it ages. We cannot test these without special equipment and will have to rely on labels.
a. Enter a note if you find labeling that indicates it is Mylar or some other acceptable type of Poly matter (-ethylene, -propylene, or –styrene are acceptable).

b. Tyvek is acceptable, but make a note if it tests as acidic.

c. Otherwise, assume it is a problem and check the “Plastic sleeve – problem” box at the unit level.

ii. Paper sleeve: May be configured as sleeve, pocket, envelope or folder – but not a box (do not include album or binder cover here). If possible, test (discreetly) for acidity.

If it is glassine, check the applicable condition box. This is no longer acceptable for archival storage since glassine might contain rosin (acidifies over time) or plasticizers. Humidity aggravates this problem, but with our generally low humidity we might not encounter much of this type of damage.

Note: Tyvek is plastic, not paper.

iii. Metal boxes/canisters: Does the box or canister fit reasonably well? If film, is it properly wound and secured?

iv. Paper boxes/canisters: Check for fit and acidity. If film, is it properly wound and secured?

v. Plastic boxes/canisters: Check for fit. If film, is it properly wound and secured?

vi. None: There is no housing. If film, is it properly wound and secured?

vii. Other: Anything that does not fit the above definitions. Please describe and rate the housing condition based on acidity, fit, structural soundness, and appropriateness for the material it contains.

viii. Mixed: Item(s) housed in more than one of the above. Please describe in the notes field and rate the housings condition(s) based on acidity, fit, structural soundness, likelihood of scratching, and appropriateness for the material it contains.
d. Additional Information - Motion picture film, negatives:

i. Physical and/or chemical composition: This information is not captured except in the notes section of the form. Do your best to determine the type of film based on the following information.

Dates and scents will probably be most useful. Enter the date of manufacture or use in the notes field. You may have to estimate based on the years the collection was created.

Note: Dates of manufacture and actual use overlap. Film stock often continued to be used after manufacture was discontinued.

ii. Cellulose nitrate 1889-1951 (c/b used through 1964)

1. Tend to roll tightly
2. Might have the word “nitrate” printed on the edge of the film/item (but not the word “safety” - see below). Note: “16mm, regular 8, and super 8 movie formats were considered amateur formats and were always made on a safety film base.”
3. If deteriorating – may be yellowing, may give off “noxious” odor (nitric acid), might be very soft, “welded” together, can “degenerate into a brownish acid powder.” Smells like sulfur, rotten eggs.
4. Note: 35 mm negatives are never nitrate.

iii. Cellulose acetate: 1920s to present.

1. Sometimes called “safety” film. That might be printed on the edge of the film.
2. If deteriorating this film might:
   a. shrink or curl
   b. be turning red or blue
   c. give off odor of acetic acid (vinegar).
   d. be warped, might have visible crystals. These conditions indicate an advanced state of deterioration.

iv. Polyester: 1955 to present. Much more stable than earlier material. Still may be subject to fading if exposed to light or if improperly “fixed.”
Rating Guidelines – Film: Incorrect storage does not affect the condition rating, although it may have affected the condition. Record any actual damage that has resulted from incorrect storage and adjust the rating based on that damage.

a. C.3. Significant damage or problems:
   i. Negatives, transparencies or motion picture film that are known or suspected to be nitrate-based regardless of condition. Requires Staff Review (check the box).
   ii. Cellulose acetate films display warping, bubbling, brittleness, channeling and present a vinegar odor (the vinegar syndrome). They may exhibit a color shift to read and blue, curling, and some degree of channeling. Requires Staff Review (check the box).
   iii. Handling is difficult or impossible without image loss. Preservation attention is needed for any handling or examination. Consider Staff Review (check the box).
   iv. Film reels may show white powder or debris from flaking emulsion.

b. C.2. Moderate damage or problems:
   i. Acetate film exhibits little or no vinegar smell, curling or color shift, and absolutely no bubbling or channeling.
   ii. Negatives, transparencies, and motion picture films may be torn, soiled or stained and film reels may exhibit torn perforations but are intact. Ideally, it will be free from creases, stains, or tears.
   iii. In all cases material may be handled safely but may need preservation attention for continued access.

c. C.1 Little or no damage or problems:
   i. Film is of recent origin (manufactured 1955 or later) and free from creases, stains, or tears.
   ii. Film is in excellent condition with no vinegar odor, and no obvious color shift or curling.
   iii. Films show minimal dirt or staining and no tears, creases, or other damage.
   iv. Films may exhibit some fading or yellowing, but no scratches, tears or image damage.
   v. Acidic mountings may be torn or stained but not embrittled and have not damaged the images.
Mechanical Sound Recordings: This category includes all older analog recordings dependent on mechanical playback including wax and paper cylinders, wax discs and shellac and vinyl discs. Physical condition can generally be judged visually, though the original quality of the recording may be poor, especially with the older media. Since a playing machine is still needed to evaluate the latter quality, we will rely on visual inspection to rate physical condition.

a. Database Instructions:
   i. Select a type of item, its housing, and its label rating as in the film and photo records. Count the approximate number of items (a double album set counts as two discs) and enter a physical condition rating.
   ii. Check a box for all conditions that are present.
      1. Commercial: Check if the material was commercially produced/recorded. (for sale). This may affect our ability to listen to the item or replace it.
      2. Private: Check if the recording was privately produced, recorded, or copied (not for sale).
      3. Stored flat: all sound recordings should be stored vertically.
      4. Housing damaged: the material housing (not unit) is damaged to the extent that it no longer provides adequate protection.
      5. Warped: Item(s) are warped.
      6. Tape/adhesive: tape or adhesive is in contact with the sound recording.
      7. Cracked/broken/pitted: the sound recording shows signs of cracking or pitting or is broken.
      8. Paper incl – ok: paper material is included in the housing, but is not in contact with the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger.
      9. Paper incl – problem: paper material is included in the housing and is in contact with the material. Also make a note if metal fasteners are present since the may scratch the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger.
   iii. Enter notes if needed.
b. **Type:**

i. **Paper roll:** “Perforated paper roll as used on a player piano, orchestration, organ, etc. Can be of the endless or rewind type.” The paper may become brittle. Common sense suggests that paper rolls should be stored in vertically in a box or storage cylinder. Probably should not be wound very tightly. Definitely should not be secured with rubber bands, ties, or tape. Look for mends with transparent tape.

ii. **Vinyl discs (33, 45, 78 rpm):** also known as records.

iii. **Vinyl disc-LP:** introduced in 1948. Plastic, long playing records.

iv. **Wax cylinders:** ca 1887-1929 for music. Archives might contain cylinders from 1930s-1960s (voice, dictation). Might be entirely “wax” or might be wax on paper. Rarely 100% wax, usually composed of a mix of several materials. Most consist of moldable material over a core. The core can be paper, metal, plaster of Paris, or other materials. Might say Edison or Gold Mold. Basically, if it is a cylinder and it is not metal or celluloid, class it as wax.

   1. Humidity and mold can be serious problems. If there is no visible mold, look for pitting as evidence of mold damage.

   2. Also, make a note of the color of the cylinder(s) (white, brown, black or other). This can help us identify the type.

      a. Brown cylinders are softer and more subject to mold. These tend to become darker with age. If it is Columbia brand and blue and 1890s, then it is actually “brown” wax.

      b. Black is harder and more durable, but becomes more brittle with age.

      c. White cylinders will probably be early Edison. (unlikely that we have any of these – very rare).

   3. Record the brand and date (if available).

v. **Wax, vulcanite, shellac or other disc:** As a rule, these will not be 33 or 45 rpm. They are most likely to be 78, but might be “other”.

   1. **Wax discs:** earliest use – 1900.

   2. **Vulcanite** – hard rubber: Might have a brand name “Berliner”
3. **Shellac**: ca 1897-1948. Usually a compound material. Might be laminated on paper. Might have the brand Edison Diamond Disc.

4. **Other**: Might include cellulose acetate or cellulose nitrate. Might be metal (zinc, for instance).

vi. **Mixed**: More than one of the above in the same container. List all types in notes.

vii. **Other**: Not listed above. Ask staff. Please describe in notes. Might include brass or plastic cylinders. If it is Blue Amberol, then it is celluloid (early type of plastic). Very subject to splitting.

c. **Housing Type**: Note: comment on general cleanliness of the storage area. Considerations for adequate housing included adequate support and protection from light and dust as well as temperature and humidity control.

i. **Bound album**: Two or more sleeves are bound into a cover with a flat spine. Usually constructed of heavy cardboard.

ii. **Canister, box**: Cylindrical shaped box.

iii. **Cardboard Jacket**: Similar to a slip case.

iv. **Plastic sleeve**:

v. **Paper sleeve**: Should be replaced with polyethylene sleeve. If the paper sleeve contains information, the poly sleeve probably will fit inside the paper sleeve.

vi. **Mixed**: More than one of the above. Please describe and rate the containers’ condition(s) based on acidity, fit, structural soundness, and appropriateness for the material it contains.

vii. **Other**: Anything that does not fit the above definitions. Please describe and rate the container’s condition based on acidity, fit, structural soundness, and appropriateness for the material it contains.

viii. **None**: There is no housing.
Rating Guidelines - Mechanical Sound Recordings: Incorrect storage does not affect the condition rating, although it may have affected the condition. Record any actual damage that has resulted from incorrect storage and adjust the rating based on that damage.

a. C.3. Significant damage or problems:
   i. Enclosures or items show evidence of mold growth or have a musty odor indicative of fungus.
   ii. Discs and cylinders are severely warped throughout or are extensively broken and cracked.
   iii. Discs and wax cylinders are without individual containers or dividers leading to severe abrasion, scratches or gouges.
   iv. Paper rolls are extremely brittle, torn or damaged.

b. C.2. Moderate damage or problems:
   i. Individual containers are generally present though in poor condition, being ripped torn or with severe loss.
   ii. If enclosures are not present at all, items must appear in excellent condition.
   iii. Discs show only moderate or limited warping and scratching. Cracks or breakage are extremely limited.
   iv. Paper rolls or cylinders may show distinct aging and dirt but no tearing or brittleness.
   v. There is no mold evidence (inactive) on containers and items.

c. C.1 Little or no damage or problems:
   i. Sleeves, jackets and enclosures may be worn but are intact.
   ii. Items show signs of adequate protection with little scratching or abrasion and almost no cracking or warping.
   iii. Items are clean.
**Magnetic Media:** Records for magnetic media can describe audio, video, or computer media. The physical condition of magnetic media, like optical media to follow, is difficult to rate without viewing or listening to the item in some player. We don’t have the time or resources to perform that assessment. Therefore, the rating is based on visual inspection only. Refer to AMIA’s “Videotape Preservation Fact Sheet 9: Tape Inspection.”

a. **Database Instructions:**

i. There is a very large variety of types of magnetic media. Select the description that is the best match. If you don’t find a close match, select Other or Unknown in either the AV or Computer categories. Describe it fully in the note field, including numerical designations or brands. This is especially true for reel-to-reel audio recordings and video cassettes where you should also include the tape width in the note.

ix. Enter the media type, housing type and label rating. Count the approximate number of separate reels, cassettes, or discs and enter a physical description rating.

x. Check a box for all conditions that are present.

1. **Commercial:** Check if the material was commercially produced/recorded. (for sale). This may affect our ability to listen to the item or replace it.

2. **Private:** Check if the recording was privately produced, recorded, or copied (not for sale).

3. **Housing damaged:** The material housing (not unit) is damaged to the extent that it no longer provides adequate protection.

4. **Stored flat:** All sound recordings should be stored vertically.

5. **Casing/reel damaged:** Check this if the casing or reel is broken or damaged to the extent that it no longer provides adequate protection or might not be usable.

6. **Dirty:** Dirt is present – might interfere with ability to use the media.

7. **Unspooling:** The media is coming off its reel (this includes audio and video cassettes).

8. **Tape/adhesive:** Tape or adhesive is in contact with the media.

9. **Torn/broken:** The magnetic media is torn or broken.
10. **Yuck:** Not to be confused with “dirty.” “Yuck” means that the housing has the following odors that indicate mold or other problems: musty, “dirty socks,” pungent, or astringent/vinegary.

11. **Paper incl – ok:** Paper material is included in the housing, but is not in contact with the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger.

12. **Paper incl – problem:** paper material is included in the housing and is in contact with the material. Also make a note if metal fasteners are present since they may scratch the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger.

xi. Enter any **notes.**

b. **Type:**

   i. **AV - audio cassettes:** Sound cassettes.

   ii. **AV – Betamax Video:** A type of video cassette. The Betamax format is similar to VHS, but it is larger.

   iii. **AV – VHS:** A type of video cassette.

   iv. **AV - Reel to reel tapes:** These are sound media – not video. If it has video images, it is motion picture film.

   v. **AV – other:** Clearly some type of magnetic media (not transparent). Ask staff and describe in notes.

   vi. **AV – unknown:** Clearly some type of magnetic media, but even staff doesn’t know what it is.

   vii. **Computer 3 ½” disk:** Also known as a diskette. These have a hard plastic casing.

   viii. **Computer 5 ¼” disk:** Include 7 ½” disks here. These are true “floppies.”

   ix. **Computer-Zip Disk, Jaz Disk, SyQuest, DAT:** Alternate methods of storing computer data. Comes in different types and shapes, should be labeled as to what type it is.

   x. **Computer – reel to reel:** An early method of storing computer data that is still in use, especially for backing up larger computers or computer networks. Similar in appearance to sound recordings (see AV – Reel to reel tapes), but may vary in width from 1.58 mm
to 19 mm). Unlikely that you will encounter this. Larger reels should probably be stored flat.

xi. **Computer – other**: None of the above, but clearly a type of magnetic media. Ask staff.

xii. **Computer – unknown**: None of the above, clearly a type of magnetic media, and staff hasn’t a clue.

c. **Housing Type**: General: make a note about water soluble ink on housing.

   i. **Archival paper**: Ideally will be non-acidic and will fit snugly enough to minimize dust, light, and humidity.

   ii. **Other paper**: Probably acidic, but will fit snugly enough to minimize dust, light, and humidity.

   iii. **Metal**: Metal case – in addition to Unit housing (e.g. not a metal file drawer).

   iv. **Plastic**: Plastic case - in addition to Unit housing.

   v. **Other**: Anything that does not fit the above definitions. Please describe and rate the container’s condition based on acidity, fit, structural soundness, and appropriateness for the material it contains. This includes Tyvek.

   vi. **Mixed**: Item(s) housed in more than one of the above. Please describe in notes and rate the housings condition(s) based on acidity, fit, structural soundness, likelihood of scratching, and appropriateness for the material it contains.

   vii. **None**: There is no housing.
Rating Guidelines – Magnetic Media: Incorrect storage does not affect the condition rating, although it may have affected the condition. Record any actual damage that has resulted from incorrect storage and adjust the rating based on that damage.

a. C.3. Significant damage or problems:
   i. Enclosures have a musty odor indicative of fungus (mold). Other odors (such as “dirty socks,” “pungent,” “waxy,” or astringent”) are present; or a distinct vinegar smell is detected. Requires Staff Review (check the box).
   
   ii. Reel-to-reel tapes show breakage, tearing, unspooling, popped strands, or poor packing, a white powder or crystalline residue, or particulate shredding (the “carrier” often separates from the oxide layer, resulting in flaking.). Requires Staff Review (check the box).
   
   iii. Reels or their containers show signs of liquid contamination. Requires Staff Review (check the box).
   
   iv. Audio and video cassettes show visible damage to their casings, breakage or shedding as above.
   
   v. Computer disks might be bent, cracked or show other physical distress.
   
   vi. There are few or no enclosures and/or the enclosures present are highly degraded.

b. C.2. Moderate damage or problems:
   i. For magnetic tape, no odor is present, there are no signs of liquid penetration or particulate build-up.
   
   ii. Containers are generally present though in poor condition.
   
   iii. Reels and cassettes may show some breakage, distortion, or poor packing. If enclosures are not present at all, items must appear in excellent condition.

c. C.1 Little or no damage or problems:
   i. Enclosures are present and show little degradation.
   
   ii. No staining, dirt or particle accumulation is evident on the enclosures or items.
   
   iii. Reels appear wound adequately and tears, breaks, or other damage is absent.
Optical Media: As above, this rating based solely on visual inspection.

a. Database Instructions:

i. Select the type, housing, and labeling, number of items, enter the physical condition, and make appropriate notes.

ii. Check a box for all conditions that are present.

1. Commercial: Check if the material was commercially produced/recorded. (for sale). This may affect our ability to listen to the item or replace it.

2. Private: Check if the recording was privately produced, recorded, or copied (not for sale).

1. Stored flat: all optical media should be stored vertically.

2. Housing damaged: the material housing (not unit) is damaged to the extent that it no longer provides adequate protection.

3. Damaged: Dirty, scratched, cracked, gouged to the extent that the damage might interfere with ability to use the media. Check here if you find CD rot or bronzing and add a note (“rot”). Rot can be spotted as follows (from Wikipedia): “When the CD is help up to a strong light, light shines through several pin-prick sized holes.” Or there is “discoloration of the disc, which looks like a coffee stain on the disc.”

4. Tape/adhesive: tape or adhesive is in contact with the media.

5. Paper incl – ok: paper material is included in the housing, but is not in contact with the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger. For instance, booklets in jewel cases that are secured by tabs are probably ok.

6. Paper incl – problem: paper material is included in the housing and is in contact with the material. Also make a note if metal fasteners are present since the may scratch the material. These will not be assessed separately, however make a note if information on the paper is lost or in danger.

7. Ink – problem: The disc has been written on with felt-tip pen (fluid appearance, varying thickness) or has writing on the readable side.
iii. Enter **notes** as needed.

b. **Types:**
   
   i. **CD:** Compact Discs. Cannot be recorded on. Usually contains music.
   
   ii. **CD-ROM/R/RW:** ROM CDs are “Compact Disk-Read Only Memory.” Usually commercially produced. R or RW CDs can be recorded on/written to and will usually be privately produced. Be sure to check the appropriate box.
   
   iii. **DVD:** Digital VideoDisc or Digital Versatile Disc. Make a note if it is Blue-Ray or International (These require different equipment).
   
   iv. **Laser disc:** “An earlier optical disc used for full-motion video and interactive training. It was introduced in the late 1970s and became obsolete in the 1990s”
   
   v. **Mixed:** More than one of the above in the same container. List all types in notes.
   
   vi. **Other:** Clearly some type of optical media. Ask staff and describe in notes.
   
   vii. **Unknown:** None of the above, clearly a type of optical media, and staff hasn’t a clue.

c. **Housing Types:**
   
   i. **Archival paper:** Non-acidic paper
   
   ii. **Other paper:** Acidic paper
   
   iii. **Metal:**
   
   iv. **Plastic:** Jewel cases for instance.
   
   v. **Other:** Anything that does not fit the above definitions. Please describe and rate based on acidity, fit, structural soundness, and appropriateness for the material it contains. For CDs and DVDs, consider whether the housing might scratch the contents over time.
   
   vi. **Mixed:** Item(s) housed in more than one of the above. Please describe in NOTES and rate the housings condition(s) based on acidity, fit, structural soundness, likelihood of scratching, and appropriateness for the material it contains.
   
   vii. **None:** There is no housing.
Rating Guidelines – Optical Media: Incorrect storage does not affect the condition rating, although it may have affected the condition. Record any actual damage that has resulted from incorrect storage and adjust the rating based on that damage.

a. C.3. Significant damage or problems:
   i. Discs are broken, cracked, discolored, display cloudiness, show severe gouging or scratching on either side or display damage to their edges. Requires Staff Review (check the box).
   ii. CD “rot” is apparent through the bronzing of the label side of the CD and/or ink bleed-through to the play side of the disc.
   iii. In contact with inappropriate material that is causing damage.
   iv. Material housing is not present or are highly degraded.

b. C.2. Moderate damage or problems:
   i. Enclosures are mostly present but are in poor condition or do not house the discs separately.
   ii. Discs are intact but some may show some scratching, cloudiness or discoloration.
   iii. Discs may be extensively labeled on their face.
   iv. In contact with inappropriate material that has not yet caused damage.
   v. Some bronzing or “rotting” may be apparent but is not widespread.

c. C.1 Little or no damage or problems:
   i. Material housing is present, sufficient, and in good condition.
   ii. Labels, if present are only on the enclosures or very minimally on the discs themselves.
   iii. Discs are in good condition and show no signs of damage to the encoded side of the disc and little or no damage to the face
Realia: includes sculpture, memorabilia (not paper), porcelain, pottery, textiles, artifacts (for instance, Bakelite purses), other – not paper. Because of the possible range of realia in the surveyed collections, no rating system can be specific or comprehensive. Judgment and common sense will prevail if few or no guidelines can be found for specific objects after a reasonable amount of research.

a. Database Instructions:
   i. Because of the possible array of materials, there is no drop-down menu for selecting a type of item. Simply describe the item in plain text.
   ii. Count how many of them there are, and record a physical condition. It is important to more precisely describe the items in the note field including whether the items have their own cases, are inscribed, or have a particular interest.
   iii. Do not hesitate to use multiple realia records to describe different items.

b. Type: Blank text box – enter a concise “name” and describe with some detail in the notes.

c. Note: Enter detailed notes describing the item. Also describe and offer opinion about the appropriateness of the housing for the item.

Rating Guidelines – Realia:

a. C.3. Significant damage or problems:
   i. Artifacts or objects are broken, severely marred, incomplete, greatly stained, dirty, or otherwise unfit for safe handling, viewing or access. Requires Staff Review (check the box).

b. C.2. Moderate damage or problems:
   i. Artifacts may be cracked, marred, discolored, but are intact and only show light soiling or water damage.
   ii. Items may be fragile and susceptible to damage if handled or provided access, but are currently intact.

c. C.1 Little or no damage or problems:
   i. Artifacts show very little dirt, stains or aging, no cracks or loss; items are not exceptionally fragile.
Sources


American Memory.


Colorado State University Libraries: Glossary of Library Terms.  lib.colostate.edu/howto/gloss.html.


http://www.imappreserve.org/pres_101/index.html#collection


Ritzenthaler, Mary Lynn.  Preservation of Archival Records: Holdings Maintenance at the National Archives.  


