

RESPONSE TO DISASTERS & EMERGENCIES FOR PAPER-BASED MATERIALS

PART I – Response

1. **Discovery and Notification:** When a problem is discovered, report it immediately to Security at **XXXX**. They, or you, should also contact the Conservation Emergency Phone System (**XXXX**). Both operate 24/7/365.
2. In **Disasters**, always follow the instructions of the Incident Commander.
Steps in disaster response are outlined on pages 2 – 9
Priorities for recovery and procedures for protection of artworks – page 7
3. In **Emergencies**, always follow the instructions of the conservators.
Actions to be taken under their instructions for different types of damage (water damage, mold, major fire damage, particulate contamination, smoke) are described below.

PART II – Recovery

Emergency Handling of Works on Paper – page 13

Procedures by type of damage – pages 15 – 20

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PART III – Refrigeration, Freeze Drying, Dehumidification

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CLEAR PASSAGEWAYS AND FLOOR AREA AS POSSIBLE

**IDENTIFY & PREPARE TRIAGE LOCATION
FOR RECOVERY PROCESS**

WAIT FOR INSTRUCTIONS

PART I

PMA CONSERVATION PLAN – RESPONSE TO EMERGENCIES & DISASTERS with Focus on Paper & Related Materials

EMERGENCIES

CONSERVATION DEPARTMENT is responsible for preservation and survival of PMA collections and addresses all types of emergencies that may affect collection safety. When the Museum is closed, conservation response is generated through the **Conservation Emergency Phone System (XXXX)** - operates 24/7/365 through **main security console at XXXX**.

Response to emergencies – as distinct from disasters – is carried out primarily by members of the Conservation Department in coordination with other specialized staff including registrars, art handlers, packers, curators, and librarians. PMA has a large conservation staff to guide recovery and stabilization after the initial response to a disaster. With this in mind, guidelines for handling objects in a disaster presented are generalized; more detailed instructions will be given by conservation staff on site.

DISASTERS

The PMA Disaster Plan outlines a sequence of actions to be carried out from the onset of a disaster to the complete return to normal conditions. Stages of disaster activity are listed below. Response type is determined and carried out according to the nature and scope of the disaster and based on its evolution.

Summary of Steps in Disaster Response

1. **Preparation:** Preventive actions taken to protect the collection.
2. **Discovery and Notification:** Disaster is reported to Security at XXXX.
3. **Assessment/Immediate response:** Incident Commander responds, assesses needs, & starts notification telephone tree to contact Collections Damage Assessment Team members. Collections damage assessment team assembles at reporting point, is briefed on the disaster, responds as possible to mitigate immediate losses, implements recovery plan.
4. **Recovery:** Conservation team enters disaster area. Team leader(s) brief members on nature and status of disaster and plan for recovery. Team then gathers supplies for disaster recovery, protects and/or moves objects, coordinates disaster triage and storage areas, continues actions to safeguard objects until disaster ceases. Team assists in preparation of collection area for restoration of operations. Team leaders report to Conservation Disaster Coordinator and complete restoration of operations procedures.
5. **Restoration of normal operations:** internal and visitor services back to pre-disaster status.

It is the responsibility of all designated staff with art handling expertise to participate on the disaster team and to respond to disasters affecting the collection as needed. This includes learning the established response procedures and participating in meetings and drills.

This disaster response is part of each conservator's job, and it is important for each to be aware of all aspects of the plan. Disasters may happen during the night, over holidays, or at other times when various conservation staff members may be away or unable to respond.

Each person may be assigned to one or more teams working in the period rooms, galleries, collection storage areas, conservation labs, historic houses, Rodin Museum, or library. Conservation and other emergency response team members who are called upon to respond to any disaster will depend on size, severity, time of day, and staff availability. Everyone must be prepared to pitch in whenever and wherever they are most needed.

AREA-WIDE DISASTERS

During a severe storm, flood, or earthquake, power and other services may be out over a large city, county, or state area. Roads may be impassable, and police or other authorities may be controlling all traffic. Your home and family may be affected. Take care of yourself first and do not take unnecessary risks getting to PMA.

An area-wide disaster is an event that encompasses territory beyond the PMA and that disrupts public services and poses general threat to life and property. Examples of area-wide disasters are tornadoes, hurricanes, major explosions, and chemical spills. During these events, civil authorities and local, state and/or federal government disaster agencies are in charge of the population and all activities. Their first priorities are safeguarding human life, preventing fire and flooding, and returning essential power, medical and transportation services to normal. Rescue and Red Cross efforts will focus on serving disaster victims and workers.

1. PREPARATION

When there is an opportunity to take **preventive measures** to protect objects from impending damage, every effort should be made to prepare the collection in advance. Forecasts of bad weather or flooding, planned HVAC alterations or maintenance, power outages, building or structural renovations, etc., offer opportunities to improve procedures for prevention.

Each area of the collection should have a written plan prepared by the disaster team that includes details of measures that should be undertaken to prepare for a disaster situation, such as moving smaller objects away from windows and aisles, covering objects with plastic or cotton sheeting, or covering glass panels with cardboard or plywood.

The decision to prepare for a disaster will be made by the Incident Commander, who will consult with Security and Facilities staff as well as Conservation. Each conservator will prepare as fully as possible for disaster conditions as directed by the Conservation Team Leader(s) or assist wherever preparations are needed.

The Incident Commander will assign responsibilities and will coordinate the work of conservators with others involved in disaster response, such as Security, Facilities, Fire Dept, and any other group or authority as necessary. During a disaster, all available conservation staff will be under the direction of the Incident Commander, who is appointed by management and has decision-making authority for the collection.

a) Team Structure

Previous disasters have demonstrated that a team-based response is an efficient and effective means of maximizing resources and talent during the immediate response and subsequent recovery phases. It is expected that **all conservation and library staff will participate in their assigned teams** and be familiar with the basic organization, responsibilities, and conduct of the team. Appendix 1 provides further information on this topic.

b) Training

The better prepared Museum staff is for a variety of disasters, the better the response will be. All civil and military disaster organizations practice their responses frequently. Yearly training provides a review of procedures and refreshes readiness. Regular team exercises familiarize members with collection areas and provide invaluable monitoring for hazards. This disaster manual requires regular review and updating by the Conservation Department.

The Disaster Response Team will meet twice a year: in the spring to review disaster issues, and in the fall for a hands-on collection disaster drill. The drills may be simulations of realistic emergencies using surrogate damaged "objects" to practice all aspects of disaster response and recovery. Conservators will practice various disaster scenarios by walk-through, discussion, and review by conservation section heads, who are likely to be the leaders of conservation response teams. Regular orientation and basic training sessions will continue to be held for new staff, including basic art handling for emergencies. Note that periodic announced fire drills are held at PMA to test systems and practice evacuation procedures.

c) Risk Assessment

Planning for disasters begins with risk assessment, looking at both the larger picture of the statistical likelihood of various types of disasters occurring in an area and the history of the most frequent kinds of emergencies at PMA. Disaster planning must consider the complex contingencies necessary for large disasters like fire or catastrophic storm, even though statistically these types of disaster may be the exception. The following is a representative list from state and federal records of natural disasters in the Pennsylvania, New Jersey, Delaware, and Maryland area.

Event	Season	Rate of Occurrence	Warning Time
Tornado	April-October	1 per year	15 minutes
Flash Flood	Year Round	1 per 10 years	several hours
Hurricane	April-October	2-3 per century	two or more days
Earthquake	Year Round	1 per 25 years	none

Roles in a Disaster

Incident Commander consults with Security and Facilities & Conservation

Conservation Disaster Coordinator (Team leaders report to)

Collections Damage Assessment Teams

	A	B	C
Team leaders			
Team members			

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2. DISCOVERY AND NOTIFICATION

This is the first report or discovery of a disaster by a staff member.

- Inform Security, **XXXX**.
- Determine if evacuation is necessary.
- Determine if the area is safe to enter.
- Try to control or eliminate the source of the problem if feasible and safe.

ACTIONS AND AUTHORITY DURING A FIRE

Mandatory for everyone to evacuate buildings where a fire alarm is activated or where Public Safety notifies people to leave.

- Close doors to work areas on exiting.
- Use stairs instead of elevators.
- Assemble in designated gathering area outside your building; report to your supervisor.

During a fire, the PMA Safety Officer or the responding Fire Marshal (if an outside fire department is called) is the overall authority on site until the marshal determines it is safe for people to re-enter the building. When outside firefighters are required, the firefighters and PMA staff will work together to make any necessary decisions.

HAZARDOUS MATERIALS

There are **chemicals, cleaning materials, fuel and oil, construction materials, and paint and solvents** stored in various places on the PMA property, including in or near collection areas. It is possible that these materials could cause a health and safety hazard when burned and/or mixed with flood or fire-suppression water. In the process of combustion, construction and electrical materials can produce toxic smoke, ash, and residues. **Untrained or unprotected staff should not attempt to deal with contaminated areas.** PMA Security and Safety Departments members trained in and equipped for hazmat procedures will address these situations. In the event of a large-scale contamination, city or county, Hazmat teams may be required to respond. Hazmat authorities will determine when it is safe for staff to enter an area.

NOTE: FAILURE TO OBEY FIRE AUTHORITY IS A FELONY.

In the case of arson, police and Bureau of Alcohol, Tobacco, and Firearms officials may be in charge of the activities surrounding the emergency scene. In the case of terrorism, Federal Bureau of Investigation officials may be the authorities on the scene.

3. ASSESSMENT/RESPONSE to a disaster following notification

INITIAL ASSESSMENT – After notification of a threat to collections, the Incident Commander* and the Collections Damage Assessment Team will assess the kind and extent of immediate response needed to gather enough information to be able to determine a course of action.

Assessment refers to activities necessary to set priorities and to choose and initiate a response. Assessments are made at several junctures during a disaster and after, providing general information initially, and then progressively more specific information during successive assessments by conservation and other staff.

RESPONSE – In a disaster at PMA or an area-wide event, there will be parallel activities involving non-collection divisions and departments (see manuals of other PMA departments in this plan) immediately after notification. Senior management and Finance will address decisions about operations and insurance issues. Public Relations will prepare statements for the media and manage the perceptions of the institution handling the disaster. Human Resources will prepare to track staff and volunteer activities. Security and the Safety Officer will prepare for additional security and safety issues and possibly deal with injuries. Facilities may need to prepare for damage to and repair of the structure and systems.

In an actual disaster, **staging** – including **immediate strategy and assembling resources** – will vary with the nature and extent of the disaster. It may include assembling necessary staff and/or outside vendors for assistance, assembling required supplies and equipment, preparing work/storage areas, and planning the recovery strategy. In the all masonry PMA Main building, a large number of potential staging and temporary secure storage sites are available on floors XXXX; the actual site(s) selected will be determined by the location/extent of the disaster damage. Similar sites are found in the Perelman Building, with alternative storage areas in the XXXX).

In some disasters there may be more decision-making on the scene but little need to collect resources and equipment. In others considerable staging may be needed before entering the scene, and decision-making and adjustments on the scene as more information is obtained.

- Determine whether to turn off the electricity and gas.
- Conservation staff must be familiar with problems that have occurred in different parts of the Museum campus in the past and aware of potential hazards during the response and recovery stages.

IDENTIFICATION AND IMMEDIATE MITIGATION OF HAZARDS

Hazards include:

1. sources of damage - such as roof leaks, backed-up gutters, leaking pipes, etc.;
2. sources of injury - such as live electrical wires, areas with limited escape routes, things that could fall on or trip staff, surfaces that are slippery when wet, etc.;
3. inherent problems associated with an affected area - such as poor lighting, narrow access, steep or difficult stairways, uneven floorboards, etc. Conservation Appendix 4 contains two blank damage assessment forms. **Wherever possible, conservators should work with other museum departments and divisions to mitigate hazards** and to develop strategies for coping with hazards that are not avoidable or fixable.

[SEE PART III – RESOURCE APPENDICES]

4. RECOVERY after initial response

For responses to specific situations – water, mold, smoke, etc. – see pages 12 – 20;
for specific materials – see pages 21 – 27.

Recovery involves all the actions taken to reduce damage and/or to rescue and stabilize affected objects from the site of a disaster after the initial response and after the Incident Commander, the Safety Officer or Security has deemed it safe to enter the area. Short-term recovery of objects may be possible after a public disaster from an area where damage has been minimal. Long-term recovery of damaged collection objects from a disaster may be carried out in the PMA conservation labs and/or by outside services.

PRIORITIES FOR RECOVERY

- **Monitor and adjust** recovery procedures and supplies needed after the initial assessment and response to the disaster as circumstances changes.
- Ensure that staff and volunteers have current shots (such as tetanus) and obtain masks for mold.
- **Protect** critical equipment, records, forms, and information needed to manage salvage.
- **Make a thorough record** – photographic and written – of conditions and salvage activities, working with registrars. Designate a journal keeper and photographer to keep detailed records of damage and recovery activities.
- Assemble collections records: shelf lists, inventory, registrar's logs, etc.
- Stabilize buildings/historical structures as feasible.
- **Prioritize collections:** from most important (valuable; heavily used; significant; vulnerable to irreparable damage) to least important, working with curators.
- Work with Incident Commander to **establish disaster authority**. Liaison with civil authorities.
- Designate an individual(s) to authorize object movement and triage/treatment.
- Secure the site perimeter.
- **Establish a communications network.**
- Inform the insurance company (via Registrar) and accompany the insurance adjuster and all investigating persons and contractors as necessary, taking extensive notes of conversations – such records may be required in court.

PROTECTION OF ARTWORKS

- **Protect objects: cover, lift, or evacuate** if adequate staff is available.
- **Diminish mold growth:** Reduce temperature & humidity; promote circulation with fans.
- **Obtain containers and supports** for moving and handling objects: plastic crates, polyethylene sheeting, plywood, saw horses, rubber gloves, dollies, and carts.
- Identify temporary storage. Set up work areas for items that need to be packed or air-dried.
- Contact cold-storage or freezing facilities.
- **Handle objects only w/ rubber gloves** - contaminated objects may pose health hazard.
- **Record objects and temporary locations** with photography, video, or pencil and paper, as time and conditions permit.
- **Label** object containers.

(RECOVERY after initial response – cont.)

SUPPLIES AND MATERIALS

Collection Disaster Team members should **know where disaster supplies are located**. Labels clearly identify each disaster supply storage area. Conservation supplies are regularly checked and maintained by the Conservation Gallery and Storage Maintenance Team staff. **THESE SUPPLIES MUST NOT BE USED FOR OTHER PURPOSES!** If they are used, they may not be there when urgently needed. Individual conservators or sections are encouraged to prepare their own **personal disaster kits to keep at work, at home, and/or in their cars**.

DISASTER WORK AREAS AND STORAGE

Before object movement from the disaster site can take place, prepare safe destinations for the objects. Triage or stabilization work areas and storage areas require easy access, open floor space, lighting, adequate environmental conditions, and security. These areas first may need to be cleared of existing contents, which will be shifted elsewhere. Work tables and shelving with padding, fans, dehumidifiers, and lights may need to be set up to safely receive damaged or non-damaged collection objects.

Establish an inventory recording system. Access to the area may need to be restricted. Binders listing procedures to follow in the event of a disaster are located by emergency phones in collection areas and storage.

Incident Command Center for a disaster is the central contact point for reporting all changes in conditions after the initial notification, 24 hours-a-day, at **telephone extension XXXX**. Immediately report any unusual condition that has potential to cause further damage to the collection so that trained disaster staff can assess the situation as soon as possible.

FURTHER MITIGATION

Objects too large to be moved or not yet affected but under threat may need to be covered, rolled up, set up on blocks, partitioned off, sand-bagged with absorbent materials, isolated behind closed doors, or protected by some other measure taken in-situ. Historic properties must be evaluated for structural stability and security risks immediately after a disaster.

OBJECT MOVEMENT

Move objects only when necessary and only when directed by the designated Recovery Leader. Objects may need to be moved first simply to get them out of danger, then moved again for further individual assessment and stabilization, and then moved once more to temporary storage or to Conservation. Refer to Emergency Handling Instructions. Each object must be tracked with records whenever it is moved.

(RECOVERY after initial response – cont.)

TRIAGE AND STABILIZATION

These operations will almost always be directed or at least initiated by a conservator.

One or more work areas may need to be set up away from the disaster site so that affected objects can be moved there for further assessment. Triage sorting will determine the next step necessary for each object. Minor stabilization may be carried out at this stage, including surface drying, wrapping to keep wet, and unframing.

In a major disaster where recovery efforts are urgent and may be limited by the circumstances, some difficult triage decisions may be required that are not necessarily the same as would be made if recovery time was less pressing. Decisions about priorities for individual objects will be guided by curatorial, librarian or archivist input as much as possible in these circumstances. These decisions may be based not only on monetary value, but also on rarity and importance to the collection, vulnerability, and degree of damage.

CONSERVATION TREATMENT

Send objects needing immediate remedial work to halt deterioration directly to a conservation lab or to a specialized outside facility. If large numbers of objects are involved, it may not be possible for all to be treated immediately once they have been stabilized and may require a long-term treatment effort. In the case of historic structures, the first concern must be to minimize further damage due to water, ice, snow, wind, and vandalism.

TEMPORARY AND LONG-TERM STORAGE

Once stabilized, objects may be moved to an area assigned for temporary storage, where their condition will be monitored before they are either treated or returned to their usual location. In the case of a major disaster damaging a collection area, objects not affected or already treated may go into longer-term storage until collection areas are restored.

5. RESTORATION of normal operations

Disaster response is designed to ultimately bring internal and visitor services back to pre-disaster status. When recovery is complete or various stages are complete, the recovery work areas and the affected collections areas will require clean-up. Conservation staff will clean up all conservation materials used in recovery and oversee replacement of supplies consumed during the disaster response and recovery. Facilities and possibly some outside contractors may be in charge of restoring damaged areas of the building(s) and infrastructure.

At this point, the conservation labs are operating again. Treatments of damaged works will return to the procedures employed pre-disaster, including full condition assessments, background research and documentation, scientific analyses as required, and formal treatment proposals in advance of treatment.

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Print pages 12 & 13 as separate handout

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PART II – RECOVERY

EMERGENCY HANDLING OF WORKS OF ART ON PAPER & OTHER PAPER-BASED MATERIALS

ONLY when damage to collections is imminent and Conservation staff cannot be present should other staff handle or move objects. Then strictly follow these emergency handling guidelines.

1. **Use extreme caution** handling art on paper. Paper, especially wet paper, is extremely fragile and easily damaged.
2. **Minimize touching**. Handle by edges and only if essential. Do not stack or put anything in contact with surface.
3. **Do not remove from original storage housing** (frame, box, mat, folder).
4. **Do not open** mat or folder or a book. If opening is essential, use extreme caution – artwork or pages may be stuck or attached in unsuspected areas.
5. **Only if essential, move to nearest dry area**. Keep in condition in which found. Transport in original orientation (vertical or horizontal), except if wet – then, keep flat.
6. **Move wetter, then drier materials**. Carry wet or damaged art flat (horizontal, face up) on rigid support.
7. **Wet art** in folders or mats or books: **Carry one at a time** with both hands; keep level; support from beneath to prevent flexing; carry on rigid support or container.
8. **Pastels**: Carry and keep horizontal in frames. **Avoid vibration** or jostling or rubbing the glass, which may dislodge or lift pastel from the paper.
9. **Provide good air circulation** for wet or damp materials to prevent/limit mold growth.
10. If frame, storage folder or box or book is **wet, gently blot** the outside to remove water.
11. **Place wet objects individually on blotters** or other clean absorbent paper.
12. Dry undamaged art in original storage boxes and books may be stacked several high.

Framed Works

1. **Be sure frame is stable** and know where the work is going before you lift it.
2. **Support well** – carry with one hand on a side and the other hand on the bottom of the frame. Always hold the face of a painting toward your body when carrying it.
3. **Carry one frame at a time**. If a work is even slightly difficult to manage alone, have two or more people lift or move it.
4. Rest dry framed pieces vertically against a wall at a safe angle from which they neither fall over nor slide flat. Use non-skid pads if available.
5. Ideally, rest single framed pieces face away from wall, the front covered with cardboard.
6. If necessary to stack framed pieces vertically against each other, place them back-to-back and front-to front. Separate frames with sheets of cardboard if possible.

PRIORITIES DURING RECOVERY [page 7 repeated here – print w/ page 12 as separate handout]

1. **Monitor and adjust procedures** and supplies needed as circumstances change.
2. Ensure that staff & volunteers have current shots (e.g. tetanus); obtain masks for mold.
3. **Protect critical equipment**, records, forms, information needed to manage salvage.
4. **Make a thorough record** – photographic & written – of conditions and salvage activities, working with registrars. Designate a journal keeper and photographer to keep detailed records of damage and recovery activities.
5. Assemble collections records: shelf lists, inventory, registrar's logs, etc.
6. Stabilize buildings/historical structures as feasible.
7. **Prioritize collections** from most important (valuable; heavily used; significant; vulnerable to irreparable damage) to least important, working with curators.
8. Work with Incident Commander to **establish disaster authority**. Liaison with civil authorities.
9. Designate an individual(s) to authorize object movement and triage/treatment.
10. Secure the site perimeter.
11. **Establish a communications network**.
12. Inform the insurance company (via Registrar) and accompany the insurance adjuster and all investigating persons and contractors as necessary, taking extensive notes of conversations – such records may be required in court.

PROTECTION OF ARTWORKS

1. **Protect objects: cover, lift, or evacuate** if adequate staff is available.
2. **Diminish mold growth**: Reduce temperature & humidity; promote circulation with fans.
3. **Obtain containers and supports** for moving and handling objects: plastic crates, polyethylene sheeting, plywood, saw horses, rubber gloves, dollies, and carts.
4. Identify temporary storage. Set up work areas for items that need to be packed or air-dried.
5. Contact cold-storage or freezing facilities.
6. **Handle objects only w/ rubber gloves** - contaminated objects may pose health hazard.
7. **Record objects and temporary locations** with photography, video, or pencil and paper, as time and conditions permit.
8. **Label** object containers.

RECOVERY BY TYPE OF DAMAGE

WATER DAMAGE

Objective: Move as soon as possible to avoid mold growth and further damage.

Response time is critical to minimize damage to objects.

Water is involved in most disaster situations, whether from activation of fire-suppression system, storm-leakage, or water used to put out a fire. Water can inflict serious and extensive damage. Move wet objects out of a wet or humid environment as soon as possible. The length of time objects have been wet may determine the appropriate steps taken to initially stabilize and dry them.

Always support wet organic materials from below when moving. Wet organic objects are very fragile and heavier than normal. They require especially careful handling and transport. Conservators will assess water-damaged objects and direct step-by-step procedures for best recovery by material and degree of damage, as time, circumstances and resources allow.

Move in the following order:

Paper and books, parchment, all textiles, sound and video recordings, film-based negatives glass-plate negatives, cased photographs.

If objects have been wet for more than 48 hours, or are fully saturated, the following types of objects **may be recovered better if kept wet**. Wrap them in plastic sheeting or seal in plastic bags, and refrigerate or freeze (except ceramics and stone) as soon as possible:

Leather, books, boxes of documents, coated paper, photographs stuck together, film-based negatives

General procedures – water damage

1. Immediate action is required to prevent mold growth in water-soaked materials

- Sort objects according to degree of wetness.
- Determine whether object should be kept wet.
- Isolate individual moldy objects by sealing them in plastic bags or sheeting.
- Monitor for mold. Move sensitive objects to work area or conservation labs for drying.

2. Isolate moldy organic materials to prevent contamination of other vulnerable objects. Keep in a cool environment (below 65° F, 40-50% RH) and freeze or air dry as soon as possible to stop mold growth.

3. Reduce the humidity in the area as soon as possible using fans and/or dehumidifiers. Do not return objects to the affected area until environmental conditions are stable.

RECOVERY BY TYPE OF DAMAGE continued WATER

Specific procedures – water damage

Objects in different formats and in different types of storage require different approaches to emergency handling. See page 25 in Recovery by Type of Material section.

PDP art on paper is stored primarily in solander boxes on compact metal shelving and in flat file drawers (in mats or folders, interleaved with tissue). Books are in metal cupboards in custom wrappers. Framed works hang on metal-grid screens.

Library and Archives books and collections are on compact metal shelving (XXXX). Archival materials and some rare books, journals and folios are housed in manuscript boxes, record cartons, and other containers. Architectural drawings in metal flat files and archival materials in record cards on compact metal shelving are located in XXXX. Bound and unbound library materials are also on open wooden or metal shelving in XXXX.

Bound library volumes are housed in XXXX on compact metal shelving. Additional archives materials housed in manuscript boxes and record cartons are on metal shelving located at XXXX.

1. **Locate a dry, safe area.**

Immediately move paper objects in frames and in boxes to that area.

2. **Do not remove individual items from flat file drawers** except in extreme circumstances. *Immediately drape the drawers with plastic sheeting.* If metal shelves cannot be safely cleared of art and artifacts, drape them with plastic also.

- If works must be moved remember that paper is easily torn and damaged, and extremely fragile when wet. Oversized artworks in drawers may be particularly difficult to handle safely.

3. **When moving art and artifacts on paper, follow these procedures**

- Keep frames and boxes in the orientation in which they are found (do not tilt).
- Carry one frame or box at a time; use both hands to support sides and bottom.
- Large frames and heavy boxes should be handled by two people.
- Support individual works with a stiff board (cardboard, foam-core, coroplast).
 - i. If it is matted or in a folder, slide the board beneath the enclosure.
 - ii. If it is unprotected, slide the board directly beneath the work (the extra support is critical in this case). Carefully lift the supported material.
- Blot away any puddled or standing water from the outside of frames, boxes, or drawers or the or the surface of library books and archival boxes.
- Do not stack artworks. If possible, spread them out on blotters on a clean flat surface to allow them to air dry
- Do not remove artworks from boxes except in extreme circumstances
- Do not remove artworks from frames; this should be done only by a conservator.
- Do not remove artworks from mats. In extreme cases hinges or photo corners may need to be detached by a conservator.
- Retain box or drawer grouping to facilitate record keeping.

MOLD

Objective: Render mold inactive to prevent spread and further damage.

When the relative humidity drops below 60%, active mold growth dries out and becomes inactive. At this point, spores can spread, but they cannot grow and cause further damage.

NOTE: Mold is a significant sensitizer and allergy trigger for many people. Some species of mold are highly toxic. Protective clothing (respirator, gloves, goggles) are required when dealing with mold.

Procedures for mold

1. **Notify conservators immediately** of evidence of mold forming. **Avoid handling objects** since handling will spread mold and embed it in the surface of the object.
2. **Isolate** the contaminated collections area. **Reduce relative humidity immediately.** Monitor relative humidity to insure it stays below 60% and ask Facilities to block air. Monitor affected objects for any returns from the area.
3. If relative humidity cannot be reduced, **seal objects in plastic bags** for thorough assessment before moving to a cool, dry, isolated location and cleaning them. This will prevent additional contamination. Assume all items in area have been infected until they can be closely examined. [Schedule objects for thorough assessment and cleaning.]
4. Do not return objects to collection until they have been treated, the affected area has been cleaned, and the environment is stable.

BASIC DRYING PROCEDURES

CAUTION: Composite objects made up of several materials must be assessed by a conservator for appropriate treatment.

All objects may vary from general guidelines depending on the nature and degree of damage and time before receiving attention.

Exceptions to Drying (keep wet)

1. **Textiles** with serious staining and dirt – keep wet and wrapped in plastic in a cool environment for priority conservation treatment.
2. **Photographs** and **film** of the 20th century stuck together – keep wet until freezing or priority conservation treatment within 72 hours.
3. **Coated paper** in modern books and records – keep wet in plastic bags until freezing within 48 hours.

General Drying Guidelines

1. Keep wet paper, textiles, and photographs **supported and flat**.
2. **Air-dry** in a cool, dry indoor space with fans. **Use absorbent material** (uninked newsprint, blotters, paper towels, sheeting, pads) under objects. Replace absorbent material as it becomes wet.
3. **Freeze** wet books, paper, photographs, textiles, and leather if they cannot be air-dried within about 48 hours. If freezer is unavailable, keep as cool as possible until air-drying is possible. Expect mold growth.

Specific Drying Guidelines

1. **Leather** and **vellum bindings and coated papers** are priority items. Freeze immediately. Pack snugly spine down in boxes.
2. **Glazed and framed paintings, textiles, paper, and photographs**. Blot off excess water. Only conservators to unframe in a safe place. Keep wet objects flat and face-up for air-drying. If image is stuck to glass, leave in frame and dry face-down.
3. **Drawings** or **hand-colored prints on paper**. **Do not blot or stack**. Support individually face-up to air-dry as soon as possible to avoid mold.
4. **Documents** and **prints** – air-dry within 48 hours or pack with interleaving in flat boxes or flat files for freezing or vacuum drying.
5. **Books** and **pamphlets** – dry or freeze as soon as possible.
6. **Photographs** and **film** can be rinsed and air-dried within 72 hours. **Prints** stuck together – keep wet until freezing; or treat by a conservator if immersion is possible to safely separate.
7. **Computer floppy disks** can wash in cold, distilled water and air-dry. Pack roll microfilm in plastic bags and send to a microfilm processor. Pack and freeze aperture cards, microfilm strips, and fiche. Pack videotapes, audiocassettes, and disks in Ethafoam-padded cartons to be washed and dried.

RECOVERY BY TYPE OF DAMAGE: FIRE

BASIC PROCEDURES FOR SEVERE HEAT AND MAJOR FIRE DAMAGE

If fire or heat has damaged art and artifacts on paper and other types of records, they may be severely weakened and compromised and require special supports to prevent further damage when they are moved. Recovery also may involve copying and discarding the originals. Consult conservators for information on moving, copying, and recovering fire- and heat-damaged materials

Objective: Minimize the extent of damage and salvage as much as possible.

Objects may be wet, broken, brittle or hot; partially or wholly blackened and charred; severely distorted, shrunken, melted beyond easy recognition; and/or mixed with non-object materials. Plastics, including cases for computer disks may melt, though the disk or tape may survive.

Soot and deposits from a fire may include oils, plastics and chemicals that can damage objects. Fire-suppression water will carry these substances deeper into the objects. **Handle minimally** to prevent grinding deposits deeper into the objects.

The force of sprinkler, fire hoses, or fire-suppression gas discharges may displace objects from their original locations.

Extreme structural fire damage requires an archaeological approach to salvaging and extracting objects and fragments from the debris. **Do not attempt to enter the area or move debris** unless directed as part of an **organized plan**.

During a fire, firefighters may be asked to retrieve priority objects from areas not yet involved in the fire.

After a fire, the area should not be disturbed until complete photo documentation is made.

Procedures for Major Fire Damage

1. **Use gloves** to handle fire-damaged material for protection from possibly/harmful deposits and for the protection of the object.
2. **Do not attempt to separate melted materials.**
3. Keep fragments together and identify if possible.
4. Separate wet materials from dry materials if possible.
5. During a minor fire, move objects away from the fire area. Use fire blankets to cover larger objects that can't be moved. Cover objects vulnerable to water with plastic sheeting to protect from sprinklers until they can be moved.
6. Salvage first unvarnished/unglazed paintings, textiles, and unframed paper, which are especially vulnerable to permanent damage from fire deposits. Separate wet from dry.

BASIC PROCEDURES FOR PARTICULATE CONTAMINATION AND SMOKE DAMAGE

Deposits from a fire or furnace blowback may include oils, plastics, and chemicals that can damage the objects. Fire-suppression water will carry these substances deeper into the objects.

In the event of a major disaster involving particulate deposits or smoke damage, **do not touch or handle records until recovery procedures have been established**. Minimizing handling will prevent further damage, soiling of records, and avoid grinding deposits into objects.

Consult conservators for information on cleaning, packing, and moving soiled records. Normally, all surfaces and exposed papers are vacuumed or cleaned before records are moved or handled.

Objective: Confine area of contamination; protect collection objects as soon as possible.

Any particulate matter other than normal amounts of airborne dust can seriously damage or corrode collection objects.

Procedures for particulate contamination and smoke

1. Particulate matter needs to be removed from objects by conservation as soon as possible.
2. **Leave objects in place.** Follow conservators' instructions regarding the need to clean particulates off objects before moving.
3. **SALVAGE first unglazed paintings, textiles, (rare books) and unframed paper objects** that are especially vulnerable to permanent damage from particulate deposits and need priority cleaning.
4. Treat **computer records** with particular care because particulate matter can permanently damage them resulting in loss of information.

RECOVERY BY TYPE OF MATERIAL

Different types of intervention are required for different types of objects.

Conservators may direct more detailed or variant procedures from those described on the following pages to meet circumstances encountered during an emergency or disaster.

The priorities, temporary storage and work areas, and initial stabilization for each type of object are addressed in the following pages.

Object Priorities

Salvage is carried out according to collections priorities set by curators and other custodians

Temporary Storage and Work Areas

Follow the guidelines given for each predominant type of object material.

Initial Stabilization

Conservators will instruct other staff in appropriate steps for individual objects as time and circumstances permit.

MIXED MEDIA

Objects comprised of several types of materials present complicated issues that may not follow guidelines for individual materials and generally must be assessed by a conservator.

In general, mixed-materials objects are assessed according to their most vulnerable or most predominant materials. Combinations of materials may be incompatible or present internal structural stresses when wet or when the environment changes radically during a disaster.

RECOVERY BY TYPE OF MATERIAL

GRAPHIC ART & PHOTOGRAPHS ON PAPER

Handling Paper

1. Minimize touching/contact; limit movement; if essential, handle only by edges.
2. Wash and dry hands before handling. Keep as flat as possible: paper bends easily, but paints / inks are not flexible; old papers may be brittle.
3. Do not remove art from its original storage housing (frame, box, mat, folder) unless instructed to by conservation staff. Transport it in its original orientation (vertical or horizontal), except if a framed piece is wet. (See 4 below.)
4. Wet art on paper is easily damaged by handling. Carry wet or damaged art horizontally on a rigid support. Keep flat.
5. Art in folders: Whenever possible, carry only one folder at a time, keeping it as level as possible, and supported from underneath to prevent bending.
6. Art hinged into mats: If you need to lift the mat window, lift it very slowly. Art may be hinged at the top corners, or in unsuspected areas. If you need to examine the back of the piece, do so with great caution.
7. Framed pieces are often hung with D-rings that lift off the hooks on walls or screens; be sure the frame structure is stable before moving.
8. Pastels: Carry and keep horizontal in frames. Rough handling and static caused by rubbing the glass may lift pastel from the paper.
9. Gather any torn or loose pieces of a dry, unframed object before moving.
10. **Salvage order** is as follows or according to specific priorities set by curators:
 - Pastels, drawings, and watercolors framed and hanging on screens.
 - Watercolors & drawings in folders in flat files or in solander boxes on shelves.
 - Prints stored in folders in flat files or in solander boxes on shelves.
 - Rare books and artists' portfolios in cabinets.

RECOVERY BY TYPE OF MATERIAL

Handling books

Carry books flat and level using both hands. Most books should not be opened flat; rest the book in a book stand or support the covers at an angle from below. Open the book carefully and slowly, only as far as it will go without stress on the pages and binding. Do not press down on the pages to flatten them. Turn pages by lifting the upper corner, **not** the lower corner.

Temporary Storage and Work Area

1. Move objects from disaster area to a clean, dry work area away from traffic, as directed.
2. Stand dry framed pieces vertically against a wall, on rubber / foam pads to prevent slipping. They may be placed several frames deep – front to front and back to back and/or interleaved with foam core or cardboard sheets.
3. Keep dry and undamaged prints and drawings in original storage boxes, which may be stacked several boxes/folders high.

Initial Stabilization of wet art on paper

1. Immediately report any possible sign of mold growth to conservation staff.
2. If storage folder or box is wet, blot the outside to remove water. Conservators will direct whether to remove and air-dry contents.
3. Do not stack or put anything in direct contact with the front surface of an artwork.
4. Remove wet interleaving papers if not stuck to the object.
5. Place wet objects individually on blotters, flat paper towels, un-inked newsprint, or other clean absorbent paper.
6. Periodically replace moist absorbent blotting materials, if they are not sticking to the objects.
7. Before discarding any damaged housing materials, check carefully for any loose artworks or related materials.
8. Ensure adequate air circulation in area of wet objects.

RECOVERY BY TYPE OF MATERIAL

PASTELS

Pastels contain **loose, powdery media that is easily dislodged**. Carry and keep them flat/horizontal in frames. **Avoid vibration** or jostling or rubbing the glass, which may dislodge or lift pastel from the paper. Pastels also are extremely **susceptible to water damage**.

SOUTH ASIAN PAINTINGS and other paintings in opaque watercolor

Opaque watercolor paintings, such as Indian miniatures can be **extremely brittle**, and invisible cracks and loose flakes form easily. **Avoid any flexing of the mat or the painting. Avoid any vibration** or jostling, which may cause further breakage and loose flakes. These paintings also are extremely **susceptible to water damage**.

ASIAN SCROLLS, SCREENS, AND PANELS

Handling scroll paintings

1. Unroll hand scrolls and hanging scrolls on a flat clean surface. Clean glass, Plexiglas or smooth wooden weights can be used to keep a portion of the scroll unrolled. Put the weights on the border or ends of the scroll, not on the painting proper.
2. Hanging scrolls can be hung if the hanging ribbon and other portions are secure, but only from hooks specially designed for this purpose.

Handling folding screens

1. Screens have hollow cores covered by paper (**susceptible to puncture**). **Always hold screens firmly by the outer frame as a single folded unit**. Tie cotton tape around the center to secure them as a unit when being moved. Take care not to strain the paper hinges.
2. Ideally transport folded screens on some kind of cart – flat, upright, or hinge side down.- rather than carry by hand.
3. Screens are normally examined standing vertically. If it is necessary to examine a screen horizontally on a table, all sections of the screen should be horizontal. That is, some sections will need to be supported to raise their level.
4. Multi-panel screens should be opened starting from the middle.

Handling paintings mounted as single panels

1. Large panel paintings should ideally be transported one at a time and on some kind of cart, not carried by hand. Panels have hollow cores covered by paper (**susceptible to puncture**). **Hold firmly by the outer frame**.
2. Carry the paintings with the painting facing toward the operator to avoid the danger of damage to the painting from projections or obstructions which cannot be seen by the operator. If it is carried by two persons, one of the persons must be able to see the painted surface at all times.
3. When leaned against a wall, rest bottom of the painting on pieces of non-skid padding.

RECOVERY BY TYPE OF MATERIAL

PHOTOGRAPHIC MATERIALS, NEGATIVES, FILM

Handling

1. Wet photographic materials can be easily damaged by handling.
2. Minimize touching and movement.
3. Do not stack or put anything in contact with photograph surface.
4. Carry objects horizontally on rigid supports or in trays.
5. **Salvage order**, according to collections priorities set by curators and librarians:
 - Glass and metal-based photographs: Autochromes, Ambrotypes, Tintypes, Daguerreotypes
 - Glass plate negatives, lantern slides
 - Sheet film, roll film
 - Color materials, prints, negatives, slides
 - Black and white photographs

Temporary Storage and Work Areas for Photographic Materials

1. Keep wet and damaged photographs in trays.
2. Keep dry and undamaged photographs in storage boxes.
3. Keep location of groups of objects with them if possible.

Initial Stabilization (see stabilization guidelines above re: nothing on face, extreme care in removing interleaving, etc.)

1. Conservator will instruct in procedures for washing, drying, or initial packing for freezing.
2. Stabilization: ensure adequate air circulation in area of wet objects.

RECOVERY BY TYPE OF MATERIAL

LIBRARY AND ARCHIVES MATERIALS (*Library with primary responsibility*)

Handling

1. Do not open or separate wet books, pamphlets, or stacks of papers.
2. Do not close wet books that have become distorted & are lying open. Do not remove covers.
3. Pack books spine down into trays or milk crates to carry.
4. Do not disturb or separate wet prints, drawings, photographic materials, or contents of wet file boxes. Move materials in their boxes; tie box together if weakened.
5. Carry drawings and maps on a rigid support or sling.
6. Treat Archives materials like Office Records. (See following section.)
7. Treat Slides like photographic materials. (See above.)
8. **Salvage order**, according to collections priorities set by librarians or curators:
 - Archives
 - Rare books
 - Ephemera
 - Slides
 - Books with coated papers
 - Commercial bindings
 - Catalog records

Temporary Storage and Work Area

1. Separate wet from dry materials in carrying boxes.
2. Keep wet coated papers, leather, and vellum WET to prevent sticking together and distorting until freezing or drying can be implemented.
3. Immediately report any MOLD growth to conservator.
4. Conservators will instruct staff in procedures for drying small numbers of objects or packing large numbers of objects for freezing.
5. Ensure adequate air circulation in areas of wet objects.

Cataloguers

1. Use only soft pencils for marking around collections.
2. Labels and slips must be clean, neutral-colored, acid-free paper or Cataloguers' card (no colored paper).

Initial Stabilization

1. Keep all wet leather objects wet according to conservator's instructions.
2. Pad and support all wet basketry and leather objects with soft clean cloths or polyethylene foam.
3. Using a clean cloth, blot dry objects that have been wet for a short time (1 hour or less).

Temporary Storage

1. Ensure adequate air circulation.
2. Monitor for MOLD and humidity.

RECOVERY BY TYPE OF MATERIAL

FILM AND COMPUTER DISKS

Handling

1. Do not touch film or disk surfaces; hold by edges.
2. Pack vertically and carry in trays or plastic crates.
3. Leave microfilm/microfiche in boxes; tie boxes if weakened.
4. **Salvage order**, according to collection priorities set by librarian or curator:
 - Computer disks
 - Microfilm
 - Video tapes

Temporary Storage and Work Area

1. **Keep magnetic media away from electrical sources.**
2. Separate wet from dry materials in trays or crates.
3. Keep microfilm wet.
4. Keep separated labels and ID with objects.

Initial Stabilization

1. Separate jackets and sleeves from disks and recordings using initial surgical gloves.
2. Stabilization: Conservator will instruct staff in washing and drying disks.

OFFICE RECORDS (*Archivist with primary responsibility*)

Recovery – Water Damage

Once office records are wet or damp, **mold growth can begin within 48 hours and coated papers and photographs may permanently adhere within 24 hours**, so recovery time is limited. In the event of a major disaster involving water damage, office records, except for computer disks and tapes, may be frozen to limit further damage (adhesion, distortion, and bleeding inks) and mold growth. In this case, records may be wrapped and packed on-site. If the disaster is more limited and some or all the records will be air-dried, a safe, clean area must be located and prepared.

In either case, **it is imperative that the order of the records be maintained**, and the source of each group moved be clearly labeled (office, file cabinet, drawer, etc.). Leave records in their original folders. Do not remove books from shelves until they are packed for movement to a freezer or drying area. Consult conservators for instructions in freezing, wrapping, moving, and air-drying damp and wet materials.

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PART III

REFRIGERATION, FREEZE DRYING, AND DEHUMIDIFICATION SOURCES

Excerpted from *Resource Guide for Disaster Preparedness* compiled by Conservation Center for Art & Historic Artifacts CCAHA, 2020. <https://ccaaha.org/sites/default/files/attachments/2020-02/National Resource Guide for Disaster Preparedness.pdf>

COLD STORAGE FACILITIES

If you cannot dry or treat some materials immediately, particularly books and archival records, **blast freezing can be an appropriate stabilization measure in a recovery effort.** Freezing allows time to make recovery decisions and arrests active mold growth. Blast freezing is a quick freezing method that reduces the formation of large ice crystals that can damage materials. The International Association of Refrigerated Warehouses publishes the *International Directory of Public Refrigerated Warehouses*, which lists member warehouses by state. The Association's telephone number is (703)373-4300. The *Directory* is also on their Website at www.gcca.org/iarw

CCAHA has a small freezer with a capacity for freezing 45 cubic feet of books or records.

Affiliated Warehouses Co., Inc.

P.O. Box 295, Hazlet, NJ 07730-0295

Phone: (732)739-2323

Email: sales@awco.com Website: www.awco.com

Warehouse refrigeration and freezer space. See website for regional facilities.

Americold

10 Glenlake Parkway Suite 600, South Tower, Atlanta, GA 30328

Phone: (678)441-1400 (888)808-4877

Email: info@americold.com Website: www.americold.com

Temperature-controlled warehousing. Regional facilities in Fogelsville, Gouldsboro, Hatfield, Leesport, Malvern, Manchester, Mountville, and York PA.

BELFOR

Philadelphia Regional Office

410 Clover Mill Rd, Exton, PA 19341

Phone: (610)594-5566 (888)629-4768 (24 hour hotline)

Website: www.belfor.com

Recovery services, include cold storage, fire and water recovery, vacuum freeze-drying, dehumidification, and cleaning.

Burriss Logistics

501 SE 5th Street Milford, DE 19963

Phone: (800)805-8135 (302)422-4531 Fax: (302)839-5175

Email: maggie.owens@burrisslogistics.com Website: www.burrisslogistics.com

Refrigeration and freezing services.

CSI Cold Storage Industries

P.O. Box 74728, Richmond, VA 23236

Phone: (804)744-0700 Ext. 3

Email: kevin@csiinc.org Website: www.csiinc.org

Regional facility in Hatfield, PA.

Denver Cold Storage Company

555A Sandy Hill Road, Denver, PA 17517

Phone: (717)336-3900 Fax: (717)336-5552

Email: info@denvercoldstorage.com Website: www.denvercoldstorage.com

Frigid Freeze Lockers

149 Walnut Lane, Riegelsville, PA 18077
(610)749-2483

Orefield Cold Storage and Distribution Center, Inc.

3824 Route 309
Orefield, PA 18069-2007
Phone: (610)395-8263 Fax: (610)395-6074
Email: contactus@ocslog.com Website: www.ocslog.com

Polar King International, Inc.

4424 New Haven Avenue
Fort Wayne, IN 46803
Toll Free: (877)224.8674 (260)428-2530
Fax: (260)428.2580 Website: www.polarking.com

Polygon (formerly Munters)

Region North Head Office
100 Naamans Rd, Unit 5L, Claymont, DE 19703
Phone: (610)604-0560 (800)422-6379 (24 hour hotline)
Fax: (978)655-8511 Email: us_info@polygongroup.com Website: www.polygongroup.com
Regional offices throughout the country. A variety of recovery services from water damage, including structural drying, humidity control, disaster planning, and consulting.

FREEZE-DRYING**American Freeze Dry**

39 Lindsey Ave, Runnemede, NJ 08078
Phone: (856)939-8160 (877)2428925 (24-Hour emergency line)
Email: document_recovery@polygongroup.com Website: www.americanfrezedry.com

BELFOR – see **COLD STORAGE** above Philadelphia, PA

Blackmon-Mooring-Steamatic Catastrophe, Inc. (BMS CAT)

5718 Airport Freeway, Haltom City, TX 76117
Phone: (866)-621-2930 (877)621-2930 (24-hour emergency line)
Email: info@bmscat.com Website: www.bmscat.com
A variety of recovery services for facility and contents, including desiccant and refrigerant dehumidification, vacuum freeze-drying, HVAC cleaning and decontamination, and data and media recovery. BMS CAT has regional response and mobilization centers in New York, NY.

Document Processors

26 Powell Lane, Perin, NY 14527
Phone: (585)453-2077 Fax: 585/554-4114
Website: <http://www.documentprocessors.com>

Midwest Freeze-Dry Ltd.

7326 N. Central Park Ave, Skokie, IL 60076

Phone: (847)679-4756 (24-hour line) Fax: (847)679-4191

Email: mfd7326@sbcglobal.net Website: www.midwestfreedry.com

Provides a variety of services, including freeze-drying of business records, bound volumes, art on paper, and textiles; biological decontamination; and anoxic treatments.

Polygon – see **COLD STORAGE** above

Rapid Refile

7377 Williams Ave, Suite 100, Allentown, PA 18106

Phone: (610)841-1990 Fax: 610/837-4343

www.rapidrefile.com

Specialized in document recovery. Fire and water damage, mold recovery, freeze-drying.

DEHUMIDIFICATION

Acme Services

304 Bloominggrove Drive, Troy NY, 12180-8415

Phone: (518)266-8755 (24-hour emergency line) Fax: (518)874-5024

Email: info@mysite.com Website: www.acmedrs.com

Data, magnetic media, and microfilm recovery; document drying and reprocessing; fire and smoke damage mitigation; mold remediation; water extraction, drying, and dehumidification.

BELFOR – see **COLD STORAGE** above Philadelphia, PA

Blackmon-Mooring-Steamatic Catastrophe, Inc. – see **FREEZE-DRYING** above

Aggreko (previously Dryco)

Phone: (844)814-3610 (national hotline)

Website: www.aggreko.com

Local Offices:

2 Hawk Court, PO Box 490, Bridgeport, NJ 08014-0490

3351-4 Tremley Point Rd, P.O. Box 4017, Linden NJ 07036-8070

Dehumidifier rentals and services

Polygon – see **COLD STORAGE** above Claymont, DE 19703

APPENDIX A – CONSERVATION EMERGENCY CONTACT NUMBERS

Staff Member Name	Normal Extension	Phone #
XXXX	XXXX	XXX-XXX-XXXX

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APPENDIX B – EMERGENCY PHONE LOCATIONS

Location	Normal Extension	Transfer Phone #
XXXX	XXXX	XXX-XXX-XXXX

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APPENDIX C - EMERGENCY CONSERVATION SUPPLIES AND LOCATIONS

EMERGENCY SUPPLIES

Supplies	Location W	Location X	Location Y	Location Z
RECORD KEEPING				
Phone list				
Floor Plans				
Clip board				
Change of location				
Note Paper				
Steno notebook				
Sharpies				
Pens				
Ziplock baggies				
Object Tags				
Envelopes				
PERSONAL SAFETY				
Caution tape				
First aid kit				
Nitrile gloves				
Cotton gloves				
Latex gloves				
Rubber Boots				
Safety glasses				
Hard hat				
Tyvek suit				
Acid resist apron				
Dust mask				
Knee pads				

Supplies	Location W	Location X	Location Y	Location Z
CLEAN-UP				
Squeegee				
Dustpan/brush				
Spill pack				
Sponges				
Disposable box rags				
Bucket				
Mop				
Kitty litter				
Wet/dry vacuum				
Electrical adapters				
Chemical vandalism kit				
Plastic trays				
Broom Head				
Paper towels				
Dusting brush				
Cotton swab				
All-purpose cleaner				
PROTECTING/MOVING				
Cotton knit, pre-cut				
4 mil polyethylene				
1.5 mil polyethylene				
Garbage bags				
Blue tape				
Clear tape				
Blotter Paper				
Newsprint				
Duct Tape				
Cloth drawstring bags				
Nylon strap				
Twine				
Packing Blanket				

Supplies	Location W	Location X	Location Y	Location Z
HARDWARE				
Ladder				
Flash light				
Flood lights				
Electrical Cords				
Electrical Adapter				
Flat Head screw-driver				
Phillips Head screw				
Utility knife				
Blades for utility knife				
Scissors				
Multi-purpose tool				
Tool Box				
Wrench				
Alan wrenches				
Pliers				
Spatulas				
Tweezers				
Wire cutters				
Tape measure				
Scalpel/blades				
Bone folder				
Bamboo sticks				
Eye dropper				

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APPENDIX X - DAMAGE REPORT FORM

Date: _____

LOCATION OF OBJECT AT TIME OF REPORT:

TYPE OF OBJECT (check one):

Artwork (type) _____ Archival Record(s) _____

Book(s) _____ Office of the Registrar Files _____

Files (other) _____ Photograph(s) _____

Exhibit Prop(s) _____ Office Furniture _____

Machine/equipment (type) _____ Other (describe) _____

ACCESSION # (if known): _____

LOAN # (if known): _____

OTHER IDENTIFICATION: _____

TYPE OF DAMAGE (check applicable box(es)):

_____ Destroyed _____ Broken _____ Chipped _____ Cracked
_____ Dented _____ Fire _____ Smoke _____ Water
_____ Smearred _____ Stained _____ Torn _____ Warped
_____ Dirty

FURTHER DESCRIPTION OF DAMAGE, IF NECESSARY:

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DISPOSITION:

To Team A _____ B _____ C _____

FOR ACTION (check recommendation):

____ Move to storage room/site _____

____ Photograph _____

____ Inspection by conservator and/or curator _____

____ Leave in place _____

INSPECTED BY: _____

-----cut here-----

ITEM IDENTIFICATION TAG

Date: _____

Number: _____

Inspected by: _____

Disposition: Area A _____ Area B _____ Area C _____

Hold for insurance assessor _____ Hold for owner notification _____

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