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THE MOMENT WITH EVERYTHING THAT'S BEEN MENTIONED AND SO KEEP CHECKING BACK BECAUSE IT DOES CHANGE AND WE PUT UP THE POWER POINT SLIDES AFTER EACH COURSE AIRS AND IF YOU NEED TO FIND A HOME WORK ASSIGNMENT YOU CAN GET LINK THERE IS AS WELL. AND JUST, AGAIN, IF YOU ARE INTERESTED IN EARNING A CERTIFICATE OF COMPLETION AND A DIGITAL CREDENTIAL YOU SHOULD GET ALL HOME WORK ASSIGNMENTS, IN, AND WE'LL BE E-MAILING YOU TODAY WITH THE LINK FOR THE RECORDING TO TODAY'S WEBINAR AND HOME WORK ASSIGNMENTS.

IN FACT, WE'LL SEND ALL OF THEM, RECORDINGS AND HOME WORK ASSIGNMENTS TO DATE.

SO IF YOU HAVE NOT BEEN GETTING OUR E-MAILS JUST PUT SOMETHING IN THE CHAT BOX SO WE'LL MAKE SURE TO MAKE SURE WE GET IT TO YOU BY SOME MANNER AND WE HAVE UNTIL THURSDAY, MAY 30 FOR ALL THOSE HOME WORK ASSIGNMENTS TO BE COMPLETED SO KEEP AN EYE ON THAT AND MAKE SURE YOU GET THOSE IN AND I HAVE A LITTLE SURPRISE FOR ALL OF THOSE OF YOU WHO DO GET A CERTIFICATE OF COMPLETION WE WILL ENTER YOUR NAME IN A DRAWING FOR A DOOR PRIZE IT'S COPY OF ARCHIVAL AND MANAGEMENT CARE A PHOTOGRAPH.

WE HAVE TEN COPIES TO GIVE AWAY SO IT'S A VERY USEFUL BOOK IF YOU DON'T OWN IT ALREADY.

IF YOU DO, WE CAN DRAW SOMEONE ELSE'S NAME OR YOU CAN GIVE IT TO A COLLEAGUE.

SO THAT'S A WONDERFUL SURPRISE  
WE HAVE FOR YOU.

AND JUST AGAIN REMEMBER THAT  
SEVERAL OF THE GETTY  
PUBLICATIONS THAT DEBBIE HAS  
REFERENCED AND HAS RECOMMENDED  
ARE ON SALE BY GETTY, 3% OFF  
SALE FOR ALL OF THE PARTICIPANTS  
IN THIS COURSE.

AGAIN, INFORMATION IS ON THE WEB  
SITE AND WE ENCOURAGE YOU TO  
TAKE THEM UP ON THAT OFFER.

THEY HAVEN'T REALLY SET A  
DEADLINE FOR IT BUT IF YOU COULD  
DO HIT IN THE NEXT MONTH OR TWO,  
I APPRECIATE THAT.

SO, AGAIN, IF YOU HAVE ANY  
QUESTIONS FOR US YOU CAN FIND US  
AT HERITAGE PRESERVATION AND  
WE'LL BE HAPPY TO HELP YOU WITH  
ANY COURSE LOGISTICS AND I JUST  
WANT TO RUN THAT POLL THAT WE  
DID LAST WEEK -- TUESDAY, RATHER  
THAT JUST DIDN'T WORK OUT FOR US  
SO WE'RE GOING TO BE TALKING  
ABOUT ADVOCACY TODAY SO WE JUST  
WANTED TO HAVE A SENSE IF YOUR  
INSTITUTION HAS SOUGHT A KIND OF  
GRANT FUNDING OR OUTSIDE FUNDING  
FOR COLLECTIONS OF CARE -- I'LL  
MOVE POLL AROUND A LITTLE.

JUST LET US KNOW, YOU CAN SELECT  
ALL MA THAT APPLY AND THIS JUST  
SORT OF GIVES AN IDEA OF SORT OF  
WHAT KIND OF FUND-RAISING YOU  
MAY HAVE DONE IN THE PAST AND IF  
YOU DON'T KNOW, THAT'S FINE.  
BUT JUST -- IT WILL HELP DEBBIE  
OUT A LITTLE BIT AND HOW SHE  
PRESENTS HER MATERIAL TODAY.  
GREAT.

LOTS OF YOU.

A LOT OF DIFFERENT TYPES OF  
FUNDING.

SO THAT'S TERRIFIC.

AND GREAT SO MUCH HAS COME FROM  
FOUNDATION SUPPORT.

THAT'S REALLY GOOD.

THANK YOU, EVERYONE.

OKAY, LET'S JUST GIVE IT A FEW MORE MINUTES BECAUSE I KNOW MY ANSWER TO THE CHOICES ARE A LITTLE WORDY.

OKAY, WE HAVE OVER 200 PEOPLE JOINING US TODAY AND I KNOW SOME OF YOU ARE WATCHING WITH OTHERS SO THE NUMBERS ARE PROBABLY EVEN HIGHER THAN THAT.

BUT THANKS FOR COMING BACK, EVERYONE.

OKAY, I THINK I'M JUST GOING TO CLOSE THIS OUT FOR NOW AND I WALTZ WANTED TO JUST REMIND YOU BECAUSE, AGAIN, WE WILL BE TALKING ABOUT FUND-RAISING THAT ON THE ONLINE COMMUNITY IF YOU GO TO THE SITE, GO TO THE PAGE PHENOMENON

[www.connectingtocollections.org](http://www.connectingtocollections.org), YOU WILL SEE A TOPIC MENU AND WE HAVE A SUBPAGE ON THAT CALLED "INCREASED SUPPORT FOR COLLECTIONS CARE."

AND OTHER FUND-RAISING TIPS.

SO SHE'S GOT THINGS ON THE COURSE PAGE, TOO.

SO THAT'S JUST ANOTHER PLACE TO QUICKLY FIND INFORMATION AROUND WITH THAT I WILL WELCOME BACK BEN BI.

WE'RE GOING TO CLOSE MY SLIDES HERE AND BRING UP DEBBIES AND THEN I'M GOING TO DRAG AWAY THE CHAT BOX.

SO -- SORRY ABOUT THAT.

ALL RIGHT, HERE WE GO.

AND I WANT TO JUST DIRECT YOU TO THE HELLO BOX YOU'VE BEEN SAYING HELLO IN AND IT'S GOING TO TURN TO MODERATED CHAT WHICH, AS MAKE SAID, IF YOU POST SEE IT YOU MAY SEE IT TWICE, ONCE WHEN WE GET IT FROM YOU AND ONCE WHEN WE PUBLISH IT.

SO WITH THAT I'M GOING TO TURN  
IT OVER TO DEBBIE.

THANKS SO MUCH, DEBBIE.

>> THANK YOU, KRISTEN.

THANK YOU, MIKE, AND THANK YOU  
ALL FOR JOINING US ON THE FINAL  
OF -- IT'S IMPOSSIBLE TO  
BELIEVE.

DRIVING IN THIS MORNING I  
THOUGHT THIS CAN'T BE POSSIBLE.  
BUT THIS IS THE LAST WEBINAR OF  
OUR FIVE PART SERIES AND IT'S  
BEEN A LOT OF FUN FOR ME.  
I'VE REALLY ENJOYED READING YOUR  
QUESTIONS AND LOOKING AT YOUR  
HOME WORK AND WATCHING WHERE  
YOU'RE COMING FROM, REALLY.  
IT'S JUST EXTRAORDINARY TO ME  
THAT WE'RE ABLE TO REACH OUT  
SIMULTANEOUSLY AROUND THE WORLD  
AND I'M SO HAPPY TO SEE YOU ALL  
EXCHANGING E-MAILS AND CONTACTS  
BECAUSE, IN THE END, THE  
STRENGTH OF OUR WORK IS REALLY  
ABOUT ALL OF US WORKING  
TOGETHER.

SO MUCH OF THIS IS ABOUT  
COLLABORATION.

I'LL SPEAK A LITTLE BIT TODAY  
ABOUT COLLABORATION AS IT  
RELATES TO ADVOCACY AND  
PRESERVATION OF OUR PHOTOGRAPHIC  
HERITAGE.

I HAVE A NUMBER OF SLIDES AND  
I'VE TRIED TO KEEP MY SLIDES TO  
A MINIMUM TO ALLOW FOR SOME MORE  
EXTENDED QUESTION-AND-ANSWER  
TIMES.

WE'LL SEE HOW WE DO IN ALL OF  
THAT AND, AGAIN, HEATHER IS ON  
BOARD WHICH I'M MOST GRATEFUL  
FOR AND I WANT TO, AGAIN, THANK  
HEATHER AND GRETA FOR THEIR GOOD  
WORK AND, AS MANY OF YOU KNOW,  
HEATHER'S FINISHING UP HER  
SECOND YEAR OF STUDY IN OUR  
THREE-YEAR MASTER'S LEVEL

PROGRAM AND THIS WORK THAT SHE'S DOING ON THE WEBINAR IS PART OF HER FINAL GRADE FOR HER SECOND YEAR.

SO, SO FAR I THINK SHE'LL DOING REALLY WELL AND I WANTED TO PICK UP WHERE WE WERE ON TUESDAY TUESDAY AND AS YOU WILL RECALL WE WERE TALKING ABOUT PRESERVATION PLANNING, TRYING TO TAKE ALL OF THE INFORMATION THAT WE HAVE BEEN DISCUSSING DURING THE LAST MONTH ABOUT PHOTOGRAPHIC MATERIALS AND BEGINNING TO THINK ABOUT LONG-TERM AND SHORT-TERM PLANNING AND HOW TO PRIORITIZE THE NEEDS THAT YOU'RE FACING WITH YOUR PHOTOGRAPHIC COLLECTIONS WHICH I REALIZE VARY WIDELY FROM COUNTRY TO COUNTRY AND INSTITUTION TO INSTITUTION BUT THERE'S STILL A BOTTOM LINE SIMILARITY IN ALL SITUATIONS AND WE BEGAN WITH A TEN-POINT PRESERVATION PLAN I WON'T REVEAL ALL POINTS BUT AS YOU WILL RECALL THE FIRST AND MOST IMPORTANT STEP IN ANY PRESERVATION PLANNING FOR PHOTOGRAPHIC COLLECTIONS AND REALLY FOR ALL TYPES OF CULTURAL HERITAGE IS THE VITAL NEED TO ASSESS THE ENVIRONMENT AND DO WHATEVER IS -- WHATEVER'S POSSIBLE TO TRY AND CONTROL IT. TO TRY AND CONTROL, IN THIS CASE RELATIVE HUMIDITY AND TEMPERATURE CONDITIONS TO BEGIN TO ENSURE COLLECTION AND ITS LONG-TERM PRESERVATION. SO WE SPOKE ABOUT ENVIRONMENT AND I MENTIONED, -- AND THANK HERITAGE PRESERVATION FOR POSTING ALL OF THESE BECAUSE AS YOU GO THROUGH REFERENCE THERE IS'S A LOT OF PRACTICAL,

RELEVANT, UP-TO-DATE CONCISE  
INFORMATION THAT I THINK WILL BE  
MOST HELPFUL TO YOU AND  
CERTAINLY SIGNIFICANT POEGSINGS  
AND RESOURCES RELATED TO  
ENVIRONMENTAL ASSESSMENT AND  
CONTROL.

BUT AS YOU WILL REMEMBER  
MATERIALS THAT ARE COLOR-BASED  
THAT ARE COLORED DYES REQUIRE  
COOL OR COLD STORAGE TO REDUCE  
THE RATE OF DETERIORATION AND  
THIS CERTAINLY IS ALSO TRUE WITH  
CELLULOSE ACETATE, CELLULOSE  
NITRATE FILM.

WE GOT TO THE -- YOU KNOW, LET  
ME JUST PAUSE FOR ONE SECOND AND  
ASK KRISTEN.

I DON'T SEE A CHAT BOX.

IS THAT A PROBLEM OR IS IT JUST  
MY COMPUTER?

IT'S A PROBLEM FOR ME NOT TO SEE  
IT.

>> I DON'T THINK WE HAVE PEOPLE  
PUTTING QUESTIONS UP.

>> OH, OKAY.

>> HERE'S ONE.

SO THEY'RE JUST LISTENING.

>>

>> OKAY, GREAT.

I'M SO USED TO SEEING SO MANY  
QUESTIONS THAT I GOT WORRIED  
WHEN I DIDN'T SEE ANYTHING.

ALL RIGHT, THANK YOU.

SO WE GOT TO -- UP TO POINT  
NUMBER SEVEN ON THIS TEN-POINT  
PRESERVATION PLAN AND THE SECOND  
STEP, THE SEVENTH STEP, I'M  
SORRY, IS TO FOCUS ON THE  
STABILIZATION OF GLASS PLATE  
NEGATIVES.

WE'VE SPOKEN A BIT ABOUT  
FILM-BASED MATERIALS AND HOW  
VITAL IT IS BECAUSE OF THEIR  
INHERENT INSTABILITY TO DEAL  
WITH THOSE PROMPTLY, TO BE SURE  
THAT YOU UNDERSTAND IF YOU HAVE

CELLULOSE NITRATE OR CELLULOSE  
ASTER, IT'S MUCH MORE RECENT AND  
STABLE AND NOT REALLY A MATERIAL  
THAT YOU NEED TO BE OVERLY  
CONCERNED WITH.

CLEARLY ALL PRINTS HAVE TO BE  
HANDLED CAREFULLY AND HOUSED IN  
GOOD-QUALITY ENCLOSURES.

THE REALITY IS POLYESTER FILM  
DOES NOT REQUIRE COLD STORAGE  
BUT IS REQUIRED FOR THE  
LONG-TERM PRESERVATION OF  
ACETATE AND NITRATE FILM.

THE SECOND THING YOU'VE ASKED  
ABOUT IS HOW DO YOU DEAL WITH  
MIXED COLLECTIONS?

HOW DO YOU DIVIDE THEM?

AND I'VE SAID ON A NUMBER OF  
OCCASIONS THAT WHERE POSSIBLE  
YOU WANT TO SEPARATE OUT YOUR  
GLASS PLATE NEGATIVE COLLECTIONS  
FROM YOUR SILVER-BASED MATERIAL.  
THIS HAS TO DO WITH NOT ONLY THE  
ACETATE NITRATE FILMS,  
PARTICULARLY CELLULOSE NITRATE  
FILM AND THE ACIDS IT'S GIVING  
OFF, NITRIC ACID WHICH WILL  
ATTACK OTHER MATERIALS CAUSING  
IMAGES TO FADE AND OTHER  
DETERIORATION PROBLEMS AS WELL.

BUT I'D ALSO -- IT ALSO HAS A  
LOT TO DO WITH JUST THE  
FRAGILITY OF GLASS AND THE FACT  
THAT IT'S MUCH SAFER TO HANDLE  
GLASS AS A UNIT SEPARATE FROM  
FILM SO YOU'RE NOT CONSTANTLY  
GOING THROUGH A COLLECTION AND  
ENCOUNTERING GLASS PLATE  
NEGATIVES AS YOU'RE DEALING WITH  
OTHER MATERIALS, TOO.

BUT I'VE CATEGORIZE IT HAD  
STABILIZATION OF GLASS PLATE  
NEGATIVES AS THE SEVENTH POINT  
ON THE GENERIC PRESERVATION PLAN  
AND WE CERTAINLY SPOKE I THINK  
IN THE THIRD WEBINAR ABOUT  
DIFFERENT NEGATIVE PROCESSES AND

I MENTIONED THAT THERE ARE COLLODION WEB SITE NEGATIVES INTRODUCED AROUND -- AND THEN SILVER GELATIN DRY PLATE NEGATIVES THAT WERE INTRODUCED IN THE LATE 1870s BUT YOU SEE IN THIS IMAGE IS SILVER GELATIN NEGATIVES AND -- OH, HERE WE GO WITH THE POINTER.

OKAY.

AND THE DRY PLATE NEGATIVE IS COMMERCIALY PREPARED.

THE IMAGES TYPICALLY BLACK-AND-WHITE ALTHOUGH IT MAY BE DETERIORATED, FADED AROUND THE OUTER EDGES WE SEE SOME OF THAT FAINTLY HERE.

THESE PLATES, IT'S COMMON IN SOME AREAS, PARTICULARLY AROUND THE OUTER EDGES AND IT'S IMPORTANT THAT YOU SEPARATE THESE OUT AND BEGIN TO THINK ABOUT REHOUSING THEM TO PROTECT THEM.

A LOT OF THESE ARE HOUSED IN THEIR ORIGINAL WOOD CONTAINERS BUT IN ALL SITUATIONS YOU REALLY WANT TO SEPARATE THEM FROM POOR-QUALITY AND PUT THEM INTO ACID-FREE BOXES.

THE CHALLENGE WITH GLASS PLATE NEGATIVE COLLECTIONS-- AND REALLY WITH ALL NEGATIVE COLLECTIONS-- IS THE NATIONAL'S FOUND ON THESE HISTORIC ENCLOSURES, AS YOU SEE HERE. THAT'S AN AWFUL LOT OF REALLY IMPORTANT INFORMATION, AND SOMETIMES NOT JUST THE CONTENT OF THE INFORMATION BUT IT'S THE HANDWRITING THAT YOU NEED TO PRESERVE AS WELL ONLY BECAUSE IN AN INSTITUTION WHERE THERE'S A LOT OF HISTORIC MEMORY, INDIVIDUALS MAY RECALL THAT WAS HANDWRITING I RECOGNIZE. AND SOMETIMES THAT INFORMATION



IS USEFUL, TOO TO IMPORTANCE AND SIGNIFICANT OF THE COLLECTION.

SO THERE ARE INSTITUTIONS CERTAINLY THAT HAVE BEEN INVESTIGATED, POSSIBILITIES AND OPPORTUNITIES TO SCAN THIS INFORMATION ON TO BETTER QUALITY PAPER ENCLOSURES AND THAT CERTAINLY IS SOMETHING TO CONSIDER OR YOU MAY SIMPLY BE ENTERING THERE THIS INFORMATION INTO A DATABASE.

BUT WHAT YOU'RE SEEING HERE IS A COLLECTION OF HISTORIC NEGATIVES THAT HAVE -- NOT JUST HISTORIC NEGATIVE BUS HISTORIC ENCLOSURES AND YOU CAN SEE THAT THE ENCLOSURES HAVE BEGUN TO DETERIORATE.

AS A FIRST-STEP MEASURE, THEY'VE SIMPLY BEEN PUT -- IT'S CERTAINLY GOOD STEP, IT PROTECTS THEM.

EVENTUALLY YOU MAY WANT TO REPLACE THESE ENCLOSURES.

THE OR INCORPORATE ACID-FREE PAPER IN THE INTERIOR OF THE ENCLOSURE, PROBABLY REPLACING THEM WILL BE EASIER.

HONESTLY AT LEAST PROTECTING THEM IN A GOOD-QUALITY BOX IS A VERY GOOD STEP.

HOUSE THEM VERTICALLY.

AND JUST TO MENTION THAT -- IN FACT, IT'S BETTER TO HAVE GLASS PLATE NEGATIVES VERTICALLY AS OPPOSED TO HORIZONTALLY UNLESS THEY GET REALLY LARGE.

AND I THINK I MENTIONED LAST WEEK SOMETHING AROUND -- THERE'S NO RULE HERE BUT AROUND 12 X 14 INCHES OR SO, THOSE PLATES TEND TO BE HEAVY.

THEY PROBABLY SHOULD BE HOUSED FLAT.

ANYTHING SMALLER CAN BE HOUSED UPRIGHT.

JUST BE SURE THE BOX IS FULLY  
PACKED OR THERE'S SOME KIND OF A  
SPACER IN THE BACK AND THEY  
DON'T SHIFT WITHIN THE BOX  
BECAUSE YOU ARE DEALING WITH A  
GLASS SUPPORT WHICH IS FRAGILE.  
AND YOU WANT TO PROTECT IT, OF  
COURSE, TO THE EXTENT POSSIBLE.  
HERE IS AN EXAMPLE OF A  
COLLECTION OF VERY EARLY GLASS  
PLATE NEGATIVES THAT WAS  
PROVIDED BY ONE OF THE  
PARTICIPANTS.

I'M NOT SURE WHERE THIS CAME  
FROM NOR IS IT REALLY ALL THAT  
IMPORTANT BUT IT IS,  
UNFORTUNATELY, SO TYPICAL OF  
WHAT YOU CAN FIND IN ATTICS AND  
BASEMENTS AND INSTITUTIONS.  
THE COLLECTION IS QUITE  
REMARKABLE.

MANY OF THESE NEGATIVES ARE VERY  
EARLY AND, IN FACT, LIKELY TO BE  
COLLODION ON GLASS AS OPPOSED TO  
GELATIN ON GLASS.

SO YOU HAVE TO FIND SOMETHING  
LIKE THIS IN YOUR INSTITUTION,  
WELL, THAT WOULD BE ABSOLUTELY  
WONDERFUL.

AND OBVIOUSLY HIGH PRIORITIES IN  
TERMS OF SIGNIFICANCE AND VALUE  
AS WELL BECAUSE THE IMAGES THAT  
ARE INCLUDED ON THESE NEGATIVES  
THAT ACTUALLY FROM R IN  
RELATIVELY GOOD CONDITION ARE  
QUITE REMARKABLE.

SO FIRST STEP TO UNDERSTAND WHAT  
YOU HAVE.

ARE THEY DRY PLATES, ARE THEY  
WET PLATES?

ARE THEY A COMBINATION THEREOF  
AND, OF COURSE, REMOVE THEM FROM  
THE POOR QUALITY ENCLOSURE, THAT  
CARDBOARD BOX, AND BEGIN TO  
REHOUSE THEM INTO MUCH BETTER  
PAPER ENCLOSURES.

AND WITH GLASS PLATE NEGATIVES

THESE SHOULD BE HOUSED IN PAPER ENCLOSURES AS OPPOSED TO PLASTIC ENCLOSURES.

AND YOU'RE LOOKING FOR PAPER ENCLOSURES EITHER FOUR-FLAP ENCLOSURES OR ENVELOPE THAT (INAUDIBLE).

IF YOU'RE USING AN ENVELOPE, BE SURE TO SLIDE THE NEGATIVE IN THE ENVELOPE WITH THE EMULSION SIDE FACING AWAY FROM THE SEAM. AND SOMETIMES WITH GLASS PLATE NEGATIVES IT'S DIFFICULT TO IDENTIFY THE EMULSION SIDE. THAT'S THE SIDE THAT HAS THE GELATIN AND IN THIS CASE THE COLLODION AND SILVER IMAGE FROM THE BASE SIDE.

BUT IF YOU JUST HOLD IT IN YOUR HAND-- WITH GLOVES, AGAIN-- OR JUST AT THE EDGES YOU WILL SEE THAT THE EMULSION SIDE IS USUALLY MUCH GLOSSIER OR SHINIER THAN THE NON-EMULSION SIDE.

WE OFTEN REFER TO THAT AS THE BASE SIDE, THE NON-EMULSION OR THE GLASS SIDE.

BUT CLEARLY THIS IS JUST A GREAT EXAMPLE OF WHAT HAS PROVEN TO BE A FANTASTIC COLLECTION.

JUST REALLY EXTRAORDINARY.

AND CERTAINLY THEY HAVE PROPER HOUSING.

HERE'S PROPER HOUSE OF THE GLASS PLATE NEGATIVE.

OFTEN COLLECTIONS ARE LOOKING AT -- (INAUDIBLE) AND DIGITIZING THESE NEGATIVES TO MAKE THEM AVAILABLE AND ACCESSIBLE TO RESEARCHERS AND THE PUBLIC FOR EXHIBITION PURPOSES AND THAT'S ALL FINE.

IT'S REALLY NOT THE FOCUS, YOU'RE FOCUSED ALSO ON THE PRESERVATION OF THE ORIGINAL MATERIALS.

GLASS PLATE NEGATIVES, AGAIN,

CAN BE HOUSED IN GOOD-QUALITY PAPER ENCLOSURES, IN ACID FREE BOXES HELD VERTICALLY OR FLAT. WATCH GLASS TO BE SURE THAT RESEARCHERS AND SCHOLARS IN RETRIEVING THE BOXES ARE PREPARED FOR THE WEIGHT THAT'S LIKELY TO BE INCLUDED IN SUCH A BOX.

BOXES SHOULD NOT BE HUGE. THEY NEED TO BE PORTABLE. AND A GLASS PLATE NEGATIVE CAN BE HOUSED IN ROOM TEMPERATURE CONDITIONS WITH RELATIVE HUMIDITY OF 30% TO 50%.

SOME OF THE PROBLEMS WHEN THEY ARE HOUSING IN POOR-QUALITY ENVIRONMENTS IS THAT YOU'RE GOING TO BEGIN TO SEE FADING AND DETERIORATION OF THE SILVER IMAGE.

YOU MIGHT A FLUCTUATING ENVIRONMENT SEE FLAKING OF THE EMULSION AS WELL.

AND ONLINE, AGAIN, IN TRYING TO SHARE WITH YOU RESOURCES THAT YOU'LL FIND INTERESTING AND HELPFUL AND AT THIS URL YOU'LL FIND A VERY WELL REDONE HOUSING OF RECENTLY DISCOVERED GLASS PLATE NEGATIVES FROM SAN FRANCISCO AND THROUGH THE ONLINE BLOG YOU CAN FOLLOW THE DECISION MAKING THAT WAS MADE, THE KINDS OF MATERIALS THAT WERE USED AND THE FINAL RESULTS.

YOU OFTEN FIND THESE KINDS OF EXAMPLES AND HOPEFULLY YOU'LL FIND THEM USEFUL AS YOU BEGIN TO WORK THROUGH THE NEEDS OF YOUR COLLECTION.

AND THIS IS ALSO FROM THAT SAME THING.

YOU CAN SEE NEAR ORIGINAL NEGATIVES DISCOVERED IN WOODEN BOXES AND POOR-QUALITY SLEEVES AND THEN REHOUSED AND THEY'VE

ACTUALLY ALSO PROTECTED THE ORIGINAL SLEEVES AS WELL. THE REASON THAT I MENTIONED EARLIER, THAT IT WAS IMPORTANT INFORMATION.

>>

NOW, AT THE SAME TIME THAT YOU'RE DEALING WITH GLASS PLATE NEGATIVES-- AND A LOT OF THIS GENETIC PLAN IS NOT NECESSARILY ONLY SEQUENTIAL, SOME OF THIS WORK CAN BE DONE SIMULTANEOUS BUT YOU LOOK AT YOUR PHOTOGRAPHIC ALBUMS, SCRAPBOOKS. AND THESE ARE WONDERFUL MATERIALS AND OBJECTS THAT CHRONICLE DIFFERENT PERIODS AND THE LIVES OF MANY.

WE'VE SPOKEN QUITE A BIT ABOUT SCRAPBOOKS AND ALBUMS AND THE IMPORTANCE OF MAINTAINING THEIR CONTEXT AND PHOTOGRAPH FROM THE IMAGES.

SOMEONE ASKED LAST TUESDAY ABOUT I BELIEVE YOU WERE TALKING ABOUT THESE KINDS OF ALBUMS, THESE VICTORIAN ALBUMS THAT TYPICALLY INCLUDE CABINET CARDS, WHAT YOU'RE SEEING HERE.

THAT REFERS TO THE SIZE OF THE PHOTOGRAPH, NOT TYPE OF PHOTOGRAPH.

IN THE BACK SOMEONE WAS TALKING ABOUT HOW THEY WANTED TO READ THE BACK OF THESE MOUNTED SUPPORTS WHICH OFTEN INCLUDE INFORMATION ON THE PHOTOGRAPHER BUT WERE UNCERTAIN HOW TO SAFELY REMOVE THEM.

THERE'S A LITTLE SLIT THAT YOU CAN BARELY SEE-- IF AT ALL THIS WAS IN THIS IMAGE BUT HOW DO YOU SAFELY GET THE PHOTOGRAPH OUT OF THESE ALBUMS AND THAT'S WHY I WAS TALKING ABOUT TAKING A PIECE OF FOLDED MYLAR AND SLIPPING IT IN.

I WISH I HAD A SLIDE OF THAT.  
BUT SLIP IT ON TOP OF THIS  
PHOTOGRAPH AND THE OTHER PIECE  
OF THE MYLAR IS ON TOP OF THE  
PHOTOGRAPH BEHIND AND THEN THAT  
GIVES YOU THE SLIP TO BE A ABLE  
TO CAREFULLY REMOVE THE  
PHOTOGRAPHS FROM THE PAGE  
WITHOUT DAMAGING THE PAGE OR  
DAMAGING THE PHOTOGRAPH.  
YOU DO WANT TO BE SURE YOU --  
IT'S THE ORDER THESE PHOTOGRAPHS  
ARE FOUND IN AN AL FWHAUPL ARE  
SO IMPORTANT SO PUT THEM BACK IN  
ORDER.

THIS IS A GREAT ALBUM AND BOY DO  
I WISH I COULD SPEND A LOT OF  
TIME TELLING YOU ABOUT THIS ONE.  
I THINK NOW YOU'LL ALL REALIZE  
THAT I'M A HUGE -- MANY YEARS  
AGO OUR PROGRAM WAS PRESENTED  
WITH THIS ALBUM FOR RETREATMENT  
BY AT THAT TIME OUR PHOTOGRAPH  
COMPOSITION MAJORS IN SECOND  
YEAR.

THAT'S WHERE HEATHER IS IN HER  
STUDIES NOW.

I WAS THRILLED.

I COULDN'T HAVE BEEN HAPPIER.  
IT'S A PHOTOGRAPH OF BLACK AND  
WHITE SILVER GELATIN PHOTOGRAPHS  
OF THE BEATLES.

IT'S ON THAT BLACK ALBUM PAGE,  
YOU'RE PROBABLY THINKING IN YOUR  
OWN INSTITUTIONS OR OWN FAMILY  
WITH ALL KINDS OF INSCRIPTIONS.  
THERE ARE MANY DIFFERENT  
ADHESIVES, SOME HAVE FAILED AND  
IN MANY CASES-- IT'S HARD TO  
TELL FROM THIS-- PAGES WERE TORN  
AND REPAIRED OR PHOTOGRAPHS WERE  
MOVED THROUGHOUT THE ALBUM.  
SO THERE IS A LOT OF WEAR AND  
TEAR ASSOCIATED WITH THIS OBJECT  
AND -- BUT IT WAS DETERMINED  
THAT IT VERY MUCH NEEDED TO  
REMAIN AS AN ALBUM THAT SORT OF

CHRONICLES BY A WOMAN WHO  
CLEARLY LOVED GEORGE BECAUSE OF  
THE 80 SOMETHING PHOTOGRAPHS OF  
THE ALBUM OF THEM, I THINK, 60  
SOMETHING OF THEM WERE  
PHOTOGRAPHS OF GEORGE HARRISON.  
AND IT APPEARS THIS PHOTOGRAPH  
WAS -- THE FRONT OF THE ALBUM,  
WE ASSUME, SHE HAS SEVERAL AND  
IT WAS DETERMINED THAT IT SHOULD  
BE RETAINED AS AN OBJECT.  
I DON'T HAVE TIME TO TALK ABOUT  
THE TREATMENT.  
I WISH I COULD.

IT WAS INTERESTING, IT'S HAD A  
LOT OF PRESSURE SENSEIVE THE  
TAPES THAT BEGAN TO FAIL AND SO  
WE STABILIZED THE ALBUM BY  
REMOVING THE TAPES AND REHINGING  
PHOTOGRAPHS IN THEIR APPROPRIATE  
PLACES SO IT COULD BE HANDLED,  
SO IT COULD BE SCANNED AND  
DUPLICATED FOR OTHER RESEARCHERS  
AND SCHOLARS BUT IT WAS RETURNED  
AS AN ALBUM BECAUSE, OF COURSE,  
WITH HANDLING GUIDELINES IT'S  
BECAUSE THESE PAGES ARE STILL  
FRAGILE.

BUT IT WAS VERY MUCH DETERMINED,  
AS YOU CAN IMAGINE, FOR ME IT  
WAS THE CULMINATION OF ALL MY  
PASSION, REALLY.

FROM THE BEATLES, EDUCATION AND  
TRAINING TO PHOTOGRAPHIC  
MATERIALS TO THESE EPIC DILEMMAS  
SO IT WAS REALLY GREAT AND I  
HATED TO RETURN IT BUT IT'S NOW  
SAFELY BACK WITH ITS OWNER.  
BUT YOU'LL SEE A LIVE VARIETY OF  
ALBUMS IN YOUR COLLECTION.  
IS HERE'S ONE OF OUR STUDENTS  
EXAMINING AN ALBUM.

SO THESE ARE ALL ALBUMEN PRINTS.  
THIS WAS AN ALBUM THAT WAS  
RECOVERED FOLLOWING THE KATRINA  
DISASTER, ACTUALLY, ON THE  
MISSISSIPPI GULF COAST.

YOU CAN SEE IT'S IN RELATIVELY GOOD CONDITION NOW.

BUT THESE ARE ALBUMEN PRINTS AND SHE WILL ACTUALLY BE REASSEMBLING THEM.

IN A MORE RECENT ALBUM, CERTAINLY HERE, SILVER GELATIN BLACK-AND-WHITE PHOTOGRAPHS ADHERED WITH PHOTO CORNERS, NOT WITH OTHER PAGINGS.

SO WHAT WE DO IN THIS SITUATION, I WOULD ADVOCATE THAT YOU NOT REMOVE PHOTOGRAPHS FROM THESE PAGES BUT LEAVE THEM INTACT.

YOU MAY CONSIDER WHERE WHERE THAT'S NECESSARY WHERE THAT MAY PROTECT PHOTOGRAPHS FROM ABRASION OR DAMAGE FROM ADJACENT PAGES IS DOING SO YOU NEED TO LOSE A LIGHTWEIGHT ACID-FREE PAPER, SMOOTH SURFACE THAT HAS IDEALLY PASSED THE PHOTOGRAPHIC ACTIVITY TEST.

BUT BE VERY CAREFUL ABOUT PHOTOGRAPHIC ALBUMS BECAUSE IN SOME SITUATIONS YOU CAN BREAK THE BINDING.

YOU STARTED AING IN ALL THESE PAGES AND YOU MAY, IN FACT CAUSE THE BINDING TO BE BROKE SON YOU SEE DAMAGE THAT'S ASSOCIATED WITH THE USE OF PAGES, WHETHER YOU ASSUME THE PHOTOGRAPHIC ALBUMS ARE GOING TO BE HANDLED OR CAN YOU SCAN IT CAREFULLY, IDEALLY USING A THE BOOK SCANNER.

YOU DON'T WANT TO PUT THEM FACE DOWN IF THEY'RE STILL BOUND IN ANY WAY.

BUT YOU NEED TO THINK ABOUT THIS.

THERE'S NOT ONE SOLUTION TO ALL THESE PROBLEMS.

THERE ARE MANY PROBLEMS YOU WILL ENCOUNTER WITH SILVER GELATIN TO BLACK AND WHITE PRINTS WITH AND



YOU CAN SEE WE TALKED ABOUT  
SILVER MIRRORING AS A  
DETERIORATION PROBLEM.

YOU CAN SEE IT A LITTLE BIT HERE  
IN THE DARK AREAS.

CERTAINLY YOU CAN SEE IT WELL  
HERE ALONG THE RIGHT EDGE OF  
THIS PHOTOGRAPH.

THIS MAY BE CAUSED IF YOU WERE  
TO CLOSE THE BOOK YOU CAN  
IMAGINE THAT THIS AREA HERE WAS  
ADJACENT TO THE THIS POOR  
QUALITY PAPER.

SO THIS PAPER MAY HAVE CREATED  
SOME SILVER DEGRADATION IN THE  
SILVER GELATIN BLACK-AND-WHITE  
PHOTOGRAPH.

BUT IT'S LIKELY NOT TO BE  
PROGRESSIVE IF YOU CAN HOUSE IT  
IN THE ALBUM IN A GOOD-QUALITY  
BOX, YOU CAN PROTECT IT.

THE PHOTOGRAPHS MAY NOT BE WELL  
ADHERED TO THE PAGES BUT IF YOU  
TAKE THE BOX AND MINIMIZE  
HANDLING AND STORE THE  
PHOTOGRAPH IN A STABLE  
ENVIRONMENT IT'S LIKELY THAT  
THIS DETERIORATION WILL NOT  
CONTINUE TO PROGRESS.

YOUR PHOTOGRAPH OVERALL ADHERE  
TO THE PAGES TO REMOVING THEM  
WOULD BE DIFFICULT IT SHOULD BE  
DONE BY A PHOTOGRAPHIC  
CONSERVATOR AND IN MOST  
SITUATIONS I DON'T THINK IT  
WOULD BE RECOMMENDED.

>>

AND WE'VE ALSO TALKED ACT MORE  
MODERN -- OF COURSE THIS IS WAS  
THE RAGE IN THE 1970s.

MANY OF YOU PROBABLY HAVE THESE  
IN YOUR FAMILIES.

THESE MAGNETIC ALBUMS.

THESE ARE, BY THE WAY, SOME OF  
YOU HAVE ASKED ABOUT POLAROID.

SO THESE IMAGES ARE ORGANIC DYES  
AND YOU CAN SEE HOW THESE PAGES

HAVE YELLOWED AND DETERIORATED. PHOTOGRAPHS ARE STILL VERY WELL ADHERED TO THESE PAGES AND THERE'S REALLY NO REASON THAT THE PHOTOGRAPHS ARE GOING TO CONTINUE TO DETERIORATE IF THEY'RE NOT HOUSED IN A STABLE, COOL ENVIRONMENT.

THE INHERENT STABILITY OF POLAROID, COLOR POLAROID IN THIS CASE.

AND IT WOULD BE VERY DIFFICULT TO REMOVE THEM SAFELY SO THEY CAN BE RETAINED.

YOU WANT TO MONITOR THEIR POSITION AND REALLY YOUR GREATEST CHALLENGE IS WHEN THE PHOTOGRAPHS START FALLING OUT BECAUSE THE ADHESIVE HAS FAILED. IN THAT CASE YOU MAY NEED TO SIMPLY REHOUSE THEM IN GOOD QUALITY SLEEVES AND TRY AND DOCUMENT THEIR ORDER AND CAPTURE ALL THE INFORMATION AS BEST YOU CAN.

OH, LET'S SEE.

I'M HOPING YOU CAN ALL HEAR ME. BUT LET US KNOW CERTAINLY IN ONE OF THESE CHAT BOXS IF YOU'RE HAVING TROUBLE HEARING.

LET ME JUST MENTION NUMBER 9 BECAUSE I JUST HAVE ONE SLIDE FOR THAT AND THEN I'M GOING TO TURN THIS OVER TO KRISTEN FOR QUESTIONS THAT MAY HAVE EMERGED IN THIS LAST SERIES OF IMAGES. WE TALKED ACTUALLY ON THE VERY FIRST DAY, THE VERY FIRST WEBINAR OF PHOTOGRAPHIC PROCESS, DAGUERREOTYPES, AMBROTYPES, TINTYPES.

WE CALLED THESE DIRECT POSITIVE IMAGES BECAUSE IN ALL THESE THREE CASE THERE IS'S NO NEGATIVE.

THE PHOTOGRAPHER TOOK THE LIGHT SENSITIVE IRONED PLATE TO MAKE A

TINTYPE OR THE LIGHT SENSITIVE SILVER PLATED COPPER FOR A DAGUERRE OWE TYPE IN AND PLACED THAT IMMEDIATELY IN THE CAMERA. SO THESE ARE ONE OF A KIND. THEY MAY BE IN DECORATIVE PAPER MATS AS YOU SEE WITH THE TINTYPE ON YOUR LEFT OR IN A MINIATURE CASE, PARTICULARLY IN THE UNITED STATES AS YOU SEE WITH THE DAGUERREOTYPE ON YOUR RIGHT. HERE I URGE YOU AS YOU'RE PLANNING TO SEE IF YOU HAVE THESE KINDS OF MATERIALS. MANY OF YOU WILL. AND TO BE SURE THAT THEY'RE IDENTIFIED AND HOUSED IN SOME KIND OF PROTECTIVE ENCLOSURE AND THAT YOU DO WHAT YOU CAN TO MINIMIZE HANDLING. AND CERTAINLY BE CAREFUL ABOUT THE EXHIBITION OF SOME OF THESE MATERIALS. PERHAPS YOU CAN EXHIBIT EFFECTIVELY DEPENDING ON THEIR COMPOSITION.

>>

OKAY.

KRISTEN, I'LL LEAVE THE SLIDE UP AND YOU GUYS CAN SEE HOW -- WE ALWAYS SAY THAT OWNERS BEGIN TO LOOK LIKE THEIR DOGS.

I LOVE THIS PICTURE.

I DON'T EVEN -- I FOUND IT ONLINE AND I JUST THINK, YOU KNOW, THERE'S THIS GREAT ONLINE \$'S SO MANY GREAT ONLINE SITES FOR IMAGES.

THERE'S ONE CALLED "LOOK AT ME." PEOPLE POST IMAGES AND SOMETIMES I GO THERE FOR INSPIRATION BUT KRISTEN LET ME TURN THIS OVER TO YOU AND SEE WHAT YOU CAN ANSWER AND IF THERE'S ANYTHING THAT I MIGHT BE ABLE TO HELP WITH.

>> SURE.

THE PHOTO ALBUMS THAT HAVE THE

BLACK PAGES, DO THOSE TEND TO BE ACIDIC?

BECAUSE I SUPPOSE YOU CAN'T EVEN TEST IT WITH A.

H. PEN BECAUSE IT'S BLACK, RIGHT?

>> THAT'S A GREAT QUESTION, YES. IN THE MOST PART THEY ARE ACIDIC AND SO IT RAISES THIS QUESTION I'M SURE IN MANY PEOPLE'S MIND, THEN WHY DON'T WE REMOVE THESE PHOTOGRAPHS FROM THESE POOR-QUALITY ACIDIC PAGES BUT THE REALITY IS THAT ACIDITY -- IT'S A PROBLEM TO SOME EXTENT, CERTAINLY, IN THE PRESERVATION OF PHOTOGRAPHS AND SO IF YOU CAN CONTROL THE ENVIRONMENT, IF YOU CAN MINIMIZE HANDLING IT IS NOT NECESSARY TO REMOVE ALL THESE PHOTOGRAPHS FROM THESE ACIDIC PAGES AND YOU JUST LOSE SO MUCH IN DOING SO BECAUSE OF THE CONTEXT AND THE ORDER AND THE MATERIALS THAT ARE COMPRISED IN THESE PHOTOGRAPHIC ALBUMS. SO IT IS TRUE THEY ARE LIKELY TO BE ACIDIC.

THE OTHER CHALLENGE, ACTUALLY, WHICH IS A BIT BEYOND THE SCOPE OF THE QUESTION BUT I WANTED TO NAENGS, OF COURSE, THESE ALBUMS GET WET, THAT'S A PROBLEM BECAUSE THE BLACK PAGES SOMETIMES BLEED.

THEY'RE COMPRISED OF DYES AND PIGMENTS AND SO THEY CAN BLEED TO ADJACENT PHOTOGRAPHS AND WHAT NOT.

BUT SO THAT'S WHERE DISASTER PLANNING IS SO IMPORTANT IF YOU HAVE THESE KINDS OF ALBUMS TO BE SURE THEY'RE PROTECTED IN SOME WAY IN BOXES TO TRY AND MITIGATE THE WATER-RELATED PROBLEMS.

BUT THEY ARE VERY ACIDIC AND -- BUT YOU SORT OF WEIGH THE PROS

AND CONS AND IN THIS CASE TO DETERMINE THAT THESE ALBUMS SHOULD BE RETAINED WHETHER THE PAGES ARE ACIDIC OR NOT.

>> THE WE HAD A LITTLE CONVERSATION GOING IN THE CHAT. YOU KNOW, WE'VE ALL SEEN THE ARCHIVAL BOXES AND THOSE ARE MADE OUT OF SOME TYPE OF PAPER PRODUCT, CARDBOARD PRODUCT THAT'S ARCHIVE SAFE. BUT IF YOU HAVE A HUMID ENVIRONMENT OR IF THERE IS A DISASTER IT WAS MENTIONED THEY CAN BE -- THEY CAN BUCKLE OR THEY CAN BE DAMAGED BY MOISTURE SO WHY NOT STORE PHOTOGRAPHS IN SOME TYPE OF A PLASTIC CONTAINER RATHER THAN A PAPER-BASED CONTAINER?

THEN WE WERE DISCUSSING WHETHER OR NOT THEY SHOULD BE CLEAR OR NOT CLEAR BUT THEN I WOULD WORRY ABOUT LIGHT DAMAGE.

SO JUST -- IT'S SORT OF A BIG QUESTION BUT -- YOU KNOW, PLASTIC MIGHT RETAIN MOISTURE. SO --

>> WHEN IT COMES TO A BOX, THIS IS WHY I LOVE TEACHING AND REALLY TEACHING THE AROUND THE WORLD BECAUSE AT EVERY MOMENT I AM FACEED WITH QUESTIONS AND ISSUES AND CHALLENGES I HAVEN'T REALLY FACED BEFORE.

AND THAT'S THE OTHER BENEFIT TO THE COURSE OF PLASTIC ENCLOSURE IN SOME PARTS OF THE WORLD IS THAT WHERE YOU HAVE HORRIBLE INSECT PROBLEMS AND OTHER KINDS OF ISSUES THE PLASTIC ENCLOSURES CAN BE VERY USEFUL IN THIS CASE AS WELL.

SO I CERTAINLY HAVE IN VARIOUS INSTITUTIONS GLOBALLY AND I THINK YOU'VE REALLY, KRISTEN, ARTICULATED SOME OF THE PROS AND

CONS.

I WOULD PROBABLY AVOID A CLEAR BOX BECAUSE OF THE LIGHT-RELATED PROBLEMS.

NOW, AGAIN, A DIFFERENCE IN YOUR INSTITUTION, MAYBE THE STORAGE IS ALWAYS DARK AND IT'S REALLY NOT AN ISSUE.

BULL THAT'S SOMETHING THAT YOU MIGHT WANT TO BE CONCERNED ABOUT.

OTHER CONCERNS ONE MIGHT HAVE -- AND I DON'T HAVE A YES OR NO ANSWER TO THIS -- CAN YOU CONTROL THE ENVIRONMENT IN THE INSTITUTION OR THE STORAGE AREA? IF NOT IS THAT PLASTIC BOX LOCKING IN MOISTURE IN SOME WAY BECAUSE IT'S NOT AS POROUS AS A PAPER ENCLOSURE.

IF THAT'S TRUE THEN PERHAPS YOU CAN PUNCH A FEW HOLES IN IT FOR MOISTURE EXCHANGE.

SO IT'S SOMETHING TO SORT OF THINK ABOUT.

IN THIS CASE I WOULD URGE INDIVIDUALS PERHAPS TO BRAINSTORM WITH CONSERVATORS TO LOOK AT THEIR OPTIONS.

SOME OF YOU IN THE CHAT BOX MAY TELL US WHAT YOU'RE DOING.

THERE'S ALSO A MATERIAL THAT DOES BREATHE AND SO THAT'S A WONDERFUL MATERIAL THAT IT DOESN'T ALLOW WATER TO GET THROUGH BUT IT DOES BREATHE TO A CERTAIN EXTENT.

SO THERE ARE DIFFERENT KINDS OF MATERIALS THAT ARE AVAILABLE AND I THINK PLASTIC BOXES COULD BE USEFUL IN SOME SITUATION AND IT'S VERY, VERY TRUE THAT IN A DISASTER IF THESE BOXES DO GET THEY LOSE THEIR STABILITY SO IF YOU'RE DEALING WITH A WATER-RELATED EMERGENCY YOU'VE GOT TO BE SURE THAT AS YOU LIFT

A BOX THAT IT'S SUPPORTED  
UNDERNEATH WITH SOMETHING RIGID  
LIKE A PLANK OF WOOD OR WHATEVER  
BECAUSE THAT ENTIRE BOX IS  
LIKELY TO FALL APART.

>> OKAY, SOMETHING CAME UP  
TUESDAY ABOUT METAL BOXES  
BECAUSE IN A FIRE EMERGENCY THEN  
MAYBE THE PLASTIC COULD MELT BUT  
IF METAL GETS WET THAN THAT'S  
THE CHALLENGE.

>> YEAH, THAT'S THE CHALLENGE,  
TOO.

>> I THINK YOU STILL HAVE AN  
INTERESTING POINT THAT PLASTIC  
AND METAL ARE NOT GOING TO  
BREATHE.

>> THE DISASTER IS MAYBE A LOWER  
PERCENTAGE CHANCE OF THAT  
HAPPENING BUT DAILY MOISTURE  
MIGHT BE MORE COMMON.

>> YEAH.

I THINK EXACTLY RIGHT.

YOU KNOW, THIS IS ALL ABOUT  
PRIORIZATION AND THINKING ABOUT  
WHAT ARE YOUR TRADEOFFS AND IF  
THEY RETAIN MOISTURE, HUMIDITY  
AND PERHAPS IN SOME SITUATIONS  
CERTAINLY HERE'S ONE THING I  
WOULD AVOID HOUSING ACETATE  
NITRATE FILMS IN PLASTIC OR  
PAPER CONTAINERS BECAUSE THAT  
DETERIORATION BUILDS UP ON  
ITSELF.

SO YOU WANT THIS MATERIAL TO  
BREATHE, YOU WANT THEM IN PAPER  
ENCLOSURES SO YOU'RE NOT  
BUILDING UP DEGRADATION  
PRODUCTS.

AND YOU COULD MAKE THE SIMILAR  
ARGUMENT WITH OTHER PHOTOGRAPHIC  
MATERIALS, JUST NOT QUITE AS  
SIGNIFICANT.

SO CERTAINLY THERE ARE MANY  
INSTITUTIONS WHERE THEY'RE  
HOUSING GLASS PLATE NEGATIVES IN  
ACID-FREE PAPERS OR FOLDERS AND

THEN THEY ARE SORT OF PUT BACK  
IN THE DRAWER IN SUCH A WAY THAT  
THEY DON'T MOVE AS YOU'RE  
OPENING THE DRAWER AND THAT'S A  
COST SAVINGS.

IT'S ALSO EFFICIENT TERMS OF  
BASE SO YOU CAN USE METAL AND  
PLASTIC.

WE OFTEN RECOMMEND PAPER-BASED  
MATERIALS BUT IT'S NOT ALWAYS  
THE RIGHT SOLUTION.

>> OKAY.

WELL, I'LL LET YOU KEEP GOING  
AND WE'LL GET TO MORE QUESTIONS  
LATER.

>> SO FINALLY THE TENTH PART OF  
THE PRESERVATION PLAN IS GOING  
TO BE JUST REDRESSING AGAIN  
ISSUES OF COLOR COLLECTIONS AND  
WE'VE TALKED ABOUT COLOR, WE'RE  
THINKING ABOUT -- THAT IT MIGHT  
BE REALLY NICE TO DO A SEPARATE  
WEBINAR ON JUST COLOR  
PHOTOGRAPHY BECAUSE THERE'S JUST  
SO MUCH TO DEAL WITH WITH THESE  
MATERIALS.

GENETICALLY YOU'RE DEALING WITH  
A DYE WITH A PAPER SUPPORT,  
THIS IS RESIN COATED WHICH MEANS  
THIS PAPER IS COATED WITH  
POLYETHYLENE ON BOTH THE FRONT  
AND THE BACK.

BUT THESE DYES SFPL FADE AT  
DIFFERENT RATES IN THE DARK AND  
IN THE LIGHT AND THEREFORE ONE  
NEEDS TO BE AWARE OF THAT AND  
ONE NEEDS TO BE WORKING TOWARD  
COLD STORAGE FOR ALMOST ALL  
COLOR PROCESSES.

IT BECOMES COMPLEX, HOWEVER,  
BECAUSE THERE'S SUCH A VARIETY  
OF KINDS OF COLOR.

MOST PROCESSES ARE WHAT WE  
CHARACTERIZE AS CHROME YEN I CAN  
COLORS.

ALL COLOR SLIDES, ALL COLOR  
NEGATIVES ARE CHROMEGENIC, THESE



DYE-BASED IMAGES BASED ON THE LIGHT SENSITIVITY DYES IN A GELATIN BINDER AND ALL THE PROBLEMS ASSOCIATED WITH DYE SAVING THAT WE'VE TALKED ABOUT. AS I MENTIONED, IT'S TRUE OF ALL YOUR COLOR SLIDES WHETHER FUJI, KODACHROME, THEY ARE GENERICALLY CHROMEGENIC COLOR AND YESTERDAY THERE IS MANY OTHER KINDS OF COLOR PROCESSES AND THESE ARE ADDRESSED BEAUTIFULLY IN SILVA VIA'S BOOK WHICH WILL BE PUBLISHED BY THE GETTY AND I URGE ALL OF YOU WHO HAVE 20th CENTURY PHOTOGRAPHS TO PURCHASE THIS BOOK BECAUSE IT'S JUST A TREASURE OF INFORMATION ON THE VARIETY OF PROCESSES ONE IS LIKELY TO ENCOUNTER.

FROM DYE TRANSFER, TO DYE DIFFUSION TRANSFER TO POLAROID POLACOLOR.

ALL THESE FRIEND PROCESSES AND NAMES AND YOU CAN DISTINGUISH ONE FROM ANOTHER.

BUT HERE'S WHAT'S IMPORTANT IN TERMS OF PRESERVATION PLANNING IS TO RECOGNIZE IF YOU HAVE COLOR PHOTOGRAPHY THAT THESE MATERIALS IDEALLY NEED TO GO INTO COLD STORAGE TO SLOW DOWN THEIR RATE OF DETERIORATION.

SO I RECOMMEND, AGAIN, AS WE MENTIONED BEFORE IT'S REALLY A WONDERFUL ONLINE VIDEO AND INFORMATION ON THE USE OF COLD STORAGE THAT'S BEEN COVERED BY THE NATIONAL PARK SERVICE.

AND HERE YOU CAN GET ADVICE ON HOW TO PACKAGE MATERIALS PROPERLY, TO PROTECT THEM IF THEY'RE IN COLD STORAGE, ISSUES WHERE THEY NEEDED TO ACCESS SOME USE.

ONCE YOU PUT A COLLECTION INTO LOW TEMPERATURE STORAGE YOU CAN'T

IMMEDIATELY ACCESS IT.  
YOU HAVE TO ALLOW IT TO WARM UP  
FOR THE POSSIBILITY OF  
CONSTRUCTING COLD STORAGE WHILE  
MORE LIKELY USING FROST-FREE  
REFRIGERATORS AND FREEZER UNITS  
WHICH ARE CHEAPER AND MORE  
COMPACT.

ALL OF THAT IS ADDRESSED IN THIS  
DOCUMENT.

SO IN THE END, YOU KNOW, WE  
TALKED A BIT ABOUT THE  
PRESERVATION PLAN AND THAT YOU  
NEED TO BE THINKING ABOUT  
POLICIES AND PROCEDURES,  
IMPROVING ENVIRONMENTAL  
CONDITIONS, WORKING CLOSELY,  
OBVIOUSLY, WITH EXPERTS WHO CAN  
HELP YOU.

AND JUST A COUPLE OF FINAL  
THOUGHTS ON PRESERVATION  
PLANNING.

IT IS VITAL.

IT CAN BE VERY COMPLEX BECAUSE  
YOU'RE DEALING WITH SO MANY  
DIFFERENT MATERIALS.

IT REQUIRES -- YOU KNOW, THIS IS  
BEST DONE IN COLLABORATION WITH  
CURATORS AND EDUCATORS AND  
INDIVIDUALS WHO ARE RESPONSIBLE  
FOR DEVELOPMENT, CONSERVATORS,  
THE DIRECTOR, THE BOARD OF TRUST  
SORT OF ALL THESE DIFFERENT  
PEOPLE, THOSE WHO ARE VOLUNTEERS  
WORKING TO CARRY OUT  
PRESERVATION PLANS.

CONSERVATION EXPERTISE IS  
ESSENTIAL, OF COURSE.

WE'VE TALKED ABOUT HOW YOU CAN  
GET AND THAT PLAN MUST BE  
COMMUNICATED SO PEOPLE  
UNDERSTAND IT.

THEY UNDERSTAND THE ROLE THAT  
THEY PLAY IN PRESERVING THESE  
COLLECTIONS FOR FUTURE  
GENERATIONS AND YOU MUST ALWAYS  
BE WORKED ON -- MUST ALWAYS

FOCUS ON DEVELOPING POLICIES AND PROCEDURES AND A DISASTER PLAN, LIGHTNING, EXHIBITION FWDLINES, ET CETERA.

SO YOU WANT TO BE DEVELOPING THESE IN COLLABORATION WITH CONSERVATORS AND OTHERS WHO CAN HELP.

AND BEING SURE THESE PLANS ARE WELL COMMUNICATED.

AGAIN, THEY'RE SORT OF BASED ON VALUE AND SIGNIFICANCE ON THE FORMAT AND TYPE OF MATERIALS THAT YOU'RE DEALING WITH AND HOW THESE MATERIALS ARE HOUSED NOW. SO YOU CAN BEGIN TO PRIORITIZE, YOU CAN BEGIN TO DEVELOP THESE PLANS THAT ARE DOABLE AND PROVIDE YOU WITH CONFIDENCE MOVING FORWARD.

>>

ALL OF THIS DOES REQUIRE FUNDING AND SUPPORT SO I WANT TO SPEND A LITTLE BIT OF TIME TALKING ABOUT ADEQUACY AND FUND-RAISING BECAUSE IN THE END THAT'S AN IMPORTANT AND ESSENTIAL AND I'VE HAD A GREAT OPPORTUNITY TO WORK AROUND THE WORK IN THE MIDDLE EAST AND LATIN AMERICA, IN ASIA, CERTAINLY IN EUROPE.

I'M MOST EXCITED ABOUT THE PROJECT WE'RE BEGINNING NOW WITH A GROUP OF COLLABORATORS WORKING IN AFRICA WHERE THERE ARE NO PHOTOGRAPHIC CONSERVATORS AND WE'RE FOCUSING ON SUBSAHARAN AFRICA AND IT'S JUST WONDERFUL PICTURE THAT I JUST REALLY LOVE FROM BENIN WHERE YOU CAN SEE THESE BLACK AND WHITE SILVER GELATIN PHOTOGRAPHS THAT ARE BEING EXAMINED AND I HOPE WITH OUR COLLABORATORS TO BE LAUNCHING THIS PROJECT NEXT YEAR.

I WOULD CERTAINLY TALK ABOUT

PHOTOGRAPHIC HERITAGE AS A TOUCHSTONE.

AND THIS IS TRUE AROUND THE WORLD.

THIS IMAGE, TINTYPE, IS DIRECT POSITIVE IMAGE AND IT'S IMPORTANT TO THINK ABOUT IT'S MATERIALS AND WHERE RESEARCH IS BEING DONE.

I WANT TO MAKE SURE YOU KNOW THERE'S SOMETHING CALLED THE DAGUERRETYPE RESEARCH PORTAL WHICH IS AVAILABLE ONLINE. RIGHT NOW IT'S DOWN AND HOPEFULLY WILL BE BACK UP SOON. IT'S AN IMPORTANT RESEARCH INITIATIVE BEING UNDERTAKE WITHIN THE METROPOLITAN MUSEUM OF ART, THE GEORGE EASTMAN HOUSE MUSEUM OF FINE ART IN BOSTON. UNDERSTANDING THESE DAGUERRE OWE TYPES, HOW TO DOCUMENT THEM, HOW TO PRESERVE THEM.

AND WE'RE WORKING WITH THE PRESERVATION OF DAGUERRETYPES AROUND THE WORLD.

WE'VE TALKED ABOUT PRINTED OUT PROCESSES FROM THE SALTED PAPER PRINT THAT YOU SEE ON THE LEFT TO THE ALBUMEN PRINT ON THE RIGHT BOTH ARE GOOD AND PERHAPS A LITTLE BIT MORE DEHERE IN YOUR RATED CONDITION.

MIKE, COULD YOU RELEASE THAT POINTER FOR ME AGAIN?

>>

SO HERE YOU CAN SEE THAT THE PRINTING OUT PROCESSES AND BE AWARE AND FOLLOW THE WORK THAT'S BEING DONE AND MANY OTHER COURSES THAT WE'VE PROVIDED YOU WITH AS WELL AS SILVER GELATIN DEVELOPING OUT PHOTOGRAPHS. THERE'S A GREAT SILVER GELATIN DEVELOPING OUT PHOTOGRAPH THAT'S BEEN WATER DAMAGED AND IS DETERIORATING.

THIS IS ALL RELATED TO DAMAGE.  
BUT YOU CAN SEE THE IMAGE AND  
IT'S NOT IN GREAT CONDITION BUT  
IT CERTAINLY CAN BE PRESERVED  
AND I MENTIONED ALLEN LEVER'S  
WORK ON SILVER GELATIN FIBER  
BASED MATERIALS IN THE BOOK LET  
WHICH IS AVAILABLE TO YOU WHICH  
HE MANY OF YOU SAID IN THE POLL  
THAT YOU HAVE A LOT OF THESE  
MATERIALS ESPECIALLY.

SO THIS WOULD GIVE YOU A LOT  
MORE BACKGROUND ON PROPER  
STORAGE, ON HANDLING AND ON  
DETERIORATION.

ALL THESE MATERIALS CAN BE FOUND  
AROUND THE WORLD AS WELL AS THE  
PLATINUM PRINT WHICH YOU SEE  
HERE THERE'S SOME REALLY  
SIGNIFICANT WORK BEING DONE  
STARTING WITH THE INITIAL  
GALLERY COLLABORATIVE EFFORT  
THAT'S BEING LED BY THEM WHICH  
VOJS INDIVIDUALS WORKING AROUND  
THE WORLD TO BETTER UNDERSTAND  
THIS PROCESS.

WE'VE TALKED ABOUT CELLULOSE  
NITRATE FILM AND THE  
DETERIORATION PROBLEM, MANY OF  
YOU HAVE THESE NEGATIVES IN YOUR  
COLLECTION.

THERE'S BEEN RESEARCH DONE BY A  
VARIETY AROUND THE WORLD TO  
UNDERSTAND PRESERVATION OF  
ACETATE AND CELLULOSE NITRATE  
AND CELLULOSE ACETATE AS YOU SEE  
HERE AS WELL.

THE IMAGE PERMANENCE INSTITUTE  
HAS DONE SIGNIFICANT WORK FUNDED  
BY MANY FEDERAL AGENCIES AND  
OTHERS.

THE NATIONAL ENDOWMENT FOR THE  
HUMANITIES AND OTHERS THAT HAVE  
REALLY ALLOWED US TO UNDERLINE  
OUR INSTITUTIONS TO PROTECT THEM  
IS PROTECT OUR COLLECTIONS FROM  
LONG-TERM DEGRADATION.

SUNTSING THESE ISSUES IS CERTAINLY KEY IN RECOGNIZING THE CHALLENGES THAT WE'RE ALL FACING IS ALSO IMPORTANT: WE ARE LOOKING FOR PRACTICAL SOLUTIONS AND WE TRIED TO FOCUS THIS WEBINAR WHERE POSSIBLE ON PRACTICAL OUTCOMES.

BUT WE'RE DEALING WITH -- AGAIN, I'M MOST EXCITED ABOUT THE FACT THAT YOU ARE TUNING IN THERE FROM SO MANY PARTS OF THE WORLD WITH SO MANY FANTASTIC COLLECTIONS THAT REALLY MERIT OUR ATTENTION.

THE THE FACT THAT SILVER IMAGES WILL FADE UPON EXPOSURE TO FLUCTUATING ENVIRONMENTS BUT SOME OF THESE MATERIALS ARE INHERENTLY UNSTABLE DYE-BASED MATERIALS.

THEY CAN BE VERY FRAGILE SUCH AS SCRAPBOOKS.

THESE ARE THINGS WE NEED TO PAY ATTENTION TO AND DO WHATEVER WE CAN TO PRESERVE THEM.

AND THE BALANCE, THE NEED TO PRESERVE THEM AGAINST THE NEED FOR THEM TO BE ACCESSIBLE.

WE KNOW THESE COLLECTIONS ARE DOING NO ONE ANY GOOD BY BEING LOCKED AWAY IN COLD STORAGE FOREVER.

THAT'S NOT OUR GOAL.

OUR GOAL IS TO PRESERVE THEM AND AVAILABLE THROUGH DIGITAL COPIES THROUGH SUR GASES, THROUGH PROPER HOUSING.

WHOEVER THAT MIGHT BE.

WE'VE ASKED ALL OF YOU TO THINK ABOUT THESE ISSUES AND AS YOU BEGIN TO IDENTIFY THE NEEDS OF YOUR COLLECTIONS TO ALWAYS BE THINKING ABOUT THEIR SIGNIFICANCE BECAUSE YOU NEED TO BE WELL POSITIONED TO ADVOCATE FOR THOSE MATERIALS BY SHARING

WITH OTHERS WHY THEY'RE  
IMPORTANT.

WHY ARE THEY VALUEABLE?

WHY MUST THEY BE PRESERVED FOR  
FUTURE GENERATIONS?

SO ARTICULATING VALUE IS A  
CHALLENGE.

NOT TOO LONG AGO I WORKED WITH A  
NUMBER OF COLLEAGUES, REALLY,  
AROUND THE WORLD AND PRESENTED A  
PAPER IN NEW ZEALAND AT AN  
INTERNATIONAL CONVERSATION ON  
PHOTOGRAPH PRESERVATION ABOUT  
OUR WORK AROUND THE WORLD AND I  
JUST WANTED TO TALK ABOUT WHAT  
WE DECIDED TO DO IS TO BEGIN TO  
IDENTIFY THE VARIOUS  
PHOTOGRAPHIC PRESERVATION  
PROJECTS, EDUCATIONAL PROJECTS,  
RESEARCH PROJECTS OUTREACH  
ADVOCACY PROJECTS SO THERE'S  
THIS GOOGLE MAP AND THE  
RESOURCES HERE.

YOU CAN GO ONLINE AND TAKE A  
LOOK AT IT.

AS YOU CLICK ON DIFFERENT  
MARKERS, INFORMATION WILL EMERGE  
ABOUT SORT OF WHAT'S GOING ON,  
WORK THAT WE'RE DOING IN THE  
MIDDLE EAST.

SO AS YOU CLICK ON THE DOT YOU  
SEE HERE A MARKER I THINK I HAVE  
ANOTHER SCREEN SHOT IN MORE  
DETAIL.

THIS IS A LITTLE BIT -- WE'RE  
DOING SOMETHING FROM THIS  
EXHIBIT AND WITH THE  
COLLABORATION AS YOU CAN SEE  
HERE.

AND WE LIST THE PARTICIPANTS, WE  
LIST THE GOALS, THE FUNDERS.  
THE IDEA IS THAT YOU ALL CAN USE  
THIS MAP AS WELL NOT ONLY TO  
IDENTIFY PROJECTS BUT LET ME  
STAY PROJECTS IDENTIFIED ON THIS  
MAP ARE COLLABORATIVE AND THEY  
MUST INCLUDE MORE THAN ONE

COUNTRY SO WE ARE FOCUSED ON  
PROJECTS AROUND THE WORLD THAT  
ARE

(APPLAUSE)

AIVE THE THAT ENGAGE IN MULTIPLE  
COUNTRIES, IDEALLY IN THEIR  
GOALS AND PURPOSES AND I THINK  
YOU MAY FIND THIS USEFUL AS WELL  
AS A RESOURCE BECAUSE IT WILL  
GIVE YOU THE SENSE OF SORT OF  
WHAT'S GOING ON AROUND THE  
WORLD, WHO'S INVOLVED, IF YOU  
WANT TO GET ENGAGED, HERE'S THE  
PROJECT I MENTIONED EARLIER ON  
THE RESEARCH BEING DONE ON THE  
PLATINUM AND COLLODION PROCESSES  
THE OTHER USEFUL PART OF THIS  
METHOD IS -- YOU MIGHT FIND THIS  
USEFUL.

WE DRAW MANY CONCLUSIONS IN  
DOING THIS WORK AND IT'S  
CONTINUING.

THE MAP CONTINUES THE GROW.  
BUT CERTAINLY EDUCATIONAL  
PROJECTS DOMINATE AROUND THE  
WORLD AS THEY SHOULD BECAUSE  
IT'S ALL ABOUT TRAINING AND  
THERE'S ANOTHER REASON I'VE BEEN  
MOST INTERESTED IN THIS WEBINAR  
TO SEE IF THIS IS AN EFFECTIVE  
METHOD.

I'M ANXIOUS TO HEAR YOUR  
THOUGHTS ON THIS FOR FUNDAMENTAL  
-- I WOULD PREFER TO HAVE YOU  
ALL IN AN AUDITORIUM SO I COULD  
SEE YOU AND INTERACT WITH YOU  
LIVE BUT THAT'S NOT ALWAYS  
POSSIBLE AND WE CERTAINLY FOUND  
THAT IN WORKING AROUND THE WORLD  
MANY MANY, MANY EDUCATIONAL  
PROJECTS THAT ARE QUITE  
WONDERFUL AND SIGNIFICANT IN  
THEIR IMPACT.

THERE ARE MANY PROJECTS THAT  
HAVE YET TO BE CHARTED ON THE  
MAP AND IT'S TRUE THAT AS  
ORGANIZATIONS, AS GOVERNMENT



AGENCIES, AS THE EUROPEAN UNION,  
FOR EXAMPLE, IN PRESERVATION  
CONSERVATION YOU SEE MUCH MORE  
RESEARCH AND COLLABORATIVE  
RESEARCH TO TRAINING BEING DONE  
AND YET THE ENTIRE REGION'S  
CONTINENTS AROUND THE WORLD THAT  
ARE INDEED FOR (INAUDIBLE)  
WHITEY BULGER IT'S NOW IN  
AFRICA.

THIS IS -- LET ME SHOW YOU THIS  
AND THEN I'LL TAKE A BREAK FOR  
SOME QUESTIONS.

BUT NOT TOO LONG OF A BREAK  
BECAUSE I WANTED TO TALK A  
LITTLE BIT MORE ABOUT FUNDING.  
BUT I'VE MENTIONED ON A COUPLE  
OF OCCASIONS THAT I'VE BEEN  
WORKING WITH THE IMAGE  
FOUNDATION, YOU CAN FIND THAT  
OUT ON A MAP BUT STWROUS SHOW  
YOU SOME WONDERFUL PICTURES.  
SOME OF THESE COLLECTIONS IN  
BEIRUT, LEBANON.

AND WE'VE BEEN WORKING, REALLY,  
WITH COUNTRIES THROUGHOUT THE  
MIDDLE EAST.

THESE MARKERS HERE ARE JUST  
REPRESENTATIVES OF THE  
INSTITUTIONS THAT HAVE BEEN -- A  
PROJECT THAT IS FOCUSED ON  
BUILDING AN AWARENESS ABOUT THE  
PRESERVATION OF PHOTOGRAPHIC  
MATERIAL US THERE EDUCATION AND  
TRAINING.

WE HAVE NOW TALKED IN A NUMBER  
OF COUNTRIES AS THIS WORK  
CONTINUES.

IT'S REALLY BEEN QUITE  
REMARKABLE, I BELIEVE, IN ITS  
IMPACT AND REALLY INSPIRATIONAL  
FOR THOSE OF US WHO HAVE HAD A  
CHANCE.

A FANTASTIC COLLECTION THERE  
FROM THE MIDDLE EAST.

SO YOU'LL FIND MORE ABOUT THAT  
AND IF YOU GOOGLE "MIDDLE EAST

PHOTOGRAPHIC PRESERVATION INITIATIVE" IT WILL TAKE YOU TO OUR WEB SITE AND WHERE THERE'S ACTUALLY INFORMATION POSTED THERE AS WELL.

AND THOSE WHO ARE FROM ARABIC COUNTRIES, WE HAVE SOME INFORMATION THAT'S ACTUALLY POSTED ON PRESERVATION OF PHOTOGRAPHS IN ARABIC SO PERHAPS THAT WILL BE USEFUL TO YOU AS WELL.

>>

COLLABORATION IS REALLY ESSENTIAL AND I BELIEVE IT'S TRUE WITHIN AN INSTITUTION, WITHIN -- CERTAINLY WITHIN A STATE, WITHIN A COUNTRY AND AS WE WORK IN COLLABORATION WE WILL BE BETTER POSITIONED TO PRESERVE THE PHOTOGRAPHIC HERITAGE.

I'M NOT GOING TO GET INTO A LOT OF DISCUSSION ON COLLABORATION BECAUSE IT'S BEYOND THE SCOPE CERTAINLY OF OUR WEBINAR BUT I WILL JUST PUT THIS ONE IMAGE UP JUST TO SORT OF BEGIN TO SUNRISE SOME OF THE ISSUES TO THE COLLABORATION AND IT'S INTERESTING TO NOTE THAT YOU DON'T START WITH THE FUNDING. YOU BEGIN TO REALLY UNDERSTAND WHAT YOU'RE TRYING TO DO AND THEN YOU SEEK OUT THE FUNDING. AND SO IN YOUR OWN INSTITUTION AS YOU BEGIN TO DEVELOP YOUR SHORT AND LONG-TERM PLANS, DON'T WORRY IMMEDIATELY ABOUT THE FUNDING.

BEEN BY THE TO REALLY THINK ABOUT WHAT YOU'RE TRYING TO ACHIEVE AND WHY AND WHY IS IT SO IMPORTANT.

THEN THINK ABOUT WHERE YOU MIGHT BUILD A SECURE SUPPORT ON SOME OF THESE PROJECTS.

WITH THAT, ONE FINAL SECTION

BEFORE I BREAK AGAIN FOR  
QUESTIONS AND THEN CHRIS THEN  
COME BACK AND FINISH UP ON  
FUND-RAISING AND, IN FACT,  
HERITAGE PRESERVATION WILL HOST  
A WHOLE OTHER WEBINAR SERIES IN  
SEPTEMBER, I BELIEVE, ON  
FUND-RAISING FOR COLLECTIONS  
CARE, PRESERVATION.

SO I HOPE THAT MANY OF YOU WILL  
SIGN UP FOR THAT.

BUT I WANTED TO DRAW YOUR  
ATTENTION TO THIS REALLY  
WONDERFUL CORPS COMPILATION FROM  
THE BOOK LET BY MARIA GONZALEZ.  
WE COMMISSIONED HER TO DO THIS  
AND SHE'S DONE SIGNIFICANT NEW  
YORK PRESERVATIONS TO LIBRARY  
TERRIBLES AND AS PART OF THAT  
PROJECT, PART OF THE GOOGLE MAP,  
REALLY, WE COMMISSIONED MARIA TO  
PULL TOGETHER INFORMATION ON  
FUNDING FOR PHOTOGRAPHIC  
PRESERVATION.

IT WAS AN ISSUE WHICH -- I THINK  
YOU KNOW, WE CAN TALK ABOUT ALL  
THIS WORK BEING DONE AROUND THE  
WORLD BUT WE WANT TO INSPIRE  
MORE WORK AND WE DON'T WANT  
PEOPLE TO SAY "OH, THERE'S NO  
MONEY.

THERE'S NO WAY TO RAISE MONEY  
FOR THIS."

SO MARIA HAS PREPARED THIS MOST  
AMAZING DOCUMENTS WHICH  
AVAILABLE ONLINE THROUGH THE  
CONNECTING TO COLLECTIONS WEB  
SITE.

HERE'S A TABLE OF CONTENTS.  
YOU CAN SEE.

WHAT I LOVE ABOUT THE WORK THAT  
SHE'S DONE WHICH IS DIFFERENT  
OTHER PUBLICATIONS YOU CAN FIND  
ON FUNDING-- WHICH IS VERY  
USEFUL TO YOU.

BUT THIS IS FOCUSING ON  
PHOTOGRAPHIC MATERIALS AND SHE'S

TALKING ABOUT THINGS WE  
DISCUSSED, PRESERVATION  
PRIORITIES, HOW TO THINK ABOUT  
SUSTAINABILITY, HOW TO THINK  
ABOUT VALUE AND SIGNIFICANCE,  
WHAT'S GOING ON AROUND THE WORLD  
HOW CAN YOU CONNECT YOUR WORK TO  
GLOBAL INITIATIVES AND ISSUES  
THAT MIGHT RESONATE WITH  
FUNDERS?

SO I HOPE THAT YOU WILL TAKE A  
LOOK AT THIS AND READ IT VERY  
CAREFULLY AND THINK ABOUT THE  
ISSUES THAT MARIA ADDRESSES AND  
THE MANY, MANY LINKS THAT SHE  
INCLUDES THROUGHOUT THE DOCUMENT  
TALKING, AGAIN, ABOUT THE WORK  
OF UNESCO.

ABOUT -- IT'S VERY GLOBAL IN ITS  
FOCUS OF THE UNITED STATES AND  
OUR COLLEAGUES AROUND THE WORLD  
SO IT'S AVAILABLE.

I WON'T TALK ABOUT IT IN  
ENORMOUS DETAIL BUT I THINK IT'S  
A GREAT RESOURCE FOR YOU WITH  
GENRE SOURCES SUCH AS YOU CAN  
SEE HERE.

LOOKING FOR GO FOR SUPPORT AND  
THEN SOMETHING THAT'S -- YOU  
KNOW, YOU'RE PROBABLY MORE USED  
TO JUST SEEING WHICH IS  
INSTITUTIONS THAT FUND ART AND  
CULTURE THAT MAY SUPPORT  
PRESERVATION, THAT MAY HAVE AN  
INTEREST IN PHOTOGRAPHIC  
MATERIALS WITH ALL THE WEB SITES  
AND YOU THEN CAN BEGIN TO REVIEW  
IT TO SEE WHAT MAKES THEM.

YOU HAVE TO UNDERSTAND THE  
MISSIONS AND GOALS OF THESE  
INSTITUTIONS.

NOT ALL THE INSTITUTIONS ON THIS  
LIST OR POTENTIAL FUNDERS WILL  
SUPPORT YOUR PROJECT.

YOU WANT TO START SMALL, START  
LOCALLY.

BUT I THINK YOU'LL FIND THIS AND

I'M GRATEFUL TO MARIA FOR HER  
EXCELLENT WORK IN DOING UP ALL  
THIS.

THEN THIS THEN LEADS UP TO  
KRISTEN.

MAYBE I SHOULD JUST KEEP GOING  
FORWARD WITH A LITTLE BIT MORE  
IN FUND-RAISING.

WHAT DO YOU THINK?

>> I THICH THAT'S A GREAT IDEA.

>> OKAY.

SO THIS LEAVES US.

IT WAS MARIA'S WORK AS A  
BACKDROP AND HOPEFULLY THIS IS  
OUR CONNECTING IN YOUR MIND AND  
THE HOME WORK HAS ALLOWED YOU TO  
THINK BT WHAT YOU WANT TO DO AND  
THEN HOW CAN I COLLABORATE AND  
CONNECT WITH INDIVIDUALS OR  
INSTITUTIONS OR HOW -- BETTER  
YET, THIS IS WHERE I WISH I HAD  
YOU ALL IN ONE ROOM.

HOW CAN YOU ALL CONNECT TO EACH  
OTHER?

THERE ARE MANY OF YOU ONLINE  
TODAY WHO CAN HELP OTHERS AND  
GET SUPPORT REGIONALLY SO  
CONTINUE TO DO THAT.

CONTINUE TO COLLABORATE AND AS  
YOU GET TO DO THAT, THINK ABOUT  
SHORT AND LONG-TERM  
DEMONSTRATION PROJECTS.

WHAT'S IN YOUR PHOTOGRAPHIC  
COLLECTIONS THAT WILL HELP YOU  
TO BEGIN TO DEMONSTRATE TO  
OTHERS WHAT NEEDS TO BE DONE TO  
PRESERVE THE MATERIALS.

SO IDENTIFY PROJECTS THAT MIGHT  
BE SMALL OR LARGE AT VARYING  
COSTS, MAYBE SIMPLY REHOUSE AGO  
COLLECTION OF GLASS PLATE  
NEGATIVES TO MAKE THEM AVAILABLE  
TO RESEARCH DOLLARS.

SO YOU CAN BE SURE THAT PEOPLE  
UNDERSTAND AND THAT YOU  
PUBLICIZE THAT WORK.

SO YOU WANT TO START THINKING

ABOUT THIS.

THIS WILL LEAD YOU TO FUNDING AND SUPPORT, WE HOPE, AND I WANT TO BE SURE YOU'RE ALSO AWARE OF THIS WONDERFUL DOCUMENT PREPARED BY HERITAGE PRESERVATION RESULTING FROM AN UPDATED FOLLOWING THE HERITAGE HELP INDEX.

IT IS FILLED WITH GREAT SUGGESTIONS ON HOW TO GENERATE SUPPORT FOR COLLECTIONS CARE, HOW TO CREATE NEW AUDIENCES, HOW TO ENGAGE INDIVIDUALS IN THE WORK THAT YOU'RE DOING AND, IN FACT, THE WHOLE SUBJECT OF THE PRESERVATION OF PHOTOGRAPHIC COLLECTIONS IS ALSO A SUBJECT I LOVE AS AN ISSUE WITH FUND-RAISING.

BUT THERE WILL BE ANOTHER SERIOUS -- ANOTHER SERIES OF WEBINARS IN THE FALL BY HERITAGE PRESERVATION AND LEARNING TIMES ON THAT FOCUS OF PUBLIC OUTREACH.

AND YOU WANT TO BE SURE AS YOU THINK ABOUT YOUR PHOTOGRAPHIC COLLECTIONS, THINK ABOUT HOW CAN YOU ENGAGE WITH THE PUBLIC IN THE PRESERVATION OF DIFFERENT MATERIALS?

THEY RELATE, OBVIOUSLY, TO PHOTOGRAPHS AND THEY WANT TO SEE THEM PRESERVED.

I WANTED TO ALSO MENTION HERE, THIS IS OUR OWN, HEATHER, WHO'S ONLINE.

SHE'S BEEN VERY ACTIVE IN THINKING ABOUT HOW WE CAN (INAUDIBLE) PHOTOGRAPHIC PRESERVATION AND LOOKING AT DIFFERENT TECHNOLOGIES AND SOCIAL MEDIA FOR DOING SO AND THIS IS JUST A SNAPSHOT OF PART A POSTER THAT SHE DID FOR THE SAME CONFERENCE IN NEW ZEALAND

AND I HAD NOT ASKED -- HAVE NOT REALLY MADE THIS AVAILABLE YET BUT WE CAN TALK ABOUT THIS. BUT PROBABLY THE BOOK WILL BE MADE AVAILABLE TO WIDER AUDIENCES AS PART OF THE WEBINAR FOR THE FALL.

SO THEY'VE REALLY THOUGHT ABOUT HOW CAN WE USE SOCIAL MEDIA AND NEW TECHNOLOGIES TO EXTEND OUR REACH AND ENGAGE OTHERS IN THE WORK THAT WE'RE DOING?

SO I WANTED TO BE SURE TO MENTION THAT SINCE SHE'S ONLINE TODAY AND HER WORK HAS REALLY BEEN SIGNIFICANT.

SOME THINGS TO THINK ABOUT.

ELEVATOR SPEECHES.

HOW ARE YOU GOING TO GET PEOPLE INTERESTED IN WHAT YOU'RE DOING IF THERE'S JUST A FEW?

BUT THEY'RE AT RISK OF BEING LOST.

WE'RE FACING NEAR IMMEDIATE CATASTROPHIC LOSS OF OUR EARLY 20th CENTURY NEGATIVE COLLECTION.

WHY?

BECAUSE OF THE DETERIORATION OF CELLULOSE ACETATE CELLULOSE NITRATE FILM.

SO THINKING ABOUT -- YOU HAVE TO BE CAREFUL, HOWEVER, THAT YOU DON'T PAINT A CRISIS.

PEOPLE DO NOT WANT TO GIVE NECESSARILY -- I MEAN CERTAINLY A DISASTER SITUATION THEY'RE VERY GOOD AT GIVING AND HELPING BUT IN GENERAL THEY MAY NOT WANT TO GIVE TO INS INSTITUTIONS WHERE YOU'RE SAYING YOUR PHOTOGRAPHS ARE ALL DETERIORATED AND YOU HAVE NO IDEA WHERE TO START.

I WANT TO GIVE TO INSTITUTIONS AND INDIVIDUALS THAT HAVE REALLY THOUGHT ABOUT THEIR ISSUES AND

CAN PREPARE AND PRESENT A PLAN THAT SEEMS DOABLE AND THAT THEY CAN ENGAGE WITH, THEY UNDERSTAND WHY IT'S SIGNIFICANT.

THEY UNDERSTAND WHY THESE PHOTOGRAPHS NEED TO BE PRESERVED.

SO THESE CASE STATEMENTS THINKING ABOUT WHAT ARE YOU GOING TO DO?

WHAT'S THE LINK THAT'S IMPORTANT?

SO THINK ABOUT THAT AS YOU BEGIN TO IDENTIFY.

INSTEAD OF FUND-RAISING A MULTITUDE OF SOURCES, FEDERAL AGENCIES, HUMANITIES ORGANIZATIONS AND ALSO UNTIL TERMS OF STATE HUMANITIES ARTS ORGANIZATIONS IT'S -- NOT ART WORK ORGANIZATIONS.

FOR THOSE OF YOU IN THE UNITED STATES, IF YOU GO TO THEIR GUIDELINES YOU MAY NOT SEE "PRESERVATION OR CONSERVATION" LISTED BUT THAT DOESN'T MEAN THAT THEY WON'T SUPPORT THOSE PROJECTS.

LOOK AT WHAT THEY SUPPORTED, THINK OF HOW PRESERVATION CAN CONNECT TO THAT.

YOU NEED TO BE CREATIVE AND INNOVATIVE IN YOUR THINKING. CULTURAL TOURISM.

FOUNDATIONS, ET CETERA.

I DON'T NEED TO READ YOU THIS SLIDE BUT IT SHOWS YOU THERE ARE A VARIETY OF SOURCES OUT THERE.

YOU WANT TO AGAIN START LOCALLY MAYBE WITH MAUL FAMILY COMMUNITY-BASED AND AS YOU BEGIN TO BUILD SUCCESS AND CULTIVATE INDIVIDUAL DONORS-- MANY OF YOU HAVE DONE THAT BASED ON THAT POLL-- THAT WILL CREATE MORE OPPORTUNITIES FOR YOU BECAUSE SUCCESS CREATES MORE SUCCESS.



>>

AS YOU USE MARIA'S DOCUMENT,  
THINK ABOUT YOUR PROJECTS AND  
IDENTIFY RESOURCES, DO THE  
RESEARCH THAT'S REQUIRED AND  
UNDERSTAND WHO THE POTENTIAL  
DONORS ARE.

WHAT THEY GIVE TO.

WHAT THEIR MISSION AND GOALS  
ARE.

WHO HAVE THEY AWARDED GRANTS TO  
IN THE PAST?

WAS IT THE AMOUNTS OF THESE  
GRANTS?

YOU MAY BE ABLE TO GET COPIES.  
IN SOME CASES UNDERSTAND THE  
GOALS, WHY THEY GIVE.

AND THIS IS TRUE FOR DONORS,  
TOO.

INDIVIDUAL DONORS.

WHAT IS IT CONNECTS THEM TO YOUR  
COLLECTION.

BE SURE YOU UNDERSTAND HOW THESE  
-- AND IF YOU CAN CONNECT WITH  
AN INDIVIDUAL WHO MIGHT BE ABLE  
TO PROVIDE YOU WITH THIS MORE  
INFORMATION, DO SO.

FUND RAISING IS ALL ABOUT  
ADVOCACY AND YOU MUST BE AN  
ADVOCATE FOR THAT COLLECTION.  
AND SO DON'T HESITATE TO REACH  
OUT SEEKING ADVICE AND SUPPORT  
AND ALL OF YOU AS WELL, THIS  
REALLY WONDERFUL COMMUNITY THAT  
HERITAGE PRESERVATION HAS  
CREATED FOR THIS WHOLE WEB SITE,  
THROUGH THIS WORK, THAT'S OUR  
STRATEGY FOR FUNDING THAT WHAT  
HAS WORKED, WHAT HASN'T.

HOW HAVE INSTITUTIONS ENGAGED  
THE PUBLIC, IDENTIFIED  
INDIVIDUAL DONORS, WORKED WITH  
FOUNDATIONS OR CORPORATIONS.

AND WHETHER IT'S THE  
RELATIONSHIPS WITH THE  
FOUNDATION OR CORPORATIONS, AN  
AGENCY, AN INDIVIDUAL, A PROGRAM

OFFICER.

AND IT'S ALSO ABOUT SHARING YOUR PASSION AND CLEARLY ALL OF THE YOU ARE PASSIONATE WHICH YOU WOULDN'T BE TUNING INTO THESE WEBINARS WHICH I WORRY AT TIMES ARE DEADLY DULL BECAUSE ALL YOU'RE SEEING ARE IMAGES AND HEARING ME SPEAK BUT HOPEFULLY ENGAGING ENOUGH BUT CLEARLY YOUR YOU'RE PASSIONATE TO HAVE STAYED ON.

SO THAT'S WHAT YOU WANT TO SHARE.

WHY ARE YOU INVOLVED IN WHAT YOU'RE DOING?

WHY DO YOU FEEL WHAT YOU ARE DOING IS SO IMPORTANT? PARTICULARLY IF THEY FEEL IF YOU'VE THOUGHT ABOUT THE ISSUES IF YOU HAVE A PLAN THAT IT MAKES SENSE AND IS WELL RESEARCHED. THAT'S ALL REALLY IMPORTANT.

AND ALSO INDIVIDUALS, FOUNDATIONS, CORPORATIONS, FEDERAL AGENCIES, THEY WANT TO INVEST IN EDUCATION AWARENESS AND OUTREACH SO YOU NEED TO CONNECT YOUR WORK TO THAT. IT'S NOT JUST ABOUT TAKING A COLLECTION AND PUTTING IT INTO COLD STORAGE AND THEN SHARING IT WITH LONG-TERM PRESERVATION. YES, THAT'S IMPORTANT E. BUT SHOWING IT TO YOUNG CHILDREN OR TO FUTURE GENERATIONS. TO LOCAL COMMUNITYS SO BE SURE YOU'RE SPEAKING ABOUT THOSE ISSUES.

THINKING ABOUT HOW YOU CAN USE THE TECHNOLOGIES AND ONLINE OPPORTUNITYS TO SHARE YOUR COLLECTION, I THINK SO MANY GREAT EXAMPLE, RECENTLY, OF WEB SITES WHERE EVERY WEEK THEY'VE POSED HISTORIC PHOTOGRAPHS FROM THEIR COLLECTIONS, OR FROM THEIR

COMMUNITIES.

PEOPLE START LOGGING ON WHERE THEY GET -- THROUGH FACEBOOK OR ANOTHER LINK THAT SORT OF ALERTS US TO THE FACT THAT SOMETHING NEW HAS BEEN POSTED.

IT KEEPS PEOPLE ENGAGED AND INTERESTED AND ALLOWS YOU TO SHARE YOUR COLLECTIONS.

YOU MAY USE IT TO POST COLLECTIONS THAT ARE PRESERVATION BUT AGAIN IN DOING SO MAKE SURE YOU OUTLINE PLANS, THAT YOU KNOW WHAT NEEDS TO BE DONE SO IT DOESN'T LOOK LIKE YOU'RE SAYING "WE'VE GOT SO MANY PROBLEMS HERE WE DON'T KNOW HOW TO DEAL WITH IT."

AND, OF COURSE, (INAUDIBLE). SO THESE ARE JUST SOME BASIC THOUGHTS.

LAST NIGHT -- I HAD A LOT MORE HERE BUT I WAS WORRIED ABOUT THE TIME AND I WANT TO LEAVE AMPLE TIME FOR SOME MORE QSHGS AND, THAT MIGHT RELATE TO REALLY NEIGH WE'VE TALKED ABOUT OVER THE LAST FIVE SESSIONS.

ARE A COUPLE OTHER POINTS HERE IS YOU DO NEED TO UNDERSTAND IF YOU'RE GOING TO CORPORATIONS THEN SOME CORPORATIONS, PARTICULARLY LOCAL CORPORATIONS, THEY MAY BE MOST HARMFUL TO YOU IN PRESERVING SOME OF THESE -- PRESERVING THESE COLLECTIONS AND DEMONSTRATION COLLECTIONS BUT UNDERSTAND WHAT A CORPORATION IS THINKING ABOUT.

THEY WANT THAT VISIBILITY. THEY WANT TO CONNECT TO A COMMUNITY.

THEY WANT TO DEMONSTRATE THAT WHAT THEY'RE DOING IS IMPORTANT AND USEFUL AND CLEARLY THAT'S ALWAYS TRUE.

CONSERVATION AND PRESERVATION

AND PHOTOGRAPHIC MATERIAL.  
SO YOU'VE GOT TO BE THINKING AND  
ENSURE THAT THEY'RE CREDITED  
WITH THE WORK THEY'RE DOING IN A  
VISIBLE WAY THAT THE COMMUNITY  
CAN RESPOND TO.

IN COMPARE SEWN WHEN YOU'RE  
FUND-RAISING WITH FOUNDATIONS  
THEY HAY NOT BE AS INTERESTED AS  
TRYING TO ACCOMPLISH WHAT THEY  
ACHIEVE AND DONORS AND  
INDIVIDUAL DONORS CAN BE EITHER  
ONE OR THE OTHER.

SOME ARE VERY INTERESTED IN  
RECOGNITION AND NAMING SOMETHING  
AFTER THEIR FAMILY, FOR EXAMPLE,  
AND OTHERS WANT TO REMAIN  
ANONYMOUS.

THEY CERTAINLY WANT TO BE  
THANKED, THOUGH, IN SOME WAY,  
WHETHER IT'S PUBLICLY OR  
PRIVATELY AND THAT, AS WE ALL  
KNOW, IS REALLY THE KEY TO  
SUCCESS.

AS MY NANA WOULD SAY, AS YOU SAW  
A PICTURE OF NAN.

NANA WAS THE ONE WHO TOLD ME  
THAT EVERY THANK YOU NOTE SHOULD  
BE HAND DELIVERED WITHIN FOUR  
DAYS OF RECEIPT OF THE GIFT AND  
I THINK THAT'S IMPORTANT FOR  
FUND-RAISING AS WELL.

IT'S ALL ABOUT CULTIVATION,  
ENGAGING THE OTHERS AND THE WORK  
THAT YOU'RE DOING AND INVOLVING  
THEM IN ONE WAY OR ANOTHER.

BUT WHO ARE THE PROSPECTS, WHO  
ARE THE INDIVIDUALS IN YOUR  
COMMUNITY.

WHO ARE THE RESEARCHERS WHO LOSE  
YOUR CONNECTION OR ARE  
INTERESTED IN SOME WAY MIGHT BE  
INTERESTING IN WHAT YOU'RE DOING  
AND YOU CAN UPDATE THEM AND GET  
THEM INVOLVED, TALK TO THEM  
ABOUT -- THINKING ABOUT THESE  
THREE PROJECTS BUT NOT ENTIRELY

SURE WHICH ONE TO START FIRST  
WHETHER YOU THINK BECAUSE THIS  
IS OBVIOUSLY A CYCLE AND THEN  
YOU BEGIN TO ASK FOR SUPPORT AND  
OF COURSE, YOU ACKNOWLEDGE BY  
THANKING THEM, NURTURING THAT  
RELATIONSHIP, KEEPING THEM  
INVOLVED, GIVING THEM UPDATES,  
TELLING THEM WHAT'S HAPPENED WE  
HOUSED THIS ENTIRE COLLECTION OR  
BECAUSE OF YOUR HELP WE'VE BEEN  
ABLE TO EXHIBIT THIS  
PHOTOGRAPHIC ALBUM.

WHATEVER IT MIGHT BE AND THEN  
MOVE VERY QUICKLY AND BEGIN TO  
DEVELOP IT ON YOUR KNOWLEDGE OF  
PRESERVATION AND WORKING IN  
COLLABORATION WITH YOUR DONORS,  
WITH YOUR INSTITUTIONS AND WITH  
THE EXPERTS IN THE FIELD.

>>

IT'S IMPORTANT TO JUST ABIDE BY  
GRANT WRITING RULES.

AND THERE'S SEW MANY  
PUBLICATIONS HERE AND THIS WILL  
BE DETAILED, I'M SURE, IN  
FOLLOWING WEBINARS.

BUT SOME OF IT IS JUST COMMON  
SENSE BUT I WANTED TO  
PARTICULARLY DRAW YOUR ATTENTION  
TO THIS AT THIS POINT.

ARTICULATING MEASURABLE GOALS.  
DEVELOPING PROJECTS THAT CAN BE  
MEASURED THAT YOU CAN SORT OF  
EVALUATE THEIR SUCCESS.

EVALUATION IS REALLY KEY IN  
FUND-RAISING NOW SO YOU WANT TO  
DEMONSTRATE THIS PROJECT HAS  
BEEN SUCCESSFUL.

HAVING A CLEAR WELL-RESEARCHED  
BUDGET IS ALSO IMPORTANT SO IF  
YOU NEED TO REHOUSE A COLLECTION  
OF PHOTOGRAVN GRAPHIC PRINTS  
USING POLYESTER SLEEVES YOU CAN  
SAY IT'S GOING TO COST THIS FOR  
THESE MATERIALS BASED ON THIS  
RESEARCH.

SO INDIVIDUALS BELIEVE THAT  
THEY'RE REALLY DONATING TO  
INSTITUTIONS THAT CARE DEEPLY  
ABOUT SPENDING THEIR MONEY  
WISELY.

BUT A LOT OF THIS IS COMMON  
SENSE.

I SO I THINK I DO HAVE  
CONCLUDING REMARKS, KRISTEN, AS  
YOU'VE SEEN.

BUT WHY DON'T I OPEN THIS UP FOR  
A LITTLE BIT OF Q&A.

I JUST NEED TO BE SURE I HAVE  
FIVE MINUTES OR SO AT THE END.

>> OKAY, GREAT.

I'M GOING TO PULL THESE OVER  
THEN NOW AND WHILE WE'RE WAITING  
FOR YOUR GRAND FINALE, THAT'S A  
LINK TO THE HOME WORK ASSIGNMENT  
AND THE HOME WORK ASSIGNMENT IS  
OUR COURSE EVALUATION SO EVEN IF  
YOU ARE PURSUING A -- EVEN IF  
YOU AREN'T PURSUING AER IS  
CERTIFICATE, PLEASE COMPLETE THE  
COURSE EVALUATION.

IT REALLY HELPS US AND HELPS US  
TELL I.M.L.S.Y. THAT THE SERIES  
WAS IMPORTANT TO YOU AND IF YOU  
HAVE ANY SUGGESTIONS TO US IT  
HELPS US MAKE IMPROVEMENTS FOR  
OUR NEXT SERIES WHICH WILL START  
IN THE FALL.

THEN I'M GOING TO DRAG OVER OUR  
PLACE WHERE WE CAN TELL US ABOUT  
WHO YOU'RE WATCHING THIS WITH  
TODAY.

BUT DEBBIE, WE HAD SEVERAL  
QUESTIONS ABOUT -- SO JUST  
BRIEFLY, I KNOW HEATHER'S BEEN  
HANDLING A LOT OF IT, BUT -- OR  
EVEN NEGATIVES IN AN ENCLOSURE  
LIKE A SLEEVE, A MYLAR SLEEVE OR  
PLASTIC OR PAPER SLEEVE.

YOU KNOW, WHAT WOULD BE YOUR  
IDEAL FOR LABELING OF THE USE  
FOR PRINTS?

WOULD YOU USE ANY KIND OF A

SHARPPY MARKER AT ALL?

>> YEAH, I THINK I WOULD -- YOU KNOW, AND I'M GLAD YOU -- THIS IS AN IMPORTANT TOPIC THAT WE DIDN'T GET INTO AND WE PROBABLY SHOULD HAVE.

WE STILL NEED MORE TIME!

BUT I WOULD SAY THAT A SOFT PENCIL IS PROBABLY THE BEST. I THINK YOU DO WANT TO LABEL INFORMATIONAL PURPOSES MANY INSTITUTIONS ARE -- IT'S NECESSARY THAT THEY LABEL THE MATERIALS BUT IT NEEDS TO BE DONE NOT WITH A SHARPPY PENCIL -- OR SHARPPY BUT RATHER A SOFT PENCIL AND YOU HAVE TO BE CAREFUL IN DOING SO, PARTICULARLY WITH WHAT I WOULD RECOMMEND IS THE PHOTOGRAPH BE PLACED FACE DOWN ON A PIECE OF MATT E BOARD THAT HAS SOME RESILIENCE AND THEN YOU CAN CAREFULLY WRITE IT ON THE BACK. IF YOU PUT TOO MUCH PRESSURE WITH A HARD PENCIL YOU WILL ACTUALLY SEE THAT EVEN ON MELTED ALBUMEN PRINTS SO BE CAREFUL. IF YOU CAN, LABEL THE ENCLOSURE. THAT MAY BE THE BETTER OPTION BUT THERE ARE MANY INSTITUTIONS WHERE LABELING IS NECESSARY OR WHAT ARE DO YOU DO WHEN YOU HAVE PHOTOGRAPHS IN PLASTIC SLEEVES? USE A SHARPPY BUT I'M HESITANT TO RECOMMEND THAT BECAUSE THE REALITY IS IT MAY BE YOUR ONLY OPTION.

I PREFER TO USE PENCIL ON THE BACK OF A PHOTOGRAPH.

>> WELL, A SHARPIE OR SOME OTHER TYPE OF -- I GUESS THE CONCERN IS THAT ANY KIND OF MARKER THAT YOU MIGHT USE MAY HAVE SOME OFF GASING THAT THEN IF YOU USE A LABEL, EVEN A FOIL-BACK ARCHIVAL LABEL AND IT COMES OFF OF THAT

HAVE.

SO WHAT ABOUT LABELING THINGS  
THAT ARE RAISED?

AND THEN THIS POINT THAT  
SOMETIMES CONTACT SHEETS OR  
NEGATIVES WOULD BE -- THEY'D USE  
A GREASE PENCIL OR CHINA MARKER?

>> I THINK ALL OF THOSE ARE  
POSSIBILITIES, THEY'RE FINE.  
I WOULD PREFER-- THIS IS JUST MY  
OWN-- AGAIN, WHAT YOU ALL ARE --  
YOU'RE GETTING MY

RECOMMENDATIONS SO IT MAY BE  
IMPORTANT IN THIS CASE TO DO  
SOME MORE RESEARCH AND SEE WHAT  
OTHER PHOTOGRAPH CONSERVATORS  
MIGHT RECOMMEND IN THIS CASE  
THAT I PERSONALLY WOULD AVOID  
LABELS ONLY BECAUSE I'VE JUST  
SEEN TOO MANY INSTITUTIONS WHERE  
THEY'VE FAILED.

THERE ARE ALSO RANDOM SITUATIONS  
WHERE IT -- ADHESIVE FROM LABELS  
WILL ACTUALLY TRANSFER-- BELIEVE  
IT OR NOT-- THROUGH ENCLOSURES.  
SO I IT THIS IT IS PREFERABLE  
THE MARK THE ENCLOSURES -- TO  
MARK THE OBJECT WITH A PENCIL  
DEPENDING ON THE OBJECT AND TO  
AVOID SOME OF THOSE FOIL-BASED  
LABELS THAT WERE SO POPULAR AND  
PROBABLY ARE STILL AVAILABLE  
READILY THROUGH SUPPLY  
COMPANIES.

THEY AREN'T TERRIBLE, HOWEVER,  
AND CERTAINLY THE OTHER BIG  
THING WITH THE STORAGE IS THE  
LABELING THE WITH ALL OF THESE  
ISSUES IS DON'T REDO SOMETHING  
YOU'VE JUST DONE.

JUST SEE WHAT'S MOST IMPORTANT  
AND EVEN IF THE LABELING LABELS  
ARE NOT IDEAL, THEY'RE PROBABLY  
NOT TERRIBLE AND THEY'RE NOT  
GOING TO CREATE HORRIBLE  
PROBLEMS FOR YOU GOING FORWARD.

>> OKAY.



JUST -- SORT OF GOING BACK TO  
SOME OF YOUR EARLIER -- WE  
TALKED A LOT ABOUT THE GRAPHICS  
ATLAS AND HOW USEFUL -- VERY  
USEFUL THE WEB SITE FOR  
DIFFERENT TYPES OF PHOTOGRAPHY  
AND MAKE COMPARISONS TO WHAT YOU  
HAVE.

THERE'S NOT ANY PLACE WHERE YOU  
COULD UPLOAD IMAGES, CAN YOU?  
AND HAVE HELP THEM IDENTIFY?

>> WELL, IT CREATES SOME WORK  
FOR THE IMAGE PERMANENCE  
INSTITUTE, RIGHT?

>> YEAH, YOU KNOW, IT COULD BE A  
WONDERFUL RESOURCE, REALLY.  
IN SOME SITUATIONS IT'S HARD TO  
IDENTIFY A PROCESS THROUGH --  
ENTIRELY JUST THROUGH THE  
DIGITAL IMAGE.

BUT NOT IN ALL SITUATIONS.  
YOU CAN SOMETIMES JUST TELL THAT  
IT'S PRINTING OUT PAPER BY  
LOOKING AT THE WHITES AND THE  
HIGHLIGHTS.

I DON'T KNOW OF ANY SOURCE FOR  
DOING THAT.

IT WOULD BE SOMETHING CERTAINLY  
TO PURSUE.

I HESITATE TO SAY THIS BUT  
CERTAINLY I SUPPOSE YOU COULD  
FORWARD THEM ME, I COULD TAKE A  
LOOK AT THEM.

BUT I CAN'T BE DOING THAT  
FOREVER.

BUT I'M CERTAINLY WILLING TO  
HELP WHERE I CAN.

I THINK THAT THAT'S -- BUT I DO  
THINK -- YOU KNOW, HERE'S WHERE  
IT'S SO IMPORTANT TO BRING IN  
EXPERTS TO FIND PHOTOGRAPHIC  
CONSERVATORS IN YOUR REGION WHO  
CAN HELP YOU WITH THIS BECAUSE,  
YOU KNOW, I'VE TRIED TO DO WHAT  
I CAN ONLINE BUT IT'S, OF COURSE  
MUCH MORE EFFECTIVE IF YOU CAN  
SIT DOWN AND SAY "HERE'S AN

ALBUMEN PRINT.

THIS IS WHAT YOU'RE LOOKING FOR,  
THIS IS HOW YOU DISTINGUISH IT."  
AND I WANT TO SAY ALSO THERE ARE  
MANY WONDERFUL WORKSHOPS THAT  
ARE BEING OFFERED BY REGIONAL  
CONSERVATION CENTERS AND PRIVATE  
INDIVIDUALS FROM THE IMAGE  
PERMANENCE INSTITUTE THAT  
DOCUMENT CONSERVATION CENTERS,  
THESE INDIVIDUALS THAT WE  
MENTIONED IN THESE RESOURCES ARE  
OFTEN OFFERING EXCELLENT PROCESS  
IDENTIFICATION WORKSHOPS AND SO  
THE YOU SHOULD SEEK THESE OUT  
BECAUSE SOMETIMES WHAT YOU NEED  
IS JUST SOMEONE LOOKING OVER  
YOUR SHOULDER SAYING "THIS IS  
WHAT YOU'RE LOOKING FOR."  
AND THEN IT BECOMES MUCH  
CLEARER.

>>

>> THAT'S GREAT.

AND WE DO OUR BEST TO -- IF  
WORKSHOPS ARE HAPPENING WE PUT  
THEM ON THE CALENDAR ON THE  
CONNECTING TO COLLECTIONS WEB  
SITE AND IF YOU ARE PERSONALLY  
INVOLVED IN ANY EFFORT LIKE THAT  
ALWAYS LET US KNOW AND WE'LL BE  
HAPPY TO PUT IT UP ON THE  
CALENDAR.

>> AND THIS WEB SITE CAN BECOME  
SOMETHING VERY USEFUL TO ALL OF  
YOU BECAUSE SOMETIMES IT'S HARD  
TO KEEP TRACK OF ALL THE  
EDUCATIONAL OPPORTUNITIES, BUT  
THERE ARE MANY AND WE'RE JUST  
FORTUNATE TO HAVE THIS ONE.  
THEY AREN'T NECESSARILY ALL FREE  
OF CHARGE BUT THEY ARE OFTEN  
RECOGNIZING WHAT INVESTMENT IN  
YOUR OWN EDUCATION AND IN THE  
PRESERVATION OF YOUR  
COLLECTIONS.

THE.

>>

>> THANKS.

YEAH, WE'RE CONSTANTLY UPDATING IT AND ARE OPEN TO SUGGESTIONS TO IT'S REALLY -- IT'S A COMMUNITY FOR A REASON SO DO ALWAYS KEEP IN TOUCH AND LET US KNOW HOW WE CAN HELP YOU. ONE LAST LABELING QUESTION AND THAT WAS THOSE BLUE PENCILS OFTEN SEEN IN ARCHIVAL SUPPLIES.

>> I DON'T KNOW ABOUT THOSE. I JUST DON'T KNOW MUCH ABOUT THEM.

>> IN MY EXPERIENCE THEY'RE PRETTY FAINT AND I'M AFRAID YOU WOULD -- ONE MIGHT BE TEMPTED TO PRESS DOWN ON THEM.

>> YEAH, THE PRESSURE IS A CONCERN.

I GUESS I WOULD JUST URGE ALL THE EXPERIENCE WITH THESE, AND MAYBE YOU CAN SORT OF -- I JUST DON'T HAVE ENOUGH EXPERIENCE TO COMMENT ON THEM NECESSARILY. BUT PERHAPS SOMEONE ELSE IN THE COMMUNITY ONLINE CAN RESPOND IN TERMS OF YOUR OWN EXPERIENCES.

>> I DON'T KNOW HOW MUCH -- ONE OF THE REASONS OR SEVERAL REASONS USING A NUMBER TWO GRAPHITE PENCIL IS RECOMMENDED AND SOMEONE THAT IT CAN BE REMOVED, ESPECIALLY IF YOU USE VERY, VERY LIGHT PRESSURE.

>> YEAH, I WOULD SAY I HAVE NOT USED THESE BLUE PENCILS SO, AGAIN, I CAN'T COMMENT.

(INAUDIBLE) TO REMOVE IT AND TO THAT WOULD BE AN ISSUE.

>> AND ALSO I WOULD WANT TO BE SURE -- SOMEONE IS SAYING THESE ARE AVAILABLE THROUGH A CONSERVATION SUPPLY COMPANY. BUT YOU WANT TO BE CERTAIN THEY DON'T BLEED BECAUSE IN THE EVENT OF MOISTURE OR DID DISASTER YOU WANT TO AVOID ANY KIND OF

MATERIALS TO THE BEST THAT YOU CAN-- AND, OF COURSE, YOU CAN'T ALWAYS DO THAT, WHICH IS WHY THEY'RE OFTEN SO FANTASTIC-- BUT YOU WANT TO TRY TO CERTAINLY AVOID ANYTHING THAT MIGHT BLEED UPON EXPOSURE TO MOISTURE.

I MEAN, SOME PEOPLE -- THANK YOU ALL FOR WRITING IN.

I KNOW IT'S HARD FOR ME TO FOLLOW THIS CHAT BUT I CAN DO IT NOW.

OR SOFT PENCILS AND -- WHICH I LIKE GRAPHITE WHICH I I THINK IS YOUR BEST BET.

BUT LET ME JUST SAY ONE OTHER THING, KRISTEN, COMING IN AND THIS IS TRUE, SOFT PENCILS WILL NOT NECESSARILY WORK WELL ON COATED PAPER.

SO THAT MEANS YOU HAVE TO FIND ANOTHER BECAUSE REMEMBER THEY PUT IT ON THE BACK WITH POLYEAT LEAN.

SO IT'S HARD.

SOMETIMES A SOFT PENCIL WILL WORK BUT NOT ALWAYS.

>> AND SOMEONE WAS JUST ASKING ABOUT -- YOU DON'T WANT TO WRITE ON THOSE.

>> WELL, YOU CAN LABEL THE ENCLOSURES AND WITH ENCASED OBJECTS YOU SHOULD BE ABLE TO DO THAT WITH THE ENCASED OBJECTS SO THERE IS A GREAT EXAMPLE WHERE YOU WANT TO LABEL THE ENCLOSURE AND IF YOU PUT THESE INTO FOLDING BOXINGS OF SOME SORT, PERHAPS TAKE A THUMBNAIL SHOT OF TIM IMAGINE, PUT THAT ON THE OUTSIDE SO YOU DON'T HAVE TO OPEN THE BOX ALL THE TIME, JUST SEE WHAT'S ON IT AND THAT CAN PROTECT IT FROM ADDITIONAL HANDLING.

>>

>> THERE'S A LOT OF GOOD

COMMENTS HERE ON THESE VERY --  
>> AND I THINK USUALLY THE  
CONSERVATION SUPPLY CATALOGS ARE  
VERY -- THEY DO PROVIDE A LOT OF  
INFORMATION AND I THINK THEIR  
CUSTOMER SERVICE IS USUALLY VERY  
GOOD SO IF IT DOESN'T SAY IT  
SPECIFICALLY IT'S DEVELOPED FOR  
PHOTOGRAPHS, TO CHECK.

ERIC HAD A GOOD POINT ABOUT THE  
BLUE PENCIL BEING DEVELOPED FOR  
THAT PURPOSE.

>> YOU DO NEED TO UNDERSTAND AS  
YOU LOOK AT THESE MATERIAL WHAT  
IS THEIR GOALS ARE AND ALSO,  
AGAIN, YOU KNOW, CONSERVATORS  
ARE HAPPY TO HELP AND PROVIDE  
ASSISTANCE WITH THESE QUESTIONS.  
USUALLY YOU CAN FIND IT THE.

>> OKAY.

WE JUST HAVE A FEW SECONDS SO --  
I GUESS WE HAD A FEW QUESTIONS  
ABOUT COLD STORAGE.

BUT YOU ARE WORRIED ABOUT THE  
COLOR MATERIAL RATING RAPIDLY  
AND WANTED TO SCAN THEM, WHAT  
WOULD BE YOUR PRIORITY AND THE  
CHAT WOULD HELP THE PERSON BY  
SAYING TO TRY TO USE  
DIGITIZATION AS YOU'RE ABLE BUT  
TO --

>> YEAH, YOUR GOAL SHOULD BE --  
(INAUDIBLE) MANY INSTITUTIONS  
ARE GOING HAVE TO RAISE MONEY  
FOR COLD STORAGE SO YOU WON'T BE  
ABLE TO PUT THINGS IMMEDIATELY  
IN COLD STORAGE BUT YOU WANT TO  
GET THEM AS QUICKLY AS POSSIBLE.  
YOU CAN BEGIN DIGITIZING AT ANY  
POINT BUT DIGITIZATION IS REALLY  
FOR -- BECAUSE MATERIALS  
AVAILABLE TO OTHERS.

AND COLD STORAGE E STORAGE IS  
FOR PRESERVATION AND SO THAT'S  
GOT TO BE YOUR FOCUS.

WHAT FUTURE GENERATIONS AND THEN  
HOW CAN I IN DOING SO MAKE THIS

COLLECTION AVAILABLE SO IT CAN BE USED BY FUTURE GENERATIONS FOR RESEARCH OR WHATEVER.

SO THIS IS WHERE IT BECOMES INTO BALANCE ISSUES AND DECIDE WHERE CAN YOU START AND, OF COURSE, THE OTHER THING IS SOMETIMES YOU WILL START WHERE YOU CAN FIND THE FUNDING.

YOU'LL HAVE A PLAN IN YOUR MIND OF WHAT YOU WANT TO DO AND SOMEONE WILL SAY, YOU KNOW, I WOULD LOVE TO HELP YOU WITH COLD STORAGE, THE HELP PURCHASE A REFRIGERATOR AND THAT'S ON YOUR PLAN.

YOU MIGHT GO FORWARD AND DO THAT IMMEDIATELY.

>> AND COLD, I WAS UNDER THE IMPRESSION FROM THE NATIONAL PARK SERVICE DOCUMENT THAT EVEN HOME GRADE REFRIGERATOR OR FREEZER MIGHT --

>> HOME GRADE FREEZER OR REFRIGERATOR IS POSSIBLE AND FROST FREE FROM REFRIGERATOR IS ALSO POSSIBLE.

YOU JUST HAVE TO FOLLOW THE GUIDELINES THAT IS DEDICATED TO PHOTOGRAPH MATERIALS AND NOT USED IN COMBINATION WITH OTHER THINGS.

>> LIKE YOUR LUNCH.  
(LAUGHTER)

>> THAT'S WHAT I LIKE ABOUT THE NATIONAL PARK SERVICE SITE IS THERE'S SOME GREAT RECOMMENDATIONS THAT THERE THAT ARE TRANSFERABLE AND THAT ARE COST EFFECTIVE.

IT'S NOT ONLY A COLD STORAGE VAULT AND WHEN WE WERE IN ABU DHABI NOT TOO LONG AGO THEY HAD A SERIES OF FROST FREE REFRIGERATORS THEY WERE USING FOR THE STORAGE OF THEIR COLLECTIONS AND WE CERTAINLY SEE

THAT IN INSTITUTIONS AS WELL.

>> AND THAT'S HOW TO WRAP THINGS CORRECTLY.

TALKS ABOUT HOW LONG TO BRING IT BACK TO A DIFFERENT TEMPERATURE ONCE YOU REMOVE IT.

SO I PROMISE IT WILL ALSO 99.9% OF YOUR QUESTIONS.

>> VERY, VERY WELL DONE.

>> SO WE SHOULD PROBABLY GO BACK AND FINISH UP THESE SLIDES.

WE CAN STAY ON A LITTLE BIT LONGER AND FINISH UP WITH A FEW IMMANLS.

>> IS THAT OKAY?

GREAT.

SO WE'RE WINDING DOWN AND WE JUST NEED TO SUMMARIZE A COUPLE OF KEY POINTS THAT HOPEFULLY WE'VE ADDRESSED AND HAVE BEEN HELPFUL TO YOU AND THE IMPORTANCE OF PROMOTING CAREFUL HANDLING AND COLLECTION ACCESS IN YOUR INSTITUTION.

ALWAYS WORK TO SECURE YOUR COLLECTIONS AGAINST EMERGENCIES. WE DIDN'T TALK A LOT ABOUT DISASTER PLANNING BUT DISASTER PLANNING IS KEY TO STORAGE AND THEN HAVE A MAJOR DISASTER SO BE SURE THAT YOU ARE PREPARED FOR LOCAL AND LARGER EMERGENCIES. DO WHAT YOU CAN TO EMPOWER YOURSELF AND VOLUNTEER.

YOU CAN'T DO THIS ON YOUR OWN, THERE'S WORK TO BE DONE BUT YOU NEED TO GET PEOPLE INVOLVED AND USE VOLUNTEERS WHERE THEY CAN BE HELPFUL AND CERTAINLY SEEK EXPERTISE.

WE'VE TALKED ABOUT THE IMPORTANCE OF ENGAGING CONSERVATORS AND OTHERS AND BUILDING COLLABORATIVE TEAMS. THIS IS ALL IMPORTANT TO THE PRESERVATION OF THESE COLLECTIONS.

WE KNOW THAT PRESERVATION  
COLLECTIONS TO GENERATIONS  
HERE'S MY GRANDMA I SHOWED YOU.  
HERE'S MY GRANDMA LOOKING AT HER  
ALBUM AND THE PHOTOGRAPHS ARE IS  
FANTASTIC IN THE WAY THEY DO  
CONNECT FOR THOSE IN THE UNITED  
STATES WHO HAVE BEEN WATCHING  
THE HORRIBLE STORIES FROM MOORE,  
OKLAHOMA, AND PEOPLE GOING BACK  
TO THEIR HOMES TO FIND  
PHOTOGRAPHIC MATERIALS ALBUMS  
AND WHAT NOT.

MATERIALS THAT CONNECT US SO I  
URGE YOU TO SHARE YOUR PASSION  
AND ENGAGE OTHERS IN YOUR WORK  
COLLABORATING ABOUT THAT TODAY  
AND USING THIS COMMUNITY SO THAT  
YOU ALL SHOULD CONTINUE TO FIND  
WAYS TO PURSUE LEARNING.

THE I THINK THERE'S A LOT OF  
GREAT FWHFGS GREAT THANKS TO  
KRISTEN AND JENNY.

ALWAYS THINK IN YOUR MIND ABOUT  
PRIORIZATION, HOW TO PRIORITIZE  
YOUR EFFORTS, HOW TO THINK ABOUT  
THE PRESERVATION, THESE  
MATERIALS ARE QUITE BEAUTIFUL.

SHARE YOUR VISION.

AND BE VIGILANT.

DON'T GIVE UP IF THERE'S NOT  
ENOUGH FUNDING.

KEEP DEMONSTRATING PROGRESS.

KEEP THAT LONG-TERM PLAN IN YOUR  
MIND.

YOU WILL MAKE PROGRESS.

SO THOSE THAT'S THE SHORT AND  
LONG-TERM PLANS THAT WE'VE BEEN  
REFERRING TO.

KEEP THEM BRIEF AND TALK TO  
OTHERS.

PHOTOGRAPHIC PRESERVATION IS  
ESSENTIAL ACROSS THE UNIVERSE  
AND IT'S SO DELIGHTFUL TO HAVE  
SO MANY OF YOU ENGAGING IN THIS  
CFRGS FROM GUATEMALA TO BELIZE  
TO BOGOTA, COLOMBIA.



TO SCANDINAVIA, PAKISTAN AND SO  
I END WITH TWO GREAT IMAGES AND  
I'M SURE THAT YOU WILL CONTINUE  
TO DO THIS WORK EIGHT DAYS A  
WEEK.

SO I THANK YOU FOR ALL YOUR  
ATTENTION, FOR YOUR ENTHUSIASM,  
FOR THE GOOD WORK YOU'VE DONE ON  
THE HOME WORK, FOR YOUR MANY  
QUESTIONS AND ANSWERS AND I'LL  
TURN IT BACK OVER TO KRISTEN,  
JENNY, HEATHER, GRETA AND MIKE  
FOR ALL THE HARD WORK THAT  
THEY'VE DONE TO MAKE IT WORK AND  
THANK YOU FOR YOUR ATTENTION.

>> THANK YOU, DEBBIE.

WE REALLY APPRECIATE THE -- YOUR  
HOPE AND I HOPE ALL OF YOU HAVE  
HAD GREAT WEBINARS FROM REALLY  
ONE OF THE LEADING TEACHERS OF  
PHOTO CONSERVATION IN THE  
COUNTRY AND AROUND THE WORLD SO  
I REALLY APPRECIATE DEBBIE'S  
HELP TODAY AND WE COULDN'T HAVE  
DONE IT WITHOUT GRETA AND  
HEATHER HELPING IN THE Q&A SO  
THANK YOU FOR YOUR GREAT  
CONVERSATION AND, AGAIN, KEEP  
CHECKING THAT, ALL THE HOME WORK  
ASSIGNMENT WILL BE THERE.

A LOT HAS COME IN ALREADY SO  
THANKS EVERYONE AND THANKS TO  
MIKE AND JENNY FOR THEIR WORK  
HAND WE WILL LET YOU GO WITH  
THAT AND LOOK FOR E-MAILS FROM  
US IN THE COMING WEEKS, THANKS,  
EVERYONE.

>> THANK YOU, ALL.