Stopping the Rot

Archive Preservation Good Practice

Information and guidance for creating and preserving documents, which will become an archive for family, business and community.

Devised and Designed by the Conservation Studio of the Devon Record Office, Great Moor House, Bittern Road, Sowton, Exeter EX2 7NL

£3.50

Tel: 01392 384317/384253  Fax: 01392 384256  Email: deborah.phillips@devon.gov.uk
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Devon Record Office
Great Moor House, Bittern Road, Sowton, Exeter. Devon EX2 7NL

Tel: 01392 384317/384253
Fax: 01392 384256
e-mail: deborah.phillips@devon.gov.uk
Web site: http://www.devon.gov.uk/record_office.htm

* The plastic cover of this book is ‘Melinex’ archival polyester, the back cover is acid free manila.
The Work of the Conservation Studio

The aim of the D.R.O. is to ensure that the County’s written history is preserved for use by present and future generations. In this process, the conservators play a central role behind the scenes by providing technical expertise in conservation methods and techniques. It is the conservators’ task to preserve and strengthen documents, so that further deterioration is prevented, enabling documents to be used for research with less risk of further damage. A wide variety of methods are used in conservation and considerable skill is required, since most documents are unique and irreplaceable.

Documents are made of organic matter, and as such, they are vulnerable and carry within them the seeds of their own destruction. They begin to deteriorate as soon as they are created and this process is often exacerbated by poor environmental conditions of heat, damp, pollution and dirt, which can cause brittleness, mould and staining and attacks from vermin and insects. When documents have been kept in poor conditions, they are often fragile, damaged and in need of expert attention.

It is not the task of the conservator to restore or renovate documents, but to conserve them. Conservation is the process by which further deterioration is prevented and physical damage is repaired. Methods and techniques are chosen by following recognised conservation ethics, which advocate minimal intervention and nothing that might cause future deterioration from our work. As far as possible the original structure and features of the document are retained. It must be evident where new materials have been used and that they do not obscure information. Missing text is not guessed at, as this could falsify the information. No attempt is made to make these new materials look like the original document, but they must be sympathetic and compatible. All new materials are tested and approved before they are brought into use, must be reversible. Priorities for Conservation treatment include, those which can not be consulted because of their condition, those at risk because of their high demand and those which are intrinsically valuable.

There are endless ’miles’ of shelving which require work, and as conservation can be a long and painstaking process; a programme of preservation (packaging and environmental control) is carried out. It is hoped searchers will notice that some documents are presented to them in new archival quality packaging, as yet a small percentage of what the office holds, but with time and help from volunteers will improve. The introduction of microfilm copies of heavily used documents, such as parish registers, has greatly helped to relieve the wear and tear on them. It is because of these concerns that documents may be ‘UFP’ unfit for production or unavailable due to their undergoing essential treatment and your understanding is appreciated.

DRO Exeter 2000

Email: deborah.phillips@devon.gov.uk
Tel: 01392 384317

Deborah Phillips ACR
Senior Archive Conservator 2009
Creating New Documents
For Family, Community or Business Records

When buying writing materials for new documents, that you wish to keep permanently; for example: society minutes, personal diaries, club ledges; the following suggestions will ensure that you have chosen material that will endure. Many of you will be using the established paper or books bought without this knowledge, but because many modern papers are poor quality and if they are kept in plastic ring binders, written with modern inks, and kept in extreme conditions, they will not stand the test of time. Look at folders made in the 60’s, and you will undoubtedly see the decay of time. If you are a new clerk, or family historian be brave and start afresh. You will not regret the extra effort or expense and will be giving your work a fighting chance to survive perhaps hundreds of years.

- Writing paper and log books/ledgers, should be good quality ‘rag’, ‘archival’ or ‘permanent’ paper. There are various names by which quality paper is described, ‘wood-free’, ‘buffered’, and ‘acid free’ are others to look out for. The Conservation supply companies stock all these products, but try the High Street first. If you create a demand, it will make it easier for everyone to use this quality of paper. Recycled paper is only good for the environment, not as material for long life.

- Use quality ink for pens and stamp pads. Inks that have a high carbon content will be the most permanent, very black and usually waterproof. They are described as ‘permanent’, ‘pigment’, ‘document’, ‘Indian’, ‘Calligraphers’ and ‘archival’. Local art and newsagent shops keep some of these inks. They come in several forms from ballpoint pens to fibre tip to liquid ink.

- I have been told that silverfish are very fond of eating paper written with Quink blue ink, but I have never seen one in action. Try not to use coloured ink unless you know that it will not fade or ‘run’. Red is notorious for being ‘fugitive’ i.e. ‘runs’ easily in the presence of moisture, and yellow is prone to fading. Laser printing ink is the most stable of the modern printing inks. Photocopies generally are poor quality, but will be improved if printed onto good paper. Fax printouts will fade very quickly in strong light, if you want to keep them permanently you will have to reproduce them in another form.

- For holding single sheets together, brass paper clips are better than staples. Avoid anything that will rust. Do not use Sellotape, the problems it causes far outweigh any immediate convenience. Almost any adhesive material will stain and damage paper in time.

- Photograph albums should be of the old fashioned sort, a bound volume with acid free board pages separated with glassine or ‘Silversafe’ paper as interleaving; the photographs attached with paper hinges. These have become more available again as damage caused by self-adhesive albums has become apparent, Do not worry if you have put family snaps into this sort of album, but photographs pre1950’s or any that you treasure should be kept in the best conditions. For negatives, it is possible to purchase pages and ‘sleeves’ that will preserve them.

- Make several copies if you can. One copy for general use, another as a master-copy.
Elements Damaging to Archive Materials

HEAT AND DAMP  Accelerates the effects of acid, encourages the growth of mould and fungi. Softens adhesives. Weakens paper fibres. Heat alone will desiccate fibres.

LIGHT  Causes ‘photolysis’ where the cellulose chains are weakened resulting in weak and enbrittled paper, faded ink and pigments, and yellowing of wood-pulp paper. The U.V. part of light is the most destructive.


ACID  Causes ‘acid hydrolysis’ where the cellulose chains are broken, resulting in weak and enbrittled paper. The sources of acid in paper are papermaking processes, ink, storage, mounting materials and atmospheric pollution.

INSECTS AND RODENTS  Feed off proteins in paper, adhesives, leather, parchment and most archive materials.

FUNGI AND MOULD  Produce acids as by-products, damage size and fibres, leave documents open to further deterioration, and stain. They prefer an acidic environment for their development.

HUMANS  Dirt from handling, physical damage, pen inks, elastic bands, adhesive tapes, paper clips.

DUST  Air carried dust, mould spores, and dust containing metal particles which oxidise and cause staining.

BAD STORAGE  Tight crammed documents and books, insufficient support (especially maps). Acidic and sulphurous materials used as packaging. Careless use of shelving.

ACCIDENT  Fire, water, collapse of shelving.
Preservation and First Aid for your Documents

Preservation is the best way of avoiding First Aid. If you can prevent your documents from deteriorating with good packaging and handling, it will save you time and expense. If you understand a few rules, this should not be a problem. The following list are ‘best practice’, and should be your guide. If you have put all your A4 sheets in standard plastic wallets already, this is not the end of the world. We recommend that you try to use archive quality packaging for documents over fifty years old, or any that are particularly precious to you. Details of suppliers can be found on another information sheet.

- Keep your collection in a room, which has an atmosphere that does not fluctuate greatly through the day or through the seasons. A spare bedroom is ideal with occasional ventilation. Attics and basements are unfriendly places for documents that encourage mould and dust, which in turn attract insects and vermin. Try to store books away from outside walls. Water pipes pose a risk of leaks or floods.

- Keep documents in a quality box either acid-free itself or lined with acid-free paper or card. Place the box away from direct light, heat (radiators), or plants where insects may lurk. Ideally the temperature and humidity for paper and parchment documents should not exceed 13-18°C/55-60%RH, photographs below 20°C/30-40%RH. Humidity indicator strips or digital monitors can be used to check your conditions.

- A humid atmosphere is a recipe for mould growth. Include a moisture trap (Available from good hardware shops, eg. Kontrol or Kilrock products) to reduce dampness, and an insect trap, in the box. If you get any mould growth, do not try to clean it off while it is still damp, dry out in good ventilation. Separate out sheets and fan volume pages standing up. Once dry, place document on a plain sheet of paper and use a soft brush to clean the surface. Mould spores can be a health hazard, precautions should be taken when cleaning, use a mask and gloves, working in a well ventilated room or outside in good weather. Alternatively an excessively dry atmosphere can effect the content of paper and cause brittleness and yellowing.

- Daylight is the strongest form of U.V.(ultra-violet) radiation, it can cause fading, yellowing and brittleness of paper. The correct light level for displaying documents is 50 lux, that appears quite dim. Electric light with curtains drawn is acceptable.

- Separate modern notes and other papers from original/antique documents with acid free archive quality folders or tissue paper. Separate paper from parchment. Parchment is generally acidic due to its manufacture, which is harmful to paper. Isolate delicate/fragile or damaged documents from stronger ones.

- Place photographs in ‘Melinex’ sleeves. Interleave albums with ‘Silversafe’ paper, although ‘Glassine’ paper is adequate. Negatives should be packed in ‘Silversafe’ paper or envelopes.

- Maps, plans and other large items, should ideally be kept flat, but can be rolled around a tube and then protected with a calico cover.

Think twice before attempting any ‘Repair/Treatment’, never laminate. It is always better to handle less and package well. Be sure of your source of information and of your hoped for end result. PLEASE, do not use Sellotape for any reason. It degrades badly, by yellowing, falling off, and then leaving an almost permanent brown stain. If you must stick paper together, use a gummed paper (stamp/label paper), or a water-soluble glue. These will, with luck, be reversible. If in doubt –DON”T. Use brass paperclips instead of staples.

- Ideal temperature and humidity for archives: 13-18°C 55-65% RH
  for photographs: below 20°C 30-40% RH

Ask for professional advice. The conservators at the Record Office or Museum are happy to help.
The Care of Paper

The first rules of preserving paper documents that are in good condition, is to keep them out of light and extremes of heat & cold, dust free. Ideally 13-18°C and 55-60% R.H. Package in alkaline buffered folders, book jackets, boxes or inert plastic sleeves. Make photographic, scanned or film reproductions. Packaging encourages reverence towards an item and with luck, less ‘thumbing & licking’ will go on. Do not attempt to ‘repair’ a document that is fragile especially with sellotape. The ravages of mould or insects and acidic ink should be treated by a professional. Seek the advise of a qualified Archive Conservator or Bookbinder.

Paper documents pre 1830 are fortunate in that they are mainly composed of good quality cotton or linen rag fibres, (Rag & Bone = Paper & Glue) and are usually in very good clean condition, if they have not been subjected to acidic ink or bad storage. With the coming of the Industrial Revolution and the huge demand for printed books, it became impossible to collect enough rag material. It was replaced with cheap wood pulp that was difficult to produce to the standards expected. To make the new paper appear clean and smooth, additives were introduced. Papermakers Alum, Rosin, Size and Kaolin were added in many different combinations and quantities, these products acting together decayed the paper very rapidly. It is worth remembering that in general mid to late Victorian papers and books are more prone to decay and fragility than paper before that date. It is still true today. Modern papers and ink do not seem to be standing the test of time. Anyone who owns a mass produced book bought during the war years, will be familiar with the colour and smell of decaying paper.

Letters  Unfold letters until they are single sheet or folio. Repeated flexing weakens the folds until they break the paper fibres completely. Store them singly or in groups inside acid-free manila folders.

Books  Books benefit from a light cleaning with a soft brush to remove dust. If they are not on display, a book jacket or shoe helps to keep light and dust at bay. Avoid taking a book from a shelf by the headband. Grab the spine by both sides and smoothly pull it out. Consult a conservation bookbinder if there are problems with the spine or stitching.

Newspapers  Newsprint is made of poor quality wood pulp and is not designed to be kept long term, but – of course – we now find we do wish to keep them. Luckily the major newspapers keep microfilm and hard copies of their papers and they are not usually difficult to replace. Small local newspapers may not have this facility and many are no longer publishing. These types of newspaper are worth saving.

Newspapers are prone to rapid yellowing and embrittlement which then tear easily and begin to crumble. Newsprint is also susceptible to damp/wet conditions hence it’s usefulness for papier mâché! Unless a newspaper is unique it is seldom worth the effort of full paper conservation. What can be done is to house them in alkaline (acid-free) buffered folders, out of light and extremes of heat and cold. Encapsulation has been tried, but produces an accelerated micro-climate which only speeds up the decay process. Minor repairs with conservation tape, available from suppliers, (not sellotape), to halt the progress of a tear are acceptable for newspapers only.

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Parchment & Seals

**Parchment and Vellum** are the general terms for the refined and flattened membrane of sheep or goat skin. Parchment is firm and cream in colour, generally made of sheepskin and used for manuscripts or printing. Vellum is softer and flexible, off-white in colour, made of calf or goatskin and is used for bookbinding and writing.

If parchment is allowed to become damp or wet it can cause the smooth flat appearance to distort by ‘moving’ back to the shape of the animal it once was. This will generally result in mould growth, which migrates into the surface and will eventually destroy the legibility of the manuscript. This, accompanied by an evil rotting odour is a good reason to keep parchment at the right humidity, between 50-60%.

When it becomes very dry the distortions become like the hills and vales of Devon, and would need expert treatment to be flattened again. In the worst cases it can become like an Indian Poppadum in appearance and brittleness, when it has dried out. This is particularly unattractive if it has only affected a corner or one side of a document. The ideal temperature for parchment is 13-18°C.

The ink on parchment also behaves differently to ink on paper, in that it rests on the surface of the skin and does not ‘soak in’ to any real depth. The consequence of this is that the ink has a tendency to flake off if the parchment is flexed or treated roughly. When unfolding a parchment document, you can observe dust, ink and sand, loose in the folds. Some lose is unavoidable, If the script is just a hazy blur, it can sometimes be read with an ultra-violet lamp.

Large documents that have been folded into a compressed package or tightly rolled are at best very springy to unfold and at worst will crack and break when you attempt to open them to their full extent. If this seems to be happening - **stop**- and seek the advice of a qualified conservator. There are methods of flattening parchment best left to the professionals. If they will unfold easily, use weights to hold down the corners.

The mounting and framing of parchment is also more problematic than paper. Once flat, the mounts and frame must be of the correct type to maintain this state. A knowledgeable framer or a conservator will help you. Be cautious of enthusiastic amateurs; ask for evidence of insurance and qualifications.

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**Applied and pendant seals** must also be considered, they should not simply hang from the document. They are subject to brittleness and can easily be broken if knocked or dropped. Folding or rolling of the document can damage applied seals. A protective barrier in the form of a padded calico bag or acid-free tissue around the seal will provide a shock absorber and keep the seal clean. If your seal is broken, a padded bag around it will stop the pieces from being lost.

In the case of framing, a depression made in the mount will secure the seal, often without further need for fixings.

Light, delicate cleaning with a dry cotton bud, is all that is required in most cases.
Manila Book Jackets
For Volumes and Flat Plans

This is the pattern for the dust jacket used at the DRO, to protect books and plans from dust and light, you will need to have a little manual dexterity, and a desire to preserve your books. Fine bindings on shelves, can be protected with book shoes, these are best purchased from a conservation supplier, they cover all sides except the spine.

Materials and Equipment needed:

<table>
<thead>
<tr>
<th>Acid Free Manila Cardboard</th>
<th>Long non-slip Ruler</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cutting Mat</td>
<td>Bone Folder (scoring &amp; folding tool)</td>
</tr>
<tr>
<td>Scissors</td>
<td>Scalpel or Stanley Knife</td>
</tr>
<tr>
<td></td>
<td>Archival Ink Pen</td>
</tr>
</tbody>
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1. Place item to be covered in the centre of a sheet of Manila large enough to overlap and cover it completely.
2. With a ruler and bone folder, indent ‘score’ lines with the bone folder along all four sides approx. 3mm/1/8” from item. Don’t be tempted to be generous, you want to achieve a fairly snug fit otherwise the book will move around in the jacket causing abrasion.
3. With scissors, cut out the corner squares of the sheet taking a slightly diagonal line inside score edge, running into where the lines cross, see diagram.
4. Remove item and fold down each flap in turn and press down with the bone folder.
5. Open out again and replace book. Raise up each flap against the book in turn marking with the bone folder lying on the top of the book, onto the Manila, see diagram.
6. Remove book again and score lines parallel to original folds. Fold and press as before.
7. Replace book and fold over flaps,(two by two) trim if necessary. They should overlap by at least 75mm/3” preferably more, achieving a snug/tidy fit.
8. Cut out 'Ears' on the corners of one of the overlapping flaps. Both sets. See template and diagram.
9. Fold 'cover' flaps over book again with ‘Ear’ flap uppermost on each overlap. Hold together snugly and mark with pen in the angle and along edge on each 'Ear', see diagram.
10. Unfold again and carefully cut with a scalpel between the two marks the under flap, on a cutting mat. These slits secure the cover when the 'Ears' are slotted into them.

With the Archival pen, mark the Title of the item on broadside, spine and edge of the jacket. If the item is flat, make the score lines a little further away, so that when the Manila is folded acutely, there will be room for the document. The depth of the jacket can be as little as 5mm/¼", or to a depth of 75mm³". Very large volumes are too heavy for Manila and a Millboard Box will be required. In the case of uneven depth from spine to fore-edge or metal locks protruding, adjustments can be made, with experience.

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Instructions 1. - 3.
Cutting line - - - - - - - - - -
Score line ____________

Instruction 5. Mark with bone folder

Instructions 8. – 9.
Mark dots as shown

10. Finished Jacket

‘Ear’
template

Cut
Calico Book Wrap

A calico book wrap is an alternative to the acid-free manila type. It looks more home made and bulky, but is just as effective for preventing dust and light damage. It is also more adaptable for unevenly shaped books, such as volumes with locks or raised decoration.

1. Wash unbleached Calico in hot water with non-biological washing powder to remove starch.

2. Cut Calico to shape with four flaps to fit your book, each flap should cover the whole book. Sew strips of Velcro fastening as indicated, which will eventually join together when the cover is folded.

3. With the Book in place, fold up bottom flap, then the side flaps and finally fold down the top flap to find the position for the hook side of the Velcro strip to be attached to. When wrapping book, try to make the cover as snug as possible.

4. Cotton tape may be used attached to one of the flaps, instead of Velcro.

5. Indelible laundry marker may be used to label the calico. Iron, to ‘fix’ it.

Conservation Binding Boxes for Volumes

Boxes can be specially made for the storage of fine bindings and archive volumes. They are suitable for heavy books and badly deteriorated volumes that need extra support and protection. This can be an economic alternative to re-binding. They can be made to order by specialist box manufacturers. G. Ryder & Co. are happy to quote prices for individual items.

G. Ryder & Co. Ltd  Denbigh Road, Bletchley, Milton Keynes, MK1 1DG.
Tel: 01908 375524  Fax: 01908 373658
http://www.ryderbox.co.uk/
Storage of Maps & Plans
Rolled in Calico Bags

Ideally maps should be stored flat, but due to storage restraints, rolling them is a safe option and very often they have always been rolled. These bags provide good protection from dust, dirt, and to a certain extent from damp. They are better than putting a map inside a box or tube because of the risk of abrasion from rough handling. Rolled documents can be handled and lifted without stress.

Materials needed:                                    Equipment needed:
Unbleached Calico                                   Sewing Machine or Over-locker
Unbleached Cotton Tape                        Tape-measure
Small luggage labels                                Scissors and Pins
Cardboard Roller/Tube, large diameter             (Archive quality or covered with acid-free
                                               manila and  2-3” longer than the map at each end for protection)

1. Roll document around the outside of the roller and secure with *Calico bands tied with tape.
2. Measure the document after you have rolled it onto the roller for the bag.

![Diagram of rolled document]

Two measurements are needed:
   a) The length, plus the diameter of the end of the roll, plus 4” or 10cm for the tied end.
   b) The circumference of the roll, plus 2”or 5cm.

3. Cut a strip of Calico, the required measurements.
4. Cut 2 or more tapes, the circumference plus 14”or 40cm. More tapes would be needed if the document is very long. Space them at 18” or 45cm. Intervals.
5. Place map on it’s roller in the bag, tie and store.

Flat Maps & Plans

Maps & Plans that need to be stored flat can be stored in ‘Melinex’ polyester sleeves with or without an acid-free mount board as a stiffener/support. They also provide some protection for fragile documents. However, do not use if the item has flaking ink or surface decoration such as gold leaf. Select a size that is around 1”or 2cm larger than the document. These are available from the Conservation studio.

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Exhibition of Archives – Guidelines

From time to time the owners of archive material wish to exhibit documents for the interest and education of a wider audience. From a conservation point of view, this has the potential for damage or loss of these important items. The following points will ensure that they are protected, transported, housed and secured. To be returned unharmed to safe storage.

- Documents on loan should receive proper protection during the absence from their normal storage i.e. While in transit, throughout the exhibition and while the exhibition is being set up and dismantled.

- When not on display the documents should be stored in a secure place, preferably in a safe. For parish records this is a requirement under the Parochial Registers and Records Measure 1978.

- Documents should only be displayed in showcases, to protect them from handling and accidental spillage. They should not be placed in areas liable to wide or rapid fluctuations of heat or where water or solid objects are likely to fall on to them. Aim for a comfortable temperature of between 13-21C, and a humidity of between 45-60%. Atmospheric pollution from dust, vehicle exhaust fumes, smoke, or even steam from a kettle must be kept to a minimum.

- The showcase should be positioned away from bright sunlight. The room should be curtained with minimum electric light which does not radiate heat e.g. Tungsten filament lamps, become hot with use. Light sources should not be placed inside the case. Fibre optic lighting is the preferred choice because it is cold. Have any light as low level as you can get away with, museums aim for 50 lux.

- Ideally windows should be filtered against harmful ultra-violet light. For Supplier of Ultra-violet filter film for windows (stick-on), see ‘Supplier’ sheet no. 20.

- Volumes should be supported on display cushions, to protect the spine from cracking and strain. If a bound volume is to be held open, retaining straps should be used. These may be borrowed from the Record Office for a small deposit (£5). If the exhibition is more than a week, change the chosen page on view to avoid over exposure to light.

- Any fabric used to line or cover the showcases should be fire retardant e.g. wool. Avoid placing anything that has recently been painted or glued near the exhibits, as the off gassing from these, are harmful.

- The exhibition should be patrolled during opening hours. Do not allow well-meaning visitors to handle, finger or flex exhibits however interested they may be.

If an accident should occur, do not attempt to rectify the damage, as professional attention will be required. Contact a D.R.O. Conservator on:
Tel: 01392 381955 or 01392 384253.
Mounting and Framing Documents

Plus a note on works of art on paper

A mount or frame should always be selected to protect as well as to enhance a document. Some frequently practised techniques not only fail to protect, but are potentially damaging to original documents. You must persuade your framer to use best quality archival materials this will offer good value in the long term. The familiar signs of decay in old frames, such as dirt, yellowing, brittleness, foxing and insect infestation, result from acid boards, badly fitting frames and ordinary glass, therefore the protection must be internal and external. A frame should protect from atmospheric pollution, the inherent instability of the paper or parchment, light, heat, humidity, insects and man.

The following points will ensure long life to your documents, photographs and works of art. If you can display a copy, this will preserve the original and will be less expensive.

- **Prepare** your document. Do not glue it to a backing board, or trim to size or fold or mark the paper, these will affect its value. If the item is damaged or decayed already, conservation treatment by a qualified conservator may be necessary.

- There are two types of **board** that are suitable for Conservation mounting, *Museum* and *Conservation*, because the mount and backing board are in direct contact with the document they must be of the best quality. Ask your framer for a *Conservation* mount.

- When **mounting photographs**, a pure unbuffered rag board should be used, as an alkaline board may affect them.

- **Glazing.** The document should never touch the glass, the framer will use fillets to achieve this. The harmful effects of light can be minimised by using ultra violet filters, such as filtered glass or UVA Perspex.

- If using old **frames** ensure that they are sound and free from dirt and insect infestation. Use non-rusting tacks or nails. The back-board should be made of an inert material, with a lining of ‘Melinex’ (polyester film). The final air gap should be sealed with a good quality gummed paper, not a self-adhesive tape. Preserve old framer’s labels and inscriptions, add a label that states the work has been completed to conservation standards.

- **Hang** the finished frame away from direct heat, such as a radiator and on a wall which does not face a window.

- For Local framing services see ‘Supplier’ sheet no.20.

- Works of art on paper in need of conservation are best treated by a qualified fine art or prints & drawings conservator. D.R.O. staff can offer light cleaning and interleaving of ‘art’ books.
The Care of Photographs

Because we own so many family ‘snaps’, it is easy to forget what complex and fragile objects photographs are. They generally come in the form, nowadays, of an image on your computer to print or not, more recently a print on paper, with their negatives, from the processor was usual and then we have slide transparencies and old photographs that have survived from the dawn of photography in the mid 19th Century. It is these rare photographs and the negatives of our modern photographs that we should take the trouble to preserve because in time all our photographs will have both an historical and sentimental value to our families and communities, and may in time have national importance.

- Photographic material requires a cool, dry, well-ventilated storage environment. Avoid storing photographs in the attic or the cellar. Choose an area away from outside walls where the fluctuations of temperature and humidity are less. The ideal storage conditions for photographs, is a temperature of between 16-18°C and Relative Humidity of between 30-40%.

- Always have clean hands when examining photographs, if you can wear lint-free cotton gloves to avoid making finger marks or stains on the surface. Work on a clean sheet of paper. Use a soft pencil on the back to title prints.

- Do not stack prints or glass negatives, and never place anything on top of a photograph. Avoid using sellotape, staples, paper clips or rubber bands.

- Do not attempt to unroll tightly curled photographs, Consult a conservator.


- Do not smoke, eat or drink where you are studying photographs.

- Whenever you can, use a copy especially in the case of photographs that no longer have a negative.
Displaying Photographs

Original photographs and negatives should not be on permanent show, but it is possible to protect them and use copies for display. Colour photographs and slide transparencies are particularly susceptible to fading and decay so the following points should be considered:

- Be selective, do not display too many photographs, especially unique prints which no longer have negatives. Display copies where possible.
- Remember handling, transportation, and changes in environment are all hard on photographs, modern and antique.
- Have clean hands, preferably wearing clean cotton glove to handle them, and hold photographs by the edges with both hands.
- Use suitable mounts and enclosures, e.g. ‘Melinex’, and ‘Silversafe’. When you frame a photograph, you create a microclimate that may effect the delicate surface. See leaflet on ‘Preserving and Storing Photographs’.
- Keep light levels as low as possible, light fades photographs even over a short time. In the exhibition hall, close curtains and use electric light, natural light is much stronger. Ideally lights should be U.V. filtered and cool tungsten lamps.
- Photograph albums should be displayed on a book pillow to support the structure of the book and a sheet of ‘Melinex’ covering the prints.
- It is better to display unusual prints or negatives. Panoramic or other rolled photographs need professional attention to flatten and mount them.
- Do not allow food, drinks or smoke near photographs, accidents happen and photographs are susceptible to airborne pollution.
- Enjoy your photographs, but appreciate they are more fragile than they appear.
Modern Media

Modern media or ‘machine readable records’ require equipment to interpret the data. In a rapidly changing technological revolution, it is almost impossible to keep up with the formats and hardware required to maintain them as current and useful. The forms in which these records come are very numerous indeed, and every household in the land will have one or other, and may wish to preserve the information or images on them. This subject is also arguably the most problematic of conservation issues, and the best advice is to consult an expert in each field. Non the less, it is always appropriate to handle, store and copy this information yourself, where you can. Film, magnetic tape, floppy disc and now CDs in all their variations (DVD’s etc), have a beguiling effect on much of the population.

The following hints are of necessity very basic, but three points should be noted:

1. **Keep the original as best you can. This preserves the integrity of the original experience of the record maker and reader.**
2. **Copy it onto the best current form. Copy – Monitor – Re-copy.**
3. **If the equipment to view them is impossible to obtain, preserve the item until the technology develops to retrieve the information in another way.**

General advice for the most common type of media: Any material that seems rare or unfamiliar seek expert advice. Minimise dust and dirt from the storage area. Store in boxes or cupboards with tight fitting lids or doors. Reduce vibration or shock. Discs should be stored vertically to reduce distortion. Clean playing heads regularly.

**Magnetic tape e.g. Video, Cassette, Floppy Discs.**

Storage – The cases of these tapes and disks are made of material, which contributes to their deterioration. Original packaging sleeves or leaflets should be stored with the item, but separated by a protective barrier. Magnetic tapes should be stored away from magnetic fields created by machinery (TVs /speakers) and preferably on wooden or earthed shelves. There is some thought that videotape is best transferred to motion picture film. Inspect your collection on a regular basis, which will give you the opportunity to observe deterioration early, take steps to lessen this and to replace packaging with improved products. Rewind tapes before and after playing them.

**Compact Discs:** CD’s in many varying forms, (which are evolving as I write.)

Cleaning: Use a soft lint-free cloth from the centre out. Never use cleaning agents – ever. Air puffed over the disc will remove dust efficiently. The edges and the label side are the most vulnerable to damage, the lacquer layer is very thin and despite the manufacturers publicity, is prone to scratches and abrasion which will damage the information layer below, which is itself very thin.

When removing a disc from the case, do not flex the sides. The centre plastic spring is designed to be pressed, which pops the disc free from the box. The flexing will crack the thin layers that make up the structure of the disc.

Store away from heat and ultra-violet light. The effect of deterioration in CD’s can be seen in a bronzing of the lacquer layer or a creeping mould like ‘blooming’ on the surface that can not be wiped away. The off-gassing from the plasticisers in ‘jewel-cases’ which house CD’s is a major factor in this deterioration, ‘Micro-chamber’ in-fills are sometimes supplied but are placed on the non-label side that does not benefit the truly delicate area, which is the label side. Clear plastic cases are known to be less harmful. It is generally the black moulded insert that contains the undesirable substances. If CD’s become wet or soiled, spray with distilled water, take off surplus water with blotting paper, do not rub. Air or vacuum dry.

**Cine Film**

Use clean metal or inert plastic film cans one film per can. Ideally film should be rewound emulsion side in, onto plastic bobbins. Blank film ‘leaders’ should be attached to each end of the film for protection. One end can be labelled using permanent felt pen. Store away from light, heat and damp in a well-ventilated strongroom. Badly decomposing film should be safely destroyed by the Fire Service, without delay.

For more information see these web sites:

Wesssex Film & Sound Archive [http://www3.hants.gov.uk/wfsa.htm](http://www3.hants.gov.uk/wfsa.htm)

DRD Euler 2000
Millennium Madness
‘Time Capsules’ if you must

There seems to be an irresistible urge to bury objects to commemorate moments in history, for the benefit of curious people in the future mists of time, rather like a dog burying a bone in the hope of a good meal later, generally benefits the worms. Despite evidence of frequent failure, this ‘buried treasure syndrome’ overlooks the deteriorating effects of materials overall and the extremely adverse conditions in a time capsule in particular, however they continue to be a popular community project. Alternatives to the traditional underground or entombed time capsule such as a bank box or sealed archival housing would increase the probability of materials surviving to the intended disclosure date. Not wishing to be negative, the following points will assist you in making the right choices from the start. There are three principal concerns to address: the physical quality of the materials you select for inclusion in the capsule, the structure of the capsule, and the documentation of its contents and location.

1. Choose books or documents which, are printed or written on the highest quality paper possible. Newspapers and other poor quality paper items are highly acidic, due to their wood pulp content, quickly deteriorate and contribute to the deterioration of other items in the capsule. Make photocopies of these items on archival quality paper to ensure longevity.

2. Photographic prints and negatives have a good chance of surviving and are a particularly popular choice. Black and white prints are the best choice as they are more stable than colour. Package in archive quality photo envelopes or interleave with ‘silversafe’ paper.

3. Only include items that do not require any technology or equipment other than the eye or hand to use or interpret. Cine film with a digital soundtrack may survive to be used on simple machinery. Videotape is likely to deteriorate and there may not be the equipment to use the ‘ever changing’ I.T. produced discs or CD’s, however future technology may be able to interpret old formats.

4. Avoid plastics and rubber items, the ageing characteristics are not good, this is especially so if a plastic object is the medium for information as with CD’s. Batteries, liquids of any sort or organic matter such as plant material are best represented by some other means e.g. photo.

5. Package each item in an archival quality envelope, folder or box, or wrap in acid-free tissue. Labelling these in pencil or permanent/waterproof ink. If there are items which you would like to include, but which you are unsure of, seek the advice of a professional conservator.

6. Choose a container that is rustproof, leak proof, and durable. There are several commercially produced capsules available, but burial vaults used for ashes have been used successfully. Do it yourself containers can be made of polypropylene, aluminium, or stainless steel with seals made with butyl or propylene gaskets.

7. Label or engrave the outside of the capsule with permanent material. Make a list of contents and the purpose of the time capsule in duplicate. One copy for inclusion and the other to file above ground. It is probably wise to record the existence of the time capsule and its contents in several places.

Whatever topic you choose, be it the history of your area, a census, tree survey, maps or simply a random collection of novelties, bear these points in mind while trying to defeat time....................

DRO Exeter 2000
Disaster – Don’t Panic!

Try not to do anything hastily and contact a local conservator for advice.

**Water**  Water damage most commonly occurs from poor storage and neglect in the roof or cellar of a building, house, shed, barn; or plumbing problems such as burst pipes. Water can be the least worrying of all disasters if action is taken promptly and without panic. Volumes seldom become saturated over a short period and many inks and papers are surprisingly stable. When a major incident occurs call the Emergency Services and follow their instructions, but a small mopping up exercise can be handled successfully by D.I.Y. Be mindful of your health and wear goggles and gloves if sewage or caustic liquids are involved. In these cases it is advisable to call in an expert.

Start by carefully separating items and air-dry them. A cold fan is a useful tool to gently dry the documents and keep the air circulated, (be cautious in the use of heat as it can cause its own problems). Use white fabric or blotting paper as support material for fragile paper. Do not try to remove dirt until the paper is dry, as it is less likely to smear or become ingrained. Discard any packaging material that is dispensable. Be aware that wet books and stacks of paper are very heavy, which is tiring to move and can cause physical injuries.

**Mould**  Once wet, documents are very susceptible to mould growth if warmth and bacteria are present, spores can lie dormant for years. If a pile of wet papers have air gaps, it will only take 24 hours or less for moulds to grow into every dazzling colour of the rainbow (I particularly like the pink and yellow varieties.) Wet volumes slightly open can also be vulnerable. Books on a shelf will grow mould in the gaps between and around the edges of the covers. Remove frames from paper art works as these set up a microclimate like a greenhouse once wet. Isolate infected material and separate sheets singly as described. Fan out books standing on their bottom edges as widely and loosely as they will go without damaging the stitching or spine. Wear a mask and protective clothing.

Once mould has stained paper it is impossible to remove without the use of chemicals and these are almost never used in archive conservation. ‘Works of Art’ on paper that must look ‘clean’ for aesthetic reasons are best treated by an art restorer. It is always better to avoid the circumstances that encourage its growth. Moulds contain millions of spores and they inhabit the structure of paper. It grows in every direction and is very invasive. Generally moulds are more likely to occur when humidity levels rise above 65% and the temperature above 22°C. Mould softened paper and parchment is also a delicious food for vermin.

**Fire**  The smoke and flames of fire and the good offices of the Fire Service’ hoses, can completely destroy documents without trace, but some smoke damaged or charred documents can still be rescued and read. This is best left to conservation professionals. The material Dri-Chem sponge was developed to clean smoke damaged articles, see ‘Conservation Suppliers’ information sheet.

**Infestation**  Insects and vermin are a problem found in the home and anywhere there is food or the right environment. Mice and Rats enjoy parchment, their teeth-marks and ‘other’ evidence is usually obvious. Silverfish, Carpet beetles, Woodworm, moths live out their lives mainly unseen in our books and documents. The evidence, in holes, laval cases, frass and sometimes the insects themselves confirm an infestation. The correct environment will deter them and in the spring, when they fly out to look for a mate, they can be caught with sticky traps, pheromone attractants and insecticidal spray. See ‘Supplier’ sheet for information on availability of traps.

**Children and Distracted Adults**  The unintentional defacing of books and documents by crayon, pen, jam, perfume, hand-cream. The pulling off of spines and headbands on books, dog-eared and licked pages, cigarette ash. The attitude which implies “these items are not worth bothering with”. The blood, sweat and tears that is the unavoidable consequence of the quite legitimate use of documents. But, remember that over years the misuse by these small assaults, add up to what may be termed – a disaster. A collection of documents thought worthless now, in 50 years, may be regarded as very precious.

**Security**  Theft of any kind is a disaster because many items are unique. Ask you local crime prevention officer to give you advise for securing your library.
Searchroom Etiquette 1.

When you are working in the searchroom, please follow the guidelines listed below, which will help to halt the process of deterioration when a document is consulted. We must all take responsibility for the damage caused by poor handling, which is cumulative and not immediately apparent.

1. Carefully remove packaging and remember if possible how to replace it. If in doubt, please ask a member of staff, who will be happy to help, especially if it is a large map or full box. Be careful when unrolling documents which have been rolled for a long time, any force may crack or tear them. Please report uncut books and pages to staff.

2. Handle with care. Please be careful not to mark or lean on any of the items issued to you. Jewellery and belt buckles can make dents and holes unintentionally. Perfume/hand cream can stain paper, and may not be evident for months or years causing irreparable damage. Check your hands for transferred dirt.

3. PLEASE USE A PENCIL WHEN WRITING YOUR PERSONAL NOTES. Ink is almost impossible to remove if an accident happens. Do not fold or lick corners of paper pages, or press/run your finger along lines of text. This is especially important for parchment. Use a softly folded sheet of scrap paper to aid reading.

4. Please do not eat or drink in the searchroom.

5. Cameras and scanners can not generally be used. Ask staff for reprographic arrangements.

There are several items to help you.

A. Book pillows and foam wedges are available to rest volumes on, which ease the pressure on the spine. Make a dent in the middle of the pillow to accommodate the book spine or use a foam wedge under each cover. Please do not force books open this can crack the glue or weaken loose stitching, rope weights can be used to hold pages down.

B. Various styles of weights to secure springy parchment or to hold maps down.

C. A clear sheet of polypropylene used as a barrier when tracing maps, protects it from the pressure of the PENCIL.

D. Cotton gloves are issued when unprotected photographic materials are consulted. The Conservation of archives has been part of the Devon Record Office since the 1950’s and the conservators who have worked here have treated literally thousands of documents, manuscript, volumes, maps, plans, seals and photographs. Using their expertise and skills, and with your co-operation, we are helping to preserve Devon’s written history. The Conservation staff are happy to advise members of the public on the preservation and conservation of their own documents. It is easy to forget that old documents are extremely vulnerable and irreplaceable. Please do not attempt to repair them without taking professional advice.
Searchroom Etiquette 2.
The use of GLOVES when handling original documents

As has been seen recently on popular television programmes involving archive material, it is good practice to wear cotton gloves when touching rare/illuminated parchment or unprotected photographic items. However, despite the slight possibility of finger oils adding to the corrosion of paper, some cotton or latex gloves are liable to make the wearer less adept at turning pages, which can transfer ink and dirt. When the gloves get worn out and dirty, they become an expense the office can not meet. It is our policy that searchers may wear gloves, (which can be provided) bearing in mind the following points. Handle documents confidently and lightly by the edges where possible and use support items provided. Keep hands clean and avoid wiping or rubbing surfaces. Do not lick your finger when turning pages or trail your finger along lines of script, this is damaging to the material and may be unhealthy for you. Follow the office guidelines and observe the effect you are having on the material you use. Thank You.

Documents marked U.F.P. (Unfit for Production) in the lists and on packaging.

From time to time you may wish to see a document which is marked U.F.P. (Unfit for Production). This means that a document or collection is badly decayed and fragile to the point where any handling will damage it further and that it is waiting for conservation work to be carried out on it. Due to the vast amount of material that this office holds and few staff, documents to be treated have to be prioritised. Demand, is one of these priorities, so it is worth asking a member of staff if it would be possible to bring an item to the top of the list. We will do our best in Conservation to provide this service, bearing in mind that it will not be instant and that there may be a wait of several weeks.

Photocopying and Photography of Documents

Photocopying and Photography of documents is at the discretion of the searchroom staff. Where it is allowed the document should be no larger than A3. Volumes and maps will not be photocopied due to the damage that may be done to them.

In some cases these may be photographed by a professional photographer, arranged by searchroom staff. Copyright is also an issue, scanning is not permitted by this office.

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Suppliers of Conservation Materials

These companies will supply private individuals, but in some cases minimum quantity or order cost will restrict their usefulness. Belonging to a group or making an order among friends is the best way to go about buying quality conservation materials. If high street stationers and framers have increased requests for these materials, then they will realise that it would be profitable for them to supply them. The following companies have catalogues. It is often better to obtain one first, so that you are conversant with the product names, quantities etc. before making an order.

PRESERVATION EQUIPMENT LTD. (PEL)
Vinces Road, Diss, Norfolk, IP22 4HQ    Tel: 01379 647400   Fax: 01379 650582
Email: info@preservationequipment.com
Website: http://www.preservationequipment.com

Supplies: Good all round materials for archives from parchment to photographs. Easy to use catalogue.

CONSERVATION RESOURCES (UK) LTD.
Unit 2 Ashville Way, Off Watlington Road, Cowley, Oxfordshire, OX4 6TU
Tel: 01865 747755   Fax: 01865 747756   Email: ConservArts@aol.com
Website: http://www.conservation-resources.co.uk

Supplies: Comprehensive range of conservation materials and equipment.

CONSERVATION BY DESIGN LTD.
Timecare Works, 5 Singer Way, Woburn Road Industrial Estate, Kempston, Bedford, MK42 7AW
Tel: 01234 846300   Fax: 01234 852334   Email: info@conservation-by-design.co.uk
Website: http://www.conservation-by-design.co.uk/

Supplies: Comprehensive range of conservation materials and equipment.

PROCHEM Professional Chemical & Equipment Co. Ltd.
Oakcroft Road, Chessington, Surrey, KT9 1RH
Tel: 020 8974 1515   Fax: 020 8974 1511   Email: sales@prochem.co.uk
Website: http://www.prochem.co.uk/

Supplies: Dri-Chem Sponge, an expanded latex foam for cleaning mainly smoke damage paper, but can clean general dust and mould, if used carefully. Comes in a pack of six brick sized blocks. Ref, EA 3601

INSECT/VERMIN TRAPS
Supplier: Mr. R. Child BSc., FIIC., FSA.
Consultant on Environment and Insect Pest Control of Historic Buildings and Collections. 17 Talbot Street, Pontcanna, Cardiff, CF1 9BW.  Tel: 01222 398943

Supplies: A variety of traps for specific insects and professional advice. Traps from 50p.

Simart Systems Ltd.  2 Styles Meadow, Frome, Somerset.  Tel/Fax: 01373 455454

SHEPHERDS BOOKBINDERS LTD (Formerly Falkiner Fine Paper)
76 Southampton Row, London. WC1B 4AR.  Tel: 020 7831 1151
Website: http://www.falkiners.com/

Supplies: Large selection of quality papers and bookbinding supplies.

Please note the companies listed here are for your information only, and do not imply recommendation.
Conservation Studio Services

Advice
One to one, or groups  Free of charge.

Talks
In office - £10   Out of office - £25

Demonstrations
Packaging and simple techniques.  By arrangement.

Visits to the D.R.O.
Tour of office and behind the scenes.  By arrangement.

Private Commissions
Packaging and short projects.

Information leaflets
Conservation and Preservation topics.

Preservation Materials
Quality do-it-yourself materials.

Conservation Materials

The conservation studio can supply small quantities and advise on requirements. Prices are at cost.

Document folders  Acid-free, A4 or letter size manila
per folder  75p

Manila  Large sheets for book jackets
per sheet  £5.00

Silver-safe Paper  For wrapping glass negatives and fragile prints
per sheet  £2.00

Melinex  Inert polyester sleeves or sheets for photograph packaging
P.O.A.  eg. A4/15p

Archive Quality Boxes  Alkali buffered lined, wire-stapled box for archive storage
per box  £6.00

Map bags & bands  Unbleached calico covers for rolled documents
per set  £2.50

Seal covers  Calico padded bags, to protect pendant seals
per bag  50p

Wheat or Rice starch paste  Ready mixed, water based, pH. neutral, non-yellowing
per pot  £1.50

Museum mounting board  For mounts, exhibitions or packaging
per sheet  £10.00

Bug Trap  Insect blunder traps for storage areas
per trap  50p

Tissue  White acid-free tissue paper for wrapping items
per sheet  5p

Cotton tape  Unbleached cotton tying tape to replace red tape.
per meter  30p
Private Conservators

Conservators in the West Country, willing to undertake work on Archive material. Please be sure to ask for professional qualifications, and insurance before leaving your documents.

A useful leaflet produced by The Libraries, Museums and Archive Council (formerly Museums & Galleries Commission/‘Re:source’) called ‘Choosing a Conservator’ is available from The Conservation Register on 020 7785 3805 or to download from http://www.conservationregister.com Email: info@conservationregister.com

The following list, are suggestions only and do not imply recommendation.

Susan Clowes Conservator.
P.O. Box 3, Whimple, Exeter, EX5 2YT. Tel: 01935 83785 or 01404 823280
Conservation and Restoration of Prints, Drawings and Watercolours.

David Doe Conservator.
Badgers Way, Newbuildings, Sandford, Crediton Devon EX17 4PW
Tel: 01363 84164 Prints & Drawings

Charlotte Hurdley Conservator.
12 East Road, Bridport, Dorset. DT6 3HA Tel: 01308 423152
Archive, Drawing, Modern, Prints, Watercolour, Postcards.

Caroline Spiers Conservator.
11 North Street Workshops, Stoke-sub-Hamdon, Somerset, TA14 6QR
Tel: 01935 825485 Fax: 01935 823993 Framing, Restoration.

Amanda Yale Conservator.
Portland, Raleigh Road, Salcombe, Devon. TQ8 8AY Tel: 01548 844153
Archives, Art, Modern, Parchment, Photographs, Drawings, Watercolours.

Rebecca Newman Bookbinder.
Cummins Farm, Stockland, Honiton, Devon EX14 9EX Tel: 01404 881248
Mobile: 07876 03996 Email: Rebecca.newman@amserve.com

David Squirrel Bookbinder.
3 Duck Street, Symondsbury, Bridport, Dorset. Tel: 01308 420602
Bookbinder.

Megan Stallworthy Bookbinder.
1 Church Walk, Torrington, Devon. EX38 8HS Tel: 01805 624008
Bookbinder, Library and Book Conservation.

David Parry Fine Art Restoration Frames, Prints & Drawings, Bookbinding
Oakford Lea, North Molton, Devon EX36 3HN
Tel: 01598 740147/174 Email: davidp@oakfordlea.freeserve.co.uk

Calmar Picture Framing Hand Finished Frames, Gilding and Restoration
Unit 53 The Mill, Stoke Canon Exeter Tel: 01392 841808

Neil Bromley Heraldic Artist – Calligrapher – Illuminator
1 Lowerstone Cottages, Blackhorse Lane. Clyst Honiton, Devon EX5 ZAP
Tel: 01392 446713

Rosa Parsloe – Calligrapher and member of West Country Scribes
Taunton Somerset Tel: 01823 461332

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Local Groups & Institutions

Exeter Cathedral Archives. Tel: 01392 495954 afternoons

Devon & Cornwall Notes & Queries, Mr. N. Annett (Hon. Secretary & Treasurer),
3 Johnstone Drive, Broomhill, Tiverton Devon. EX16 5BU

Devon Historic Buildings Trust, County Hall, Exeter. Tel: 01392 382000

Devon Family History Society, The Tree House, Units 3b-4b, 7-9 King Street, Exeter,
EX1 1BQ. Website: http://www.devonfhs.org.uk

Devonshire Association, The West Wing, The Bishop’s Palace, Palace Gate, Exeter,
EX1 1HX. Tel: 01392 221737 Email: devonshireassoc@ukf.net
Website: http://www.devonasssoc.org.uk

Devon & Exeter Institution, 7 The Close, Exeter EX1 1EZ. Tel: 01392 274727
Website: http://www.devonandexeterinstitution.org

Friends of Devon’s Archives c/o Devon Record Office, Great Moor House, Bittern
Road, Sowton, Exeter, EX2 7NL. Tel: 01392 384253 Website: http://www.foda.org.uk

Royal Albert Memorial Museum, Queen Street, Exeter, EX4 3RX. Tel: 01392 265858
Email: ramm@exeter.gov.uk

Special Collections, Old Library, University of Exeter, Prince of Wales Road, Exeter,
EX4 4SB. Tel: 01392 262096 Email: libspc@exeter.ac.uk
Website: http://library.exeter.ac.uk/special/

Sources of Grant Funding

For collections that are held privately or not required by law to be deposited at a public
office. Individual circumstances vary so greatly, that your project may be eligible for
one grant giver and not for another. It is a matter of trial and error.
Local trusts can be a very good source, that are often not taken up.

The National Manuscripts Conservation Trust
A brief guide for applicants. Mrs S. Kenna, The British Library,
Research and Development department.
2 Sheraton Street, London W1V 4BH
Tel: 0171 412 7048
also available: A guide to additional sources of funding for libraries and archives.
National Preservation Office booklets on Preparing funding applications.

Guidelines for the Commissioning and Undertaking of Conservation Work.
Published by the Conservation Forum
Museums, Libraries and Archives Council,
Grosvenor House, 14 Bennetts Hill, Birmingham, B2 5RS
Tel: 0121 345 7300

Ask at the library for: Guide to Local Trusts
Guide to Major Trusts
The Directory of Grant Making Trusts
Heritage Lottery Fund
The National Lottery Yearbook
Lottery Monitor
Grant Seeker’s Guide
Conservation Web Sites

Internet sites for information on Conservation, Preservation and related topics.

Conservation Sites: Mainly conservation.

http://www.icon.org.uk/index.php  ICON - Institute of Conservation
http://palimpsest.stanford.edu/  CoOL - Conservation OnLine
http://www.bl.uk/npo/  National Preservation Office
http://www.nationalarchives.gov.uk/  The National Archive Photograph Preservation

Institution Sites: Conservation information as part of their main site

http://www.devon.gov.uk/record_office.htm  Devon Record Office
http://www.archives.org.uk/  Society of Archivists
http://www.westdean.org.uk/  West Dean College
http://www.nationalarchives.gov.uk/preservation  The National Archives
http://www.getty.edu/conservation/  Getty Information Institute
http://www.knaw.nl/ecpa/  European Preservation Information Centre
http://www.nationalmediamuseum.org.uk/  The National Museum of Photography, Film & Television

Commercial Sites: Conservation products.

http://www.archival.com/  Archival Products
http://www.conservation-by-design.co.uk/  Conservation by Design. Ltd
http://www.hdrs.co.uk/  Harwell Drying Co. Ltd.
http://www.lawrence.co.uk/  Handmade paper, Artist supplies
http://www.preservationequipment.com/  Preservation Equipment Ltd.

Genealogical Sites: General interest.

http://www.genuki.org.uk/  GENUKI
http://www.college-of-arms.gov.uk/  The College of Arms
http://www.lds.org/  The Genealogical Society of Utah
http://www.gro.gov.uk/gro/content/  General Register Office (England & Wales)

Most of these sites will provide links to other related web sites.
The DRO is not responsible for the content of external Internet sites

DRO Exeter 2000
**The polyester cover on this book is made of ‘Melinex’ an archival quality film for the preservation of paper documents and photographs.**

**The blue back cover of this book is made of acid-free manila card, and is used for packaging archive documents, having alkaline properties that inhibit decay in paper.**

The DRO is part of Devon Education Environment & Culture Directorate.

The Devon Record Office Conservation Studio is staffed by Deborah Phillips, Rebecca Saunders and Ian Ponsford.

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