

Introductions



Katerina Geier and Nora Lockshin examine label on Outrigger Canoe, NMNH Accession 020085, Image by Melvin J. Wachowiak, courtesy of Smithsonian Museum Conservation Institute, 2004.

Canoe as object lesson

Why ask me?
I'm a conservator!
Not a registrar!

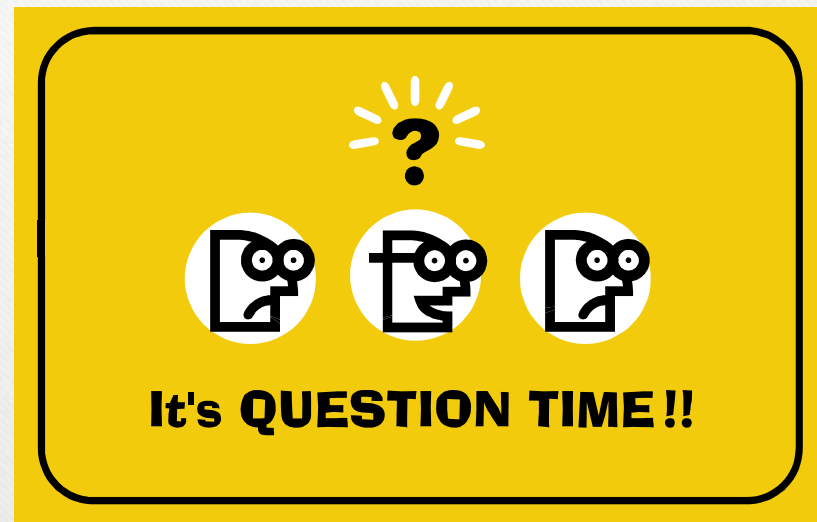
Nor "collections manager"
nor "cataloger"
nor...



Screenshot source unclear, rights are presumed Desilu Productions or Paramount Television. Found at <https://johnkennethmuir.files.wordpress.com/2011/09/doctor66.jpg>

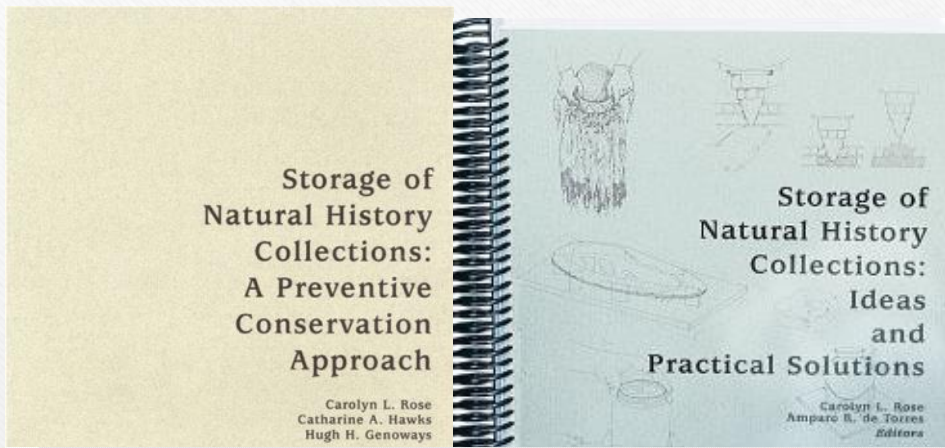
Poll time!

1
Who are you?



Old book,
new chapter

Revision forthcoming
2016



Storage of
Natural History
Collections:
A Preventive
Conservation
Approach

Carolyn L. Rose
Catharine A. Hawks
Hugh H. Genoways

Storage of
Natural History
Collections:
Ideas
and
Practical Solutions

Carolyn L. Rose
Amparo R. de Torres
Editores

stashc.com/the-publication/

★ Bookmarks Personal Work Bookmarks

STASH

Storage Techniques for Art, Science and History

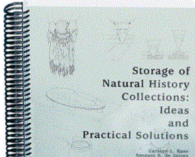
Home Solutions Resources Submission Form STASH News About Us

Solutions

- Solutions
- Rooms & Structures
- Storage Furniture
- Cabinets
- Shelving Units
- Racking Systems
- Crates
- Carts
- Containers

Investigating Solutions

This site presents the original content published in the [Society for the Preservation of Natural History Collections](#)'s 1992 publication *Storage of Natural History Collections: Ideas and Practical Solutions* as well as updates and new solutions submitted by museum, library and archive professionals. Because the scope of this site is broader than that of the book the content has been reorganized by categories according to storage configurations rather than discipline-specific techniques. This is designed to stimulate the user to transfer and adapt the methods developed for one type of collection to another.



“

S/he who can, does.
S/he who cannot, teaches.

”

George Bernard Shaw, paraphrased, from *Man and Superman*.

Man and Superman. Cambridge, Mass.: The University Press, 1903;
Online edition © Copyright Bartleby.com, Inc. www.bartleby.com/157/.

No endorsements

Not the best ink

Not the best pen/brush

Not the best barrier coat

Just please don't use nail
polish, correction fluid, gelly
glitter pens, or Dymo tape.



Scene from the film, National Treasure.
Walt Disney Pictures c. 2004
gif source: [picslist.com](https://www.picslist.com)

So let's start at the
very beginning

Definitions.

A very good place to start.



Source: Courtesy of Tom Kochel

“ *...the definition of **label** is confined to the semi- or permanent **mark**, applied or attached to an object and is used interchangeably except where noted,*
linked to the catalog accession record in
historic and contemporary museum practice. ”

Nora Lockshin, 2015

Preventative Conservation: Collection Storage

(forthcoming 2016)

Society for the Preservation of Natural History Collections,
American Institute for Conservation,
and the Smithsonian Institution

Why do we do it?

Ownership

Intellectual & Physical Control

Security/Loss Protection

Access and Care

Guidelines & Standards

(e.g. AAM, ICCROM,
AZA, ALA...)

LIBRARY
RECEIVED

JUN 26 1932

Use these 14 *new ideas* for *faster filing and surer finding*

Every year, for more than 40 years,
Library Bureau has perfected many plans
for speeding filing, for making finding easier.
Here is our record of the past 30 months.

Get the facts about these
14 new ideas. Use them in
your files.



- 1 Triple Check Automatic Filing System.
- 2 Variadex Filing. (Color check, expansibility).
- 3 Aristocrat II Companion Files.
- 4 Aristocrat III, Counterheight files.
- 5 Aristocrat IV, extra capacity files.
- 6 Aristocrat V, space saving files.
- 7 Flexi-Block, relief from balky followers.
- 8 Follow-up Folders, visibly signalled.
- 9 New "Pocket" Out Guides.
- 10 Armored Guides, super-strength.
- 11 Remcraft Folders, grime resisting.
- 12 Folders, 3 new manila types.
- 13 Remhold Folders, visible classification.
- 14 Aluminum Guides, entirely of metal.

Library Bureau
DIVISION

Remington Rand

205 EAST 42nd STREET
NEW YORK CITY, N.Y.

Source unknown

Why do we do it?

Wayfinding

Informatics

Taxonomy

Relates collection materials
across physical boundaries

e.g. union catalogs; libraries
and WorldCat; Encyclopedia
of Life; BHL

LIBRARY
RECEIVED

JUN 26 1932

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Library Bureau
DIVISION

Remington Rand

205 EAST 42nd STREET
NEW YORK CITY, N.Y.

Source unknown

The Accession number

Accession numbers and
labels persist over time....

Or do they?

Must they given today's
relatable and changing
technology?

NOTES:

FROM CARD: "A DUGOUT CANOE WITH A BOUND-ON LOW SUPERSTRUCTURE. A SINGLE LOG OUTRIGGER, LASHED TO TWO SUSPENSION ARMS. SINGLE MAST AND A "LOOSE-FOOTED SPIRIT [sic, should be Sprit, not Spirit] SAIL". TWO BASKETRY WOVEN MATS GO WITH IT. COLLECTED BY: GEORGE MERRILL, CONSUL. THIS ETHNOLOGY NO. [160416] WAS ASSIGNED, BECAUSE IT APPARENTLY WAS UNUSED. - R. ELDER 6/17/1980. J.W. COLLINS CATALOG P. 1363." THIS BOAT APPARENTLY ALSO CATALOGUED AS NUMBER 307215 AT ONE TIME, AS OLD DIVISION OF ENGINEERING NUMBER 76111, ETC. IS LISTED FOR BOTH. CARD SAYS: " COLLECTED BY: GEORGE MERRILL, CONSUL", BUT IT IS NOT CLEAR IN THE RECORDS IF HE WAS ACTUALLY THE COLLECTOR, OR RATHER IT MAY JUST BE THAT THE BOAT CAME TO THE SMITHSONIAN THROUGH HIS ASSISTANCE. - F. PICKERING 4-24-2013.

Per Dr. Adrienne L. Kaeppler, this is the oldest documented existing Hawaiian canoe in the world. When Queen Kapiolani sent this fishing canoe to the Smithsonian, it was already quite old. A hole at the bottom of the canoe suggests that it had hit a reef and would have been difficult to repair.

Canoe (without sail) was on display in National Museum of Natural History exhibit "Na Mea Makamae o Hawai'i - Hawaiian Treasures", 2004-2005.

Canoe is described (under number 76111) as a Hawaiian fishing canoe in U.S. National Museum Bulletin # 127, pp. 286-287. This publication is available online: <http://biodiversitylibrary.org/page/7868048> .

RECORD LAST
MODIFIED:

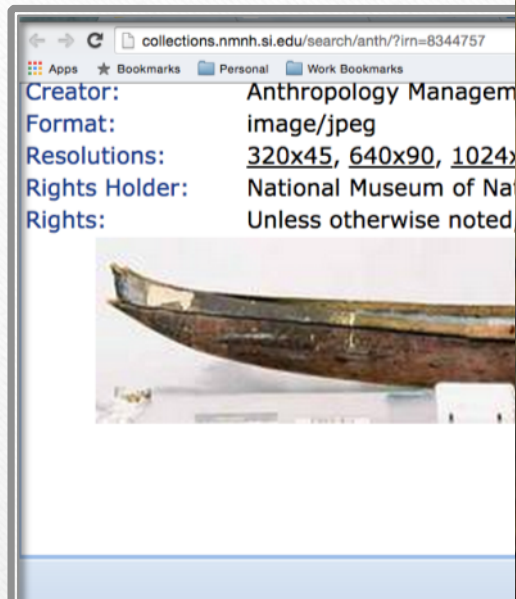
22 Sep 2015

TOPIC:

Ethnology

ACCESSION NUMBER:

020085



Collector(s): Merrill, George Whitney
Accession Number: 020085
Donor Name: Queen Kapiolani




NMNH Anthropology Accession 020085,
aka USNM E160416-0, aka

“307215 AT ONE TIME, AS OLD DIVISION OF ENGINEERING NUMBER 76111,
ETC. IS LISTED FOR BOTH”

collections.nmnh.si.edu/search/anth/?irn=8344757


Apps Bookmarks Personal Work Bookmarks Other Bookmarks

Creator: Anthropology Management-Pod 4
Format: image/jpeg
Resolutions: 320x45, 640x90, 1024x144
Rights Holder: National Museum of Natural History, Smithsonian Institution
Rights: Unless otherwise noted, this image or its contents may be protected by international copyright laws.



Close

Collector(s):	Merrill, George Whitney
Accession Number:	020085
Donor Name:	Queen Kapiolani



NMNH Anthropology Accession 020085,
aka USNM E160416-0, aka
“307215 AT ONE TIME, AS OLD DIVISION OF ENGINEERING NUMBER 76111,
ETC. IS LISTED FOR BOTH”

Site maintenance lasting 3 hours is scheduled to begin at 5:00PM CST (UTC-5) on October 21, 2015.

Bulletin - United States National Museum.

no.127 (1923)

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Show More

URL for Current Page

<http://biodiversitylibrary.org/page/7868048>

Scientific Names on this Page

Page 286 (Text)

No Scientific Names found

12.65%

286 BULLETIN 127, UNITED STATES NATIONAL MUSEUM.

The bow is blunt except for a rounded underface and the stern is pointed.

Gift of L. W. Cartright.

Cat. No. 307,200 U.S.N.M.

Samoan dugout canoe.

This type of canoe is used by the natives of Samoa for traveling, etc. It is an open, sharp-ended, keelless dugout canoe, with sharp floor, strongly cambered bottom; ends curved and rising in sharp points.

Dimensions of canoe.—Length, 26 feet 4 inches; beam, 14 inches; depth, 18 inches.

Cat. No. 160,261 U.S.N.M.

Samoan outrigger canoe.

This type of outrigger canoe is one of the most commonly used by the natives at Apia, Samoan Islands, for fishing or for other purposes. It is dug out of the trunk of a tree and, being thoroughly dried, it will last for many years in good condition.

It has long, sharp ends, one of which is nearly vertical while the other has a long overhang, being almost cigar shaped; round, smooth bottom; good sheer.

Dimensions of canoe.—Length over all, 23 feet 2 inches; outside width, 17 inches; inside width, amidships, 13½ inches; depth, 12½ inches.

Cat. No. 159,942 U.S.N.M.

Model of Tahitian outrigger canoe.

An open, sharp-ended dugout having a round bottom, which rises in a graceful curve from near the center to the bow. The stern is sharp, with a slightly raking stem. Planks laid crosswise from gunwale to gunwale are used as seats. Two outriggers made of trimmed tree branches are lashed to both gunwales, one near the bow and the other toward the stern. These are secured at their outer ends to the balance log, whose length is about three-quarters that of the canoe. The balance log is made of hibiscus wood and is pointed at both ends.

Tahitian outrigger canoes are made as long as 60 feet and carry upward of 50 men. If the log from which the canoe is to be made is not large enough, greater depth is obtained by means of additional planks of wood secured on with strong fiber and the seam caulked with coconut oil. The paddles used are broad and flat.

Cat. No. 307,215 U.S.N.M.

Hawaiian fishing canoe.

Outrigger canoes of this kind were formerly quite extensively used for fishing and other purposes by the natives of Hawaii, in the Sandwich Islands, but in recent years they have been superseded by boats more conventional in their construction and better adapted to the needs of the fishermen.

CATALOGUE OF THE WATERCRAFT COLLECTION. 287

This is an open, sharp-ended, round-bottomed, keelless dugout canoe, with low superstructure fastened to upper part of hull, and provided with small balance log lashed to the ends of two outriggers. It is rigged with a single mast and loose-footed spritsail.



FIG. 95.—CAROLINE ISLANDS OUTRIGGER CANOE.

Dimensions of canoe.—Length, 19 feet 15½ inches; depth, 14 inches; outriggers outboard, 4 feet 5 inches; balance log, 8 feet 2 inches long.

Gift of Queen of Hawaii.

Cat. No. 76,111 U.S.N.M.

Model of Caroline Island outrigger canoe.

This is a deep, narrow, double-ended canoe; V-shaped in cross section, with sharp raking ends; stem and sternpost projecting some

Contributed by Smithsonian Libraries

Risk Assessment

Agents of Deterioration

“ Dissociation results from the natural tendency for ordered systems to fall apart over time. Maintenance processes and other barriers to change are required to prevent this disintegration. Dissociation results in loss of objects, or object-related data, or the ability to retrieve or associate objects and data. ”

R. Robert Waller and Paisley S. Cato

Preventive Conservation and Agents of Deterioration.

R. Robert Waller, Paisley S. Cato, & Canadian Conservation Institute (CCI).

<http://www.cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/index-eng.aspx>

Relation of Dissociation to Other Agents

Continual physical force events or processes, such as abrasion, can contribute to eroding or detaching object labels. Pollutants and pests can degrade and damage labels, while incorrect levels of relative humidity can affect adhesives used to attach labels to objects. Rare or sporadic physical force events can result in mixing objects such that their connection to identifying information is lost. Similarly, fire and flood may damage or destroy labels or tags.

Sporadic or continual risks due to theft and pilfering also result in displaced objects. Although in these cases objects are lost from instead of lost within a collection, the effects appear similar to misfiling in that objects cannot be located for use or inventory.

- Waller and Cato, CCI 2014

Ibid.

Standards, Guidelines, Best Practices

Do & Don'ts

Standards, Guidelines, Best Practices

Do & Don'ts

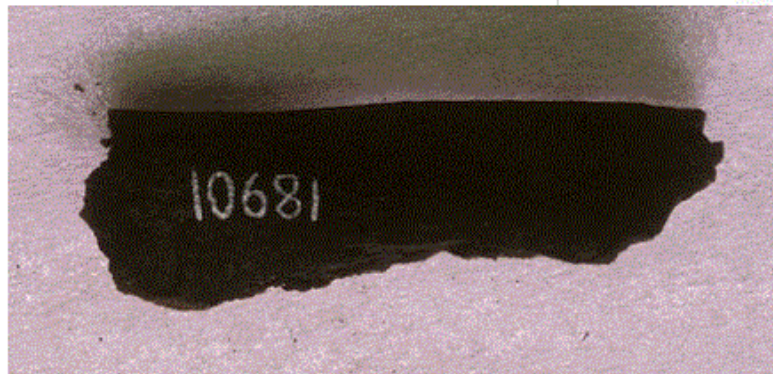
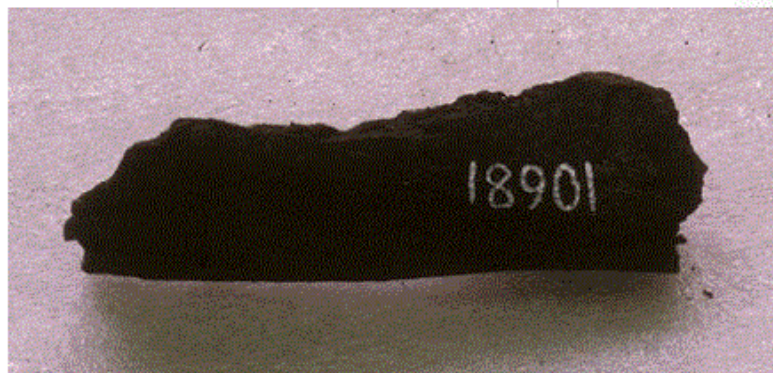


Figure 3. Two photographs showing the same object. First picture appears to be object number 18901, second picture appears to be object 10681. Photo by G. Fitzgerald.
© Canadian Museum of Nature.

- Check references & resources
- Get training
- Ask questions
- Make space & time
- Test & practice



Standards, Guidelines, Best Practices

DON'T

- use untested materials
- practice on collection objects



Scene from the film, National Treasure.
source: Walt Disney Pictures c. 2004

Poll time!

#2.

How did you learn how to
mark collection objects?



No Shame Zone

You're here to learn!



So many options!

How do you
choose the right
system?



source: <http://imgur.com/X9w20>

“

IV: Collections Stewardship

Know what stuff you have
Know what stuff you need

”

American Association of Museums, and Elizabeth E. Merritt, 2008.

National Standards & Best Practices for U.S. Museums.

Washington, DC: American Association of Museums. 19.

Guidance & Guidelines



1. Identify

Substrate (Material Type)

- Animal?
- Vegetable?
- Mineral?

Characteristics & Vulnerabilities

- Porous?
- Hard?
- Reactive?
- Unknown?

Storage considerations

- Exhibit?
- Specialized environment?
- Dry/Fluid/Cold

1. Identify

Substrate (Material
Type)

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- Vegetable?
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Characteristics
& Vulnerabilities

- Porous?
- Hard?
- Reactive?
- Unknown?

Storage
considerations

- Exhibit?
- Specialized
environment?
- Dry/Fluid/Cold

2. Characterize

surface

friable

durable

colorants?

soluble

insoluble

status?

animate

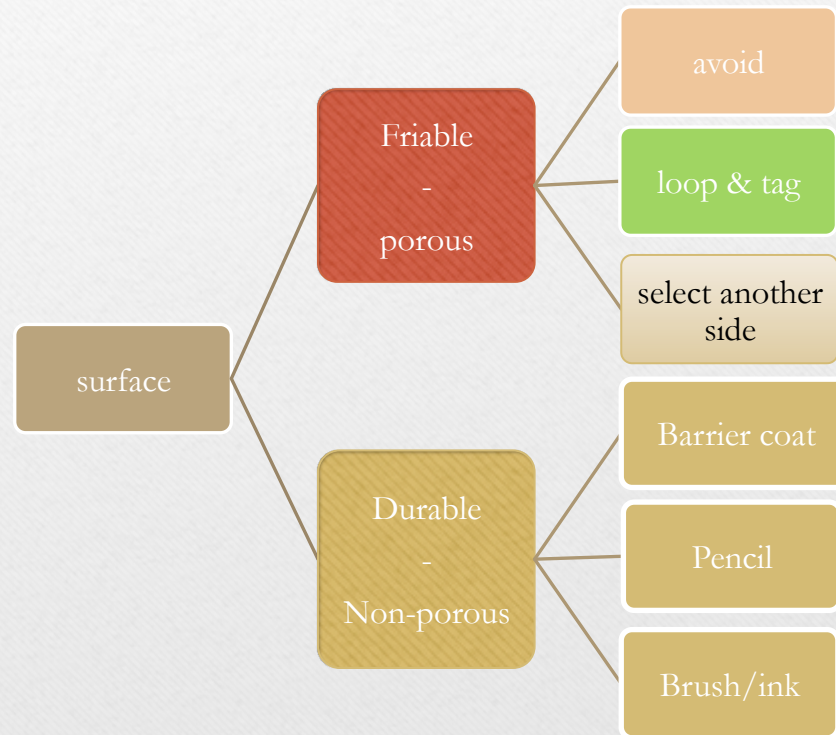
inanimate

3. Consider

Labeling is a
mini-treatment.

- size
- placement
- security
- users/viewers
- potential damage
- unknowns
- your time

4. Choose





Source: Nora Lockshin, 2015.

Discussion: substrate
Characteristics, visibility, placement

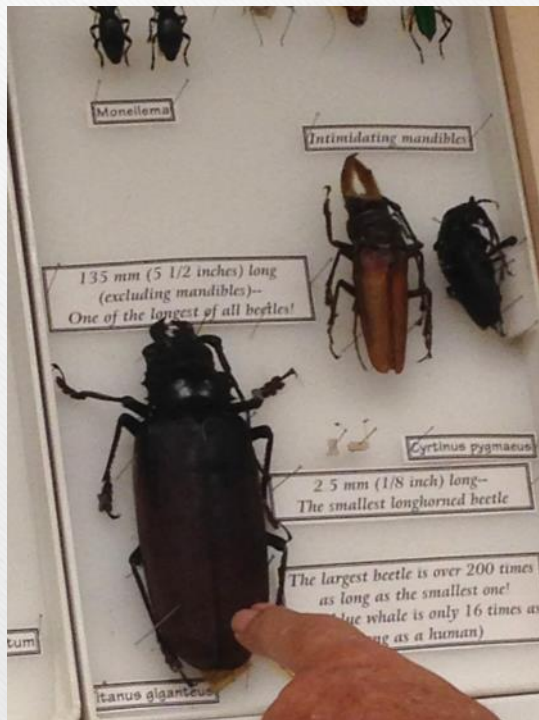


Source:
National
Museum of
Natural History
Smithsonian
Institution

Shuttle Discovery Arrives at Udvar-Hazy (201204190028HQ)
Source: NASA/Carla Cioffi. 2012. NASA HQ Photo.
Attribution-NonCommercial-NoDerivs 2.0 Generic (CC BY-NC-ND 2.0)

Discussion: size & scale

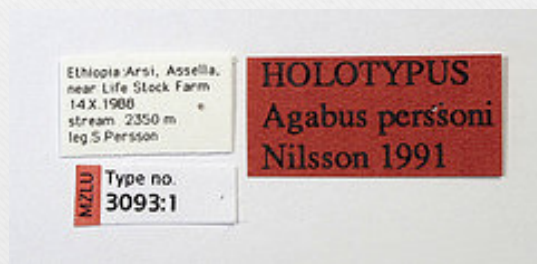
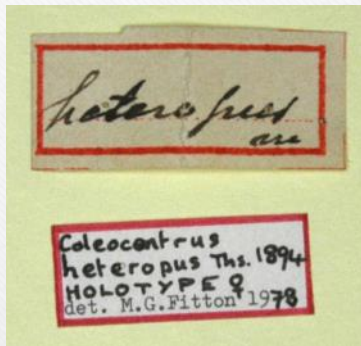
Discussion: size and type



Source: Nora Lockshin, 2015.

Courtesy of the Smithsonian Institution, National Museum of Natural History.

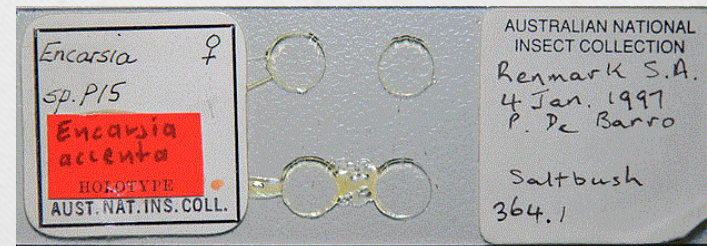
Type Specimens



Source (above): Museum of Zoology,
Lund University: Entomology
<https://www.flickr.com/people/127240649@N08/>
By Creative Commons license

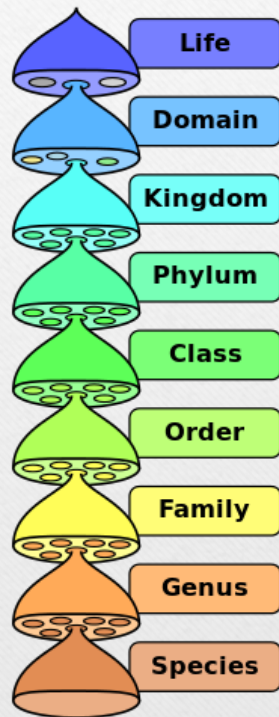


By
AgriasphalcidonphalcidonBertrandiF.JPG:
Notafly derivative work: Shyamal
(AgriasphalcidonphalcidonBertrandiF.JPG)
[CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)
or GFDL (<http://www.gnu.org/copyleft/fdl.html>)], via Wikimedia Commons

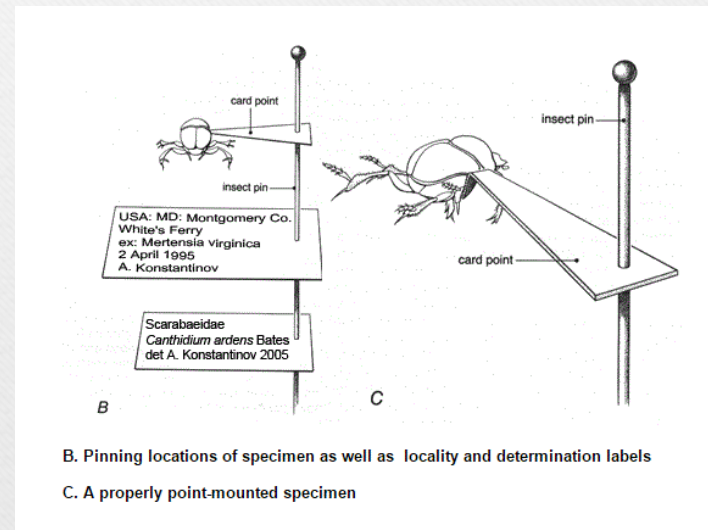


Source: Encarsia accenta holotype slide
2010. By Schmidt s (Own work) [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia
Commons

Order matters!



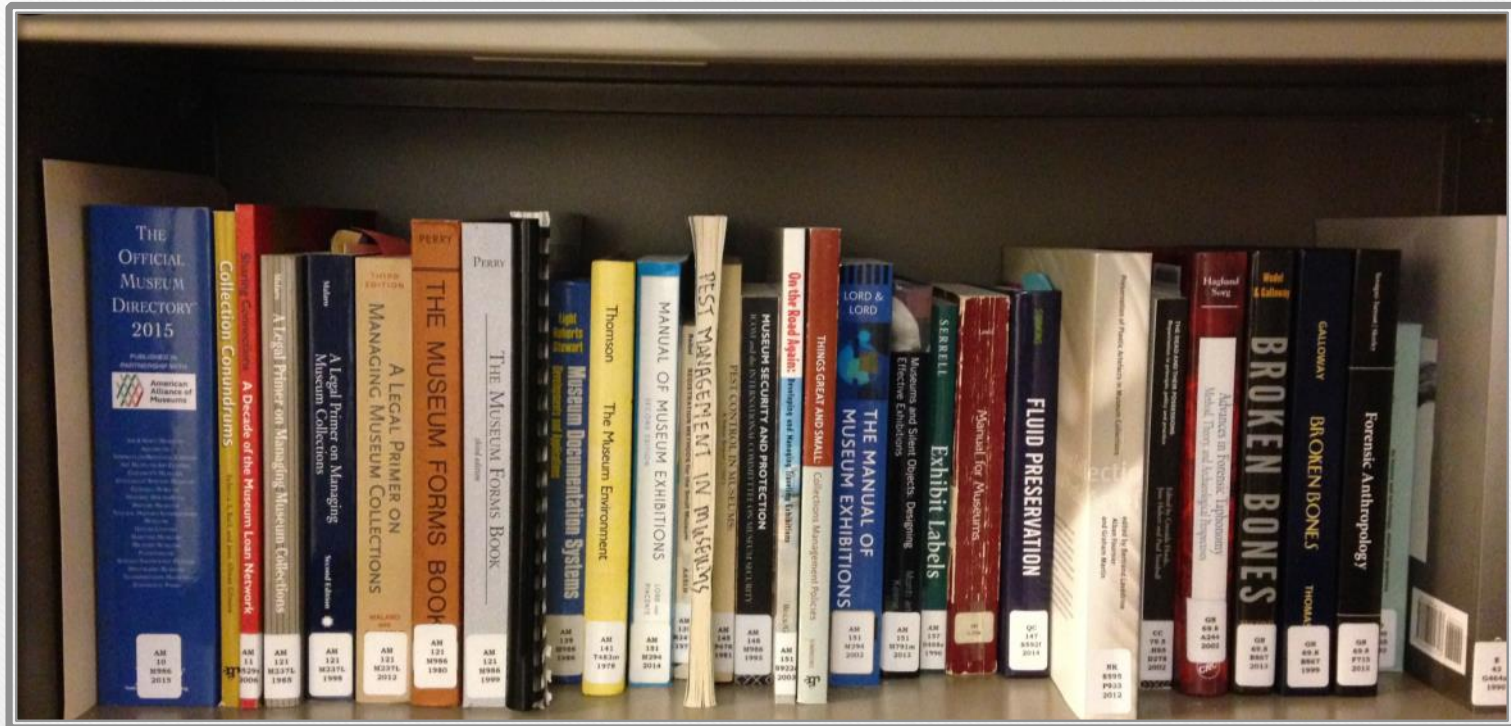
Source: Pengo, Wikimedia Commons



Source: USDA.gov

Works on Paper

Books, manuscripts, photographs, prints

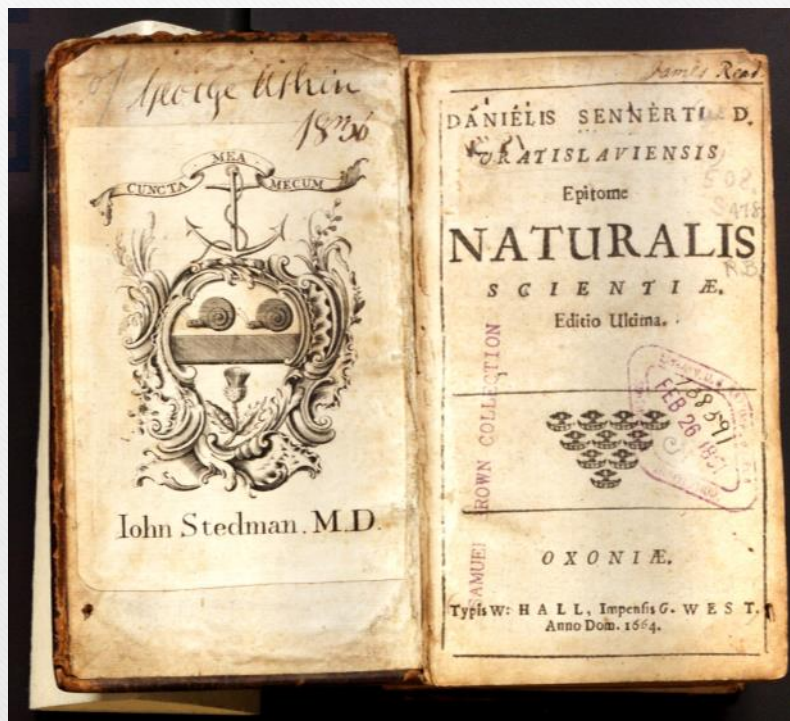


Source: Nora Lockshin, 2015.
Courtesy of the National Museum of Health and Medicine.

Circulating collections

Barcodes, spine labels

Rare Books & Special Collections



Source: Courtesy of the Smithsonian Institution Libraries.

Danielis Sennerti D. Vratislaviensis Epitome naturalis scientiae.

Author: [Sennert, Daniel. 1572-1637.](#)
Title: Danielis Sennerti D. Vratislaviensis Epitome naturalis scientiae.
Edition: Editio ultima.
Publisher: Oxoniae : Typis W. Hall, impensis G. West, Anno Dom. 1664.
Description: 6 preliminary leaves, 560 [i.e. 562, 17] pages, 1 leaf, 76 pages :
Notes: Separate t.p.: "Auctarium epitomes physicae ... D. Danielis Sennerti"
76 pages, last page group (leaves 2B9-2E11).
Woodcut title ornaments, head-pieces, initials.
Signatures: A-2D12 2E12(-2E12).
Index: following p. 560, leaves 2A12-2B8.
Error in pagination: p. 371-372 repeated.
Cited/Indexed in: Madan, F. Oxford books, 2675
Local Note: SCNHRB copy (39088002087989) has armorial bookplate of John Stedman
SCNHRB copy inscribed in ink above bookplate: George Athin 1836
SCNHRB copy inscribed in ink at head of title: James Read.
SCNHRB copy stamped on t.p.: Samuel Brown Collection [and] 1881 [ms. acc. no.] 138591.
SCNHRB copy in early mottled calf binding; housed in a brown leather binding.
Subject: [Natural history -- Pre-Linnean works.](#)
[Science -- Early works to 1800.](#)
Genre: [Early works.](#)
Added Author: [Stedman, John, -1791, former owner.](#)
[Athin, George, former owner.](#)
[Read, James, former owner.](#)
[Brown, Samuel, former owner.](#)
Added Title: Epitome naturalis scientiae
Auctarium epitomes physicae
Catalog Source No.: (OCoLC)ocm02227974

Marking or mutilation?

ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections.

APPENDIX I

Guidelines for Marking Books, Manuscripts, and Other Special Collections Materials

I. Introduction

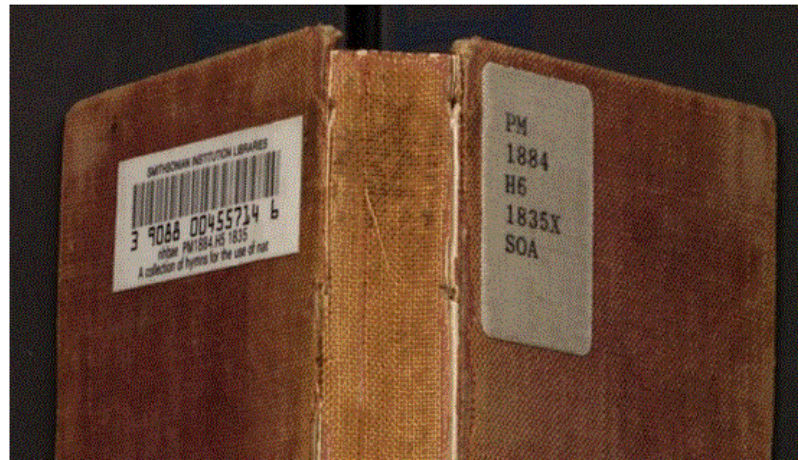
There has been much discussion within the library community regarding marking books, manuscripts, and other special collections materials. The following guidelines are intended to aid special collections librarians in developing a marking program that shows that clear identification of stolen materials is possible and that the following guidelines are intended to aid special collections librarians in developing a marking program that shows that clear identification of stolen materials is possible and that the following guidelines are intended to aid special collections librarians in developing a marking program that shows that clear identification of stolen materials is possible.

Even the most conservative marking program is likely to depend heavily on one's aesthetic judgment. Each repository's identification and recovery. Each repository's Committee recommends that libraries and other special collections librarians attempt to strike a balance between the documents (both physical and aesthetic).



SmithsonianLibraries @SILibraries · Jun 4

#BookNerds: Early American book-cloth effusively decorated with 20th century book-labels ow.ly/NSg9q



APPENDIX II

Draft of Model Legislation: Theft and Mutilation of Library Materials

The draft of proposed legislation presented below may have to be modified in order to conform with federal and state laws regarding search and seizure. Also, the recourse to civil law that is available to a detained suspect may differ from state to state, and the draft legislation may have to be modified in order to meet such potential challenges. However, the wording of definitions should be adhered to; they have been formulated with the assistance of legal counsel. Nationwide conformity to the definition of essential terminology in criminal legislation is desirable.

Declaration of purpose

Because of the rising incidence of library theft and mutilation of library materials, libraries are suffering serious losses of books and other library property. In order to assure that research materials are available for public use, it is the policy of this state to provide libraries and their employees and agents with legal protection to ensure security for their collections. It is the policy of this state to affirm that local, state, and federal prosecution of crimes affecting books or other library property is executed with the same degree of diligence as is exercised in prosecution of crimes affecting other forms of property. Federal statute pertaining to stolen property is designed not only to implement federal-state cooperation in apprehending and punishing criminals who utilize, or cause to be utilized, channels of interstate commerce for transportation of property of which the owner has been wrongfully deprived, but also to deter criminal theft.

ant, hereditary, historical, or eleemosynary institution, tional records.

awing, map, newspaper, magazine, pamphlet, d recording, audiovisual material in any format, rocessing record, artifact, or other documentary, r characteristics, belonging to, on loan to, or otherwise

efaces, tears, cuts, mutilates, or destroys any book, i in the custody of a library is guilty of a crime.

on or among the belongings of the person or ll on the premises of a library shall be considered

library regulations shall be considered prima facie

ic or card catalog records retained apart from or ima facie evidence of intent to commit larceny of a

Marks & labels as security devices



Scene from the film *How to Steal a Million*.
20th Century Fox, 1966



Scene from the film *The Thomas Crowne Affair*.
Metro-Goldwyn-Mayer, 1999.

Documentation as evidence



Links

- » [Red List of Afghanistan antiquities at risk \(International Council of Museums\)](#)

Links

- » [Red List of Iraqi Antiquities at Risk \(International Council of Museums\)](#)

Special topics

Living Collections

Historic labels

Plastics

Health & Safety

Living Collections

Animal



Source: Courtesy of Rick Wilson and The Maryland Zoo in Baltimore, ©2015

Ethical guidelines

<http://www.waza.org>

<https://www.aza.org>



and Regulations

<http://www.usda.gov>

United States Department of Agriculture. Animal Welfare Act and Animal Welfare Regulations, 9 Code of Federal Regulations (CFR), Parts 1, 2, and 3. (2013).

A.K.A “the Blue Book”



United States Department of Agriculture

Animal Welfare Act and Animal Welfare Regulations



November 2013

Poll time!

#3.

How does one
appropriately label living
collections?

~ or ~



How do you tag an elephant?



Source: By Flickr user Rudi Riet. (2006) Kandula, Shanthi and Ambika .
Used by Creative Commons license. (CC BY-SA 2.0)

Radio collar/ transponder device

Kandula helped to
wearability test collars for
elephants under field
research in the wild.



Source: Nora Lockshin, 2015.
Courtesy of the Smithsonian Institution, National Zoo

Acceptable risk?

Easier than hunting him
on Twitter.



National Zoo 
@NationalZoo



 Follow

We are looking for a missing red panda, a male named Rusty. He was last seen at 6 p.m. last night.



Rusty The Panda @RustyThePanda · 24 Jun 2013

The Man may have caught me today, but I'm optimistic that forthcoming austerity measures will take a big cut out of the Panda Security team.



16



5



Botanical



Source: By Jason Hollinger (Ingrown PCT Blaze
Uploaded by Amada44) [CC BY 2.0 (<http://creativecommons.org/licenses/by/2.0>)], via
Wikimedia Commons



Source: Nora Lockshin, 2015.
Courtesy of Smithsonian Gardens,
Smithsonian Institution.

Botanical



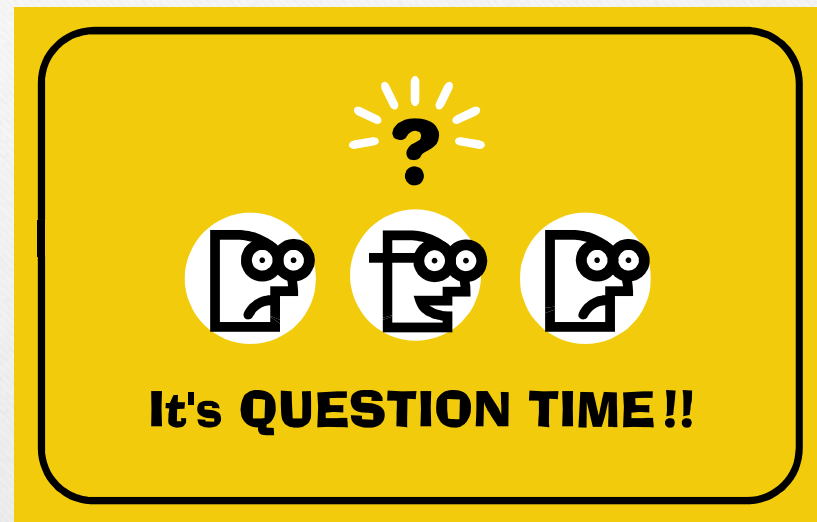
Source: Nora Lockshin, 2015.
Courtesy of Smithsonian Gardens, Smithsonian Institution.

Historic Labels

Pop Quiz!

4

Values of historic labels



Pop Quiz!

This object was acquired with this partial label & dyed cotton tie.

The object was numbered with its new number on a non-rusty part of the base.

What would be the proper solution to care for the historic label and its attachment?



Source: Nora Lockshin, 2015.
Courtesy of the Anacostia Community Museum,
Smithsonian Institution.

Historic labels

Curatorial input



= Red Tape!



Source: Nora Lockshin, 2015.
Courtesy of the Anacostia Community Museum, Smithsonian Institution.

Historic labels



 [Media](#)

 [Print](#)

 [View/Tag](#)

 [Share](#) 

 [Contact Info](#)

Patent Model for Multiple Effect Vacuum Evaporator

CREATOR: Rillieux, Norbert, 1806-1894

MEDIUM: tin, ribbon, paint

TYPE: Model

DATE: August 25, 1843

ACCESSION NUMBER: 1994.0001.0001

DESCRIPTION: Norbert Rillieux (1806-1894), a free black man, invented the first successful multiple effect vacuum process for producing sugar. Born and raised in New Orleans, Rillieux was sent by his wealthy parents to engineering school in Paris. Young Rillieux was an outstanding student and after graduating from L'Ecole Centrale, taught at the school. Rillieux soon became interested in the processes of thermal dynamics and steam power. By 1830 he was already experimenting with a multiple effect vacuum evaporator. He returned to New Orleans from France and developed a vacuum evaporator

Historic labels - preservation

Before



After



Source: Courtesy of the Museum Conservation Institute, Smithsonian Institution.

Historic labels – when to remove?

Visually inappropriate
versus
Authenticity,
Meaning and
Provenance



Source: Nora Lockshin, 2015.

Historic labels



Limosa haemastica. USNM A8074.
Collected by Charles Darwin. Received from John Gould.
Source: Nora Lockshin, 2015. Courtesy of the National
Museum of Natural History, Smithsonian Institution.

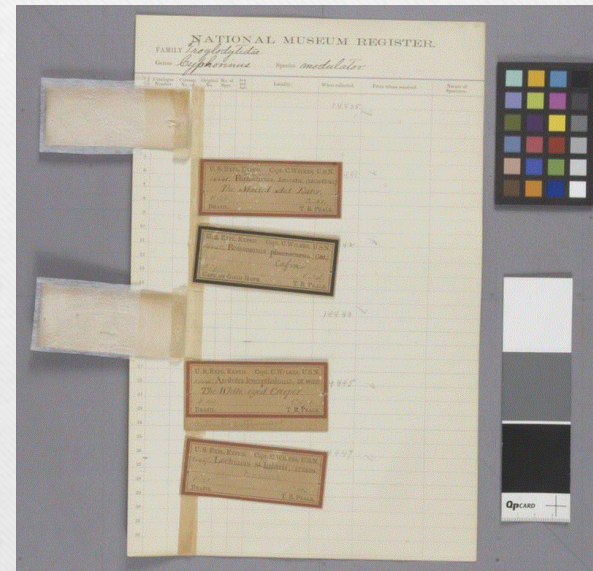
Historic labels

Historic pins

Retention of meaning



and context



Source: Andrea K. Hall, 2014. Courtesy of the National Museum of Natural History, Smithsonian Institution.

Marking metals & minerals



Source: Nora Lockshin, 2015.

Health & safety

marking metals, minerals & pharmaceutical collections



Source: "AsbestosHeatSpreaderForCooking" by Robert Cailliau. Licensed under CC BY-SA 3.0 via Commons - <https://commons.wikimedia.org/wiki/File:AsbestosHeatSpreaderForCooking.jpg#/media/File:AsbestosHeatSpreaderForCooking.jpg>



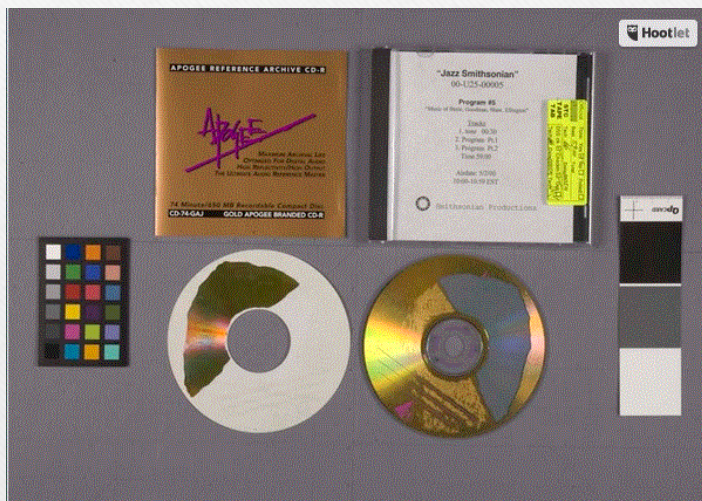
Source: Flickr user Aardvark Ethel. Headache powders. Vintage medicines in the Childers pharmaceutical museum. 2011. Licensed under Attribution-NonCommercial 2.0 Generic (CC BY-NC 2.0)

A photograph of a wooden shelf containing various chemical bottles and containers. The bottles are labeled with names like 'SULPHURIC ACID', 'A.S. ALOE', and 'STANDARD'. A large glass flask is also visible, along with a red box and a small white container.



Old medicine kit
Courtesy of MedChi

Marking plastics



Source: Nora Lockshin, 2015. Smithsonian Institution Archives

NIST Special Publication 500-252

Information Technology:
**Care and Handling of CDs and DVDs —
A Guide for Librarians and Archivists**

Fred R. Byers



Council on Library and Information Resources
Washington D.C.

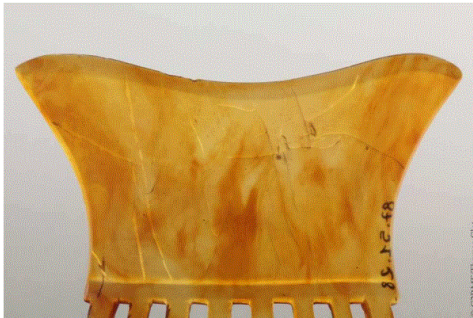
NIST

National Institute of Standards and Technology
Technology Administration, U.S. Department of Commerce

Marking plastics



A – Hair slide, tortoiseshell imitation : *crazing*, associated damage : *loss of transparency*
© C2RMF



B – Comb (horn imitation): *crack*
© C2RMF

Source: PoPART, Damage atlas.



Source: Nora Lockshin, 2015.

Marking plastics

- Crazing
- Exudation
- Swelling
- Absorbency
- Non-drying



Source: Nora Lockshin, 2015.

Marking plastics



These pages gather a bulk of knowledge that is record of the latest conservation science and technology as applied to plastic works of art, gained during the POPART project – the Preservation Of plastic ARTefacts in museum collections: a 42-month international research project part funded by the European Commission. Twelve partners worked together to establish protocols for analyzing, examining and conserving these artefacts for the future generations to enjoy and to study.

MAINS RESULTS ARE DELIVERED HERE.

IDENTIFICATION

DISCOVER THIS PART



WHAT PLASTICS ARE IN MY COLLECTION?



SPECTROSCOPIC TECHNIQUES



CHROMATOGRAPHIC METHODS



FIBER OPTICS REFLECTANCE SPECTROSCOPY



CHARACTERISATION OF PLASTICS



TRENDS IN IDENTIFICATION AND CHARACTERISATION OF PLASTICS

COLLECTION SURVEY

DISCOVER THIS PART



WHAT IS THE CONDITION OF THE COLLECTION?



POLLY: A REFERENCE OBJECT



DEGRADATION ASSOCIATED WITH PLASTICS FOUND IN SURVEYS



ANALYSIS OF DEGRADATION PRODUCTS FOUND IN SURVEYS



DAMAGE ATLAS

Resources

Course, guidelines, tutorials, supplies, and more

Full Course

Northern States
Conservation Center

<http://www.collectioncare.org/>



Applying Numbers to Collection Objects: Materials and Methods of Object Numbering On-line Course

\$499.00

SKU: ms208

Instructor: Helen Alten

Description:

Applying Numbers to Collection Objects covers the materials and methods of object numbering: registration, handling, labeling and marking, number placement, documentation, health and safety, transponders and barcodes, surface marks, inks, paints and barrier coats. Each participant receives a Northern States Conservation Center collections labeling kit and performs experiments using its contents. Participants learn to determine what pen, ink, barrier coat or tag is appropriate for each object and storage or display situation.

Course Outline:

1. Introduction
2. Basic Concepts
3. Associating Numbers and Objects
4. Applying Numbers to Objects: Barrier Coats and Direct Surface Marking
5. Tools of Numbering
6. Recommended Numbering Procedures for Specific Objects
7. Conclusion

Course Date

Feb 1 - Feb 26, 2016 ▼

Guidelines with practical guides


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UNESCO & ICCROM
French, Spanish, English

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[STORAGE REORGANIZATION](#) | [DOCUMENTATION SYSTEM](#) | [GLOSSARY](#) | [CASE STUDIES](#) | [Login to my account](#)

2.1 Accession number



The Accession number identifies each object in the collection in a unique way. It will never be given to any other object. It is the key to accessing all documents comprising the museum's documentation system, because it allows each object to be linked to the documents referring to it. It should be attached to the object.



1994-9-12 ? 12-9-1996 ? 9-12-1996 ? 9-1996-12

Existing online resources (English):
[Aide mémoire for Documentation in museums. n° 1. The accession register. S. Accession number. EPA-ICCROM.](#)
The "Accession number" paragraph of this resource provides two accession number formats currently in use, as well as the steps to follow for numbering items comprising several parts.
[Aide mémoire for Documentation in museums. n° 2. Brief guide to the manual marking of objects.](#)

Table of contents
[Introduction](#)
[1 - Why document?](#)
[2 - How to set up a basic manual documentation system from scratch](#)
[Foreword](#)
[2.1 Accession number](#)
[2.2 Accession register](#)
[2.3 Card catalogue](#)
[2.4 Location system](#)
[2.5 Other](#)
[3 - How to reactivate an abandoned or incomplete manual documentation system](#)
[4 - How to check the inventory](#)
[5 - How to computerize the system](#)
[6 - How to maintain the documentation system](#)
[Conclusion](#)

Paleontology Portal

<http://collections.paleo.amnh.org>

The Paleontology Portal Collections Management

ACQUIRINGSTORINGTRACKINGSHARING

Home > Tracking > Labeling



Labeling

The importance of having a catalog number on the specimen cannot be stressed enough. If a specimen becomes detached from its number, it has lost most of its scientific significance.

Labeling of specimens should be done in black ink; either India ink or an [archival](#) quality ink should be used. Ball-point pens, "permanent" markers, or other kinds of non-archival quality ink should never be used, as they have a tendency to degenerate, fade, or crack with time. If archival-quality ink is not available, pencil is the next safest option.

The catalog number forms the link between the specimen, its associated data, and any direct derivatives such as molds, casts and photographs or other illustrations. Specimens, molds, casts and illustrations all should all be labeled with the relevant catalog number, to avoid breaking this link. For example, if a mold that lacks a catalog number cannot readily be linked to a specimen, the time taken by a [preparator](#) to make that mold has effectively been wasted.

Another source of problems is incorrect transcription of catalog number during labeling, which also breaks the link between a specimen and its associated data. To minimize this risk, specimens should be labeled



Labeling of specimens should be done at the same time that it is being cataloged.

TRACKING

- Cataloging

Labeling

- Databasing
- Storage Organization

Glossary Quick Links

- [blocks](#)
- [specimen lots](#)
- [Acid-prepared specimens](#)
- [preparator](#)
- [archival](#)

[View Glossary](#)

Downloads

- [AMNH Cataloging Procedures](#)
- [AMNH Specimen Labeling Procedures](#)
- [Special Cases in Specimen Labeling](#)
- [Archival Marking Kit Poster](#)
- [National Park Service's Museum Handbook: Appendix J](#)
- [National Park Service's Museum Handbook: Appendix U](#)

Paleontology Portal

<http://collections.paleo.amnh.org>

To minimize this risk, specimens should be labeled at the same time as the data is entered into the database, or when catalog cards and ledgers are made out, to enable immediate cross-checking.

Labeling is generally done by hand directly onto the fossil, but in some circumstances it may be more appropriate to create a printed label (e.g., printed directly from a databasing program) and attach it to the specimen or its container. This approach works well for specimens that are too small to label directly (the paper label can be placed with the specimen in a vial or gel cap), or where the surface of the specimen is too rough or fragile to take a written number. In general, however, it's better to avoid stick-on labels because of the increased risk of the number becoming detached from the specimen.

[Acid-prepared specimens, specimen lots, and blocks](#) with multiple specimens are all special cases for numbering. Additionally, there are some types of specimens where it might be appropriate to apply labels and, increasingly in use, barcodes. For tips on how to deal with these special circumstances please [click here](#).

How do I label specimens?

For specific procedures click on some of the links below:

- **Download the following procedures** from the American Museum of Natural History's Department of Paleontology:
 - [AMNH Cataloging Procedures](#)
 - [AMNH Specimen Labeling Procedures](#)
 - [AMNH Special Cases in Specimen Labeling](#)
- **Assembling An Archival Marking Kit For Paleontological Specimens** is a poster presented at the 2006 Society of Vertebrate Paleontology Annual Meeting by Amy Davidson and Samantha Alderson of The American Museum of Natural History, New York, NY and Marilyn Fox of The Yale Peabody Museum of Natural History, New Haven, CT is available as a pdf document online. [Get the file](#).
- **The National Park Service's Museum Handbook, Part II: Museum Records Web Edition** has an [Appendix J](#) on Marking collections and information more specifically on marking paleontological collections is available in the Museum Handbook, Part I: Museum Collections [Appendix U](#) on the Care of Paleontological and Geological Collections.

Labeling Tip

It is helpful to make up a 'kit' of labeling tools and supplies so that the proper tools and materials are accessible for ready use. A kit should include:

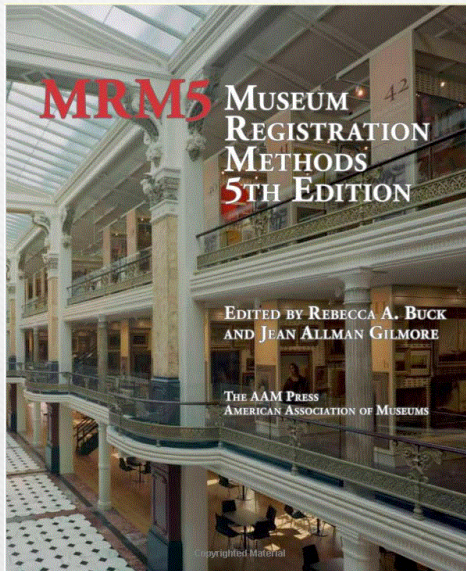
- archival pen
- acetone
- ethanol
- cotton swabs (e.g. Q-tips)
- Acryloid-B72 (Paraloid B-72) mixture [[glossary link](#)]
- white acrylic paint (e.g. Liquitex)
- specimen labels

For more information on labeling see the poster presentation [Assembling an archival marking kit](#) for paleontological specimens by Amy Davidson, Samantha Alderson, and Marilyn Fox on the Society of Vertebrate Paleontology website.

Search

Print and online

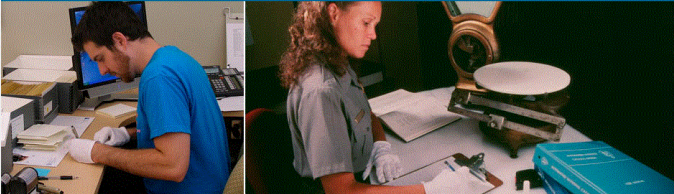
MRM5



National Park Service Museum Handbook

Museum Management Program National Park Service
U.S. Department of the Interior

EXHIBITS | PUBLICATIONS | FOR TEACHERS | COLLECTIONS



NPS Museum Handbook

What is the *Museum Handbook*?
It is a reference guide on how to manage, preserve, document, access and use museum collections.

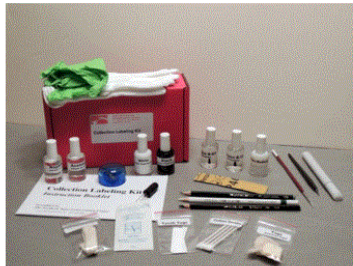
There are three parts to the NPS *Museum Handbook*:
[Part I. Museum Collections](#)
[Part II. Museum Records](#)
[Part III. Museum Collections Use](#)

NPS *Museum Handbook* with Quick Reference 23.8 MB (PDF includes all three parts of the *Museum Handbook*)
PDF includes quick reference and keyword search ("find") across entire *Museum Handbook* (Part I, II, and III)

NPS *Museum Handbook* Quick Reference (PDF includes Quick Reference Only)

The NPS *Museum Handbook*, Part I, Museum Collections
It focuses on standards and procedures of preventive care for museum collections with information on:

Kits and guides - vendors



Collections Labeling Kit

\$77.55

SKU: numkit

Based on work by the AIC/AAM Joint Committee on Numbering, this kit provides three half ounce brush top bottles of different clear lacquers, two bottles of solvents, and bottles of black and white acrylic inks.

Included are three different ink applicators: a fine brush, a quill pen and an empty COPIC marker. Three different pencils, two that are water soluble, samples of different tags and ties, and gloves also are included. A small booklet provides information on how to use each of the items in the kit.

[Add to cart](#)

Collection Labeling Kit

Designed specifically to meet the needs of a museum collections manager, this kit contains materials needed to safely label many different types of items. Instructions included will provide information on the proper procedures for labeling. Replacement bottles of Paraloid B-67 and Paraloid B-72 sold separately.

Kit includes:

Clear Lacquers (Paraloid B-67 and Paraloid B-72) for use as a base coat

Black and White Fluid Acrylic Inks, for use in applying accessions numbers

Acrylic Gloss Medium in water, for use as a top coat

Ink Applicators (fine brush; quill pen; empty COPIC marker)

Pencils (HB pencil; black and white All Stabilo pencils; pencil sharpener), for marking

Tags and Ties (10 acid-free paper tags with ties; 10 Tyvek tags; cotton tape; Glide Teflon monofilament)

Miscellaneous (1 pair each cotton and nitrile gloves, size medium; eyedropper; 4 cotton swabs; sand paper; empty 0.5 brush top bottles)

Instruction Booklet



Collection Labeling Kit

Cat #	Description	Size	1 or more	3 or more	Qty
CLK1	Collections Labeling Kit		\$130.00	\$120.10	<input type="text"/>
	Price each				

Ellen Carrlee for Alaska
State Council on the Arts.

This is the kit I made for a workshop at the Museums Alaska conference in Valdez, September 2011. The kit is designed for small museums with wide-ranging collections with everything from natural history specimens to fine art, where limited staff must wear many hats. I made 24 kits, since many things can be ordered in a case of 12, and each kit cost about \$50. The workshop was funded through a grant from the [Alaska State Council on the Arts](#). The kit includes a manual, which can be found at the posting [Collections Labeling: Material by Material](#). Other adhesive choices can be found on the posting [Collections Labeling: Alternate Adhesive Testing](#).

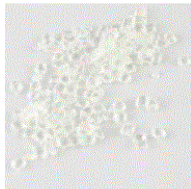
The contents of a museum labelling and marking kit



For similar videos on collections care, follow the link below to the [Share Museums East Website](#).

[Read more about the resource on this website \(external link\)](#)

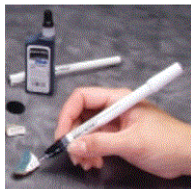
Health & safety preparations, precautions



Paraloid B-72 Adhesive

[read more](#)

☐ Compare



Rapidograph Stainless Steel Tip Pen



Paraloid B-72 for Labeling Museum Objects

[read more](#)

☐ Compare



The current choice by museums for labeling and cataloging collections. Used as a removable base coat protect it from writing directly on the object itself. This lacquer is a 25% solution of paraloid (acryloid) the opaque being tinted white with titanium dioxide.

1.25 oz. wide mouth jars, with brush in cap applicator.

Clear is used for the labeling of light colored objects. Opaque for the labeling of dark colored objects.

An appropriate per

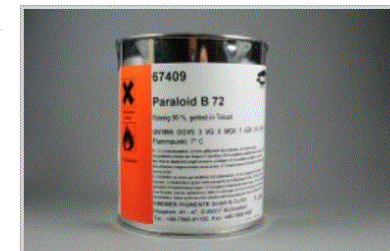
Related Informa

Paraloid™ B 72 in Toluene 1 l (can)

No. : 67409.:21100.:430:

50 % solids

Paraloid™ B-72 is an excellent general purpose acrylic resin. It can be applied in either clear or pigmented coatings by a variety of application methods.



1 l (can)

No. : 67409.:21100.:430:; **65.00 USD**

65.00 USD pro l [excl. shipping costs](#) weight: 1,28 kg

1

add to cart

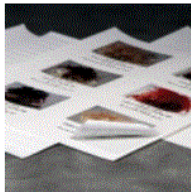
Labels

Results for: collections labelling

Showing 1 - 6 of 6

Results per page: 12 ▾

Grid  List 



Archival Quality Laser Labels -
Assorted Sizes
[read more](#)

☐ Compare



Resistall Paper
[read more](#)

☐ Compare



Paraloid B-72 for Labeling Museum
Objects
[read more](#)

☐ Compare



Labeling Tape for Textiles
[read more](#)

☐ Compare

Perma/Seal Foil-Backed Labels

Archival Quality Box, File & Book Labels

LIVE SUPPORT

► OFFLINE

[LEAVE A MESSAGE](#)

DESCRIPTION

FEATURES

RESOURCES

Smudge proof and flexible, these permanent, white, foil-backed labels are coated with our special formulation of Perma/Seal acid-free acrylic adhesive that really does stick to boxes, books, polyester, etc. The unique foil barrier prevents surface inks from penetrating the label and affecting the material beneath. Conversely, the adhesive cannot penetrate the foil to attack the ink and cause excessive fading. Labels have rounded corners and are die-cut on continuous perforated sheets for easy typing. Special sizes, printing, and other pin-feed configurations available on request (minimums may apply).

Printer/copier toner & paper permanence

Preservation Facsimile

By using digital capture and quality printing machines along with permanent and durable paper, preservation reformatting/facsimile makes long-lasting replacement copies of deteriorating, damaged, or non-circulating documents and printed materials. The quality of a copy depends on the paper used, the machine printing the copy, the expertise of the machine operator, the imaging materials adhering to the paper, the quality of the original image, and the completeness of the item.

Requirements for a Preservation Facsimile:

- Paper must adhere to standards for permanence and durability. Applicable standards are ANSI Z39.48 -- Permanence of Paper for Printed Library Materials; ASTM D3290 -- Bond and Ledger Paper for Permanent Records; ASTM D3458 -- Copies from Office Copying Machines for Permanent Records.
- Printing equipment must use a toner or ink with carbon black pigment to produce permanent images.
- Copy machine must function at its optimum operating condition to meet the toner's need for heat/pressure setting of the image in the copying process. It may be necessary to have a specific machine dedicated only to preservation photocopying.
- Image adhesion to the paper should be tested. Do the tape pull test as described in [National Archives and Records Administration Technical Information Paper No. 5](#).
- The test should be performed regularly on printing from machines routinely used for preservation facsimile and may be performed by customers receiving copies produced by vendors.
- Passing the tape pull test means that printed text does not appear -- even the outline of letters or symbols -- in the adhesive of the required tape when it is slowly lifted off the image.
- Each preservation facsimile's image should replicate the original image and its placement in the original including registration of text on verso and recto sides of a page.
- Preservation facsimile must be inspected to verify page order, legibility, completeness, clarity, contrast, and accuracy. Quality of the replacement print should be compared to the source materials.
- A preservation facsimile should have a statement identifying the work as a copy. Notice of copy should appear as a separate leaf in the copy. The copy identification statement should indicate that the paper complies with ANSI Z39.48 and may make reference to "poor quality original" to describe limits of capture.
- Copyright statements about the limited use of material may be added to the notice of copy if appropriate.
- Preservation replacement prints are to be properly housed and stored according to requirements for paper materials.
- Original material may be stored as "leaf masters," which may be retrieved for future duplication such as making an additional preservation facsimile or making use of other media conversion technology.

Adapted from the American Library Association's [Guidelines for Preservation](#)

Preservation

Home > Preservation > Technical Information > Peel Test

Specifications and Research

Solvent Solver

Peel Test

Materials Specifications

NARA Directive 1571

Using Technology to Safeguard Archival Holdings

Handling Guidelines for Vendors

Duplication Specifications

Digital Image/Disk Storage

Electronic Records Storage

Digitizing Archival Materials

Guidelines

NARA Housing

Specifications

Testing Electrostatic Copy Quality: The Peel Test

Materials needed:

1. 3M #230 Drafting Tape, 1 inch width (do not substitute)
2. Test Target. Open and print the target on a laser printer with at least 300 dpi resolution (set options to **enhanced** and/or **fine** and/or **dark**); the objective is to get solid, uniform blackness. Use the Adobe Portable Document Format version of the target. ([target.pdf](#))
3. Archival quality copy paper that meets the requirements of ANSI/NISO Z39.48 standard *permanence of paper for publications and documents in libraries and archives* (available from NISO), and/or ASTM D3458 *Standard Specification for Copies from Office Copy Machines for permanent Records* (available from ASTM), should be used. For choices see The American Library Association's *Guidelines for Preservation Photocopying of Replacement pages*.

Procedures

1. Turn on the machine. When it is ready, copy the test pattern onto XXV Xerox bond paper or equivalent. The original test pattern should be housed in a polyester sleeve for protection. When removing it from the sleeve, the operator should avoid touching the black areas to prevent finger printing.
2. Pull one inch of tape out from a roll. Do not cut or tear the tape yet. Fold the tape back (sticky side in) to make a one-half inch non-sticky tab. Now, pull off three more inches of tape and cut or tear next to the roll. You should have a piece of tape, including the tab, that is about 3 1/2 inches long.
3. Apply the strip to the copy of the test pattern so that it covers as much of the black ring as possible.
4. Rub the tape flat onto the test pattern five or six times with all four fingers. DO NOT use your thumb or fingernails, repeat DO NOT use your thumb or fingernails.
5. Now, fold back the free end of the tape - that is the tab that you made - so that it lies flat against the rest of the tape, peel the tape strip off the paper by sliding the free end of the tape over the rest of the tape while holding it flat against the page. This is an 1800 peel angle.
6. Look at the adhesive side of the tape strip. If the curved image of the test pattern can be detected at all, (that is, if any black image has transferred to the tape,) the copy fails the test.

source:

<http://www.archives.gov/preservation/technical/peel-test.html>

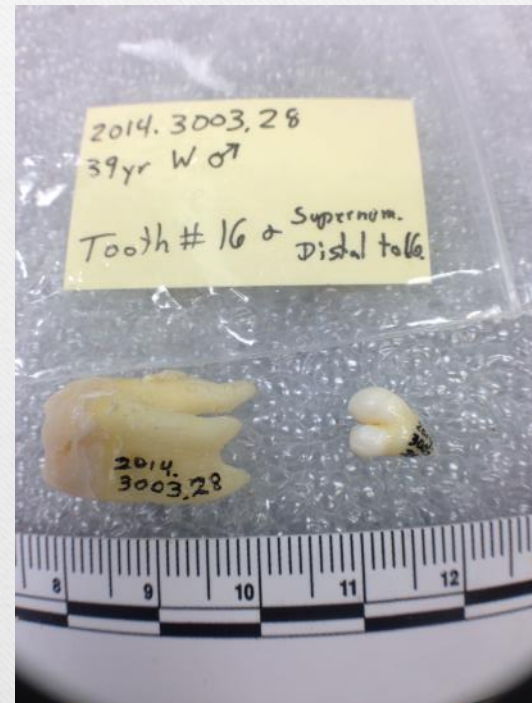
source:

<http://www.loc.gov/preservation/care/photocpy.html>

Bags & tags



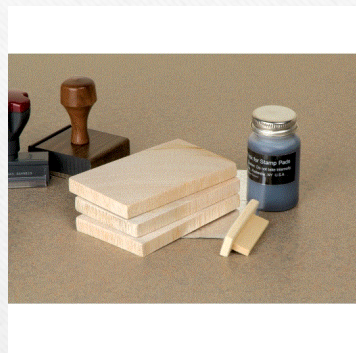
[Click to Enlarge](#)



Source: Nora Lockshin, 2015.

Fluid writing & stamping materials

actinic ink



Archival Actinic Ink #125 Stamping Kit

Part #: 57040

\$24.10

Quantity:

1

ADD TO CART

ADD TO WISHLIST ▾

This Archival Actinic Ink #125 Stamping Kit includes lightfast, waterproof black Actinic ink, an inorganic pigment that won't fade due to light, heat or age. The ink dries in about a minute and is fully waterproof in 10 minutes.

Features

Pigments, Paints, Dyes & Inks > Inks
ARCHIVAL INK...



#230 Kit

Black Actinic ink for writing and stamping made of an inorganic pigment containing no carbon black or acid. It is chemically stable, will not decompose, will not fade or cause fading, and will not damage paper or photographic images. The ink is water resistant and permanent.

#125 Kit is designed for use with rubber stamps, and contains a 2oz. bottle of ink, 8 - 1.75" x 3" wood stamp pads and an ink applicator. Additional bottles of ink and stamp pads can be purchased separately.

#230 Kit is designed for use with a dip pen, and contains a 2oz. bottle of ink, a pen holder and 1 steel nib. Additional bottles of ink can be purchased separately.

Related Information: [Click Here for Product Information.](#)

Archival Inks



[Click image to enlarge](#)

These permanent, non-fading inks are resistant to light, impurities that can affect the permanence of paper or p are chemically stable and feature an inorganic pigment like other ink pigments can. Caution must be used to gu stamp pads by other, non-archival inks.

Code	Description
885-230K	Archival Ink Writing Kit
885-230	Black Actinic Ink #230 for writing
885-125K	Archival Ink Stamping Kit
885-1000	Clear Print un-inked wood block stamp pad set
885-125	Black Actinic Ink #125 for stamp pads

Actinic ink

INFORMATION ON ARCHIVAL INK

#125 Black ACTINIC® Ink is for stamping on Archival Prints. Special Pigment and choice of resin and solvent are what give the ink unique properties. Recommended for use only with ZIPIT® Ink Pads.

#230 Black ACTINIC® Ink is for writing on Archival Prints. Use with a steel pen. Special Pigment and resin in a water base, that is waterproof when dry.

Both are designed for marking prints for long storage with resistance to heat, light, water, and aging effects.

Black color only. Not designed for general purpose marking of prints and will NOT work on Resin Coated Paper. Resin Coated Paper cannot be made archival, despite other claims of long life.

Archival Specifications - General

An ink to be archival must meet the following criteria: Resistant to light, heat, and water. Must not contain any impurities that would effect the permanence of the paper, photographic image or the storage container. Material must not decompose with time. Both #125 Black ACTINIC® Ink and #230 Black ACTINIC® Ink have the following properties. Resistant to light. The pigment used is opaque to infrared light, tested by noting transmission of infrared light. The pigment used is opaque to ultraviolet light both long wave and short wave, tested by noting that the pigment placed on a fluorescent surface (translucent) prevents ultraviolet light from causing fluorescence. Ultraviolet lighted both front light and back light. Light causes no fading, tested by exposure to window and room light for 20 years. Resistant to heat. The material has been tested and withstands temperatures above 2,000°F continuous exposure for over four hours and is not effected. The material tested was both the color by itself and the finished ink, marked on a surface that would not itself decompose at such temperatures. Both #125 and #230 inks were not affected.

All materials are chemically stable. Tested for impurities: the material is an inorganic pigment. Unlike carbon containing pigment or carbon black this inorganic pigment has no tendency to absorb impurities, including impurities that might be in the air. The color and the finished inks were tested for impurities and also tested at the same time to determine that the inorganic pigment was a true pigment, that would not combine or react with paper or other materials. The testing was by thin layer chromatography. The substrates included inorganic materials, organic materials, synthetic materials, and paper. All tests were in complete agreement. Material is pure inorganic pigment and does not contain impurities. By formulation the material does not contain anything that would be detrimental to paper or photographic images. The inks contain no acid. Both inks are waterproof.

Complete immersion in water of archival paper marked with both inks did not effect the marked impression. The period of immersion was 72 hours. If the paper is rubbed when wet some fibers may give way which would allow ink to float freely in the water. However, there is no spontaneous tendency for dissolving of the ink, and when the paper is dried the ink is totally permanent.

The rest of the results are different due to the different uses of the inks.

#125 Black ACTINIC® Ink is solvent based for use with a rubber stamp and Uninked Wood ZIPIT® Ink Pads. Only if the Uninked Wood ZIPIT® Ink Pads are used can the ink be totally free of any potential impurities. The

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Ownership Marking of Paper-Based Materials

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Ownership Marking of Paper-Based Materials

Traditional collecting practices have often included ownership marking of items, such as bookplating or stamping. Two often-cited arguments for ownership marking are that it can help deter theft and establish ownership in the event of theft. Theft, however, occurs regardless of the presence of ownership marks. Therefore, ownership marking primarily for theft deterrence requires careful consideration, especially as the mark should be indelible to be useful in this manner.

Long-practiced options for permanently marking paper-based items include embossing, punching or perforating, and ink stamping. Many libraries today mark ownership by edge ink stamping and use electronic strips for theft deterrence.

Library of Congress ownership Marking Ink

For edge stamping the general collections at the Library of Congress, the Preservation Directorate developed, in cooperation with the United States Government Printing Office, a permanent, indelible, neutral-pH ink that will not bleed if exposed to water or other solvents, that is resistant to fading, and that has not demonstrated adverse effects on paper substrates during testing. *The Library of Congress does not necessarily recommend ink stamping rare or unique collection items.* Library, archive, or museum institutions may request a 65 mL bottle of this ink (specify blue, black, or reddish-brown) by sending a contact name and institutional postal address to [Ask A Librarian](#). If possible, we ask international institutions to provide a U.S. postal address as the ink and the postage is provided free of charge.

Additional information about the ink

- Requires a special stamp pad made of balsa wood. Balsa wood ink pads are available from online archival suppliers (Internet keyword search: "Clear Print wood block stamp pad archival inks") or can be made easily by cutting a 1/2" thick layer of endgrain and sanding smooth; the end grain is the inking surface. The pad should be kept in a container.
- Requires a specially cut stamp. The best imprints are made by stamps cut from rubber with simple, thin, sans-serif, all capital letters, text-only designs.
- When properly applied, the ink does not bleed on most papers; the ink may bleed slightly on exceptionally thin or porous papers; the ink does not apply well on highly calendared or coated papers.
- Requires a relatively long drying time. If page stamping, the book should be left open overnight to dry to prevent offsetting; this requires a lot of workspace.
- Material Safety Data Sheet (also known as Safety Data Sheet): [Black ink](#) [PDF: 189 KB; 3 p]; [Blue ink](#) [PDF: 97 KB; 3 p]; [Brown ink](#) [PDF: 127 KB; 3 p].

Marking photographs

Photo Pencils

While standard #2 pencils have long been recommended for making notes on the back side of photographic prints, often the marks are extremely faint and in some cases pressure must be applied to have any legible comments appear. These remarkable lead pencils write smoothly, require no pressure, and produce neat, easy-to-read notations.



Item #	Description	1-11	12+
#30-20406-6B	Photo Pencil	\$1.95	1.75



Photo Marking Pencil

Part #: PC919

As low as: \$2.70

Buy More, Save More!

1 to 11\$3.10
12+\$2.70



Graphite Pencil - Uncased, pure graphite pencils write on smooth surfaces such as glass, plastic, metal, etc. Good for signing and labeling photographs.



Lacquer - The current choice for marking is a removable base coat on an object to which the marking is made. This lacquer is a 25% solution of paraloid (acrylic) with titanium dioxide.

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Pigma Pens - Acid free, fade and water proof ink allows for smooth flowing. Widths available: #00 (.50mm).

Thank you

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*Preventative Conservation:
Collection Storage*
(forthcoming 2016)

Edited by Lisa Elkin & Christopher Norris

Society for the Preservation of Natural
History Collections,
American Institute for Conservation,
and the Smithsonian Institution

Q&A

What's on your mind?

