

; 05/21/13 2:32 PM

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;;;LEARNINGTIMES WEBINAR 5/21/2013

>> HELLO, EVERYBODY, AND WELCOME  
TO TODAY'S WEBINAR, CARING FOR  
PHOTOGRAPHS.

TODAY'S PART

13:00:37:29

AND SO THAT YOU CAN SO MUCH FOR  
JOINING US.

MY NAME IS MIKE MORTAR KNOW,  
I'LL BE YOUR TECHNICAL PRODUCER  
AND IF ANYBODY HAS ANY QUESTIONS  
OR CONCERNS DURING THE WEBINAR  
OF A TECHNICAL NATURE PLEASE  
FEEL FREE TO LET ME KNOW IN THE  
Q&A WINDOW THAT WILL BE  
APPEARING BEHIND THE CHAT POD ON  
THE LEFT AND I WILL TRY TO  
RESOLVE YOUR ISSUE FOR YOU.

PRESIDENT CHAT FOR THE SESSION  
IS GOING TO BE MODERATED.

WHAT THAT MEANS IS THAT WHEN YOU  
SUBMIT YOUR QUESTION, YOU WILL  
NOT SEE IT APPEAR IMMEDIATELY  
BUT WHEN IT DOES APPEAR, IT WILL  
APPEAR TWICE.

THE FIRST TIME IT APPEARS SIMPLY  
INDICATES THAT YOU'VE SUBMITTED  
IT AND THE SECOND TIME IT  
APPEARS IT MEANS YOU'VE RELEASED  
IT AND IT'S AVAILABLE FOR  
EVERYBODY TO VIEW AND SO WHEN  
YOU DO SEE A SECOND QUESTION  
APPEAR DON'T BE CONCERNED --  
SORRY ABOUT THAT.

YOU DON'T NEED TO THINK YOU'VE  
SUBMITTED YOUR QUESTION TWICE,  
IT'S SIMPLY THE WAY THE SYSTEM  
OPERATES AND SO WITHOUT FURTHER  
DELAYLY PASS THE AUDIO OFF TO  
OUR HOST, KRISTEN OF HERITAGE  
PRESERVATION.

KRISTEN, PLEASE GO AHEAD  
WHENEVER YOU'RE READY.

>>

>> I WANT TO THANK MIKE AT  
LEARNING TIMES FOR MAKING THESE  
WEBINARS POSSIBLE THROUGH ALL  
THEIR TECHNICAL WIZARDRY AND TO  
I.M.L.S. FOR THEIR ASSISTANCE IN

THE GRANT FUNDING FOR THIS PROJECT WHICH MADE IT POSSIBLE TO OFFER THIS FREE OF CHARGE TO EVERYONE TODAY.

THIS IS OUR FOURTH WEBINAR IN THE SERIES AND TODAY WE'LL GET INTO THE PREVENTATIVE CARE OF PHOTOGRAPHS BUT DEBBIE WILL ALSO BE TOUCHING ON A LOT OF THE ADVOCACY THAT SHE FEELS SO STRONGLY ABOUT AND SO PRETTY MUCH THE WEBINAR TODAY AND THURSDAY WILL HAVE A LOT OF SIMILAR CONTENT OR THEY'LL JUST READ BACK AND FORTH WITH EACH OTHER.

SO, AGAIN, OUR FINAL WEBINAR IN THIS SERIES WILL BE AT 1:00 ON THURSDAY.

I WANT TO JUST REMIND YOU THAT OUR WEB SITE FOR THIS IS CONNECTING TO COLLECTIONS.ORG AND CLICK ON "COURSES" AND "CARING FOR PHOTOGRAPHS IS THE ONE-STOP PLACE WHERE YOU CAN FIND LINKS THAT DEBBIE HAS MENTIONED IN HER POWER POINT.

WE HAVE -- AFTER THE PRESENTATION TODAY WE'LL HAVE A HANDOUT AND IT WILL HAVE THE POWER POINT SLIDES THAT SHE PRESENTED TODAY, LINKS TO THE HOME WORK, AND A GREAT BIBLIOGRAPHY SHE'S PUT TOGETHER.

AND WE WANT TO THANK, AGAIN, HEATHER BROWN, ONE OF DEBBIE'S GRADUATE STUDENTS AT THE UNIVERSITY OF DELAWARE, FOR ANSWERING QUESTIONS TODAY AND -- IN THE CHAT WINDOW.

SO SHE'S REALLY HELPFUL TO KEEP UP WITH THE QUESTIONS WHILE DEBBIE'S TRYING TO GET THROUGH QUITE A LOT OF MATERIAL TODAY. REMEMBER THAT YOU HAVE UNTIL THURSDAY, MAY 30, TO GET HOME WORK COMPLETED AND WE HAVE BEEN LOOKING OVER YOUR HOME WORK ASIGNMENTS AND THEY'RE LOOKING THE GREAT.

THANK YOU FOR ALL THE GREAT STORIES ABOUT THE SIGNIFICANCE OF THE PHOTOGRAPHS.

IT'S VERY INTERESTING AND VERY

SOBERING TO SEE SO MUCH  
WONDERFUL HISTORY AND SO MANY  
PEOPLE'S CARE.  
WE HAVE ONE MORE ASSIGNMENT  
TODAY THAT WILL ASK YOU TO THINK  
ABOUT LONG-TERM PRESERVATION AND  
HOW YOU MIGHT ADVOCATE FOR THOSE  
PHOTOGRAPHS.

>>

SO, AGAIN, A WEEK FROM THIS  
THURSDAY WILL BE WHEN ALL THOSE  
HOME WORK ASSIGNMENTS ARE DUE.  
AGAIN, IF YOU HAVE ANY QUESTIONS  
ABOUT WHETHER OR NOT WE'VE GOT  
YOUR HOME WORK OR ANY OTHER  
COURSE LOGISTICS QUESTIONS FEEL  
FREE TO SEND US AN E-MAIL.

>>

AND A COUPLE OF YOU EARLIER IN  
THE HELLO BOXS HAVE MENTIONED  
QUESTIONS OR POSSIBLY AN  
INTEREST IN SENDING SOME  
PHOTOGRAPHS OF YOUR PHOTOGRAPHS  
TO US AND IF IT'S A LARGE FILE,  
PLEASE USE OUR GMAIL ACCOUNT.  
AND I WILL SAY DEBBIE'S DOING  
HER BEST TO INCLUDE AS MANY AS  
SHE CAN IN HER PRESENTATION BUT  
WE DO NEED TO HAVE THEM MAYBE NO  
LATER THAN TOMORROW MORNING JUST  
SO THAT SHE HAS A CHANCE TO FIT  
THEM INTO HER PRESENTATION.  
SO IS IF YOU WANT TO KEEP THAT  
IN MIND WE'D APPRECIATE IT.  
BUT WE LOVE SEEING THEM AND  
WE'LL SEE THEM IN YOUR  
PRESERVATION.

SO I WANTED TO TAKE A FEW POLLS  
BEFORE WE GET GOING TODAY.  
AND THIS IS JUST A LITTLE BIT OF  
A REVIEW.

DEBBIE GAVE YOU A REPRIEVE.  
WE'RE NOT GOING TO HAVE THE POP  
QUIZ WE TALKED ABOUT LAST TIME  
BUT WE WANTED TO GET A LITTLE  
REVIEW.

WE'VE TALKED ABOUT A LOT OF  
DIFFERENT TYPES OF COLLECTIONS  
AND IF YOU COULD JUST PICK THE  
ONE THAT AT YOUR INSTITUTION IS  
MOST CONCERNED TO YOU.

>>

4 FEEL FREE TO LET US KNOW WHAT  
COLLECTIONS ARE OF MOST CONCERN,

A GREATEST CHALLENGE FOR YOUR CARE.

AND YOU CAN HOPEFULLY SCROLL DOWN IF YOU DON'T SEE THE WHOLE LIST.

JUST SORT OF GETTING A SENSE OF WHEN DEBBIE GOES THROUGH THESE POINTS SHE MIGHT HIT ON SOMETHING.

>>

I HAVEN'T YET LINKED TODAY'S HOME WORK ASSIGN.

BUT I WILL SO BY THE WEBINAR TODAY -- AND THURSDAY THURSDAY'S WILL BE UP ALSO, SO THANKS FOR THAT HEADS UP.

I'M GOING TO GO AHEAD AND CLOSE THIS DOWN.

THANK YOU.

I JUST HAD A QUESTION ABOUT WHAT TYPE OF COLLECTING AND COLLECTIONS CARE POLICIES, PEREZ VASE PLANS AND POLICIES YOU MIGHT HAVE IN PLACE IN YOUR INSTITUTION AND YOU CAN CHECK AS MANY AS YOU HAVE.

YOU KNOW, THIS LIST COULD GO ON AND ON SO THIS IS JUST SOME OF THE KEY ONES THAT YOU MAY OR MAY NOT HAVE.

>>

DEPENDING ON YOUR INSTITUTION.

>>

A SENSE FROM YOU AND THE KIND OF POLICIES WE TALKED ABOUT TODAY.

>>

AND ON THURSDAY.

>>

GREAT.

THANK YOU SO MUCH.

>>

IT TAKES A MINUTE TO READ THROUGH THEM.

>>

YOU CAN FIND SOME INFORMATION ON THE CONNECTING TO COLLECTIONS COMMUNITY IN OUR TOPICS MENU. WE HAVE LINKS TO LOTS OF INFORMATION IF YOU'RE NOT SEEING IT THERE.

>>

YOU CAN E-MAIL US.

FUL.

>>

>> I'M SORRY, I'M JUST TRYING TO  
SEE IF THIS POLL IS OPEN YET.

>>

OKAY, I APOLOGIZE.

I'M GOING DRAG THIS UP.

MAYBE WE'LL BRING IT BACK ON  
THURSDAY.

I'M SORRY, WE'RE HAVING SOME  
TECHNICAL DIFFICULTIES WITH  
THAT.

I APOLOGIZE AND I DO NOT WANT TO  
DELAY BECAUSE I KNOW DEBBIE HAS  
A LOT TO TALK ABOUT AND I DID  
SEE DIANE'S QUESTION ABOUT WILL  
WE HAVE LINKS TO FUNDING  
SOURCES.

THERE ARE SOME ALREADY ON OUR  
WEB SITE AND WE CAN PULL THOSE  
OUT TO THE FRONT SO THEY'RE  
EASIER TO FIND.

BUT I DO WANT TO ALLOW DEBBIE TO  
GET TO TODAY'S PRESENTATION SO  
I'M GOING TO TURN IT OVER TO HER  
AND I'M GOING TO CHANGE THE BOX  
TO A Q&A WHILE DEBBIE GETS  
READY.

SO I'M GOING TO TURN IT OVER TO  
HER AND THANKS SO MUCH.

>> OKAY, I'M ON, HOPING THAT YOU  
ALL CAN HEAR ME.

AND LET ME WITH JUST SAY --  
SOUNDS GOOD.

GREAT.

WELL, WELCOME TO WEBINAR NUMBER  
FOUR.

THANK YOU ALL FOR TUNING IN AND  
FOR DOING SUCH A FANTASTIC JOB  
ON YOUR HOME WORK WHICH IS MOST  
INTERESTING, REALLY, TO ALL OF  
US.

ALLOWS US TO ENSURE THAT THE  
LECTURES TODAY AND ON THURSDAY  
ARE AT LEAST ADDRESSING YOUR  
NEEDS THE BEST WAY WE CAN.

I START AGAIN WITH YET ANOTHER  
GREAT SONG "EIGHT DAYS A WEEK"  
AND A WONDERFUL PHOTOGRAPH, AS  
YOU CAN SEE, FROM 1964, OF PAUL  
AND JOHN.

AND IN THIS CASE, OF COURSE, YOU  
ALL KNOW AT THIS POINT THAT THIS  
IS A SILVER GELATIN DEVELOPED  
OUT PHOTOGRAPH.

I.E., IT'S BLACK AND WHITE.

THE FINAL IMAGE MATERIAL IS METALLIC SILVER.

IT'S IN A GELATIN BINDER LAYER ON A PAPER SUPPORT OR POSSIBLY A RESIN-COATED SUPPORT FROM THIS TIME PERIOD.

IT'S IN WONDERFUL CONDITION AND IT'S A WONDERFUL IMAGE AS WELL.

SO WE'RE GOING TO BE SPEAKING TODAY ABOUT PRESERVATION PLANNING AND ADVOCACY, AS KRISTEN MENTIONED.

I'M GOING TO SORT OF COMBINE THESE LECTURES A BIT AND I'M NOT GOING TO RUSH THROUGH THIS LECTURE ON PRESERVATION PLANNING BECAUSE CLEARLY IT'S ONE OF YOUR GREATEST CHALLENGES BUT RATHER GET AS FAR AS I CAN TODAY ON TUESDAY AND FINISH IT UP ON THURSDAY ALONG WITH SOME MORE CONVERSATIONS ON FUND-RAISING. NO WORRIES ABOUT THE POLL, WE'LL BRING IT BACK ON THURSDAY WHERE IT WILL WORK WELL AND WE WILL SPEAK A BIT ABOUT FUND-RAISING FOR PRESERVATION ON THURSDAY BUT ALSO KNOW THAT THERE ARE SUBSEQUENT SESSIONS THAT ARE PLANNED FOR THE FALL AND PUBLIC OUTREACH ON FUND RAISING SO YOU'LL BE ABLE TO LEARN MORE ABOUT FUND-RAISING CERTAINLY A LITTLE BIT IN THE NEXT THREE DAYS BUT CERTAINLY MORE IN SEPTEMBER.

OKAY, I HAVE TO CHANGE THIS PICTURE, UNFORTUNATELY, AND I WILL DO SO.

AND I WOULD LIKE ON THURSDAY AS TIME PERMITS TO TALK A LITTLE BIT IN TERMS OF ADVOCACY AND OUTREACH ABOUT THE WORK WE'RE INVOLVED IN AROUND THE WORLD. PARTICULARLY WORK THAT THE UNIVERSITY OF DELAWARE IS DOING WITH THE IMAGE FOUNDATION, THE GETTY CONSERVATION INSTITUTE AND OTHERS IN THE PRESERVATION OF PHOTOGRAPHIC COLLECTIONS FROM THE MIDDLE EAST.

HERE ARE SOME OF OUR STUDENTS IN A RECENT WORKSHOP IN ABU DHABI. AND THEY'RE INVOLVED IN THE

IDENTIFICATION OF PHOTOGRAPHIC  
PRINT MATERIALS AND THAT  
CERTAINLY WAS THE FOCUS OF OUR  
SECOND WEBINAR.

WE ALSO HAVE ANOTHER  
COLLABORATIVE PROJECT THAT I'M  
PROUD OF THAT INVOLVES A NUMBER  
OF ORGANIZATIONS SUCH AS  
LYRICISTS IN ATLANTA,  
CONSERVATION FOR ART AND  
HISTORIC ARTIFACTS IN  
PHILADELPHIA, THE IMAGE  
PERMANENCE INSTITUTE WHICH I'VE  
SPOKEN ABOUT QUITE A BIT IN  
TERMS OF THEIR INNOVATIVE  
RESEARCH IN OUR FIELD.  
AND OTHERS.

THE HBCU LIBRARY ALLIANCE WHICH  
IS WORKING WITH HISTORICALLY  
BLACK COLLEGES AND UNIVERSITIES  
TO PRESERVE THEIR PHOTOGRAPHIC  
COLLECTIONS WHICH ARE RICH AND  
DEEP AND ARE AROUND REALLY  
WONDERFUL AND WHAT I LOVE ABOUT  
THIS PROJECT IS THAT WE ARE  
WORKING WITH UNDERGRADUATES FROM  
THOSE SCHOOLS TO HELP PRESERVE  
THOSE COLLECTIONS.

SO THERE ARE MANY, MANY  
WONDERFUL PROJECTS GOING ON  
AROUND THE WORLD AND I'LL TALK A  
BIT ABOUT THOSE OR AT LEAST SHOW  
YOU A MAP THAT DOCUMENTS SOME OF  
THIS WORK.

I DOPE DO HOPE THAT YOU HAVE HAD  
A CHANCE TO LOOK AT THE VARIOUS  
RESOURCES, BOTH THE BOOKS THAT  
ARE AVAILABLE FOR YOU AS WELL AS  
THE INFORMATION ONLINE.

WE'VE TALKED -- AND I'VE  
PREFERRED TO BOTH OF THESE BOOKS  
ESPECIALLY BUT MANY OTHERS AS  
WELL AND I THINK NOW THAT YOU'VE  
GONE THROUGH THESE DISCUSSIONS,  
SOME QUESTIONS THAT YOU HAVE CAN  
BE ILL LUCE DATED AND YOU'LL BE  
BETTER INFORMED BY SORT OF  
LOOKING AT THE MATERIAL THAT'S  
IN BOTH OF THESE BOOKS AND MANY  
OTHERS AS WELL, INCLUDING WHEN  
YOU'RE TALKING ABOUT NEGATIVES  
AND I MENTIONED THIS BOOK LAST  
WEEK, THIS BROCHURE THAT'S  
ONLINE, SORT OF A BOOK LET BY

MARIA FERNANDA VALVERDE WHICH I THINK WILL BE MOST HELPFUL TO YOU WHEN YOU'RE DEALING WITH NEGATIVE MATERIALS.

I WANT TO THANK HEATHER AS WELL WHO IS ONLINE AGAIN TODAY AND ANSWERING YOUR QUESTIONS AND AS WE'VE DONE IN THE PAST I'LL TAKE BREAKS NOW AND THEN FOR KRISTEN TO POSE QUESTIONS THAT ARE EMERGING.

I ALSO EMERGE YOU TO GO BACK TO THE CONNECTING TO COLLECTIONS ONLINE COMMUNITY WEB SITE.

THERE IS SO MUCH MUCH MATERIAL HERE.

IT'S MIND-BOGGLING.

I'VE BEEN USING IT MYSELF FOR A VARIETY OF DIFFERENT PROJECTS AND HERE I ENCOURAGE YOU NOT TO JUST FOCUS ON OUR COURSE WHICH, OF COURSE, HAS -- KRISTEN HAS MANY LINKS THAT ARE ASSOCIATED WITH EACH OF THESE WEBINARS.

I KNOW YOU'LL FIND THAT HELPFUL BUT ALSO PREVIOUS COURSES THAT DEAL IN MANY WAYS WITH SOME OF THE TOPICS THAT I'LL BE ADDRESSING.

SO THE GENERAL WORKSHOPS THAT TALKED ABOUT EMERGENCY PLANNING AND PREPAREDNESS AND RESPONSE OR ENVIRONMENTAL MONITORING, HOUSEKEEPING, THESE KINDS OF TOPICS, I THINK, WILL INFORM YOUR DECISION MAKING AS YOU BEGIN TO THINK ABOUT THE PRESERVATION OF PHOTOGRAPHIC COLLECTIONS IN YOUR INSTITUTION.

AND WE CERTAINLY HAVE SPENT QUITE A BIT OF TIME TALKING ABOUT THE DIFFERENCE PROCESSES, THE NEGATIVE AND PRINT PROCESSES THAT YOU'RE LIKELY TO ENCOUNTER IN YOUR INSTITUTION.

WE'VE TRIED TO FOCUS OUR HOME WORK AROUND THOSE ASSIGNMENTS AS WELL.

WHAT YOU'RE SEEING HERE IS JUST A DETAIL OF A STUDENT ACTUALLY FROM THE MIDDLE EAST INVOLVED IN PRINTING OUT A PHOTOGRAPH.

SO YOU SEE THE LIGHT-SENSITIVE PAPER WHICH HAS BEEN EXPOSED TO



LIGHT HERE -- I WANT TO TRY THIS  
POINTER.

OOH.

SORRY.

HERE'S THE LIGHT SENSITIVE PAPER  
THAT'S BEEN EXPOSED TO LIGHT IN  
CONTACT WITH A FILM-BASED  
NEGATIVE AND PRINTED OUT INTO  
THE SUN UNTIL THE IMAGE APPEARS.  
YOU'LL NOTICE THE COLOR IS VERY  
REDDISH IN TONE.

THIS IS PRIOR TO GOLD TONING  
WHICH IS TYPICAL OF THESE  
PRINTED OUT SILVER IMAGES AND,  
AGAIN, IF YOU GO OVER YOUR NOTES  
AND TRY AND PUT ALL THIS INTO  
CONTEXT, THE PRINTED OUT PROCESS  
IS POPULAR IN THE 19th CENTURY.

IN THIS CASE, THIS IS A SILVER  
GELATIN PRINTING OUT PAPER BUT  
CERTAINLY ALBUMIN PAPER, SALTED  
PAPER PRINTS AND ALSO COLLODION  
CHLORIDE PHOTOGRAPHS WERE MADE  
USING THIS TECHNIQUE, THIS  
PRINTING OUT TECHNIQUE.

WE'RE GOING TO TALK TODAY ABOUT  
PRIORITY FOR PRESERVATION AND  
IDENTIFYING NEEDS AND THINKING  
ABOUT PLANNING AND TRY AND HELP  
YOU BEGIN IN YOUR MIND TO  
FORMULATE A SHORT-TERM  
PRESERVATION PLAN FOR YOUR  
PHOTOGRAPHIC COLLECTIONS.

SO AT THIS POINT I HOPE YOU HAVE  
A BETTER SENSE OF THE TYPES OF  
MATERIALS YOU HAVE AND SOME OF  
THEIR CHALLENGES.

YOU'RE BEGINNING TO THINK MORE  
ABOUT WHAT ARE YOUR MOST URGENT  
NEEDS, PRIORITIZING THEIR VALUE  
AND THEIR SIGNIFICANCE.

AND WHEN YOU ARE THINKING ABOUT  
PRESERVATION PLANNING, YOU ALSO  
WANT TO FOCUS ON STRENGTH AND BY  
THAT I MEAN THE STRENGTH OF YOUR  
COLLECTIONS.

SO WHEN YOU'RE STARTING TO  
DEVELOP A PLAN AND PARTICULARLY  
LINKING IT TO FUND-RAISING YOU  
WANT TO REALLY HIGHLIGHT THOSE  
AREAS OF YOUR COLLECTION THAT  
ARE IN NEED BUT ALSO ARE  
PARTICULARLY SIGNIFICANT AND  
VALUABLE AND AT ALL POINTS IT'S

IMPORTANT TO INVOLVE EXPERTS.  
CERTAINLY WE'RE DOING EVERYTHING  
POSSIBLE TO TRY AND INFORM YOU  
TO THE EXTENT POSSIBLE.  
BUT I THINK YOU'LL FIND THAT IT  
WILL BE USEFUL CERTAINLY TO  
CONSULT WITH CONSERVATORS AND  
OTHERS TO HELP YOU BETTER  
FORMULATE A SHORT AND LONG-TERM  
PRESERVATION PLAN.  
NOW, IN THINKING ABOUT THE  
PRIORITY FOR PRESERVATION, THERE  
ARE A NUMBER OF THINGS THAT YOU  
HAVE TO CONSIDER.  
AND WE HAVE ELUDED CERTAINLY TO  
SOME OF THESE IN YOUR HOME WORK  
ASSIGNMENTS AND SOME OF THE  
DISCUSSION PRIOR TO THIS WEBINAR  
BUT ONE VERY IMPORTANT ISSUE IS  
THE LEVEL OF ACCESS.  
HOW IS YOUR COLLECTION USED?  
YOU WANT TO FOCUS YOUR  
ATTENTIONS PROBABLY ON THOSE  
PARTS OF THE COLLECTION THAT ARE  
HEAVILY USED OR YOU PREDICT WILL  
BE HEAVILY USED IN THE FUTURE  
EITHER BY ONLINE RESEARCHERS OR  
PERHAPS AN EXN EXHIBITIONS, USED  
BY SCHOLARS, ENJOYED BY THE  
PUBLIC.  
WHATEVER THAT MIGHT BE.  
BUT YOU NEED TO THINK ABOUT THIS  
ISSUE OF ACCESS AS YOU IDENTIFY  
WHERE TO START.  
IT CAN BE OVERWHELMING, HONESTLY  
AND ALL OF YOU ARE DOING SUCH A  
GOOD JOB OF TRYING TO SORT OF  
HIGHLIGHT WHERE YOUR NEEDS ARE  
AND WHERE YOUR PRIORITIES ARE.  
BUT AT TIMES IT SEEMS THAT  
EVERYTHING NEEDS TO BE PRESERVED  
AND HOW CAN YOU POSSIBLY DO THIS  
ON A LIMITED BUDGET WITH VERY  
FEW STAFF MEMBERS IN A SHORT  
PERIOD OF TIME?  
AND THE REALITY IS YOU MAY NOT  
BE ABLE TO DO THAT ENTIRELY, BUT  
YOU NEED TO SORT OF THINK ABOUT  
WHERE DO I START.  
AND ONE THING TO CONSIDER  
CERTAINLY IS THE LEVEL OF  
ACCESS.  
YOU ALSO NEED TO THINK ABOUT  
WHAT ARE THE MATERIALS THAT YOU

HAVE.  
AND THIS IS WHERE WE FOCUSED A  
LOT OF ATTENTION.  
WHAT IS THE TYPE AND FORMAT OF  
THESE MATERIALS.  
HOW MIGHT THEY DETERIORATE OVER  
TIME?  
WHAT NEEDS TO BE DONE PRESERVE  
THEM?

>>

AND WE CERTAINLY HAVE TALKED  
QUITE A BIT ABOUT PHOTOGRAPHIC  
PRINT AND NEGATIVE MATERIALS,  
THE ALBUMIN PRINT WHICH YOU SEE  
HERE IN BEAUTIFUL CONDITION, BY  
THE WAY.

THIS IS JUST A GORGEOUS ALBUMIN  
PHOTOGRAPH WITH BEAUTIFUL  
DEDETAILS AND THE HIGHLIGHTS AS  
WELL AS NEGATIVE MATERIALS AND  
HERE'S A GLASS PLATE NEGATIVE  
FROM IRAN, A GELATIN DRY PLATE  
NEGATIVE.

YOU CAN SEE EVEN IN THIS IMAGE  
THE DIFFERENCE BETWEEN THE  
PRINTED OUT SILVER OF THE  
ALBUMIN PRINT AND THE DEVELOPED  
OUT SILVER BLACK AND WHITE IMAGE  
OF THE SILVER GELATIN DRY PLATE  
NEGATIVE.

AND HERE IS AN EXAMPLE OF A  
KODACHROME SLIDE, CHROMEGENIC  
COLOR IN WHICH THE FINAL IMAGE  
MATERIAL IS COLOR DYES.

WE KNOW THAT THESE COLOR DYES  
FADE IN THE DARK AND THE LIGHT  
SO IN THINKING ABOUT TYPE AND  
FORMAT AND PRIORITY FOR  
PRESERVATION ONE NEEDS TO BE  
THINKING PERHAPS IN THIS CASE  
ABOUT COLD STORAGE BECAUSE AS  
WE'VE TALKED BEFORE THE ONLY WAY  
TO SORT OF MINIMIZE THE  
DETERIORATION OF THESE COLORED  
DYE IMAGES IS TO STORE THEM IN  
LOW-TEMPERATURE ENVIRONMENTS.  
BY THE WAY, I SHOWED YOU I THINK  
IN WEBINAR ONE MY GRANDMA WHO IS  
NORWEGIAN AND LOVED COFFEE AND  
THIS IS MY NANA, HELEN, WITH ME  
IN 1957 WHO WAS JUST A WONDERFUL  
MENTOR TO ME AND ALWAYS VERY,  
VERY ENCOURAGING.  
SO I WANTED TO SHOW YOU AS WELL

AND SHE ALWAYS WANTED TO BE SURE THAT I WAS DRESSED APPROPRIATELY AND YOU CAN SEE NANA WITH HER PURSE AND HAT AND EVERYTHING ALWAYS MATCHED BEAUTIFULLY. SHE WAS A HARD WORKER AND SHE WAS SUCH AN INSPIRATION TO ME. YOU HAVE BEEN SHARING IMAGES SO I THOUGHT I WOULD JUST SHOW YOU A FEW OF THEM JUST UNDER THE DISCUSSION OF FORMAT AND TYPE. MANY OF YOU HAVE SENT IMAGES FROM LANTERN SLIDES. THESE ARE SOME FROM THE NORTH CAROLINA STATE MUSEUM. AND I WANTED TO SHOW THESE TO YOU BECAUSE WE TALKED ABOUT LANTERN SLIDES AND I MENTIONED THAT MANY OF THEM ARE VERY SIMILAR TO A SILVER GELATIN DRY PLATE NEGATIVE BUT IT'S A POSITIVE IMAGE. IN OTHER WORDS, THESE ARE SILVER IMAGES ON GLASS IN A GELATIN BINDER LAYER. THEN THEY'RE SEALED WITH A COVER GLASS AND DECORATIVE MATS USUALLY AND A PAPER TAPE AROUND THE OUTER EDGES. BUT I WANTED TO BE SURE THAT YOU RECOGNIZE THAT NOT EVERY OBJECT IN THIS FORMAT IS ACTUALLY A SILVER GELATIN DEVELOPING OUT LANTERN SLIDE. SOME MAY BE HAND-COLORED. SOME MAY BE EARLY ADDITIVE COLOR. VERY EARLY COLOR PROCESSES AND, IN FACT, I'M SUSPICIOUS THAT THIS PARTICULAR LANTERN SLIDE ON THE LEFT OF YOUR SCREEN, I CAN'T MOVE THE POINTER AGAIN, IT'S STUCK. MIKE, MAYBE YOU CAN RELEE THAT AT SOME POINT. BUT THE -- THANK YOU. THE IMAGE HERE, YOU SEE THIS SORT OF BANDING WHICH IS UNUSUAL AND IT COULD BE SIMPLY AN ARTIFACT OF THE PHOTOGRAPHY PROCESS BUT I WONDER IF IN FACT THIS IS EARLY COLOR PHOTOGRAPHY. ADDITIVE COLOR PLATES WERE INTRODUCED AROUND 1970, I

BELIEVE, AND THERE ARE A VARIETY OF DIFFERENT PROCESSES.

THESE ARE BASED ON EARLY COLOR THEORY.

ADDITIVE COLOR THEORY.

I DON'T HAVE TIME TO GET INTO THAT.

YOU MAY HAVE HEARD ABOUT THE AUTOCHROME PROCESS WHICH IS AN IMAGE ON GLASS COMPRISED OF DYED POTATO STARCH GRAINS.

THAT'S ONE OF MANY ADDITIVE PROCESSES.

BUT JUST BE AWARE OF THE FACT THAT SOME OF THESE EARLY LANTERN SLIDES COULD, IN FACT, BE EARLY COLOR PHOTOGRAPHY.

>>

MANY OF YOU SUBMITTED EXAMPLES OF TINTYPES IN YOUR COLLECTIONS SO I'LL JUST SHOW YOU TWO HERE ON THE RIGHT IN REALLY VERY GOOD CONDITION.

AGAIN, THE TINTYPE WAS OFTEN VARNISHED AND THE VARNISH PROTECTS THAT SILVER IMAGE FROM DEGRADATION, BUT AS YOU SEE IN THE IMAGE ON THE LEFT THIS PARTICULAR TINTYPE IS A LITTLE BIT MORE DETERIORATED.

IT'S ALMOST HAZY IN TONALITY AND I HAVE TO WONDER IF, IN FACT IT MAY NOT BE COATED BUT IT'S IMPOSSIBLE TO TELL ENTIRELY FROM IMAGES.

ONE THING YOU CAN TELL IS YOU CAN SEE THE FORMATION OF RUST. REMEMBER THE TINTYPE INTRODUCED IN 1856 IS ACTUALLY ON AN IRON SUPPORT THAT'S COATED ON BOTH SIDES WITH A BLACK LACQUER. SO I BELIEVE WHAT YOU'RE SEEING HERE IS THE BEGINNING OF IRON CORROSION.

>>

MANY OF YOU SUBMITTED EXAMPLES OF PRINTS, ALBUMIN PRINTS, SILVER GELATIN PRINTING OUT PAPERS.

IT IS SOMETIMES HARD TO TELL FROM IMAGES WHAT THESE PHOTOGRAPHS ARE.

IN THIS CASE, ALTHOUGH I THINK IT MIGHT HAVE BEEN IDENTIFIED AS

AN ALBUMIN PRINT I SUSPECT IT  
COULD BE A SILVER GELATIN  
PRINTING OUT PAPER BECAUSE THE  
WHITES OF THE HIGHLIGHTS ARE SO  
WHITE.

AND AS YOU REMEMBER FROM THE  
ALBUMIN PRINTS, THEY DO TEND TO  
YELLOW OVER TIME.

N THAT YELLOWING IS CAUSED BY  
THE DEGRADATION OF THE EGG WHITE  
BINDER.

MANY OF YOU ALSO SUBMITTED  
PHOTOGRAPHS THAT LOOK MORE LIKE  
THIS.

THIS IS A WONDERFUL IMAGE SO I  
WANTED TO SHOW YOU IT BECAUSE  
IT'S SUCH A GREAT PHOTOGRAPH BUT  
IT'S TYPICAL OF SILVER IMAGE  
DEGRADATION.

AS SILVER IMAGES DETERIORATE  
THEY FADE, THEY SOMETIMES TAKE  
ON A GREENISH-YELLOW COLOR THAT  
YOU SEE HERE.

SOMETIMES THIS DETERIORATION IS  
CAUSED BY IMPROPER PROCESSING  
DURING MANUFACTURE THIS  
PHOTOGRAPH WAS NOT FIXED AND  
WASHED CAUSING IT TO YELLOW AND  
DETERIORATE.

BUT THAT'S HARD TO PREDICT IT  
COULD BE EXPOSURE TO POOR  
ENVIRONMENTAL CONDITIONS.  
IT'S PROBABLY NOT AN ALBUMIN  
PRINT.

THIS IS TYPICAL OF WHAT HAPPENS  
WITH SILVER GELATIN DEVELOPING  
OUT AND SILVER GELATIN PRINTING  
OUT PAPERS AND I WOULD SUSPECT  
BASED ON THE DATE OF 1894 THAT  
THIS IS MORE LIKELY PRINTED OUT  
THAN DEVELOPED OUT.

BUT IT HAS REALLY FADED IN THE  
IMAGE AREAS PARTICULARLY THAT IT  
ALMOST RESEMBLES ANEN ALBUMIN  
PRINT AND I SHOW YOU THIS  
BECAUSE THIS PROCESS  
IDENTIFICATION CAN BECOME TRICKY  
WHEN YOU GET INTO PHOTOGRAPHS  
LIKE THIS THAT ONE AND THIS ONE  
FROM PUERTO RICO WHERE THEY'RE  
SO BADLY FADED THAT YOU NO  
LONGER CAN REALLY DIFFERENTIATE  
THE ORIGINAL TONALITY.  
THIS VERY WELL COULD BE

BLACK-AND-WHITE OR PRINTED OUT.  
IT'S HARD TO SAY.  
ONE THING THAT'S CERTAIN IS IT  
HAS FADED QUITE SIGNIFICANTLY.  
ANYWAY, UNDERSTANDING THE TYPE  
AND FORMAT IS IMPORTANT AS YOU  
BEGIN TO ESTABLISH A  
PRESERVATION PLAN AND ALSO  
BEGINNING TO EVALUATE THE  
PROTECTION THAT THOSE MATERIALS  
ARE HAVE.

ARE THEY WELL PROTECTED IN  
ENCLOSURES AND CABINETS.  
THIS IS A GLASS PLATE NEGATIVE  
COLLECTION THAT'S BEAUTIFULLY  
PROTECTED IN THESE CABINETS.  
ARE THEY IN NEED OF ADDITIONAL  
PROTECTION?

THIS WAS AN IMAGE THAT WAS  
SUBMITTED IN THE LAST COUPLE  
DAYS FROM THE UNIVERSITY OF  
COLORADO LIBRARY AND HERE THIS  
IS A COLLECTION OF OVERSIZED  
GLASS PLATE NEGATIVES.

I'M NOT SURE ABOUT THE DATE.  
I'D BE INTERESTED TO KNOW  
EXACTLY THE DATE.

SOMETIMES THE DATE IN THIS CASE  
CAN HELP US DETERMINE WHETHER,  
IN FACT, THESE ARE WET PLATE  
COLLODION NEGATIVES OR SILVER  
GELATIN DRY PLATE NEGATIVES.  
BUT NONETHELESS OUR OVERSIZED  
NEGATIVES ARE HOUSED IN THESE  
SLOTTED BOXES THAT YOU SOMETIMES  
SEE IN YOUR COLLECTIONS AND  
WHEREAS THE BOX IS PROVIDING  
THESE NEGATIVES WITH RELATIVELY  
GOOD SUPPORT AND THEY'RE  
SEPARATED ONE FROM ANOTHER,  
WHICH IS NICE, THE PROBLEM IS  
THAT THE BOX IT IS GIVING OFF  
POLLUTANTS THAT WILL CAUSE  
SILVER IMAGES TO FADE AND  
DETERIORATE.

FOR THAT REASON THERE'S STRONG  
PHYSICAL PROTECTION BUT  
CHALLENGES ASSOCIATED WITH  
CHEMICAL DEGRADATION AND IN THIS  
CASE IT WOULD BE A GOOD IDEA TO  
START PLANNING FOR REHOUSING  
THESE GLASS PLATE NEGATIVES IN  
PAPER ENCLOSURES OF SOME KIND  
AND PROBABLY FLAT IN ACID FREE

BOXES.

I'LL BE TALKING MUCH MORE ABOUT STORAGE BUT WHILE WE'RE ON THE SUBJECT HERE, SINCE IT RELATES, LET ME JUST TALK WITH GLASS PLATE NEGATIVES THEY CAN BE HOUSED VERTICALLY UNTIL THEY GET TO A VERY LARGE SIZE, AS YOU SEE HERE.

SO NEGATIVES THAT ARE MAYBE 12 X 14 INCHES OR LARGER SHOULD BE HOUSED FLAT.

WHEREAS THOSE THAT ARE SMALLER CAN BE SAFELY HOUSED VERTICALLY. JUST WANT TO BE AWARE OF THE FACT THAT THESE BOXES CAN GET HEAVY AND THEY WANT TO BE MARKED SO THAT SOMEONE REACHING FOR AN ACID-FREE BOX THAT HAS GLASS PLATE NEGATIVES HOUSED VERTICALLY IN PAPER ENCLOSURES, IDEALLY, IS AWARE OF THE WEIGHT THAT WILL BE IN THAT BOX.

>>

SO THINKING ABOUT FORMAT IS CERTAINLY IMPORTANT.

HERE'S AN EXAMPLE.

THIS IS A COLLECTION OF CELLULOSE NITRATE NEGATIVES PRIOR TO REHOUSING.

SO ONE HAS TO EVALUATE WHAT ARE THESE MATERIALS?

HOW WILL THEY DETERIORATE?

HOW ARE THEY HOUSED?

WHAT NEEDS TO BE DONE TO IMPROVE THAT HOUSING?

AND THEN FINALLY, OF COURSE, YOU'VE GOT TO THINK ABOUT THE VALUE, TOO, WHEN YOU'RE TRYING TO PRIORITIZE BECAUSE THERE'S JUST SO MUCH TO BE DONE.

SO WHAT IS THE VALUE OF THAT COLLECTION TO YOUR INSTITUTION?

DOES IT HAVE STRONG ARTISTIC VALUES?

STRONG ARTISTIC VALUE?

FINANCIAL VALUE?

WHATEVER THAT MIGHT BE.

WHAT IS ITS SIGNIFICANCE?

AND BEGINNING TO LOOK AT ALL OF THESE THINGS: ACCESS, FORMATS, CURRENT PROTECTION, AND VALUE WILL HELP YOU BEGIN TO IDENTIFY WHERE YOU MIGHT START.



AND YOU WANT TO START WITH SORT OF A SHORT-TERM AND LONG-TERM PLAN BUT THEN DEMONSTRATION PROJECTS, AND WE'LL TALK A LITTLE BIT MORE ABOUT THAT ON THURSDAY, PROBABLY, BECAUSE THAT'S HOW YOU BEGIN TO RAISE MONEY AND ATTENTION TO BE ABLE TO DEMONSTRATE TO OTHERS WHAT CAN BE DONE IN TERMS OF PRESERVATION TO MAKE THESE MATERIALS AVAILABLE ONLINE OR TO THE PUBLIC OR IN EXHIBITIONS OR WHEREVER THAT MIGHT BE. AND SO ALL OF THIS OFTEN IS DONE THROUGH SOME KIND OF A NEEDS-ASSESSMENT SURVEY TO DEVELOP A PRESERVATION PLAN AND AS YOU WORK TOWARDS THIS PLANNING FOLLOWING THIS WEBINAR, AGAIN, YOU KNOW, PLEASE CONSULT WITH AND CONFER WITH CONSERVATORS WHO CAN HELP YOU IN THE NUANCES OF THESE PLANS. I'M JUST TRYING TO PRESENT SOME OF THOSE SORT OF BIGGER TOPICS THAT I HOPE WILL BE HELPFUL TO YOU. SO WHAT I'D LIKE TO DO IS SHARE WITH YOU SORT OF WHAT I'M CALLING A GENERIC TEN-POINT PRESERVATION PLAN FOR PHOTOGRAPHIC COLLECTIONS. AND THIS IS GENERIC IN THAT WHAT I'M SORT OF SAYING IS OKAY, LET'S ASSUME THAT YOU HAVE A NICE VARIETY OF PHOTOGRAPHIC MATERIALS IN YOUR COLLECTION. YOU HAVE PRINTS AND NEGATIVES, YOU HAVE ALBUMS AND SCRAPBOOKS AND, IN FACT, IT WAS INTERESTING TO NOTE IN THE POLL THAT SO MANY OF YOU IDENTIFIED SCRAPBOOKS AND ALBUMS AS ONE OF YOUR HIGHEST PRIORITIES. SO YOU HAVE FRAMED MATERIALS. YOU HAVE BOTH COLOR AND BLACK AND WHITE. YOU HAVE MATERIALS HOUSED IN DIFFERENT PARTS OF THE INSTITUTION IN ACID FREE BOXES IN SOME CASES BUT PERHAPS NOT IN ALL CASES. WHERE DO YOU START?

SO WHAT I'VE TRIED TO DO IS JUST SORT OF PUT TOGETHER A TEN-POINT PLAN THAT MIGHT HELP YOU TO START THINKING ABOUT THESE ISSUES BUT RECOGNIZE, AGAIN, THAT THIS IS GENERIC SO I'M NOT ABLE TO SORT OF SPEAK TO ACCESS OR SIGNIFICANCE WHICH IS SOMETHING THAT YOU REALLY NEED TO FOCUS ON.

BUT NO MATTER WHAT AND NO MATTER WHERE YOU'RE LOCATED-- AND IT'S REALLY EXCITING TO SEE WHERE YOU ARE LOCATED BECAUSE IT'S ALL OVER THE WORLD-- PROBABLY YOUR MOST IMPORTANT ISSUE TO ADDRESS IS ENVIRONMENTAL ASSESSMENT AND CONTROL.

AND SOME OF THE EARLIER CONNECTING TO COLLECTION ONLINE SEMINARS DEAL IN GREAT DETAIL ON THE TOPIC OF ENVIRONMENTAL ASSESSMENT AND CONTROL AND SO I URGE YOU TO REVIEW THEM TO LEARN HOW TO MONITOR YOUR ENVIRONMENT BECAUSE CLEARLY YOU NEED TO MONITOR YOUR ENVIRONMENT TO DETERMINE WHAT ARE THE RELATIVE HUMIDITY LEVELS, WHAT ARE THE TEMPERATURE LEVELS SO YOU KNOW WHAT NEEDS TO BE DONE TO ADJUST IT.

AND I DON'T HAVE TIME IN THIS ASSAULT AND BATTERY WITH FAR TO GET INTO THAT, BUT THAT HAS BEEN COVERED SO YOU'LL HAVE THAT INFORMATION AVAILABLE TO YOU. WHAT I WANT TO FOCUS ON THIS THIS TEN-POINT PLAN IS MATERIAL THAT'S SPECIFIC TO PHOTOGRAPHIC COLLECTIONS.

SO UNDER THAT CONVERSATION OF ENVIRONMENTAL ASSESSMENT AND CONTROL PLEASE RECOGNIZE THAT THIS COLLECTIONS SHOULD BE HOUSED IN A STABLE RELATIVE HUMIDITY.

IDEALLY IN THE RANGE OF 30% TO 50%, AS YOU SEE IN THIS SLIDE.

AND THAT'S BECAUSE MANY OF THE DETERIORATION MECHANISMS THAT WE'VE SEEN OVER THE COURSE OF THIS WEBINAR ARE REALLY ACCELERATED BY HIGH RELATIVE

HUMIDITY CONDITIONS.

THE GROWTH OF MOLD ON GELATIN,  
THE YELLOWING OF ALBUMIN  
BINDERS, THE FADING OF SILVER  
IMAGES, THE FLAKING OF GELATIN  
MATERIALS.

THIS HAS TO -- THIS IS REALLY  
CONTROLLED BY RELATIVE HUMIDITY  
AND FLUCTUATING ENVIRONMENTAL  
CONDITIONS.

SO YOU'RE AIMING TO TRY AND  
CONTROL THE RELATIVE HUMIDITY  
AND TO CERTAINLY HOUSE MATERIALS  
IN A STABLE TEMPERATURE AS WELL.  
ROOM TEMPERATURE STORAGE IS FINE  
FOR PHOTOGRAPHIC PRINT MATERIALS  
AND FOR MANY OF YOUR  
PHOTOGRAPHIC COLLECTIONS,  
ACTUALLY, WITH THE EXCEPTION  
BEING COLOR PHOTOGRAPHY WHICH  
REALLY WILL BENEFIT FROM COOL OR  
COLD STORAGE.

WHY IS THAT?

AGAIN, JUST A REMINDER: THESE  
COLOR PHOTOGRAPHIC IMAGES ARE  
COMPRISED OF ORGANIC DYES AND  
THESE DYES FADE IN THE DARK AND  
THEY FAID IN THE LIGHT AND THE  
ONLY WAY TO SLOW DOWN THAT  
DEGRADATION IS THE LOWER THE  
TEMPERATURE THEREFORE SLOWING  
THEIR RATE OF DETERIORATION.

SO COLOR PHOTOGRAPHY IS ONE SORT  
OF GROUP OF MATERIALS THAT  
BENEFITS FROM COOL OR COLD  
STORAGE.

THIS IS CERTAINLY ALSO TRUE OF  
ACETATE AND NITRATE FILM.

AND WE TALKED ABOUT THAT THERE  
SOME DETAIL LAST WEEK.

AND THE FACT THAT THESE  
MATERIALS ARE INHERENTLY  
UNSTABLE.

THEY WILL DETERIORATE OVER TIME  
AND THE WAY TO CONTROL THAT IS  
LOW TEMPERATURE, LOW HUMIDITY  
ENVIRONMENTS.

NOW, I DRAW YOU TOW THIS REALLY  
WONDERFUL RESOURCE ALSO  
AVAILABLE ONLINE.

I MENTIONED IT BRIEFLY LAST TIME  
I WANT TO MENTION IT AGAIN HERE  
BECAUSE I THINK IT'S SOMETHING  
THAT YOU SHOULD ALL EXAMINE AND

STUDY CAREFULLY.  
IT'S A MEDIA STORAGE GUIDE  
PRODUCED BY THE IMAGE PERMANENCE  
INSTITUTE.

IT'S AVAILABLE ONLINE BUT YOU  
CAN ALSO PURCHASE IT, IN WHICH  
WHICH CASE YOU'LL GET THESE  
DIALS THAT ARE A LITTLE BIT MORE  
INTERACTIVE AND CAN BE HELPFUL.  
BUT WHAT THIS DOES IS IT JUST  
PROVIDES YOU, AS IT SAYS HERE,  
WITH A QUICK REFERENCE FOR THE  
ENVIRONMENTAL PARAMETERS THAT  
ARE BEST SUITED FOR DIFFERENT  
KINDS OF MATERIALS, PHOTOGRAPHIC  
MATERIALS.

SO WHAT ARE THE BEST  
ENVIRONMENTS FOR SILVER GELATIN  
DRY PLATES AS OPPOSED TO ACETATE  
FILM OR NITRATE FILM OR COLOR  
PHOTOGRAPHY.

OR BLACK AND WHITE PHOTOGRAPHY.

AND THIS WILL HELP YOU AS YOUR  
MONITOR YOUR ENVIRONMENT.

THIS DOCUMENT WILL PROVIDE YOU  
OF INFORMATION YOU NEED TO  
DETERMINE WHAT ENVIRONMENTAL  
LEVELS YOU'RE AIMING FOR.

AND IT'S DESIGNED IN THIS WAY  
DIRN SHATING ROOM STORAGE AT 68  
DEGREES FAHRENHEIT OR 28 DEGREES  
CENTIGRADE FROM COOL, COLD, OR  
FROZEN STORAGE.

SO HOW IS THE DIFFERENT KIND OF  
DETERIORATION YOU SEE ACCELERATE  
BID THESE POOR ENVIRONMENTAL  
CONDITIONS?

SO PLEASE LOOK AT THE STORAGE  
GUIDE BECAUSE I THINK IT WILL  
ANSWER SOME OF THE QUESTIONS  
THAT YOU'VE RAISED IN YOUR HOME  
WORK AND ALSO ONLINE BY  
PROVIDING YOU WITH THE DETAIL  
THAT YOU NEED AND SORT OF THE  
GENERIC ENVIRONMENTAL PARAMETERS  
THAT YOU'RE AIMING FOR IN THE  
PRESERVATION OF YOUR  
COLLECTIONS.

>>

NOW, IN ADDITION TO  
ENVIRONMENTAL CONTROL, ANOTHER  
BIG AREA THAT YOU NEED TO BE  
THINKING ABOUT IS THIS WHOLE  
ISSUE OF HANDLING HOUSEKEEPING

GUIDELINES, THE NEED FOR AN EMERGENCY PLAN.

I WAS ENCOURAGED TO SEE THAT SO MANY OF YOU NOTED THAT YOU HAVE MANY POLICIES, ACTUALLY, IN PLACE.

NOT EVERY INSTITUTION HAS ALL THE POLICIES THAT KRISTEN SHARED IN HER POLL, BUT IT WAS GOOD TO SEE THAT MANY OF YOU ARE WORKING TOWARDS THESE POLICIES AND THESE WILL BE MOST HELPFUL BECAUSE THESE IMPACT YOUR ENTIRE COLLECTIONS, NOT JUST PHOTOGRAPHIC MATERIALS.

HANDLING GUIDELINES ARE IMPORTANT, OBVIOUSLY, AND WE OFTEN REFER TO THE NEED FOR STAFF AND RESEARCHERS TO WEAR GLOVES WHEREVER POSSIBLE, COTTON OR LATEX GLOVES ARE FINE AND IN THIS CASE I JUST WANTED TO MENTION ONE THING HERE.

WE OFTEN THINK THAT FOF GRAPHS ARE IN PLASTIC SLEEVES WITH THIS ALBUMIN SLEEVE ARE WELL PROTECTED.

BUT ALTHOUGH THE INDIVIDUAL HERE IS HOLDING A GLOVE THERE IS STILL THE POTENTIAL FOR DAMAGE, AND THE DAMAGE IS MORE PHYSICAL DAMAGE.

WHEN PHOTOGRAPHS ARE IN POLYESTER SLEEVES, AS YOU SEE HERE, IF THEY'RE HELD IN THIS WAY, TIGHTLY, YOU CAN CREASE THE PHOTOGRAPH AND I JUST WANT YOU TO BE AWARE OF THAT.

THAT EVEN THOSE THESE PHOTOGRAPHS ARE HOUSED IN GOOD-QUALITY SLEEVES, PLASTIC OR PAPER-- AND WE'LL TALK MORE ABOUT THAT FOR SURE LATER IN THIS LECTURE OR IF WE DON'T GET TO IT TODAY WE'LL GET IT TO ON THURSDAY-- BUT JUST BE AWARE OF THE FACT THAT YOU STILL HAVE TO BE CAREFUL IN HANDLING THESE. YOU CAN CREASE THESE IMAGES QUITE SEVERELY AT THE OUTER EDGES.

AND SO BE AWARE OF THAT.

THE -- LET ME GO BACK, TOO, AND JUST MENTION ONE MORE THING

ABOUT HANDLING.

I'M NOT GOING TO GO INTO SORT OF  
BASICS BUT YOU WANT TO BE SURE  
IN YOUR INSTITUTION THAT IF YOU  
HAVE SCHOLARS OR RESEARCHERS  
USING YOUR COLLECTION THAT  
OBVIOUSLY THEY'RE USING PENCILS,  
THAT THEY'RE WEARING GLOVES,  
THAT THEY'RE MONITORED IN SOME  
WAY.

THAT THEY'RE NOT DRINKING  
COFFEE.

ALL THESE KINDS OF DISASTER THAT  
CAN HAPPEN VERY QUICKLY IN A  
READING ROOM OR INSTITUTION.  
AND THESE KINDS OF THINGS CAN BE  
PREVENTED.

THERE ARE OTHER EMERGENCIES AND  
DISASTERS THAT ARE MUCH MORE  
DIFFICULT.

WE'RE CERTAINLY SEEING THE  
RESULTS OF THAT ON T.V. TODAY  
WITH THE HORRIBLE, JUST HORRIBLE  
DISASTER IN OKLAHOMA AND OUR  
HEARTS CERTAINLY GO OUT TO  
EVERYONE THERE AS THEY BEGIN TO  
RECOVER FROM THAT.

BUT THERE ARE OTHER EMERGENCIES  
WITHIN THE INSTITUTION THAT YOU  
CAN PREVENT AND BEING SURE THAT  
YOU HAVE CAREFUL HANDLING  
GUIDELINES IN PLACE CAN  
CERTAINLY BE VERY IMPORTANT.  
YOU ALSO WANT TO BE SURE YOU  
HAVE EXHIBITION GUIDELINES FOR  
THOSE INSTITUTIONS AMONG YOU WHO  
DO HAVE EXHIBITIONS FROM TIME TO  
TIME.

SOME OF YOU ARE FINE ART  
INSTITUTIONS AND EXHIBITING YOUR  
COLLECTIONS QUITE ROUTINELY AND  
OTHERS ARE HISTORICAL MUSEUMS  
AND HOUSES THAT MAY, IN FACT, BE  
EXHIBITING FACSIMILES.

BUT IF YOU ARE EXHIBITING  
ORIGINAL MATERIALS, BE SURE TO  
THINK ABOUT THOSE EXHIBITION  
CONDITIONS.

WHAT ARE THE LIGHT TYPES AND  
LEVELS?

HONK ARE THESE MATERIALS  
EXHIBITD?

WHAT ARE THE ENVIRONMENTAL  
CONDITIONS AND HOW ARE THEY

PRESENTED AND PROTECTED TO THE PUBLIC?

IN THAT VAIN, I JUST WANTED TO MAKE SURE OF THE FACT THAT THERE'S ALWAYS DIFFERENT KINDS OF LIGHTING THE DEVICES THAT ARE AVAILABLE TO YOU.

AS YOU SEE HERE, FIBER OPTIC, L.E.D., FLUORESCENT, INCANDESCENT AND YOU NEED TO BE AWARE OF THEIR PROS AND CONS, THEIR COSTS, THEIR ENERGY EFFICIENCIES WHICH DO VARY. THEIR INTENSITIES AND DETERMINE WHAT'S MOST APPROPRIATE IN YOUR INSTITUTION.

AGAIN, THERE'S BEEN QUITE A DETAILED AND HELPFUL DISCUSSION ON ISSUES RELATING TO LIGHTING ON EARLIER WEBINARS HOSTED THROUGH THIS WEB SITE.

SO BE SURE TO EXAMINE THOSE. IN THE CASE OF PHOTOGRAPHIC MATERIALS, JUST A FEW TIPS. YOU WANT TO BE AWARE, OF COURSE, OF THE DAMAGE -- POTENTIAL DAMAGE FOR EXTENDED EXHIBITION. WE TYPICALLY RECOMMEND THAT PHOTOGRAPHIC MATERIALS OF ALL KIND BE EXHIBITED FOR THREE TO SIX MONTHS.

NINE MONTHS IS A LONG EXHIBITION TIME AND PARTICULARLY FOR SENSITIVE MATERIALS AND MANY, MANY PHOTOGRAPHIC PROCESSS ARE HIGHLY SENSITIVE.

THIS CAN BE DAMAGING, CAUSING BINDER LAYERS TO YELLOW, PAPER TO DETERIORATE, DYE, CERTAINLY -- DYE IMAGES TO FADE.

YOU CAN ASSUME THAT ALMOST ALL PHOTOGRAPHS ARE LIGHT SENSITIVE IN SOME WAYS.

THE SILVER IMAGE MAY NOT FADE UPON EXPOSURE TO LIGHT, BUT OTHER COMPONENTS OF THAT PHOTOGRAPH MAY BE DETERIORATED. ULTRAVIOLET LIGHT IS MORE DESTRUCTIVE THAN ANY OTHER KINDS OF LIGHT SO IT'S IMPORTANT YOU FIND WAYS TO FILTER OUT ULTRAVIOLET LIGHT EITHER THROUGH ULTRAVIOLET FILTERING ACRYLIC GLAZING OR FILTERING OUT THE

WINDOWS OR THE PLACEMENT OF YOUR OBJECTS IN YOUR INSTITUTION TO PROTECT THEM FROM DAYLIGHT AND THE HARMFUL EFFECTS OF ULTRAVIOLET LIGHT PARTICULARLY. THERE ARE ON THE WEB SITE LINKS TO VERY GOOD PUBLICATIONS ON LIGHTING AND HOW TO CONTROL LIGHTING IN LIBRARIES AND ARCHIVES AND HISTORIC HOUSES SO, YOU KNOW, PLEASE REFER TO THOSE BOTH THROUGH LIBRARY OF CONGRESS AND HERE'S A SITE IN THE COPS SEPARATION CENTER FOR ART AND HISTORIC ARTIFACTS WEB SITE WITH A SERIES OF PDFS THAT PROVIDE BASIC INFORMATION.

THIS IS MATERIAL THAT WAS DEVELOPED THROUGH THE HISTORICALLY BLACK COLLEGE AND UNIVERSITY INITIATIVE AND THESE ARE SORT OF GUIDELINES FOR A NUMBER OF THINGS AND I THINK YOU'LL FIND MOST HELPFUL.

BUT PARTICULARLY YOU CAN SEE THE GUIDELINE HERE.

I DON'T KNOW IF YOU CAN READ IT ON YOUR SCREEN.

BUT FOR EXHIBITION LIGHT LEVELS. SO THIS PROVIDES MUCH MORE DETAIL ABOUT SOME OF THE ISSUES THAT YOU NEED TO BE THINKING ABOUT IN THE EXHIBITION OF PHOTOGRAPHIC MATERIALS.

I WANT TO REMIND YOU IN ALL THIS THAT EXHIBITION AND THE AFFECT OF LIGHT, THE AFFECT OF RELATIVE HUMIDITY, THE AFFECT OF HIGH TEMPERATURE HAS EVERYTHING TO DO WITH THESE DIFFERENT COMPONENTS AND WE'VE TALKED AT GREAT LENGTH AGAIN ABOUT THE VARIETY OF PHOTOGRAPHIC MATERIALS, THE DIFFERENT SUPPORTS, BINDER LAYERS, ALBUMIN OR COLLODION AND THE 19th CENTURY GELATIN INTRODUCED AT THE END OF THE 19th CENTURY BUT DOMINATING THE 20th CENTURY THEN ORGANIC MATERIALS FROM ORGANIC DYES, PIGMENTS, IRON, SALT, SILVER. THESE MATERIALS WILL INTERACT WITH LIGHTS IN DIFFERENT WAYS AND THAT'S WHY FUNDAMENTALLY AS



YOU THINK ABOUT THE EXHIBITION OF THESE MATERIALS YOU NEED TO BE SURE YOU UNDERSTAND WHAT THEY ARE.

SO HERE ARE SILVER GELATIN DEVELOPING OUT PHOTOGRAPH ON THE LEFT AND WHAT APPEARS TO BE A PRINTED OUT IMAGE, PROBABLY ALBUMIN ON THE RIGHT SILVER DOESN'T NECESSARILY FADE ON EXPOSURE TO LIGHT BUT THE GELATIN BIND KERR YELLOW AND THE PAPER SUPPORT CAN DETERIORATE. ALBUMEN AS AN EGG WHITE BINDER WILL YELLOW UPON EXPOSURE TO LIGHT SO LIGHT LEVELS ARE -- SHOULD BE LOW AND MONITORED.

WHEN YOU HAVE HAND COLORED PHOTOGRAPHS AS YOU SEE HERE, THE DAGUERREOTYPE ON THE LEFT, SALTED PAPER PRINT ON THE RIGHT, YOU'RE WORRIED NOT JUST ABOUT THE DETERIORATION OF THE IMAGE MATERIAL BUT THE COLOR RANTS THAT HAVE BEEN USED TO HAND COLOR THESE PHOTOGRAPHS.

SO THIS IS ANOTHER EXAMPLE OF PROCESSES THAT REQUIRE LOW LIGHT LEVELS IN ORDER TO ENSURE THEIR LONG-TERM PRESERVATION WITH CONTROLLED EXHIBITION TIMES AND MONITORING AS WELL.

AND THEN FINALLY, OF COURSE, COLOR PHOTOGRAPHY WHERE THE FINAL IMAGE MATERIAL IS ORGANIC DYES.

I'VE MENTIONED A NUMBER OF TIMES THAT THESE DYES FADE IN THE DARK AND THEY FADE IN THE LIGHT AND SO YOU WANT TO CONTROL THE LIGHT LEVELS IN ORDER TO BEGIN TO PRESERVE THESE MATERIALS.

BUT ONE FUNDAMENTAL ISSUE WITH COLOR PHOTOGRAPHY THAT I WANT YOU TO REMEMBER IS THE MOST IMPORTANT THING REALLY IS TO CONTROL THE TEMPERATURE AND WHERE YOU CAN STORE THESE MATERIALS IN LOW TEMPERATURE STORAGE, THAT IS IDEAL.

I REALIZE THAT'S NOT POSSIBLE IN ALL CASES BUT, AGAIN, IF YOU GO TO THE NATIONAL PARK SERVICE SITE ON COLD STORAGE IT PROVIDES

YOU WITH STRATEGIES,  
COST-EFFECTIVE STRATEGIES FOR  
COLD STORAGE OF COLLECTIONS.  
THERE ARE MANY PROJECTS BEING  
SORT OF PURSUED REALLY AROUND  
THE WORLD.

THIS IS JUST ONE OF MANY AT THE  
METROPOLITAN MUSEUM OF ART WHERE  
THEY ARE SYSTEMATICALLY  
MONITORING AND MEASURING THE  
COLOR OF IMAGES PRIOR TO AND  
FOLLOWING EXHIBITIONS.

SO WE BEGIN TO HAVE A BETTER  
SENSE OF HOW INDIVIDUAL OBJECTS  
AND INDIVIDUAL PHOTOGRAPHS,  
INDIVIDUAL PROCESS ARE AFFECTED  
BY SHORT-TERM EXHIBITION TO --  
SHORT-TERM EXPOSURE TO  
EXHIBITION CONDITIONS.

AND ALSO RECOGNIZE THAT WHEN WE  
TALK ABOUT EXHIBITION, IT'S NOT  
JUST LIGHT LEVELS.

MY COMMENTINGS RIGHT NOW HAVE  
BEEN FOCUSED ON LIGHT BUT YOU  
HAVE TO BE WORRIED ABOUT  
CONTROLLING THE ENVIRONMENT  
WITHIN THAT EXHIBITION SPACE AND  
CERTAINLY SECURITY IS ANOTHER  
MAJOR ISSUE WITH PROTECTING  
PHOTOGRAPHIC COLLECTIONS ON  
EXHIBITION.

BUT THERE ARE MANY STUDIES BEING  
DONE ON MEASURING COLOR AND THEY  
ARE HELPING TO INFORM US ABOUT  
THE SENSITIVITY OF THESE  
MATERIALS OVER TIME.

>>

BEFORE I GO ON TO TALK A LITTLE  
BIT ABOUT EMERGENCIES LET ME  
TAKE A BREAK AND ASK KRISTEN IF  
THERE'S ANY QUESTIONS THAT HAVE  
COME UP.

I CAN SEE HEATHER'S BEEN BUSILY  
ANSWERING QUESTIONS AS SHE CAN  
BUT KRISTEN IS THERE ANYTHING  
THAT I SHOULD RESPOND TO AT THIS  
POINT OR TRY TO?

>> LET'S SEE, JACK AT THE START  
OF THE HOUR ASKED ABOUT PHOTOS  
THAT ARE STUCK TO THE FRAME, TO  
GLASS IN A FRAME AND I THINK WE  
HAD DETERMINED THAT THE  
CONSERVATOR SHOULD DEAL WITH  
THAT.

>> OKAY, YES.

THIS IS A COMMON PROBLEM AND WE'VE TALKED BRIEFLY ABOUT IN THE EARLIER WEBINARS AND IT'S SOMETHING THAT WE SEE WITH A VARIETY OF PHOTOGRAPHS, PARTICULARLY PHOTOGRAPHS IN WHICH THE BINDER LAYER IS GELATIN BECAUSE AS THESE FRAMED PHOTOGRAPHS ARE EXPOSED TO HIGH RELATIVE HUMIDITY CONDITIONS THE GELATIN WILL SWELL AND IF THE PHOTOGRAPH IS NOT MATTED BUT ACTUALLY SORT OF HELD AGAINST -- ADJACENT TO THE GLASS, IT CAN STICK TO THE GLASS AND THAT'S A COMMON PROBLEM WITH COLOR AND BLACK-AND-WHITE PHOTOGRAPHS. KRISTEN, AS YOU MENTIONED AND I THINK HEATHER DID AS WELL THIS IS SOMETHING THAT SHOULD BE ATTENDED TO BY A CONSERVATOR. IN SOME CASES IT IS IMPOSSIBLE TO REMOVE THESE PHOTOGRAPHS ADHERED TO GLASS, PARTICULARLY IN THERE'S INSCRIPTIONS, MOLD DAMAGE.

BUT IN MANY CASES WE HAVE DEVELOPED SUCCESSFUL TECHNIQUES THAT INVOLVE HUMIDIFICATION, LOCALIZED HUMIDIFICATION, THE USE OF PAPER BARRIERS SUCH AS GORTEX, LOCALIZED EXPOSURE TO MOISTURE OR STEAM.

BUT IT REALLY DEPENDS ON THE PHOTOGRAPH, ITS CONDITION, THE EXTENT OF ITS DAMAGE, HOW IT'S ADHERED TO THE GLASS, WHETHER THERE ARE INSCRIPTIONS AS TO WHAT MIGHT WORK.

SO THIS MIGHT BE A GREAT EXAMPLE OF SOMETHING THAT SHOULD BE BROUGHT TO THE CONSERVATOR. IN THE MEANTIME, HOWEVER, IT MAY BE POSSIBLE TO SCAN THAT IMAGE IF YOU HANDLE IT CAREFULLY B. AWARE OF THE FACT THAT IT'S PROBABLY NOT OVERALL ATTACHED TO GLASS SO YOU HAVE TO BE CAREFUL SO YOU DON'T CARE IT.

BUT YOU MIGHT BE ABLE TO AT LEAST SCAN IT TO CAPTURE THE IMAGE.

BUT I WOULD DEFINITELY REFER

THAT TO A PHOTOGRAPHIC  
CONSERVATOR.

>>

>> OKAY.

AND THERE'S NO WAY -- I THINK  
YOU HAD DISCUSSED THIS IN A  
PREVIOUS WEBINAR THERE THERE'S  
NO WAY TO RESTORE A FADED SILVER  
IMAGE?

>> NO, UNFORTUNATELY --

>> TO SLOW THE DEGRADATION?

>> UNFORTUNATELY IT'S NOT A  
REVERSIBLE PROCESS.

THERE ARE CHEMICAL TECHNIQUES  
THAT ONE MIGHT READ ABOUT THAT  
WERE USED PARTICULARLY BY  
PHOTOGRAPHERS TO INTENSIFY  
IMAGES THAT HAVE FADED.

THIS IS REALLY DONE BY  
PHOTOGRAPHERS IN THE 19th AND  
20th CENTURIES PARTICULARLY WITH  
NEGATIVE BECAUSE THEIR GOAL WAS  
TO CREATE A NEGATIVE THAT WAS  
PRINTABLE, COULD BE USED.

SO THERE ARE REFERENCES TO  
TECHNIQUES OFTEN REFERRED TO AS  
CHEMICAL TREATMENTS OR BLEACH  
AND REDEVELOPMENT, BUT IT'S NOT  
SOMETHING THAT CAN BE DONE BY A  
CONSERVATOR.

THEY'RE TOTALLY UNPREDICTABLE.

THE ONE I SEE HERE, I JUST WANT  
TO MENTION BECAUSE IT'S A GOOD  
ONE AND IT'S SKIPPING AROUND A  
BIT BUT JUST IN CASE I DON'T GET  
TO IT IS WHAT DO YOU DO?

SO MANY OF YOU SAID YOU HAD  
PHOTOGRAPHIC ALBUMS.

AND WHAT DO YOU DO WITH A  
VICTORIAN OR 19th CENTURY ALBUM  
WHERE THE PHOTOGRAPHS ARE SLID  
INTO THOSE SLOTS AND IN MANY  
CASES THESE WILL BE CABINET  
CARDS, TINTYPES, ALBUMEN PRINTS,  
PRINTING OUT PHOTOGRAPHS  
TYPICALLY AND IT CAN BE VERY  
DIFFICULT TO REMOVE THOSE  
PHOTOGRAPHS FROM THE SLOTS  
WITHOUT DAMAGING THE PAGES.

BUT FOR VERY GOOD REASONS  
INDIVIDUALS, INSTITUTIONS ARE  
INTERESTED IN LOOKING AT THE  
BACK OF THESE MOUNTED CARDS  
BECAUSE THAT WILL INCLUDE

INFORMATION ON THE PHOTOGRAPHER,  
SOMETIME THERE IS'S ENSCIPGSS.  
ANYWAY, THIS CAN BE DONE BY  
TAKING TWO PIECES OF POLYIESTER  
FILM OR WHAT WE CALL MYLAR AND  
IF YOU CAN FIND A WAY TO SORT OF  
SEAL IT OR FOLD -- CAREFULLY  
FOLD A PIECE OF MELANEX SO THAT  
YOU HAVE TWO PIECES THAT ARE  
SORT OF -- ONE PIECE THAT'S  
FOLDED AND IF YOU CAN SLIDE THE  
POLYESTER FILM UNDER THE  
PHOTOGRAPH OR ON TOP OF THE  
PHOTOGRAPH AND UNDER THE MATT OF  
THAT PAGE ON BOTH SIDES, ON THE  
FRONT AND THE BACK SO NOW WHAT  
YOU HAVE IS SORT OF POLYESTER  
FILM THAT'S PROTECTING THE  
PHOTOGRAPH ON BOTH THE FRONT --  
THERE'S TYPICALLY A PHOTOGRAPH  
ON BOTH SIDES, ON THE FRONT AND  
THE BACK.

THE FILM WILL PROTECT THE  
PHOTOGRAPH AND PROVIDES A LITTLE  
BIT OF A SLIP AND SO YOU CAN  
OFTEN GINGERLY PUSH THESE  
PHOTOGRAPHS OUT OF THE PAGE  
WITHOUT BREAKING THE PAGE,  
DAMAGING THE PAGE AND WITHOUT  
DAMAGING THE PHOTOGRAPHS.  
THAT'S JUST A TIP THEY THAT MAY  
WORK FOR YOU IF YOU ARE ANGST TO  
REMOVE THESE PHOTOGRAPHS.  
I'D JUST URGE YOU TO PUT THEM  
BACK BECAUSE THE VALUE OF THESE  
ALBUMS ARE A CHRONOLOGY AND THE  
IMAGES INCLUDED WITHIN THE  
ALBUM.

ONE THING INSTITUTIONS HAVE A  
TENDENCY TO DO OR HAVE DONE IN  
THE PAST IS TO REMOVE THEIR  
PHOTOGRAPHS FROM THE ALBUMS IN  
AN EFFORT TO PRESERVE THE  
PHOTOGRAPHS.

THE PROBLEM IS YOU'VE LOST THE  
CONTEXT OF THE ALBUM AND IN MANY  
CASES THE PHOTOGRAPHS ARE IN  
RELATIVELY GOOD CONDITION.  
SO YOU SHOULD AVOID DOING THAT  
BUT THERE ARE SITUATIONS SUCH AS  
USING THESE VICTORIAN ALBUMS  
WHERE YOU ARE ANGST AND FOR GOOD  
REASONS TO TRY AND GATE SENSE OF  
WHAT THE INFORMATION IS ON THE

BACK.  
I DON'T KNOW IF THAT MAKES ANY  
SENSE, IF THAT'S USEFUL, BUT  
IT'S A TECHNIQUE THAT CAN BE  
DONE WITHOUT DAMAGING THE ALBUM.

>>

>> OKAY, THAT'S HELPFUL.  
WHAT ABOUT THOSE MAGNET -- I  
KNOW YOU'RE GOING TO GET INTO  
SCRAPBOOKS BUT WHAT ABOUT THOSE  
MAGNETIC ALBUMS FROM THE '70s  
THAT I HAVE THAT'S GOOEY --  
>> YEAH, I MEAN, THEY REALLY --  
THEY WERE THE RAGE IN THE '70s  
AND, YOU KNOW, AS IS TRUE WITH  
ALL ALBUMS, THE PROBLEM IS WHEN  
WE START DISASSEMBLING THEM I  
FEAR THAT WE'RE LOSING HISTORY  
AND THEIR CONTEXT, HOW THESE  
OBJECTS FOLLOW ONE ANOTHER, THE  
ENSCIPGSS ON THE PAGES, THE  
MAGNETIC ALBUMS OFTEN HAVE  
STICKERS AND OTHER THINGS  
INCLUDED AS WELL.

SO WE SHOULD MAKE EVERY EFFORT  
NOT TO DISASSEMBLE THESE.  
NOW, WITH THE MAGNETIC ALBUMS  
SOMETIMES IT'S IMPOSSIBLE TO DO  
SO ANYWAY BECAUSE THESE  
PHOTOGRAPHS ARE JUST PERMANENTLY  
ADHERED TO THESE PAGES.  
THESE ARE PAGES THAT ARE COATED  
WITH A PRESSURE SENSITIVE  
ADHESIVE OF SOME TIME.  
THE ADHESIVE TYPICALLY YELLOWS  
AND EITHER THE PHOTOGRAPHS ALL  
START TO FALL OUT BECAUSE THE  
ADHESIVE FAILS OR THEY SIMPLY  
CAN'T BE REMOVED.

I THINK THAT WHAT YOU'LL FIND  
WHEN YOU LOOK AT THESE MAGNETIC  
ALBUMS IS AS DETERIORATED AS THE  
OUTER EDGES MAY BE, THE ADHESIVE  
OFTEN YELLOWS.

THE PHOTOGRAPHS ARE PROBABLY IN  
GOOD RELATIVE CONDITION.

IF THEY'RE COLOR PHOTOGRAPHS  
THEY MAY HAVE FADED.  
THEY MAY BE MAGENTA IN COLOR.  
RED IN COLOR.

BUT THAT FADING PROBABLY HAS  
VERY LITTLE TO DO WITH THE  
MAGNETIC ALBUM AND MORE TO DO  
WITH THE INHERENT INSTABILITY OF

THE PHOTOGRAPH THEMSELVES  
THEREFORE I WOULD LEAVE THESE  
INTACT AND NOT DISASSEMBLE THEM.  
THERE ARE SOME INSTITUTIONS THAT  
HAVE USED THE MAGNETIC ALBUMS TO  
HOUSE THEIR PHOTOGRAPHS FROM THE  
19th CENTURY.

SO IN THE 1980s THEY BOUGHT  
THESE AM BUMS AND BEGAN TO  
INCORPORATE CYANOTYPES AND THAT  
WOULD BE THE EXCEPTION WHERE I  
THINK THEY SHOULD BE BROUGHT TO  
A CONSERVATOR AND PERHAPS THESE  
PHOTOGRAPHS IF POSSIBLE SHOULD  
BE REMOVED BECAUSE THE ADHESIVE  
COULD CAUSE DAMAGE AND FADING.  
BUT FOR THE MOST PART I LOOK  
BACK ON THESE ALBUMS SO THAT THE  
PHOTOGRAPHS ARE IN GOOD  
CONDITION BOTH BLACK AND WHITE  
AND COLOR.

I WOULDN'T USE THEM NOW AND  
THEY'RE HARDER TO FIND BECAUSE  
YOU WANT TO USE SOMETHING WHERE  
IT'S NOT ADHESIVE BASED LIKE  
THAT

>> WELL WE MAY NOT GET THROUGH  
ALL OF THIS BUT WE WILL FINISH  
THROUGH ON THURSDAY.

>> SO I GUESS IT'S RELATED TO  
THE PHILOSOPHY BETWEEN KEEPING  
AN ALBUM INTACT.

WE TALKED ABOUT SEPARATING OUT  
DIFFERENT TYPES OF PHOTOGRAPHY  
IN AN ARCHIVAL COLLECTION.  
SHOULD BLACK AND WHITE PHOTOS BE  
SEPARATED AND THE WAY HEATHER  
DISCUSSED HIT IN THE CHAT WAS  
THAT MAYBE NEGATIVES OR THINGS  
THAT ARE SENSITIVE SHOULD COME  
OUT AND GO INTO COLD STORAGE BUT  
OTHERWISE IT'S ACCEPTABLE TO  
LEAVE MIXED PHOTOGRAPHS  
TOGETHER.

>> THAT'S EXACTLY RIGHT.  
YOU WANT TO TRY AND SIMPLIFY  
YOUR LIFE IN TERMS OF STORAGE OF  
PHOTOGRAPHIC MATERIALS.  
SO WHEREAS IT'S VERY NICE TO  
KNOW IF YOU HAVE ALBUMEN PRINTS  
OR COLLODION CHLORIDE PRINTS OR  
PLATINUM PRINTS, SALTED PAPER  
PRINTS OR SILVER GELATIN  
DEVELOPING OUT IT IS NOT

NECESSARY TO SEPARATE THEM.  
SO TYPICALLY PHOTOGRAPHIC PRINTS  
OF ALL KINDS CAN BE HOUSED  
TOGETHER NEGATIVES SHOULD BE  
SEPARATE FROM PRINTS.  
GLASS PLATE NEGATIVES SHOULD BE  
SEPARATE IN THIS CASES A NATE  
AND NITRATE IDEALLY SHOULD GO  
INTO COOL OR COLD STORAGE TO  
SLOW DOWN THEIR DETERIORATION,  
THIS IS ALSO TRUE WITH COLOR  
MATERIALS.  
AND THEN YOU MIGHT IDENTIFY A  
FEW STANDARD SIZES.  
BECAUSE THE OTHER THING YOU WANT  
TO AVOID IS VERY LARGE PRINTS  
WITH VERY SMALL PRINTS.  
THOSE KINDS OF SEPARATIONS ARE  
USEFUL AND IMPORTANT.  
BUT IF YOU SEPARATE THEM OUT TOO  
MUCH YOU LOSE THAT CONTEXT.  
SO THOSE DECISIONS ARE BASED ON  
THE FRAGILITY OF THE TERLS.  
THEIR SUSCEPTIBILITY TO  
DETERIORATION AND HOW THEY MAY  
BE HANDLED.  
THAT'S ONE THING TO SORT OF  
PURSUE.  
I SEE THAT -- I DID MENTION  
ABOUT GLASS PLATES, CERTAIN  
PLATES CAN BE HOUSED FLAT VERSUS  
VERTICAL AND SOMEONE HAS ASKED  
HOW MANY IN A STACK AND YOU CAN  
ASK THAT ABOUT PRINTS AS WELL  
AND THAT'S -- THOSE ARE HARD  
QUESTIONS TO ANSWER YOU NEED TO  
USE YOUR GOOD JUDGMENT TO  
DETERMINE AT WHAT POINT IS THAT  
BOX MANAGEABLE.  
IS IT TOO HEAVY?  
PHOTOGRAPHS CAN BE STACKED.  
GLASS PLATES GET HEAVY QUICKLY  
WHEN THEY'RE OVERSIZED.  
THEY MIGHT EVEN GO INTO SINK  
MATS OF SOME KIND TO GIVE THEM  
MORE PROTECTION.  
BUT AS IS TRUE WITH ALL STORAGE  
ISSUES, YOU NEED TO SET OF SET  
UP A SYSTEM, TRY IT OUT, USE  
YOUR BEST JUDGMENT, THINK ABOUT  
HOW THE COLLECTION IS GOING TO  
BE USED AND DO WHAT YOU CAN TO  
PRESERVE THOSE MATERIALS THAT  
ARE MOST VULNERABLE TO HANDLE OR



CHEMICAL DETERIORATION.

DOES THAT HELP?

>> YEAH, THAT'S GREAT.

I THINK I'LL LET YOU GO AHEAD  
BECAUSE I THINK YOU'RE GOING TO  
GET TO THESE QUESTIONS IN THE  
NEXT SECTION.

>> OKAY.

AND I WILL GET TO IT.

THERE ARE A NUMBER OF QUESTIONS.

IT'S NICE WHEN I CAN TAKE A  
BREAK BECAUSE I CAN LOOK AT THE  
QUESTIONS BECAUSE THERE ARE A  
NUMBER OF QUESTIONS ON

ENCLOSURES AND I HAVE A SECTION  
ON THAT SO WE MAY GET TO THAT.

I WANTED TO SAY A FEW THINGS,  
THOUGH, ABOUT EMERGENCY RESPONSE  
AS IT RELATES TO PHOTOGRAPHIC  
MATERIALS AND CERTAINLY YOU ARE  
PROBABLY AWARE OF THE HERITAGE  
HEALTH INDEX WHICH KRISTEN  
WORKED ON EXTENSIVELY.

AND THIS IS A SURVEY OF THE  
STATE OF PRESERVATION OF OUR  
NATION'S COLLECTIONS, DONE IN  
2005 AND WE INTEND TO DO THIS  
AGAIN TO -- EVALUATE SORT OF  
PROGRESS THAT'S BEEN MADE AND  
DURING THE HERITAGE HEALTH INDEX  
WE LEARNED QUITE A BIT ABOUT  
PRESERVATION AND CERTAINLY ONE  
OF THE MOST ALARMING AREAS, I  
THINK, MY POINT OF VIEW, WAS THE  
CHALLENGES THAT WE FACE WITH  
DISASTER PLANNING AND  
PREPAREDNESS.

WE LEARNED AS YOU CAN SEE HERE  
2.6 BILLION ITEMS ARE AT RISK.

AND ARE NOT PROTECTED BY  
EMERGENCY PLAN.

AND SO -- WITHIN THE AMERICAN  
INSTITUTION FOR CONSERVATION  
ENSURING THAT SMALL MEDIUM SIZED  
AND EVEN LARGE INSTITUTIONS HAVE  
A DISASTER PLAN AND THERE HAVE  
BEEN A NUMBER OF WEBINARS IN THE  
SERIES THAT HAVE BEEN FOCUSED ON  
DISASTER PLANNING AND I URGE YOU  
TO TAKE A LOOK AT THAT BECAUSE  
THE EFFECTS ON PHOTOGRAPHS ARE  
SIGNIFICANT.

THESE JUST SOME IMAGES FROM  
HURRICANE SANDY.

IT WAS SO SAD LAST NIGHT TO HEAR PEOPLE TALKING ABOUT GOING BACK TO THEIR HOMES AFTER THIS TORNADO AND, OF COURSE, AS IS ALWAYS THE CASE THEY'RE LOOKING FOR FAMILY PHOTOGRAPHS AND I HAVE EVERY INTENTION AFTER THIS TO START SENDING OUT E-MAILS TO SEE HOW WE CAN HELP WITH THE RECOVERY OF THESE FAMILY PHOTOGRAPHS BECAUSE THEY MEAN SO MUCH TO INDIVIDUALS FOLLOWING SUCH HORRIFIC CATASTROPHES. HERE ARE IMAGES FROM HURRICANE SANDY WHERE YOU CAN SEE FILM BASED NEGATIVE ON THE LEFT THAT'S BEEN WATER DAMAGED AND THE MOTION IS STABILIZED WHICH IS WHAT YOU'RE SEEING -- MIKE, CAN YOU GRAB THAT POINTER FOR ME AGAIN.

YOU CAN SEE HERE WHERE THE EMULSION IS ACTUALLY DISSOLVED AND THIS IS CAUSED BY EXPOSURE TO MOISTURE AND THE STAINING YOU SEE IN THE BABY PHOTOGRAPHS THAT WE SEE BEFORE.

SO I WANT YOU TO BE AWARE OF THE FACT THAT THERE'S CONSIDERABLE INFORMATION TO YOU ABOUT THE RECOVERY OF WATER DAMAGED FOTD GRAPHIC MATERIALS.

IDEALLY OFF DISASTER PLAN IN YOUR INSTITUTION SO SOME OF THESE ISSUES CAN BE MITIGATED BY PROPER PLANING.

BUT BE AWARE OF THE FACT THAT IF THESE MATERIALS DO GET WET THEY CAN BE IN MANY CASES RECOVERED. IT'S HARD TO SAY.

WE CAN'T SAY THAT EVERYTHING CAN BE RECOVERED BUT RECOGNIZE THAT PHOTOGRAPHIC COLLECTIONS CAN BE FROZEN AND YOU MIGHT AIR DRY THEM AT A LATER TIME.

BUT FREEZE-DRYING IS ALSO AN OPTION WITH PHOTOGRAPHIC COLLECTIONS.

THERE ARE ADVANTAGES AND DISADVANTAGES THAT I CAN'T GET INTO.

PERHAPS WE CAN DO A SEPARATE WEBINAR AT SOME POINT IF YOU'RE INTERESTED.

CERTAINLY IN THE EVALUATION LET US KNOW ON ISSUES OF WATER DAMAGE.

BUT YOU CAN FREEZE THESE MATERIALS.

FREEZE-DRYING IS AN OPTION.

YOU WANT TO RECOGNIZE THAT THESE SURFACES WHEN WET WILL BE VERY FRAGILE AND TACKY BECAUSE OF THESE BINDER LAYERS THAT WE'VE BEEN TALKING ABOUT AT GREAT LENGTH.

PARTICULARLY GELATIN.

IT IS BEST TO AIR DRY MATERIALS WHEN YOU CAN WHEN THE DISASTER SMALL AND THE PERSONNEL TO DO SO, THAT'S PROBABLY THE BEST OPTION SADLY WITH PHOTOGRAPHIC MATERIALS YOU'RE DEALING WITH LARGE COLLECTIONS AND AN AIR DRY IS NOT AN OPTION BUT YOU CAN SEE A COLLECTION HERE BEING AIR DRIED, A VARIETY OF MATERIALS, PRIMARILY PRINT MATERIALS, COLOR AND BLACK AND WHITE.

AND THIS IS SIMPLY DONE BY LAYING THEM OUT ON ABOR BANT PAPERS, BLOTTER, PAPER TOWELING, WHATEVER YOU MIGHT HAVE AVAILABLE, SCREENING AND ALLOWING THEM TO DRY AND THEY WILL COCKLE AND PHYSICALLY DISTORT BUT THAT'S NOT AN ISSUE. YOU JUST WANT THEM TO DRY OUT THEN YOU CAN BRING THEM TO THE ATTENTION OF THE CONSERVATOR WHO CAN DEVELOP TECHNIQUES FOR HUMIDIFICATION AND FLATTENING WHERE NEEDED.

SOME OF THESE MATERIALS MIGHT DRY OUT FLAT DEPENDING ON THEIR SUPPORT BUT ALSO LET ME JUST MENTION WITHOUT GOING INTO TOO MUCH DETAIL THAT IF YOU ARE RECOVERING PHOTOS THAT ARE WET AND ARE IMMersed IN DIRTY WATER YOU MIGHT WANT TO RINSE THEM WITH COOL WATER, NOT WARM WATER BECAUSE THAT COULD STABILIZE THE BINDER LAYERS BUT SOMETHING TO REMOVE AS MUCH DIRT AND GRIME FROM THE SURFACE AS POSSIBLE. BUT BE VERY CAREFUL ABOUT TOUCHING THE SURFACES BECAUSE IT

CAN BE FRAGILE.

AND WHAT YOU SEE HERE IS THE EFFECT OF WATER DAMAGE ON ACETATE FILM.

SO IT'S WITH BINDER AND A SILVER IMAGE AND REMEMBER WE TALKED ABOUT THE FACTING THAT THIS BASE CAN CHANNEL OR COCKLE.

IT BEGINS TO SMELL LIKE ACIDIC ACID AND AS IT DOES THAT THE GELATIN BINDER WILL BEGIN TO DISTORT.

SOMETIMES THESE MATERIALS WILL DISINTEGRATE AS YOU SEE HERE.

THERE IS SOME VERY GOOD INFORMATION THAT'S AVAILABLE ONLINE AND WE'VE POSTED THAT ON THE WEB SITE.

I WANTED TO PARTICULARLY BE SURE THAT YOU'RE AWARE OF THIS NEED GUIDE TO EMERGENCY RESPONSE WHICH I LIKE VERY MUCH BECAUSE IT'S BASIC WHICH IS WHAT YOU NEED AND IT ALSO INCLUDES A D.V.D. IN IT WHICH WE'LL SHOW YOU HOW TO RECOVER NOT JUST PHOTOGRAPHIC MATERIALS BUT A WIDE RANGE OF MATERIALS THAT ARE LIKELY TO BE DAMAGED FOLLOWING HURRICANES, TORNADOS AND ANY WATER-RELATED DISASTERS AND TORNADOS ARE SOMETIMES FOLLOWED BY WATER PIPES AND ALL KINDS OF THINGS.

SO, YOU KNOW, IT'S HARD TO SAY WHAT KIND OF EMERGENCY YOU'RE GOING TO ENCOUNTER AND IT'S IMPORTANT TO UNDERSTAND THAT, TOO, IN THE PLANNING PROCESS. BEGIN TO PREDICT THE KINDS OF EMERGENCYS THAT YOU WILL ENCOUNTER IN YOUR INSTITUTION AND YOUR GEOGRAPHIC REGENCY CAN PLAN ACCORDINGLY FOR THOSE. BUT THIS IS A GREAT RESOURCE. I THINK YOU'LL FIND IT VERY USEFUL.

OF COURSE IT'S IMPORTANT TO BE THINKING ABOUT ALL THIS AHEAD OF TIME AND TO HAVE PLAYED THE D.V.D. AND TO BE AWARE OF THE SALVAGE TECHNIQUES TO TRY AND DO SOME TRAINING IF YOU CAN TO BRING IN A CONSERVATOR.

THIS IS A WONDERFUL THING TO DO,  
BRING A CONSERVATOR TO YOUR  
INSTITUTION WHO WILL WORK WITH  
YOUR STAFF IN RECOVERY  
TECHNIQUES.

SO YOU HAVE A PLAN IN PLACE.

THAT'S VERY IMPORTANT BECAUSE AS  
WE TALK ABOUT THESE ISSUES YOU  
CAN ONLY IMAGINE WHAT AN  
EMERGENCY OR DISASTER CAN DO TO  
A COLLECTION.

SO BACK TO THAT TEN-POINT PLAN,  
THIS IS POINT NUMBER THREE,  
WE'VE TALKED ABOUT THE  
ENVIRONMENT THAT'S CRITICAL TO  
CONTROL IT, UNDERSTAND THE  
RESOURCES SO YOU KNOW WHAT  
YOU'RE AIMING FOR ALL THESE  
DIFFERENT POLICIES, HANDLING  
POLICIES, ASSESSMENTS POLICIES,  
DISASTER PLAN.

EXHIBITION POLICIES, LOAN  
POLICIES.

YOU WANT TO BE SURE THAT YOU  
HAVE THOSE IN PLACE BECAUSE THEY  
THAT PROTECTS ALL YOUR  
COLLECTION.

IN TERMS OF PHOTOGRAPHIC  
MATERIALS YOU MAY WANT TO  
INSPECT YOUR FILM-BASED NEGATIVE  
COLLECTIONS TO SEE IF YOU HAVE  
ACETATE OR NITRATE IN SOME OF  
THE CHALLENGES ASSOCIATED WITH  
THESE MATERIALS BUT THIS MAY BE  
VERY IMPORTANT BECAUSE THESE  
MATERIALS ARE SO VULNERABLE YOU  
NEED TO KNOW, DO YOU HAVE THESE  
MATERIALS ON YOUR PREMISE HOW  
SIGNIFICANT ARE THEY?

HOW ARE THEY USED, HOW WILL THEY  
BE USED IN THE FUTURE.

AND JUST AS A QUICK REVIEW THERE  
ARE MANY WAYS TO DIFFERENTIATE  
ACETATE FROM NITRATE, FROM  
POLYESTER FILM, POLYESTER FILM  
IS MUCH MORE STABLE CERTAINLY  
THAN CELLULOSE ACETATE OR  
CELLULOSE NITRATE AND SOME OF  
THIS CAN BE DONE BY DATING,  
STAMPING, AND THE DETERIORATION  
CHARACTERISTICS.

THIS IS CELLULOSE NITRATE AND  
THESE FILMS HAVE DETERIORATED  
AND THEY ARE STUCK TO THE

ENCLOSURE WHICH IS WERE ONCE WHITE AND NOW BECAUSE OF THE NITRIC ACID BEING GIVEN OFF ARE VERY'M BRILTED AND DETERIORATED THEMSELVES.

YET IT'S IMPORTANT TO PRESERVE THEM BECAUSE THE INFORMATION THAT THEY CONTAIN ON THESE ENCLOSURES.

THIS IS ANOTHER THING THAT MAKES NEGATIVES SO CHALLENGING.

IN AN EMERGENCY, FOR EXAMPLE, IF THESE MATERIALS WERE TO GET WET NOT ONLY WOULD THEY LIKELY BE SOLUBLE AT THIS POINT-- THAT IS THEY WOULD BE VERY FRAGILE AS THEY'RE IMMERSSED IN WATER-- BUT ALSO YOU NEED TO PRESERVE NOT JUST THE NEGATIVE BUT THE ENCLOSURE SO YOU DON'T LOSE CONTACT SO YOU CAN BEGIN TO DOCUMENT THE IMPORTANCE OF THESE MATERIALS.

BUT THIS IS CELLULOSE NITRATE AND THIS, OF COURSE, IS CELLULOSE ACETATE.

BOTH OF THESE NEGATIVES WHERE WE'RE SEEING THE IMAGES ACTUALLY IN RELATIVELY GOOD CONDITION BUT THAT CHARACTERISTIC CHANNELING CAUSED BY THE SHRINKAGE OF THE ACETATE FILM.

SO UNDERSTANDING WHAT YOU HAVE IS IMPORTANT IN BEGINNING TO ESTABLISH SHORT AND LONG-TERM GOALS.

LONG TERM BEING SOMETHING ALONG THE LINES OF THE NEED FOR COLD STORAGE IF YOU ARE MOVING INTO A COLD STORAGE ENVIRONMENT YOU DON'T HAVE TO SEPARATE NITRATE FROM ACETATE FILM.

THEY CAN GO INTO A COOL OR COLD STORAGE ENVIRONMENT.

BUT YOU MAY START TO THINK ABOUT DUPLICATION.

HOW CAN YOU DIGIT SIZE THOSE COLLECTIONS THAT ARE HEAVILY USED, BOTH FILM BASED AND GLASS PLATE TO MAKE THEM AVAILABLE TO MINIMIZE HANDLING AND MAKE THESE IMAGES AVAILABLE TO THE PUBLIC OR FUTURE SCHOLARS.

AND SO ALONG THOSE LINES AS YOU

ARE EXAMINING YOUR NEGATIVE COLLECTIONS THINK ABOUT DUPLICATION AND OPTIONS FOR DUPLICATION.

WE ARE NOT FOCUSING ON THAT IN THIS WEBINAR.

IDEALLY FUTURE WEBINARS WILL TALK ABOUT ISSUES RELATING TO DIGITIZATION OF COLLECTIONS.

BUT THERE IS INFORMATION ON LINE AS WILL THAT WILL PROVIDE YOU WITH SOME GUIDELINES IN TERMS OF BEST PRACTICES AS IT RELATED TO DIGITIZING THESE COLLECTIONS TO MAKE THEM AVAILABLE ONLINE AND FOR RESEARCHERS AND ALSO FOR EXHIBITION PURPOSES AS WELL.

BUT IN ALL CASES PLEASE PAY CAREFUL ATTENTION TO THE ORIGINAL MATERIALS.

JUST BECAUSE A COLLECTION HAS BEEN DIGITIZED DOESN'T MEAN THAT IT'S PRESERVED SO DIGITIZATION, AS YOU SEE HERE, IS OFTEN DESIGNED TO MAKE MATERIALS ACCESSIBLE BUT MAY NOT ENSURE THE LONG-TERM PRESERVATION OF THE ORIGINAL MATERIALS.

>>

OKAY.

SO NOW WE ARE AT POINT NUMBER FIVE WHICH IS ONE YOU'VE BEEN ASKING ABOUT SO LET ME TALK ABOUT THIS AND WE CAN TAKE QUESTIONS AS TIME PERMITS AND MAYBE GET EVEN BEYOND FIVE, WHICH WOULD BE IDEAL.

THE REHOUSING OF TRAFFIC PRINTS IS WHAT I WANT TO TALK ABOUT FIRST.

SO THIS IS POINT FIVE.

SO YOU'VE SORT OF BEGUN TO ASSESS YOUR ENVIRONMENT, YOU THOUGHT ABOUT POLICIES, YOU UNDERSTAND WHAT KINDS OF INHERENTLY UNSTABLE FILM-BASED MATERIALS YOU HAVE, WHERE THEY'RE HOUSED, HOW THEY'RE USED HOW DETERIORATED THEY ARE.

YOU HERE THINKING BACK TO THOSE FIVE STAGES OF DETERIORATION WE TALKED ABOUT WITH ACETATE AND NITRATE NEGATIVES.

NOW YOU'LL START LOOKING AT YOUR

PRINTS O. HOW ARE THEY HOUSED,  
PROTECTED, ACCESSED?  
BECAUSE A LOT OF THIS ENK ENSURE  
LONG-TERM PRESERVATION SO SOME  
GENERAL RECOMMENDATIONS, SOME OF  
WHICH WE'VE CERTAINLY TALKED  
ABOUT WHERE YOU CAN SEPARATE OUT  
PRINT AND NEGATIVE COLLECTIONS.  
USE STANDARDIZED ENCLOSURES AND  
THESE WILL BE DETERMINED BY THE  
TYPE OF COLLECTION YOU HAVE.  
DON'T USE TOO MANY DIFFERENT  
SIZES, TRY AND STANDARDIZE IT,  
THINK ABOUT WHAT WILL WORK BEST.  
YOU CAN USE PLASTIC OR  
PAPER-BASED ENCLOSURES.  
I'LL TALK MORE ABOUT THAT IN A  
MINUTE.

THERE ARE STANDARDS, I.S.O.  
STANDARDS, THAT ARE AVAILABLE TO  
YOU AND THERE ARE LINKS TO THIS  
INFORMATION AS WELL ONLINE THAT  
BEGIN TO ARTICULATE IN GREAT  
DETAILS THE QUALITIES THAT  
YOU'RE LOOKING FOR WITH GOOD  
QUALITY ENCLOSURES.

THE P.H. OF THE PAPER, THE -- GO  
ON TO REVIEW THAT SO YOU BETTER  
UNDERSTAND WHAT'S CONSIDERED  
APPROPRIATE AND SAFE AND YOU  
WANT TO HOUSE THESE FOR  
PROTECTIVE BOXES FOR EXTRA  
PROTECTION.

YOUR GOAL IS TO MINIMIZE HANDING  
TO PROTECT THESE IMAGES DIRECTLY  
BUT ALSO THROUGH BOXING TO  
PROTECT THEM THROUGH FLUCTUATING  
ENVIRONMENTAL CONDITIONS.

THE VARIOUS LEVELS OF PROTECTION  
FROM ENCLOSE YOUR THE BOX TO THE  
CABINET WILL PROTECT YOUR  
COLLECTIONS OVER THE LONG TERM.  
HERE'S ANOTHER EXAMPLE THIS IS  
FROM BAGHDAD, THE REHOUSING OF  
THEIR PHOTOGRAPHIC AND LIBRARY  
MATERIALS AT THE NATIONAL  
LIBRARY.

SO WHEN YOU LOOK AT PHOTOGRAPHIC  
STORAGE YOU MAY CONSIDER TWO  
OPTIONS, ONE IS PAPER-BASED  
MATERIALS AND THE OTHER IS  
PLASTIC BASE.

SO YOU'RE PROBABLY LOOKING FOR  
AN ACID FREE MATERIAL WHICH MEAN



THAT IT IS ACID-FREE AT THE TIME OF MANUFACTURE BUT IT MAY, IN FACT, BECOME ACIDIC OVER TIME. AND SO YOU'RE OFTEN LOOKING FOR A PAPER OR BOARD THAT IS BUFFERED IN SOME WAY THAT HAS SOME KIND OF A BUFFERING SALT, CALCIUM CARBONATE, TYPICALLY, THAT WILL PROTECT THAT BOARD AND PREVENT IT FROM BECOMING ACIDIC OVER TIME.

YOU ALSO WANT TO FIND SOMETHING THAT'S LEG THEN FREE, A MUSEUM BOARD OF SOME SORT AND THERE ARE MANY DIFFERENT ARCHIVAL COMPANIES, I THINK I HAVE A SLIDE LISTING SOME OF THEM LATER ON.

THERE'S CERTAINLY INFORMATION ONLINE THAT YOU CAN GO TO, PARTICULARLY IN THE UNITED STATES.

YOU CAN'T ALWAYS BE ORDERING THESE PROVEN MATERIALS READILY SO I'LL TALK A LITTLE BIT ABOUT THE CHARACTERISTICS YOU'RE LOOKING FOR IN GENERAL.

BUT WHERE POSSIBLE, WHERE YOU CAN ORGANIZE THESE FROM COMPANIES YOU WANT TO DO SO. AND IN ALL CASE WHAT IS YOU'RE LOOKING FOR PAPER MATERIALS THAT PASS THE PHOTOGRAPHIC ACTIVITY TEST.

THIS IS A PARTICULAR TEST THAT'S BEEN DEVELOPED OVER TIME THAT BEGINS TO ASSESS THE LONG-TERM EFFECTS OF PARTICULAR PAPERS AND BORZ BY LOOKING AT SILVER IMAGE DEGRADATION, DYE DEGRADATION, THE EFFECT ON GELATIN BINDER LAYERS, THE EFFECT ON PAPER SPORTS AND IT'S NOT A TEST THAT YOU NECESSARILY CAN RUN IN YOUR INSTITUTION BUT MOST MANUFACTURERS ARE RUNNING THESE TESTS AND SO YOU SIMPLY WANT TO LOOK FOR MATERIALS THAT HAVE PASSED THE PHOTOGRAPHIC ACTIVITY TEST AND THIS WILL BE DOCUMENTED IN THE VARIOUS CATALOGS.

AND THIS WILL THEN ENSURE TO THE EXTENT POSSIBLE THAT THESE MATERIALS, THAT THESE BOARDS AND

PAPERS THAT YOU'RE PURCHASING TO PROTECT YOUR PHOTOGRAPHS WILL NOT ADVERSELY CAUSE THEM TO FADE AND DISCOLOR OVER TIME. AND THAT'S AN IMPORTANT CHARACTERISTIC THAT MAY NOT BE AVAILABLE TO ALL OF YOU BECAUSE WHAT'S AGAIN SO WONDERFUL ABOUT THIS WEBINAR IS THAT YOU'RE TUNING IN FROM ALL OVER THE WORLD. BUT WHERE YOU CAN ORDER MATERIALS FROM VARIOUS COMPANIES BE CERTAIN THAT THESE PAPERS AND BOARDS HAVE PASSED THE PHOTOGRAPHIC ACTIVITY TEST. THERE ARE CERTAINLY PLASTICS THAT ARE ALSO POSSIBLE FOR STORAGE PHOTOGRAPHIC MATERIALS AND PLASTICS HAVE THE ADVANTAGE OF BEING TRANSPARENT AND CLEAR. THEREFORE THESE IMAGES CAN BE SEEN AND HANDLED. THEY AREN'T OPAQUE AS IS TRUE WITH PAPER ENCLOSURES. SOME OF THE PLASTICS THAT ARE CONSIDERED ACCEPTABLE FOR STORAGE INCLUDE POLYESTER, POLYPROPYLENE AND AVOID POLYVINYL CHLORIDE OR P.V.C. AND AVOID ACETATE ENCLOSURE. THEY'RE UNSTABLE. AND THEY DO AS THEY DETERIORATE, AS THEY GIVE OFF ACIDIC ACID. SO THE PLASTICS YOU'RE LOOKING FOR, POLYIESTER, POLYETHYLENE AND POLYPROPYLENE. THIS ARE TYPICALLY IDENTIFIED BY THE MANUFACTURER WHEN YOU'RE ORDERING THE VARIOUS KINDS OF ENCLOSURES THAT YOU MIGHT USE FOR THE PRESERVATIONS OF YOUR COLLECTIONS. SOME OF THE -- SO YOU'VE -- YOU HAVE TO DETERMINE FROM THE ON SET DO YOU WANT TO USE PAPER OR PLASTIC. AND IN DOING SO YOU NEED TO JUST THINK ABOUT THE ADVANTAGES AND DISADVANTAGES BECAUSE IT'S HARD TO SAY IN ONE INSTITUTION OVER ANOTHER WHAT THE BEST APPROACH MIGHT BE BUT HERE ARE THE CLEAR AND OBVIOUS ADVANTAGES TO BOTH.

PAPER IS OPAQUE AND THAT'S AN ADVANTAGE IN TERMS OF PROTECTION FROM LIGHT I SUPPOSE BUT A DISADVANTAGE IF YOU HAVE A COLLECTION THAT'S HEAVILY USED WHERE THE IMAGES HAVE TO BE REMOVED ROUTINELY FROM THE PAPER ENCLOSURES.

IT'S POROUS SO THAT ALLOWS FOR BREATHEABILITY PARTICULARLY WITH ACETATE AND CELLULOSE NITRATE FILM MATERIAL WHICH IS SHOULD BE HOUSED IN PAPER ENCLOSURES SO YOU CAN ALLOW THEM TO BREATHE, TRY AND AVOID PLASTIC ENCLOSURES FOR THOSE MATERIALS SIMPLY DRY PLATE NEGATIVES SHOULD BE PROVIDED WITH N PAPER ENCLOSURES.

A PLASTIC SLEEVE AS YOU CAN ONLY IMAGINE IS NOT REALLY GOING TO BE DURABLE ENOUGH TO PROTECT A GLASS PLATE NEGATIVE.

PAPER CAN BE WEAKER, THERE'S NO STATIC.

STATIC CHARGE CAN BE A PROBLEM IN HOUSING MATERIALS THAT HAVE FRYABLE MEDIA, FOR EXAMPLE.

PLASTICS ARE TRANSPARENT.

AS I SETON SLIDE IT SAYS NOT RECOMMENDED FOR CELLULOSE NEGATIVES, THAT MEANS CELLULOSE ACETATE AND NITRATE NEGATIVES.

THEY MAY HAVE SHARP EDGES.

THE STAT STATIC OF POLYESTER FILM IS A PROBLEM IF YOU'RE HOUSING SOMETHING THAT'S FRAGILE AND FRYABLE.

SO YOU NEED THINK ABOUT THESE ISSUES ANOTHER ISSUE IS SOMETHING YOU NEED TO INVESTIGATE.

PAPER ENCLOSURES TEND TO BE SIGNIFICANTLY CHEAPER THAN PLASTIC.

THERE MAY BE PARTS OF YOUR COLLECTION THAT ARE HEAVILY USED BY RESEARCHERS AND YOU MIGHT DECIDE I'M GOING TO HOUSE THOSE MATERIALS IN PLASTIC SLEEVES.

OFTEN AN L-SLEEVE SEALED ON TWO SIDES SO THE IMAGE CAN BE EASILY REMOVED BUT OTHER MATERIALS ARE GOING TO BE SAFELY HOUSED IN

PLASTIC ENCLOSURES AND INTO ACID  
FREE BOXES.

THERE ARE ALL KINDS OF  
ORGANIZATIONS AND MANUFACTURERS  
WHO PRODUCE MATERIALS FOR THE  
STORJT OF PHOTOGRAPHS.

HERE'S ONE OF MANY IN THIS CASE  
I URGE YOU TO TALK TO THE  
INDIVIDUALS WHO WORK IN THESE  
ORGANIZATIONS, ASK FOR SIMPLES  
BECAUSE YOU WANT TO DETERMINE  
THE SIZE, THE QUALITY AND YOU  
WANT TO BE SURE THAT YOUR  
SLEEVES FIT INTO THE BOXES THAT  
YOU'VE ORDERED SO USE THESE  
RESOURCES AND OTHER

ORGANIZATIONS AS WELL TO GUIDE  
YOU IN DETERMINING THE OPTIONS  
AND THE OPPORTUNITIES FOR THE  
STORAGE OF THESE MATERIALS.

ONE OF THE BASIC PROPERTIES THAT  
YOU WANT TO BE THINKING ABOUT--  
PARTICULARLY FOR THOSE OF YOU IN  
THE MIDDLE EAST AND LATIN  
AMERICA AND ASIA BE ABLE TO  
EASILY ORDER THESE MATERIALS YOU  
REALLY NEED TO FIND ENCLOSURE  
MATERIALS THAT ARE AVAILABLE TO  
YOU READILY, THAT ARE  
AFFORDABLE.

THIS IS SOMETHING WE'VE BEEN  
FOCUSING ON EXTENSIVELY IN OUR  
WORK IN THE MIDDLE EAST AND HOW  
DO YOU JUDGE THAT?

SO YOU'RE LOOKING FOR SMOOTH  
SURFACE PAPER OF VERY HIGH  
QUALITY, THE KIND OF PAPER YOU  
MIGHT FIND A STATIONERY STORE,  
FOR EXAMPLE, THAT'S AS CLOSE TO  
100% RAG, 100% COTTON FIBER AS  
POSSIBLE.

THERE ARE TECHNIQUES FOR  
MEASURING THE P.H. OF THESE  
PAPERS USING COLD EXTRACTION  
WHICH IS REALLY -- RELATIVELY  
EASY TO DO AND SOMETHING THAT  
YOU MIGHT -- IF YOU DO SOME  
RESEARCH ON HOW TO MEASURE P.H.  
USING THE COLD EXTRACTION METHOD  
SOMETHING YOU MIGHT BE ABLE TO  
DO TO ENSURE THE P.H. OF YOUR  
PAPER IS AT LEAST NEUTRAL OR  
IDEALLY ALKALINE IN THE RANGE OF  
8.5 OR SO AS OPPOSED TO

SOMETHING ACIDIC SUCH AS 4 OR 5 OR 6.

THERE ARE OTHER TECHNIQUES SUCH AS THE USE OF LEAD ACETATE FOR THE DETECTION OF SULFUR COMPOUNDS AND SULFUR IS SOMETHING TO BE AVOIDED BECAUSE THIS CAN CAUSE SILVER IMAGES TO TARNISH OR CORRODE SO YOU WANT TO BE SURE THAT YOUR PAPER DOESN'T INCLUDE SULFUR AND PURITYS.

THERE ARE P.H. TESTING PENS THAT CAN BE QUITE USEFUL AS WELL AND THERE ARE OTHER TESTS FOR TESTING PLASTICS.

I WANT TO BE SURE THAT PLASTIC ENCLOSE TO YOURS IF YOU DON'T KNOW IF IT'S POLYETHYLENE, POLYPROPYLENE OR POLYESTHER AND YOU WANT TO BE SURE IT'S NOT P.V.C.

THAT IT DOESN'T INCLUDE CHLORINE THAT THE TESTS THAT YOU SEE HERE IS A TEST THAT CAN BE DONE WITH A COPPER WIRE THAT WILL DETECT THE PRESENCE OF CHLORINES.

SO THERE ARE THESE SORT OF LOW END LOW TECH TESTS THAT CAN BE DONE IN VARIOUS INSTITUTIONS BY INDIVIDUALS THAT WILL HELP YOU TO BETTER UNDERSTAND THE MATERIALS THAT YOU'RE DEALING WITH IF YOU FIND THAT YOU REALLY CAN'T ORDER THESE MATERIALS FROM ARCHIVAL SUPPLY COMPANIES.

>>

AND ALSO ALONG THOSE LINES IF YOU'RE DEALING WITH FRAMING MATERIALS WE MENTIONED UNDER EXHIBITIONS THE NEED TO USE FRAME MATERIALS USING ULTRAVIOLET FILTERING GLASS OR ACRYLIC.

ONE EXAMPLE IS GLAZING WHICH YOU SEE HERE IS WHICH IS A GLAZING THAT FILTERS OUT A SIGNIFICANT PART OF THE ULTRAVIOLET LIGHT. BE AWARE OF THESE DIFFERENT MATERIALS THAT ARE USED BY CONSERVATORS AND MUSEUMS AROUND THE WORLD THAT WILL HELP TO PROTECT PHOTOGRAPHS BUT BE AWARE ALSO THE QUESTION THAT MANY OF YOU HAVE ASKED ABOUT THESE

PHOTOGRAPHS THAT ARE STUCK TO GLASS THAT WHEN YOU'RE FRAMING PHOTOGRAPHIC MATERIALS BE SURE TO USE SOME KIND OF A SPACER, ACID FREE, RAG BOARD OR WHATEVER IT MIGHT BE TO PREVENT THAT PHOTOGRAPH FROM STICKING TO THE GLAZING.

AND CONSIDER THE USE OF U.V. FILTERING GLAZING OR GLASS OR ACRYLIC.

>> JISHGT

SO WE'VE SPERDLY TALKED ABOUT THIS SO AGAIN JUST TO REVISIT SORT OF BASIC GENERAL RECOMMENDATIONS SEPARATING OUT THESE MATERIALS USING STANDARD SIZED ENCLOSURES THINKING ABOUT PLASTIC VERSUS PAPER, UNDERSTANDING THE GUIDELINES AND CERTAINLY BOXING WHERE YOU CAN FOR EXTRA PROTECTION.

PHOTOGRAPHS CAN BE HELD FLAT OR UPRIGHT DEPENDING ON THEIR SIZE AND THEIR CONDITION IN SOME INSTITUTIONS PHOTOGRAPHS ARE HOUSED IN ACID-FREE FILES OR FOLDERS.

IN FILE DRAWERS AND THAT CAN BE DONE AS LONG AS THERE'S SOME KIND OF SPACER EVERY TEN INCHES OR SO, A PIECE OF CORRUGATED CARDBOARD OR SOMETHING, ACID FREE CORRUGATED CARDBOARD. SOMETHING THAT PREVENTS PHOTOGRAPHS FROM SLUMPING IN THEIR BOX OR SLUMPING IN THEIR DRAWERS.

SO THAT WHEN YOU OPEN A DRAWER THEY DON'T ALL FALL TO THE FRONT OR THE BACK.

SO THIS IS INGENUITY AND INNOVATION AND THE SORT OF CRITICAL THINKING THAT EACH OF YOU NEED TO BRING TO YOUR OWN INSTITUTION AS YOU BEGIN TO PURSUE OPTIONS AND ALTERNATIVES FOR THE SAFE STORAGE OF THESE COLLECTIONS WHETHER THEY'RE PRINT OR NEGATIVE MATERIALS.

AND AND KRISTEN, I'M GOING TO GO THROUGH SIX AND I CAN OPEN UP FOR A FEW QUESTIONS BECAUSE THIS IS RELATIVELY QUICK.

I WANTED TO SAY THAT AS YOU ARE THINKING ABOUT THE STORAGE OF YOUR PRINT MATERIALS YOU MAY ALSO BE IDENTIFYING THOSE MATERIALS THAT WILL REQUIRE CONSERVATION TREATMENT SO THEY HAVE MOLD OR FLAKING BINDER LAYERS.

ARE THERE POOR QUALITY PRESSURE SENSITIVE TAPES OR RUBBER CEMENT ADHESIVES?

ARE THE SUPPORTS DETERIORATED TO THE POINT WHERE THEY CAN'T BE HANDLED SAFELY?

CERTAINLY THIS IS IMPORTANT IF THEY'RE GOING TO BE EXHIBITED OR HANDLE IN ANY WAY.

SO YOU WANT TO ESTABLISH PRIORITIES FOR SAYS ARE SEPARATION AS WELL AND THINK ABOUT ISSUES AND THEIR PRESERVATION.

SOME OF YOU HAVE TALKED ABOUT PANORAMIC PHOTOGRAPHS AND HAVING PHOTOGRAPHS THAT LOOK LIKE THIS.

THIS IS A ROLLED SILVER GELATIN PAN ROM I CAN PHOTOGRAPH PRIOR TO CONSERVATION TREATMENT AND THEN FOLLOWING HUMIDIFICATION AND FLATTENING YOU CAN SEE IT HERE AND SO THERE ARE TECHNIQUES THAT CAN BE USED TO TREAT PHOTOGRAPHS THAT ARE DAMAGED AND DETERIORATED.

MUCH OF THIS MUST BE DONE BY A PHOTOGRAPH CONSERVATOR BUT AS YOU GO THROUGH AND REHOUSE YOUR COLLECTION.

HERE'S ANOTHER EXAMPLE OF BEFORE AND AFTER CONSERVATION TREATMENT.

YOU WANT TO BE THINKING ABOUT WHICH ARE THE MATERIALS THAT REALLY DO REQUIRE CONSERVATION TREATMENT AND WHY AND HOW DO YOU MAKE THOSE DECISIONS BASED ON VALUE AND SIGNIFICANCE AND HOW THESE IMAGES WILL BE USED IN THE FUTURE.

SO STORAGE AND CONSIDERING CONSERVATION TREATMENT GOES HAND IN HAND BECAUSE YOU WANT TO MINIMIZE YOUR HANDLING SO YOU WANT TO BE THINKING ABOUT THESE

ISSUES AS YOU'RE GOING THROUGH YOUR COLLECTION AND ALWAYS REFER TO THE AMERICAN INSTITUTE FOR CONSERVATION OR IF YOU ARE INTERNATIONALLY -- THE INTERNATIONAL INSTITUTE FOR CONSERVATION AT I.I.C. AND THE VARIOUS REFERRAL SYSTEMS AND INFORMATION THAT THEY HAVE AVAILABLE.

THEY CAN HELP DIRECT YOU TO CONSERVATORS WHO CAN CERTAINLY ASSIST WITH ALL ASPECTS OF YOUR WORK.

BEFORE I GO ON TO POINT NUMBER SEVEN AND BECAUSE OF THE TIME LET ME ASK YOU, KRISTEN, IF THERE'S ANY QUESTIONS.

MAYBE I CAN TAKE ONE OR TWO QUESTIONS AND PERHAPS GET THROUGH SEVEN BEFORE WE FINISH UP TODAY.

>> THERE WAS JUST A QUESTION ON CRAYON PORTRAITS AND WHAT THE ENVIRONMENT AND STORAGE OF THOSE MIGHT BE.

>> OKAY.

I DON'T HAVE AN IMAGE.

WHOEVER ASKED THAT QUESTION, MAYBE YOU COULD SEND US AN IMAGE AND MAYBE WE COULD PUT IT UP IN THE NEXT WEBINAR WHICH WILL BE OUR FINAL ONE, UNFORTUNATELY. BUT A CRAYON PORTRAIT IS TYPICALLY AN ENLARGEMENT OF SOME KIND.

THESE OFTEN MEASURE 16 X 20 INCHES OR LARGER.

THEY ARE FAINT PHOTOGRAPHIC IMAGES THAT ARE THEN HEAVILY EMBELLISHED OR RETOUCHEDED WITH CRAYON, CHARCOAL.

SOMETIMES WATERCOLORS, BLUSH, OIL PAINTS.

THEY MAY BE CONVEX IN SHAPE AND SO THEY VARY SOMEWHAT IN THEIR CONDITIONS AND THEY TEND TO BE FRAGILE.

THEY ARE THE EXCEPTION TO THE RULES WITH PHOTOGRAPHIC MATERIALS.

PHOTOGRAPHS ARE OFTEN -- PRINT MATERIALS ARE OFTEN PRINTED ON HIGHLY QUALIFIED PAPERS.



HIGHLY QUALIFIED WOOD PUT PAPERS  
OR 100% RAG PAPERS BUT THE  
EXVEPGS THESE CRAYON PORTRAITS  
WHICH ARE OFTEN ON POOR QUALITY  
PAPERS HOUSED IN BAD  
ENVIRONMENTS OFTEN MOUNTED ON TO  
LINEN AND IN FRAGILE CONDITION.

KRISTEN, WHAT WAS THE PARTICULAR  
QUESTION ON THE CRAYON PORTRAIT?

>> SO IN TERMS OF EXHIBITION  
THESE ARE PROBLEMATIC BECAUSE  
PAPER SUPPORT IS USUALLY OF SUCH  
POOR QUALITY, IT HAS A LOT OF  
LIGNIN IN IT.

LIKE NEWSPRINT WHEN IT'S EXPOSED  
TO LIGHT THESE PAPERS WILL  
YELLOW SO YOU NEED TO BE CAREFUL  
ABOUT EXHIBITING THESE MATERIALS  
OFTEN EXHIBITING THEM AT LOWER  
LIGHT LEVELS BEING SURE THEY'RE  
PROTECTED WITH TRAWL VIE LET  
FILTERING GLASS.

BECAUSE THE PAPERS ARE FRAGILE.  
SOME OF THEM ARE CONVEX IN SHAPE  
SO IF THEY'RE HANDLED THEY CAN  
BE -- THEY CERTAINLY CAN BE  
DISPLAYED.

IT'S NOT TO SAY YOU CAN'T  
DISPLAY THEM AT ALL AND YOU SEE  
THEM IN HISTORIC HOUSES AND YOU  
SEE THEM IN ANTIQUE SHOPS ALL  
OVER THE WORLD, REALLY.

BUT BE AWARE OF THE FACT THAT  
SOME CRAYON ENLARGEMENTS ARE  
SILVER GELATIN DEVELOPING OUT  
PAPERS AND THEY MAY BE LESS  
VULNERABLE TO LIGHT-RELATED  
DAMAGE.

BUT THEY'RE OFTEN ALL HAND COLOR  
SOD YOU HAVE THE PROBLEM OF HAND  
COLOR RANCE AS WELL.

>> OKAY.

THERE HAVE BEEN A LOT OF GREAT  
QUESTIONS ABOUT COLD STORAGE AND  
FROZEN STORAGE AND HEATHER HAS  
BEEN KEEPING UP WITH THOSE  
QUESTIONS WELL AND, AGAIN, FOR  
EVERYONE TO OUR WEB SITE WE'VE  
DONE A WEBINAR SPECIFIC TO COLD  
STORAGE INCLUDING HOW TO PACKAGE  
MATERIALS, HOW YOU CAN USE A  
COMMERCIAL FREEZER FOR COLD  
STORAGE.

IT'S JUST AN HOUR LONG AND I

THINK IT'S A LOT OF GREAT INFORMATION AND THEN THE NATIONAL PARK SERVICE HAS A GREAT RESOURCE ON THAT. THAT WE HAVE UP ON THE WEB SITE. I GUESS JUST BECAUSE IT DID SORT OF SPARK A CONVERSATION AGAIN ON JUST COLOR PHOTOGRAPHS AND SPECIFICALLY OLD POLAROID PHOTOGRAPHS IN TERMS OF STORAGE OR SEPARATING OUT FROM OTHER SOMETIMES OF MATERIALS OR --

>> OKAY.

IN TERMS OF STORAGE THE -- CAN YOU HEAR ME?

I KNOW THAT'S NOT A QUESTION I'M SUPPOSED TO ASK BECAUSE YOU'RE ALL TELLING ME YOU CAN HEAR ME. IN TERMS OF STORAGE FOR POLAROID, POLAROID IS ANOTHER PROCESS, ANOTHER COLOR PROCESS. THERE'S A VARIETY OF COLOR PROCESSES.

WE HAVEN'T GOTTEN INTO THAT. THAT COULD BE, IF YOU GUYS ARE INTERESTED, ANOTHER WEBINAR ON JUST COLOR PHOTOGRAPHY BECAUSE THERE'S A RANGE OF DIFFERENT PROCESSES THAT ARE AVAILABLE AND POLAROID IS ONE OF MANY. THE STORAGE ISSUES ARE VERY SIMILAR TO IN ALL COLOR PHOTOGRAPHS, YOU'RE DEALING WITH ORGANIC DYES THAT FADE IN THE DARK AND IN THE LIGHT. IDEALLY SHOULD BE HOUSED IN COOL ENVIRONMENTS OR COLD ENVIRONMENTS TO MITIGATE AGAINST DAMAGE.

THEY ARE ONE OF A KIND, UNLIKE OTHER PHOTOGRAPHIC PROCESSES. IN MANY WAYS SIMILAR TO THE DAGUERRETYPE REALLY NOT AT ALL IN THE WAY THEY WERE MADE BUT THE FACT THAT THERE IS NO NEGATIVE.

SO YOU WANT TO BE CAREFUL ABOUT EXHIBITION OF THESE MATERIALS. AND -- BUT THEY NEED TO BE HOUSED WHERE POSSIBLE IN COOL ENVIRONMENTS.

IF THAT'S NOT POSSIBLE THAN JUST ROOM TEMPERATURE, LOW RELATIVE HUMIDITY.

BUT IT IS THE HIGH TEMPERATURE  
CONDITIONS THAT WILL ACCELERATE  
THE DETERIORATION OF THESE  
MATERIALS.

THE DIFFERENT KINDS OF POLAROIDS  
IF YOU GET INTO IT, THERE'S  
POLAR COLOR.

THESE DIFFERENT MATERIALS HAVE  
DIFFERENT DARK AND LIGHT  
STABILITY.

IT'S INTERESTING TO NOTE THAT  
EARLY POLARCOLOR HAVE GOOD DARK  
STABILITY SO YOU MAY IN FACT  
FIND THESE IMAGES IN YOUR  
COLLECTION THAT ARE IN GOOD  
CONDITION AND THAT'S WONDERFUL.

BUT IN GENERAL FOR THE SAKE OF  
THIS SERIES OF LECTURES WE'RE  
CHARACTERIZING ALL COLOR  
PHOTOGRAPHY UNDER THE FACT THAT  
IT WOULD BENEFIT CERTAINLY FROM  
COOL STORAGE.

>> CAN I JUST JUMP IN HERE AND  
SAY ONE THING HERE ABOUT  
POLAROIDS?

THERE'S ALSO BLACK AND WHITE  
MATERIALS, TOO, SO I MADE THE  
ASSUMPTION THAT THAT WAS COLOR.  
BUT MANY OF YOU ALSO HAVE BLACK  
AND WHITE AND THOSE ARE ALSO THE  
MATERIALS SIMILAR TO DEVELOPING  
OUT.

IT'S A SILVER IMAGE BUT THEY  
WERE PROTECTED WITH THAT COATING  
THAT YOU WILL APPLY AS SOME OF  
YOU REMEMBER DOING THIS OR YOUR  
GRANDPARENTS DOING IT OR YOUR  
PARENTS DOING IT.

WE HAVE THAT WONDERFUL -- I  
REMEMBER IT HAD THAT WONDERFUL  
ODOR.

BUT THAT COATING PROTECT IT IS  
SILVER IMAGE FROM FADING AND  
SOMETIMES YOU EEL SEE  
BLACK-AND-WHITE POLAROIDS IN  
YOUR COLLECTION WHICH ARE  
UNEVENLY FADED.

>> THANK YOU, THAT'S A GOOD  
POINT.

DEBBIE, WE'RE AT 2:30.

THIS IS

>> THIS IS A GOOD PLACE TO STOP  
ON POINT NUMBER SEVEN SO WE'VE  
GOTTEN TO -- JUST TO SUMMARIZE

WE'RE ON THAT GENERIC  
PRESERVATION PLAN.

WE'LL PICK IT UP ON THURSDAY  
WITH 7, 8, 9 AND 10 AND FROM  
THERE I WILL MOVE INTO A BIT OF  
A CONVERSATION ON FUND-RAISING  
AND ADVOCACY AND THEY WILL BE  
PERFECT FOR TIMING.

>> I'M DRAGGING UP TO THE SCREEN  
NOW IF YOU'VE BEEN WATCHING WITH  
A COLLEAGUE JUST LET US KNOW WHO  
THAT IS.

IF YOU'RE WATCHING BY YOURSELF,  
THAT'S OKAY, WE KNOW WHO YOU ARE  
AND I PUT UP A LINK TO TODAY'S  
HOME WORK AND YOU WILL ALSO FIND  
IT ON THE HOME PAGE.

IT'S HYPERLINKED NOW.

I KNOW THERE'S SO MANY QUESTIONS  
TODAY BUT WE WILL BE COMPILING  
THEM AND THEN GETTING TO SOME OF  
THESE QUESTIONS AND MAKING SURE  
WE GET TO SOME OF THESE  
QUESTIONS IN THURSDAY'S WEBINAR.  
AGAIN, WE START AT 1:00 EASTERN  
TIME ON THURSDAY.

I KNOW WE'LL HAVE A LOT TO COVER  
SO I REALLY THANK HEATHER FOR  
ALL HER HELP AT ANSWERING  
QUESTIONS TODAY AND FOR DEBBIE  
TO MAKE ALL OF THIS GREAT  
INFORMATION AVAILABLE.

>>

>> THANK YOU ALL FOR TUNING IN,  
SPECIAL THANKS GONE HEATHER AND  
WE WILL DO WHAT WE CAN CERTAINLY  
TO ADDRESS THE QUESTIONS THAT  
HAVE COME UP TODAY AND  
INCORPORATE THEM BUT ALSO BE  
THINKING ABOUT OTHER TOPICS THAT  
YOU WOULD LIKE TO SEE EXPLORED  
IN MORE DETAIL, PERHAPS IT'S  
SOMETHING THAT WE CAN WORK IN.

>> GREAT, THANKS AGAIN,  
EVERYBODY.

I HOPE YOU HAVE A GREAT  
AFTERNOON.

>> THANK YOU ALL.  
SEE YOU SOON.

WELL, OR AT LEAST BE IN CONTACT  
BY COMPUTER.