

news

**NORTHEAST
DOCUMENT
CONSERVATION
CENTER**

100 BRICKSTONE SQUARE
ANDOVER, MA 01810
978 470-1010
SUMMER 2004
Vol 13 Number 1

GREER GARSON—The Art of Conserving Auntie Mame

by Jamie Doyle, News Editor

NEDCC's book conservation lab recently treated a one-of-a-kind scrapbook from Southern Methodist University's (SMU) Greer Garson Collection. The collection documents the life and career of Greer Garson, one of the most honored actresses in the history of film. Over her career, Ms. Garson received a remarkable seven nominations from the Motion Picture Academy for "Best Actress," winning it once, for the 1942 drama, "Mrs. Miniver".

Included in the expansive collection are 120 scrapbooks that were compiled by Greer's mother, Nina. They chronicle the actress' career from London's West End to Hollywood, as well as her family life, and many philanthropic activities. A scrapbook that documents the actress' title-role performance in the 1958 Broadway production of "Auntie Mame" was sent to NEDCC for treatment so that it could be part of a 2004 exhibition, "The Art of Conserving a Legacy: Greer Garson's 'Auntie Mame' Scrapbook," at SMU, in honor of the centennial year of the actress' birth.

When the scrapbook arrived at NEDCC for treatment, the pages were brittle and deteriorating, with many papers and photos overlapping or detached from their original placements. Notable pieces in the book include a handwritten rehearsal schedule for "Auntie Mame" as well as congratulatory cards and telegrams from theatrical luminaries such as Mary Martin. Associate Book Conservator, Kiyoshi Imai, removed all overlapping and double-sided materials from the pages so that the entire contents of the scrapbook could be microfilmed at NEDCC. The documents were treated and reassembled on new support leaves and, in keeping with the style of the original album, were post-bound.



Photo courtesy of Greer Garson Collection, Hamon Arts Library, Southern Methodist University, Dallas, Texas

NEDCC Responds to Prague Floods: A Conservator's Report

By Deborah Wender, Director of Book Conservation

In November of 2002, in the wake of the disastrous floods of August 2002, NEDCC's Director of Book Conservation, Deborah Wender, was invited to the Municipal Library of Prague to assist in recovery efforts. With her Czech Republic colleagues, Ms. Wender inspected flood-damaged materials, discussed salvage and recovery methods and provided suggestions regarding short- and long-term solutions to preserve and conserve paper-based materials damaged by the flooding. Support for the project was provided by the office of the President of the Czech Republic, which received a grant from the U.S. Embassy and The Getty Conservation Institute, in Los Angeles.

The Municipal Library, which houses a prestigious collection of rare books, including a 1488 imprint of the Bible of Prague, suffered extensive damage to its collections. The ground floor was flooded by ground water; performance halls in the building were flooded with up to 9 meters of water. These two halls are venues for musical and theatrical performances that provide significant income to the institution. They are already in the process of being renovated following the flood. Two branch libraries were completely devastated. One of these housed the Library's rare book and print collection as well as the conservation workshop. All of the circulating and general reference materials, library furnishings and technical equipment from these two branches were lost. Damage to one building is so severe that it will be demolished. Virtually all of the rare books and prints were salvaged. Materials were rinsed in clean water, packed into crates and frozen. They are currently housed in a freezer warehouse at minus 25° Celsius along with flood-damaged materials from at least three other institutions located in Prague. A few tools, a sewing frame and a board shear were salvaged from the conservation workshop.

The Municipal Library currently employs two book and paper conservators, one of whom is still a student at a Czech conservation school. The National Library is providing space and equipment located at the depository in Hostivar to these



The Prague floods toppled shelves and damaged materials in the Architectural Archives of The Technical Museum.

conservators. The conservators are drying individual volumes using two vacuum-packing machines that belong to the National Library's well-equipped lab. They currently have one to two thousand bags, and I believe that a few thousand more may be on the way, thanks to Blue Cross of Great Britain and Ireland. Two part-time assistants are due to begin working with the conservators shortly. This is a slow, labor intensive drying technique. Its current virtues are that it provides a sense of movement for the institution since it was a readily available technology and that it is a very gentle drying technique. Rare books in the Municipal Library's collection are almost always in original, unaltered bindings and manipulation of the bindings as they dry may aid in saving both materials and structures.

The Architectural Archives of the Technical Museum in central Prague also had extensive damage to its collections. Unfortunately, many materials belonging to the Archives were housed in an old barracks located very near the river. Storage conditions prior to the flood are described as fair to poor; collections were known to be dirty and mold damaged to some degree. The river overflowed its bank where the barracks was located, and flood damage to the collections is severe. Collections include many original architectural drawings in a variety of media on cloth and paper as well as blueprints, photographs, documents, glass plate negatives and a large collection of wooden, plaster, and paper architectural



models. Some paper models were completely lost. Work is by Czech and European architects; many of the drawings for competitions are unique and of unrealized designs. Some materials have been reformatted over the years; others have not.

The sole conservator for the Museum is working in a small space in the basement of the Museum. She is washing and flattening material as she thaws small groups of plans and drawings. Both institutions are moving small groups of frozen materials from the warehouse freezer to chest freezers at their facilities for drying and treatment.

Goals for both institutions include drying and disinfecting all salvaged materials. Conservators and administrators assume that many materials will not be fully conserved and expect that boxing and reformatting may be the extent to which the majority of collections may be preserved. Everyone is also well aware that the preservation and conservation efforts will continue for many years.



On hand to celebrate NEDCC's 30th were, clockwise: NEDCC's Advisory Committee Members, past and present; Keith Michael Fiels, Executive Director, ALA; NEDCC's Board Chair, Alan Stanzler, Board Member, Bob Schnare, and NEDCC Director, Ann Russell; and Margaret Child, formerly National Consultant to NEDCC.

NEDCC Turns 30!

On April 1, 2003, NEDCC celebrated its 30th anniversary. In honor of the milestone, an afternoon conference and reception was held at the John F. Kennedy Library in Boston on April 15th. Keynote speakers were: Marc J. Patchter of the National Portrait Gallery, Anne R. Kenney of Cornell University, Keith Michael Fiels of the American Library Association, Michele Cloonan of Simmons College, and Wes Boomgaarden of Ohio State University.

Executive Director of NEDCC, Ann Russell, says of the milestone birthday, "The 30th anniversary in itself is a testimony to the Center's survival skills. We have been fortunate to be based in the Northeast, a region with rich cultural collections and a longstanding commitment to preserving this heritage. Since NEDCC's inception, the preservation field has evolved considerably. As technology evolves, so do our educational programs. We are now conducting online preservation courses while planning

for the preservation challenges created by digital collections."

For over three decades now, NEDCC has led the way in making preservation services available to libraries, museums, historical societies, archives, and individuals. Indeed, NEDCC's mission, to provide expert laboratory services and to educate institutions about preservation remains a highly effective way to serve the collections of the Northeast and beyond.

Staff News

Steve Pressman became NEDCC's Controller in March 2004. Steve has had long experience as a financial manager in both nonprofit and corporate settings.

Victoria Ellis was recently named Director of Reprographic Services, which encompasses microfilming and duplication of photographic materials. She formerly served as NEDCC's Microfilm Production Coordinator.

Christopher Sokolowski is NEDCC's intern in conservation for 2003-2004. Formerly he interned at the Metropolitan Museum of Art and the Musee du Louvre.

Barbara Rhines, the Center's new Marketing Manager, has over ten years of experience in producing marketing and press materials for the Massachusetts Housing Finance Agency and the Federal Home Loan Bank of Boston.

www.nedcc.org

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An Uneasy Partnership: Exhibition and Preservation

by Mary Todd Glaser, Director of Paper Conservation

Exhibition of collections plays a significant role in the life of many institutions. Exhibiting unique, rare, or beautiful objects is the chief activity of most museums. Libraries and archives exhibit as well, albeit on a smaller scale. Administrators know that a successful show is an effective way of attracting the attention and support of the public. The careers of not a few directors and curators have been greatly enhanced by successful exhibitions.

There is, however, a price to pay. Exposure has its down side. Exhibiting objects subjects them to light and other environmental hazards and may lead to increased security risk. In the zeal to mount a high profile exhibit it is easy to overlook the risks. Museums and other collection holding institutions must be aware of these and make certain that careful planning as well as time and resources are dedicated to lessening the risks. If there is an exhibit designer, he or she MUST work with a conservator or preservation consultant from the very beginning. If a preservation person is not consulted during the early stages of planning, expensive changes may have to be made later.

An effective strategy for minimizing damage is to show copies instead of originals. Displaying copies is now common practice, especially for photographs and documents. Commercial copying facilities that make "life-like" facsimiles are now available everywhere.

Often, of course, only the original will do. When originals are displayed, they must be protected from light and from theft. As in storage, exhibited materials must not be exposed to pollutants, dirt, and adverse temperature and RH conditions.

The Ravages of Light

Light is probably the most serious problem for the display of any object made of organic materials. Light can adversely affect paper, many inks, most colored media, leather, and even cloth. Light is well known to cause fading and can also darken or yellow paper, especially woodpulp papers dating from the latter part of the nineteenth century. Light damage can also be invisible. Light is energy and, as such, will attack the structure of paper and leather, causing weakening and embrittlement.

It is important to note that all light is damaging. The damage is cumulative and irreversible. The higher the light level, the greater the danger. Sources rich in ultraviolet (UV) are especially hazardous, but even low light levels without UV can degrade paper if the exposure is long enough. For this reason conservators recommend that no work of art or historic artifact be permanently displayed.

Natural light (daylight) is considered especially damaging because of its intensity and high UV content. Direct sunlight is light at its worst, but all daylight must be avoided. The ideal place for exhibition is an interior room with no windows. If there are windows, daylight should be shut out with shades, blinds, or curtains. UV filters should also be installed on windows, but these are no substitute for window coverings. UV filters may reduce exposure to the most damaging component of light, but, unless they are tinted, they do not significantly alter the intensity of light.

UV filters are available as plastic sheeting or as rigid panels. The sheeting, usually acetate film, can be cut with scissors and applied directly to windows or cases. Tinted UV films will reduce the intensity of the light as well. Although film is less expensive than rigid panels, it is less attractive and may be difficult to remove later on. At present it is not known how long UV-filtering films remain effective, but we do know they have limited life. The only way to determine if a film is still filtering is to measure the transmitted light with a UVmeter.

UV-filtering panels can be used in windows, cases, or frames. They are now available in glass as well as acrylic sheets. For several decades museums have used an acrylic, UF-3 Plexiglas made by Rohm and Haas. More recently, other companies have introduced UV-filtering acrylics or glass. When choosing such glazing, check the product information to make certain the UV-filtering capacity is greater than 90%. Ordinary acrylics and glass filter little or no UV. Standard non-glare glass is not UV filtering, although there are non-glare products with this feature.

Before using acrylic panels as window glazing, check that local fire regulations are not being violated. Filtering panels can also be used as secondary glazing on existing windows. If mounted inside in a manner similar to interior storm windows, filters give thermal control as well as UV filtration.

Certain artificial light sources yield significant UV. Fluorescent lighting is the chief culprit here. Inexpensive filters are available for fluorescent tubes. Or you can buy fluorescents that give off less than 75 microwatts per lumen, which is considered acceptable internationally.

There is a simple way to determine the UV output of a lamp. Find out from the supplier how much of the wattage is UVenergy—this is usually just a fraction of a watt—and what the output in lumens is. Then multiply the fraction of a watt by one million to get microwatts. Divide the microwatts by the number of lumens, and you have microwatts per lumen.

Conventional incandescent (tungsten) lamps give off insignificant amounts of UV. Incandescents include the ordinary household light bulb as well as a variety of lamps traditionally used on ceiling tracks for museum exhibitions. Although almost free of UV, these lamps do emit infrared radiation in the form of heat, so must be placed well away from objects, never inside cases.

In many museums tungsten-halogen (quartz) lamps have replaced traditional incandescents on ceiling tracks. Tungsten-halogen lamps emit significant amounts of UV, so must be purchased with UVfilters. Fiber optic lighting has become popular, especially inside cases. Fiber optic light sources are energy efficient and free of both UV and infrared.

Unlike fluorescent lamps, fiber optic, incandescent and tungsten-halogen lights can be used with dimmers, which give additional control over light levels.

How much light is allowed? Conservators say not more than 50 lux, which is 5 footcandles. Fifty lux is not much light but is sufficient if the lighting is well designed. A good lighting designer can be a great help. Well-designed, diffused light along with judicious use of low-level floodlights can work wonders. Many lighting designs fail because there are too few lamps or they are poorly placed. Spot lights should be avoided. Visual noise, that is competing light from bright areas in the same room, can also interfere with a viewer's ability to see a low-lit exhibit.

Remember, intensity is only half the story. Duration of exposure is the other half. If you multiply the lux measurement by the length of exposure, you get lux hours. Although there is no universal agreement on how many lux hours are permitted for a given type of material, a suggested guideline for paper is a limit of 50,000 lux hours per year. If you think in these terms, there is more flexibility. For example, if you expose an object to 50 lux for 10 hours per day, the limit of 50,000 lux hours will be reached in 100 days. However, if for whatever reason, you need a higher level of illumination, 100 lux, you can stay within the guideline by limiting the exhibit to 50 days. Logically enough, the higher the light levels the shorter the allowable exposure time.

Light levels can be measured with a light meter. Lacking such equipment, the built-in meter of a single-lens reflex camera can be used. The leaflet, "Protection from Light Damage" in the NEDCC preservation manual, Preservation of Library and Archival Materials, explains how. This leaflet also addresses use of blue wool standards, a time-honored method of recording the effects of light over time.

Exhibition Cases

When exhibiting, another concern is proper housing. Collections must be protected from the public and from airborne hazards by well-sealed cases and frames. These enclosures also reduce exposure to temperature and RH fluctuations, although on only a daily rather than long-term basis.

The materials used in case construction must be carefully chosen. Many case materials such as wood, wood sealants, paints, adhesives, gasketing materials and even fabrics can off-gas, exposing the contents of cases to harmful volatiles. Paper readily absorbs these emissions. One such product is formaldehyde, a by-product of wood. Formaldehyde is bad for paper and

especially bad for metals such as silver or lead, which exist in library collections: bosses on books, lead seals, and silver leaf on mss.

Exhibit cases made of metal are preferred, although wood is acceptable if properly sealed with a water based polyurethane and lined with barrier materials like polyester film or, better, Marvelseal, a laminate of aluminum and archival plastics. Certain types of wood or wood products are preferred over others for case construction. When buying or building cases, always consult a conservator first. The conservators at the Museum of Fine Arts in Boston have done extensive research on case materials and are happy to share this information.

For more information about case materials, see "Protecting Paper and Book Collections During Exhibition" in *Preservation of Library and Archival Materials*.

As in storage, paper materials should not be exposed to high temperature or RH or to greatly fluctuating conditions of the same. The best way to avoid such hazards in cases or frames is to control the environment in the room as a whole. Because it is very difficult to make a case or frame completely airtight, it is an expensive proposition to create a stable microenvironment independent of the case surroundings. Climate inside an exhibition case can be controlled to some extent, however, with silica gel.

Silica gel is a granular amorphous silica material that is able to absorb moisture to eliminate dampness inside an enclosure. Conditioned silica gel is conditioned at a specific RH and will release moisture as well as absorb it to keep the RH stable. This product is available in granular form and also in sheets or pellets under trade names like Art Sorb.

Supporting Objects Within Cases

Books

Volumes should be displayed horizontally or at a gentle angle, never upright. If a volume is shown open, it should be supported so that the binding is not under strain. An open book must never be laid out flat (at a 180° angle). Open it only as much as the binding will comfortably allow.

Because books differ in this respect, cradles custom-made to fit each volume are recommended. Such cradles can be ordered from mount makers or made in-house from instructions in the conservation literature. Cradles should be large enough to support the whole book. If the pages do not remain open naturally, a strip of polyester film can be placed around each side of the open book and closed with double-sided tape. Commercially made molded acrylic cradles or wedges, available in different sizes and angles from conservation suppliers, offer an alternative to custom cradles. At the very least, supports can be made with folded museum board or polyethylene foam wedges.

Turning the pages every few days will protect the text from long-term exposure to light.

If a title page must be displayed long term, consider using a copy. Even with page turning, periods of exhibit should be limited. Keeping a book open for long periods can damage its structure.

Although keeping it shut is less stressful to the book, you should remember that most cover materials can be damaged by long-term light exposure. Even closed volumes should be shown for limited periods with low light levels.

Unbound Objects

Paper sheet materials should be mounted prior to exhibition. A mount not only adds another barrier between object and case but also provides support when the object is moved. Artifacts may be mounted in window mats or onto a rigid lignin-free board such as ragboard. To protect the edges of the sheet, the mount should be larger than the sheet itself.

Sheet materials should never be adhered over-all to board. They should be hinged or attached with corner supports. Edge strips may be used if a mat covers the edges of the object. Strips and corner supports are becoming popular because they can be used without applying adhesive to the object. Non-adhesive mounting with commercially available archival paper or polyester photo corners will work on small documents or photographs, although larger artifacts require the more substantial support of corner strips. These can be made of polyester film or woven polyester fabric. Finely woven polyester, which comes in different shades, is both transparent and matte and therefore less conspicuous than polyester film. For further information about mounting systems, see the NEDCC leaflets, "Matting and Framing for Art and Artifacts on Paper" and "How To Do Your Own Matting and Hinging."

Objects may also be encapsulated in polyester film. Research, however, shows that acidic papers deteriorate more rapidly within polyester envelopes and other closed systems. Since most old, untreated papers are acidic to some extent, they should be professionally deacidified or at least washed prior to encapsulation. If such treatment is not possible, an alkaline sheet inserted behind the object will slow the acid degradation.

It is important to use proper materials for matting. These are described in the matting leaflets cited above. In past years, framers unwittingly used inappropriate cardboards and adhesives, which left staining on the perimeter or reverse of many objects.

Framing

Frames are a type of exhibit case, and like cases must be made of suitable materials. Such materials are especially important because objects may remain in their frames for years after the exhibit.

For paper artifacts glazing is a must. The glazing should not come in contact with the object. Ultraviolet-filtering glazing is recommended if the room has sources of UV radiation. Note, however, that acrylics are not always appropriate for use in frames since these plastics

carry a static charge that can dislodge pastel and other friable media. In such cases, ultraviolet-filtering glass should be used.

The mounting materials inside the frame must adhere to conservation standards. Conservators recommend use of pH-neutral or slightly alkaline (buffered) mats or mounts. Objects should be attached to the mount with hinges or the non-adhesive systems described in the NEDCC leaflets cited above. Hinges should be made of a high-quality, strong paper such as Japanese kozo with an appropriate permanent, non-staining adhesive such as starch-based paste. Further information is given in the leaflets.

Emissions from wooden frames can damage the edges of paper objects. Conservators frequently encounter browned edges on old prints or other artifacts that have been framed for many years. Visible damage seems not to occur if there is some distance between the object and the wood and alkaline mounting materials to absorb the emissions. If for historical reasons it is necessary to keep an artifact in a tight original frame, seal the wood and line it with a barrier material. Unless the artifactual value of the frame prohibits alteration, the rabbet can be enlarged slightly with a router. If this is done, the inside of the frame should still be sealed and lined.

There should be two or more backing layers of archival cardboard behind the object. Frames should be well sealed and hung with security hardware. Avoid hanging in potentially damp areas such as uninsulated outside walls, which can be problematic in winter or during periods of high humidity. If it is necessary to exhibit on an outside wall, a moisture barrier of polyester film or Marvelseal can be inserted between the backing layers or over the back of the frame. Ideally the frame will be deep enough so that the final backing layer is recessed, allowing space for air circulation between the frame and the wall. Frames can also be held away from the wall slightly with small rubber bumpers or pushpins attached to the reverse of the frame.

Lending

In spite of Pelonius' advice, lending and borrowing are common practices in the museum world. All lending institutions should establish a formal policy governing loans for exhibition. A written loan policy is helpful in negotiations with prospective borrowers.

If your institution lends any part of its collection, you must check out the borrowing institution carefully. Before sending the loan, you should get a facilities report from that institution. The AAM has a standard 21-page facility report form. This document asks for information about security, climate controls, fire prevention, lighting, handling personnel, insurance, and proposed transportation. Once you have this information from the borrower, you should prepare a written loan agreement. A short publication, *Guidelines for Borrowing Special Collections Materials* prepared by the ACRL Rare Books and Manuscripts Section in 1990, contains ideas about what to include in a loan agreement.

Bosnian Interns

In May 2003, NEDCC welcomed colleagues from the National Library of Bosnia and Herzegovina for three weeks of intensive study. Paper conservator Nermin Ibrulji and book conservator, Eman Bilcevic were inquisitive and energetic additions to NEDCC's labs. The two conservators are faced with many challenges in the wake of the civil war that devastated their country as well as its cultural collections. Their internship curriculum was an ambitious one, allowing for them to spend a week in the



paper conservation lab, a week in the book conservation lab, and a week touring museums and laboratories in Boston and New York. Support from the Trust for Mutual Understanding and the Samuel H. Kress Foundation made this important program possible.

Paper Conservator Nermin Ibrulji, from the National Library of Bosnia and Herzegovina practices his gold tooling techniques on a model book in the NEDCC book conservation lab in May 2003.

Chilean Interns

In September- November 2003, Gina Fuentes, paper conservator at the National Archives of Chile, and Olaya Balcells, book conservator at the Chilean Library of Congress, studied at NEDCC. From the time of their arrival, Ms. Fuentes and Ms. Balcells were collegial and enthusiastic interns, eager to practice both their conservation and English skills. The agenda for their course of study included hands-on treatment experience in NEDCC's labs, field trips to other conservation laboratories in New England and Washington, DC, and a mini-internship

on preventive conservation at the Library of Congress. Grants from the Getty Grant Program and the Lampadia Foundation have enabled Ms. Balcells and Ms. Fuentes as well as interns from Brazil and Argentina to study conservation at NEDCC.

Chilean conservators, Gina Fuentes (left) and Olaya Balcells (middle) discuss book-binding styles with NEDCC's Senior Book Conservator, Joe Newman.



Multi-Media Preservation Planning Tools A Success

- Will your institution's collections be here for generations to come?
- Are your storage and housing conditions doing more harm than good?
- Are there preventative steps that could be taken now so that your collections will be here tomorrow?

The Northeast Document Conservation Center (NEDCC) has announced a new publication that both asks *and* answers these important questions, [Assessing Preservation Needs: A Self-Survey Guide](#). An empowering and important new resource, the purpose of this guide is to help small to medium-sized institutions with limited preservation experience and budgets to design a program ensuring that their historical collections survive in usable condition as long as possible. NEDCC, working in partnership with Amigos Library Services, Inc. of Dallas Texas, and OCLC of Dublin, Ohio, has also produced a 30-minute video highlighting themes of this new publi-

cation, available through Amigos. This multi-media project was supported by a National Library Leadership Grant from The Institute of Museum and Library Services (IMLS), a federal agency that fosters innovation, leadership and a lifetime of learning.

[Assessing Preservation Needs: A Self-Survey Guide](#) is 96 pages in length. Designed with the user in mind, it provides step-by-step directions and worksheets on how to go about surveying your collection's preservation needs, as well as guidance for setting preservation priorities once the needs have been identified. Because different kinds of collections have different preservation needs, individualized worksheets are provided, tailored to the needs of bound volumes and pamphlets, documents and manuscripts, photographs and negatives, oversized and framed materials, newsprint, scrapbooks and ephemera, and audiovisual materials. The [Guide](#) also provides detailed worksheets on the assessment of:

- Institutional Overview
- Preservation Microfilming & Photocopying

- Building Environment
- Digital Imaging
- External Threats & Water Protection
- Reformatting Photographs & Audiovisual Materials
- Security & Access
- Repair & Treatment
- General Storage
- Summarizing Needs & Setting Priorities

Three months after the tools' distribution, a formal evaluation process explored their use in a variety of institutions. A majority of respondents found the tools useful for increasing confidence, sharing with colleagues, training staff, conducting preservation surveys, contracting for services, communicating with administrators, and obtaining funding.

In order to make this important information available at no cost to anyone at anytime, NEDCC has posted [Assessing Preservation Needs: A Self-Survey Guide](#), in its entirety, on its Web site at www.nedcc.org. Ordering information for the bound version as well as the video can be found there as well.

Grant Information

A number of public funding agencies make grant funds available for preservation surveys, conservation treatment, microfilming, and duplication of photographic materials. As a service to its clients, NEDCC has compiled information about some upcoming grant opportunities. Many of the grant programs are being reorganized. Call the granting agency for eligibility requirements, new guidelines, and deadline dates.

Institute of Museum and Library Services

1100 Pennsylvania Avenue NW
Washington, DC 20506
(202) 606-5227
<www.ims.gov>

Conservation Project Support Program: annual deadline is October 1, 2004.

Funding to museums for conservation activities including treatment, surveys, and implementation.

National Endowment for the Humanities

Division of Preservation and Access
1100 Pennsylvania Avenue NW, Rm. 802
Washington, DC 20506
(202) 606-8570
<www.neh.gov>

NEH's Division of Preservation and Access funds projects that will create, preserve, and make available cultural resources of importance for research, education, and lifelong learning in the humanities. Categories of support include: **Preserving and Creating Access to Humanities Collections: deadline July 15, 2004**

Applicants may define a significant corpus of cultural materials that are important to the humanities and present a plan of work for preservation and access compatible with the nature and condition of the materials and their eventual use.

Stabilizing Humanities Collections: deadline October 1, 2004

Grants are made to support the purchase of storage furniture and rehousing of collections held in libraries, archives, museums, and historical organizations.

Preservation Assistance Grants: deadline May 17, 2004

This category has been designed for small and mid-size institutions to enhance their capacity to care for their humanities collections. Grants of up to \$5,000 are available for preservation assessments, consultations with a preservation professional regarding a specific preservation problem or to create a disaster response plan, attendance at preservation workshops, and the purchase of basic storage supplies for equipment.

Preservation Education and Training: deadline July 1, 2004

Grants are made to support education and

training projects offered on a regional or national level that focus on the care of library, archival, art, and material culture collections. Funding is also available for the work of regional preservation services that provide preservation surveys, workshops, and seminars, technical consultations, disaster response assistance, and information services to museums, historical organizations, libraries, and archives.

National Endowment for the Arts

1100 Pennsylvania Avenue NW
Washington, DC 20506
(202) 682-5400
<www.nea.gov>

Save America's Treasures: deadline May 19, 2004

Administered by NEA in partnership with the National Park Service this program awards grants for conservation and preservation projects on collections of national significance. Funding is divided into four themes including Creation and Presentation, Heritage and Preservation, Education and Access, and Planning and Stabilization.

Call for new deadline dates and guidelines.

National Historical Publications and Records Commission

National Archives & Records Administration
700 Pennsylvania Avenue, NW
Room 111
Washington, DC 20408
(202) 501-5610
<nhprc@nara.gov>

Connecticut State Library

Office of the Public Records Administrator
231 Capitol Avenue
Hartford, CT 06106
(860) 757-6500
<www.cslib.org>

Historic Documents Preservation Account Grant Program

Deadline: September 30, 2004 for second grant cycle

This funding is only for Town Clerk offices in the state of Connecticut. It can be used for surveys, microfilming, conservation treatment, and disaster planning.

Maine Historical Records Advisory Board

Maine State Archives
84 State House Station
Augusta, ME 04333-0084
(207) 287-7591
Historic Collections Grant Program
Deadlines are: June 1, and October 1, in 2004 and 2005.

Contact: Janet Roberts
<janet.roberts@maine.gov>
Grants for archive projects in nonprofit historical records repositories in the state of Maine.

Maine State Museum & State Archives

Cultural Building
84 State House Station
Augusta, ME 04333-0084
(207) 287-5791
<maine.cric@state.me.us>

New Century Preservation Grant Program
Matching grants program designed to help meet the collection preservation needs of Maine's historical societies, museums, and archives.

Massachusetts Board of Library Commissioners

648 Beacon Street
Boston, MA 02215
(800) 952-7403
Contact: Gregor Trinkaus-Randall
<gtrinkaus-randall@state.ma.us>
LSTA Grants: Letters of Intent due December 9, 2004; Grant Applications due March 5, 2005
Funding for preservation including surveys, microfilming, and conservation treatment. Eligibility has been extended to include all types of libraries that belong to regional networks.

Massachusetts Cultural Council

10 St. James Avenue, 3rd Floor
Boston, MA 02116-3803
(617) 727-3668
<www.massculturalcouncil.org>

Organization Support Program:

This program provides three-year matching grants to organizations with track records of excellence and community service.

NEDCC is grateful for the support of:



National Endowment for the Arts

**NORTHEAST DOCUMENT
CONSERVATION CENTER**
100 BRICKSTONE SQUARE
ANDOVER, MA 01810

NEDCC's Services Include:

- *paper conservation*
- *book conservation*
- *photograph conservation*
- *preservation microfilming*
- *photographic copying*
- *surveys and consultation*
- *workshops and seminars*
- *disaster assistance*

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Place Your Trust in the Experience of NEDCC



NEDCC Associate Paper Conservator, Bucky Weaver, stands by his work, a lithographed billboard from the United States Golf Association Museum and Archives. The object, which dates from the 1930's and measures nearly 20 feet in length, arrived at NEDCC in sixteen sections, which had never been assembled. Bucky washed the poster piece by piece, then backed each section, repaired tears, and assembled the sections. Small losses in the overall design were retouched with watercolors.