5. Written Documentation

In the broadest sense, conservation documentation consists of written and pictorial records of examination, sampling, scientific investigation and treatment of an object or collection. Such documentation is considered to be an integral part of a conservation professional's legal and ethical obligations as articulated in the AIC's Code of Ethics and Guidelines of Practice.[1] The emphasis of this chapter is on those aspects of written documentation that form part of the practicing conservator's daily work, namely records of examination and treatment. Related topics such as photographic documentation[2] and collection surveys are beyond the scope of this chapter and are mentioned only to convey the broad range of activities which fall under the larger subject of "conservation documentation."

Written documentation is defined here as a collection of facts and observations made about an object or collection at a given point in time. Written documentation may take a number of formats according to circumstances, the type of object, the intended use of the document, whether an individual object or a collection is being discussed and will reflect the individual preferences of the professional conservator. In all cases the conservator should bear in mind the inherent inadequacies of written documentation to completely describe an object and supplement when practical and possible with photographs and other pictorial forms of communication.

The proper use of the terms report and record was discussed during the process of revision of the Code of Ethics and Guidelines of Practice (hereafter COE & GOP).[3] In the proposed COE & GOP, the manner in which the two terms are used reflects the general distinction made by most conservators; that is that *record* implies the broader, sometimes less formal form of the information whereas, *report* implies a condensed, editorialized, focused and sometimes but not necessarily more polished form of the record. In article 27 of the final revisions of the GOP the distinction may be made as follows. "During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations and any additional information revealed. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care." It should be emphasized that the record and report are not mutually exclusive and in practice they are not always separate activities.

5.1. Purpose

5.1.1 To provide an accurate, complete and permanent written record of the condition of an object or collection at a given point in time.

5.1.2 To provide information helpful to the establishment of present and future preservation criteria and to add to the profession's body of knowledge.

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[1] The AIC membership is to vote on the most recent revision of the COE and GOP in the summer of 1994. It was used as a guideline in preparation of this chapter but it should be kept in mind that it was not officially adopted at the time of publication of this chapter.

[2] Photographic documentation is treated thoroughly in other publications, specifically Dan Kushel, "Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques," available through the AIC.

[3] For a more in-depth discussion see the Ethics and Standards Committee Supplement Number 4, *AIC News*, March 1992.

5.1.3 To provide a record of technical analysis undertaken and interpretations of that analysis.

5.1.4 To record material and techniques used in treatment.

5.1.5 To substantiate changes which result from time, manner of storage, handling and treatment.

5.1.6 To increase appreciation of an object's aesthetic, conceptual and physical characteristics beyond the conservation profession.

5.1.7 To record information of historical significance.

5.1.8 To provide a record upon which a contract for services can be drawn and which can be used to avoid misunderstanding and/or unnecessary litigation.

5.2 Factors To Consider

5.2.1 Intended Use

Both the immediate and future intended uses of the document should be kept in mind when deciding on format, degree of detail and areas of emphasis. For example, if preparing a preacquisition examination report, one may focus on the extent of treatment and/or maintenance which may be required, anticipated special housing concerns, exhibition restrictions, evidence of the object's treatment history, etc. If an object is being examined to determine its suitability to travel, one may emphasize the types of conditions which would be most affected and any treatment which may be advised to mitigate the inherent risks involved with loans and travel. In many ways, the documentation should satisfy the test of reasonableness given the intended purpose that the exam or report is serving.

5.2.2 Intended Audience

Written documentation is prepared for both conservators and a broad range of non-conservators. If a report is prepared for a non-conservator, particular care should be taken to communicate the information clearly, accurately and with a minimum of jargon. In such cases, more attention may be given to explaining and defining terms used. Withholding and/or oversimplification of available information should not be the goal, but rather effective communication for the intended audience. Reports can be valuable educational tools and can provide an opportunity to increase appreciation of both cultural property and the conservation profession.

5.2.3 Resources

The amount of financial, time and personnel resources that are available may influence the degree and/or emphasis of written documentation. Resource restraints may make extensive documentation of a single item inappropriate, wasteful and not as ultimately useful as commenting on the collection as a whole.

5.2.4 Format

Written documentation may take a variety of forms ranging from handwritten treatment notes to lengthy narrative reports. In general, examination and treatment reports tend to fall within two broad categories, defined here as checklist and

narrative. In practice the distinction between the two is less defined and a combination of the two styles is very common.

A. Checklist Style

A checklist consists of a list of categories or descriptors against which an object or group of objects is evaluated. It is especially useful when efficiency, consistency and economy of space are of high priority. An examination and condition report, treatment proposal and treatment report can all be in checklist form. The checklist report, especially one documenting the condition or treatment of many objects may be accompanied by a summary page which provides an overall description of the nature of the collection, its curatorial priority, any abbreviations used on the form, philosophy of treatment approach, etc. A checklist form can be very useful for documenting the minor treatment of a collection of similar objects, or for batch treatment. Checklist forms are not necessarily cursory and can be designed to record any level of detail deemed appropriate to the circumstances. Many conservators find a checklist form useful for its prompting aspect. Some use a checklist form to compile the raw data from which a narrative style report can be easily and quickly generated.

The checklist standardizes the response. This allows for compilation of findings and collection assessment in terms of frequency of particular conditions or treatments. Because it is a categorical response, certain subtle qualities of an item may be more accurately described in a narrative report. (RF)

B.Narrative

Some conservators prefer to use a narrative format for written documentation as it generally allows for more directed and detailed discussion of object specific phenomena. A narrative report can be generated from a list of stock phrases which are word-processed for final presentation. It may be easier to explain and educate in this style of report. This form is most often used for documenting a single item or for objects of high intrinsic value.

5.2.5 Future Access [4]

This section describes existing professional guidelines and principles regarding preservation of and access to written documentation. It also discusses the range of conservation professionals' practices for managing treatment records. In contrast to other sections of this chapter, information is presented in narrative as opposed to outline style because currently there is no standard practice for managing written documentation.

The *AIC Code of Ethics and Guidelines for Practice* states that examination and treatment documentation is an essential part of professional practice and recommends the permanent retention of such records. Underlying this recommendation is the assumption that treatment records have a long-term value beyond the immediate needs of examination and treatment. Reasons for long-term preservation are:

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[4] This section was prepared by Maria Holden and Nancy Schrock with editorial assistance provided by Karen Garlick

- to aid in the care of cultural property by providing information helpful to future treatment
- to add to the conservation profession's body of knowledge
- to provide a reference that can assist in the continued development of knowledge in conservation, art history, and historical studies
- to protect against litigation and misunderstanding between client and conservation professional

Conservation professionals have a responsibility to preserve their own original records, preferably as part of an organized and systematic records management program. Laboratories within institutions that have staff archivists or records managers should follow the guidelines established by their institutions. Documentation of treatment done by conservators in private practice for institutions should also be incorporated into institutional archives for permanent retention. Conservators in private practice or within institutions without a records program will need to establish their own procedures for the maintenance of inactive treatment records and, if the practice or laboratory closes, for the disposition of these records.

Preservation of records is not an end in itself. It has as its ultimate goal the provision of access to these records in the future. To insure continued access, the Code states that copies of examination and treatment must be given to the owner, custodian, or authorized agent, who should be advised of the importance of maintaining documentation along with the cultural property that has received treatment. Further, the Code states, "The conservation professional should strive to preserve these records and give other professionals appropriate access them, when access does not contravene agreements regarding confidentiality." This principle was confirmed and expanded by the AIC Archives Task Force in 1988 in their *Statement on the Preservation of Conservation Treatment Records*:

> The American Institute for Conservation of Historic and Artistic Works advocates the preservation of and access to records of conservators in private practice and those working in institutions.
>
> *Significance*: Conservation records document the physical condition and treatment history of cultural patrimony; they possess long term research value beyond the years spanned by the career of the individual conservator. These records should remain permanently accessible so that future treatments can be based on all available knowledge. Such information will improve the quality of treatment, contribute to research into conservation techniques and materials, and assist historical studies.

To facilitate access, the AIC appointed an Archives Placement Liaison who serves as a clearinghouse on archival issues and helps place records of retired conservators into established archival repositories where they can be preserved (see section 5.4.1, Conservation Records Archive).

The question of access is linked to the issue of legal ownership of the content of records. Does the conservator (like an architect) own his records and have the right to provide access to his/her files? Or does the client (like a medical patient) have a right to the content of his/her records and restrict access? For conservators working within

custodial institutions, the issue of ownership is not a problem, but for conservators in private practice or in regional centers that serve many clients, this issue could cause obstacles to releasing any information from their files to researchers treating similar objects in the future. Given the desire of the conservation profession to share information about treatment procedures and to conduct research on the long-term effectiveness of treatment, such restrictions would hinder the advancement of conservation. A compromise that protects the confidentiality of the client relationship while allowing the conservator ownership of the content of the records would be most desirable.

As part of their study, the AIC Archives Task Force requested that the AIC Legal Counsel investigate the issue of ownership of records from the point of view of access in an archives. His conclusions are relevant to conservation documentation in general. Doug Adler's *Memorandum to Archives Task Force (June 18, 1987)* concludes:

> The authority supporting the conservator's ownership rights and the authority supporting the art-object owner's rights, while indicative of the respective proprietary ownership interests in the treatment reports, are inconclusive as to who actually owns the records: the conservator or the art/objects owners. It is impossible to predict with certainty the legal ramifications of a conservator's claim and donation to an archival conservator (i.e. archives repository). Courts could give ownership to either party, given the present state of the law. In light of these circumstances, then, our advice is to adopt a practical solution to the dilemma.
>
> We recommend a written contractual release. The conservator could secure his rights in the records by a signed statement by the art-object owner that releases any and all rights to that might exist under the law. At the same time, the release would guarantee protection of the owner's name and other sensitive information related to the records, should the conservator decide to donate them to an archive.
>
> This solution, moreover, adequately protects both interests involved. It gives the conservator ownership of his treatment records so that he may donate them to a repository. It also protects the art-object owner from public scrutiny of the sensitive matters of his possessions. Accordingly, obtaining a written release would be the most realistic legal method of protecting the ownership rights of all parties involved.

In practice, most conservation professional uphold the tenets of records preservation advanced by the *Code of Ethics and Guidelines for Practice*. Conservation professionals in various types of practice -- in private practice or employed by custodial institutions or regional centers -- create and retain records of examination and treatment. Conservation professional advise clients to retain copies of documentation with the cultural property that was treated, though their methods of communication vary; some counsel owners orally, others in writing. Records management policies and practices vary and can be informal.

In contrast to the consensus about creating and preserving documentation, legal ownership of treatment documentation is a concept that few conservation professional consider in their work, and written documentation is seldom regarded as property that is potentially proprietary. It follows that access to written documentation is inconsistently administered. When questioned, many conservation professionals

identify the owner of the cultural property as the owner of the associated documentation. Still others, particularly conservators in private practice, recognize the concept and seek legal ownership of their treatment documentation through contractual agreements with clients.

As the Archives Task Force's *Final Narrative Report* points out, the conservation profession would benefit if its members were to take a consistent approach toward the issue of ownership because of its implications for long-term access to treatment documentation by future conservators, scientists, and scholars. The AIC should continue to promote an awareness and understanding of this issue through open communication with the membership. Further, it should work toward developing practical guidelines to assist conservation professionals in securing their rights in their records, as well as in managing them effectively and responsibly.

5.2.6 Permanence of Written Record or Report

A. Consideration should be given to the permanence of the written documentation conservators produce. To the extent practically possible documents should be produced on good-quality paper with permanent media and maintained in conditions consistent with the storage recommendations of paper-based collections.

B. Consideration may be given to off-site storage of copies of written records as a disaster mitigation effort where the ability to read these formats can be maintained.

C. Computer Storage of Documentation/archive should be considered for several reasons.

1. Ease of duplication for storage at other site.
2. Saving of paper and filing space.
3. Improvement in records access.
4. Greater ease of dissemination.
5. There is concern for the safety and preservation of machine readable data. There should also be concern for the storage, safety and cost associated with storage and retrieval of paper records. They are subject to fire, flood and aging and because of the great cost of duplication/storage at another or several sites, loss can mean complete loss of information. With machine data, it is easy and relatively inexpensive to make duplicate copies for storage at multiple sites. Magnetic media is vulnerable and must be recopied routinely to maintain it. Newer optical methods are now available for archiving data and this offers greater security. In any case, it is interesting to note that more 200,000 pages of text can be stored on a single 3" x 4" x 1/2" DAT tape or more than 30,000 pages on a single CD. (RF)

5.3 Content of Report

This section contains the kinds of information a conservator may use to describe an object and, if applicable, its housing, in examination and treatment reports. Generally, the information is presented in the order in which it would actually appear. Most conservators begin with a list of identifying characteristics and continue with a description of the object or collection and its components, an assessment of condition, a treatment proposal or other recommendations, and a treatment report. The exact arrangement of information within this basic sequence will vary according to individual preferences and needs.

5.3.1 Examination Report

A. Identification

Enough of the following identifiers should be included to facilitate future identification of the object or collection

1. Owner or Custodian
2. Accession, Collection, Registration Number, or Other Identifiers as Appropriate
3. Artist, Maker or Institution/Agency of Origin
4. Title or Subject
5. Date or Period
6. Place of Manufacture
7. Dimensions generally measured from left and bottom edges: height given first, then width and finally thickness if applicable.
    a. Image
    b. Support
    c. Secondary support
8. Inscriptions and Identifying Marks
9. Date of Record/Report
10. Author(s) of Record/Report
11. A record of any accompanying photo documentation or other visual/pictorial aids

B. Description

Materials, techniques, methods of fabrication. Items considered original should be distinguished from those that are not.

1. Object
    a. Support
        1) Paper Type
        2) Present Color
        3) Present Surface Characteristics
        4) Method of Manufacture
            a) Laid line intervals
            b) Chain line frequency
            c) Watermark
    b. Medium/Media
    c. Surface Coating
2. Attachments
    a. Mount (local, overall)
    b. Lining (paper, cloth, other)

c. Fasteners
d. Seals, Ribbons, etc.
e. Other

3. Housing
   a. Mat/Backing Material
   b. Stretcher/Strainer
   c. Frame, Glazing Material, Hanging Hardware
   d. Inscriptions/Labels on Backing Material or Frame
   e. Box-type container

C. Extraneous Attachments/Evidence of Past Treatment

1. Lining
2. Mount
3. Hinges (Old and Present)
4. Previous Repairs/Inserts
5. Tapes
   a. Pressure sensitive
   b. Water-based adhesives
6. Residual Adhesives
7. Paper Remnants
8. Fixatives
9. Inpainting
10. Surface Coating

D. Condition

Description of the physical, and visual qualities of the primary support, media, attachments, auxiliary support and/or materials, housing and frame.

1. Condition Characteristics

   Some conservators prefer to describe the condition of media and support in separate sections, noting discoloration and mechanical aspects of each component. Some prefer to describe condition in descending order of seriousness, pervasiveness or prominence. Some conservators begin an examination report with a brief summary of the object's condition, e.g. "excellent, good, fair, poor." Probable causes may be noted and linked to the descriptive portion of the report. It is important to distinguish between known and presumed causes. Discussions of inherent vice can also be included. The conservator should also remember to comment on the positive aspects of condition as well as the negative ones.

   a. Discoloration
      One should note whether the condition is overall or localized, superficial or embedded, and whether it applies to the media or the support.
      1) Darkening or yellowing—slight, or pronounced

2) Stains from contact with poor quality material/mats, tape and adhesives
3) Fading
4) Foxing
5) Mold growth and/or stains
6) Tidelines/water and liquid stains
7) Staining induced by media
8) Flyspecks
9) Accretions
10) Surface soiling
11) Fingerprints
12) Previous retouching
13) Discoloration of surface coatings or sizing agents
14) Blanching/Opacity

b. Structural Condition

1) Embrittlement or flexibility
2) Tears/breaks
3) Losses
4) Pin or tack holes
5) Abrasion/skinning
6) Thinning
7) Overall planar distortions, i.e. cockling/buckling, bulges, draws
8) Creases
9) Folds
10) Wrinkles
11) Attachment to support/hinges, causing distortion
12) Flattened platemark, paper surface or design
13) Scratches
14) Trimmed edges
15) Media loss/abrasion
16) Cracking and flaking, cleavage, powdering or other structural insecurity of the media or surface coating
17) Softness due to loss of sizing

2. Location of Described Condition Characteristic

The location of the described phenomena should be clearly defined and may be accomplished in a variety of ways. Existing photographic documentation can also be referenced.

a. The object may be divided into quadrants or smaller grids and the condition located using the following designations: top left (T.L.); top

center (T.C.); top right (T.R.); center left (C.L.); center (C); center right (C.R.); bottom left (B.L.); bottom center (B.C.); bottom right (B.R.).

b. Conditions may be located on a representative sketch or a scale reproduction of the object. A key to the symbols used on the illustration should be included.

1) Photograph
2) Mylar overlays of photograph
3) Photocopies of photograph or object if appropriate
4) Free-hand illustration or tracings of object

c. Conditions may be located in the text of the report using measurements taken from the bottom and left edges.

E. Testing and Analysis[5]

1. Objective of Testing or Analysis
   a. To identify the support and media
      1) May provide supporting evidence of an object's history and manufacture.
      2) May identify inherent vice causes for conditions noted
      3) May provide support for recommendations to follow
   b. To identify the sensitivity of the support and media to prospective treatment material
   c. To identify the level of risk of alteration to the integrity of the object, and projected results of the recommendations to follow.
   d. To identify adhesives used to adhere attachments
   e. To identify causes of staining and discoloration
2. Type of Testing

   The kind of testing, procedure and instrumentation employed should be clearly described. Whether the testing was destructive (involves removal of material) or nondestructive (surface pH measurements) should be noted. Testing procedures which may be considered routine such as the determination of media sensitivity to treatment reagents and surface pH may be described in detail and kept in the conservator's records for reference.
3. Location of Test
   a. Sample size and location of area from which it was taken
   b. Location and area of test site
4. Interpretation of Results

F. Summary

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[5] Please see AIC/BPG/PCC 10. Spot Testing

Some conservators employ a separate section to summarize the information in the examination report. The summary may appear either at the end or the beginning of the condition description section. It is important to correlate condition and relative need (or lack of need) for treatment. This section can be used to describe the rationale for conservation intervention or treatment processes with reference to their relative risks and benefits. Lengthy discussions of the methodologies used may not be appropriate to include in every written document but can be extremely useful to posterity.

G. Treatment Proposal

1. Recommended Treatment/Treatment Options/No Treatment Indicated
2. Risks/Precautions/Benefits
3. Approval by Curator/Custodian
4. Time/Cost Estimate

H. Further Recommendations

Consideration may be given to prioritizing recommendations

1. Preventative Care
   a. Environmental (includes light levels, temperature and relative humidity for both storage and exhibition).
   b. Housing
   c. Handling
2. Recommendations for periodic inspections to monitor identified conditions

5.3.2 Basic Headings: Treatment Report

A. Identification

The object or collection should be identified to facilitate future reference (see section 1.3.1.A Identification).

B. Treatment Procedures

1. Description of Methods and Material Employed

   A stepwise description of the methods and materials employed in the treatment should include how the materials were used, for how long, and the concentration and proportion of reagents. In some cases, generic descriptions of materials such as blotters, scalpels and cotton swabs may be adequate. Information such as the manufacturer or brand and lot or serial number may be indicated for some materials and equipment, especially those whose formulation may change at the discretion of the manufacturer. Some individuals and institutions maintain detailed descriptions of procedures and specifications for each product used in their own records and cross reference the material or procedure cited in treatment reports. A printout of material specifications can be attached with each report. Maintaining a sample from each batch of material could also be considered.

2. Results of Treatment
   a. Degree of Success relative to projected/expected results

b. Predicted Stability of Treated State

Define short term/long term, relate to external factors. Some conservators hesitate to include this as they feel it is something beyond their realm of control.

c. Any necessary variation from proposed treatment encountered during treatment along with an explanation for the change. To the extent possible, variations encountered during treatment should be discussed with the custodian prior to or immediately following the change, and under some circumstances written approval for the change may be required.

C. Further Recommendations

May repeat those outlined in the examination report. Some conservators prefer to give recommendations for preventative care and the like in the treatment report.

D. Record of Photodocumentation

5.4 Special Considerations

5.4.1 Conservation Records Archive

AIC recognizes the long-term value of conservation records to improve the quality of future treatment, contribute to the studies of conservation techniques and materials, and assist historical studies. In 1987-88, the AIC Archives Task Force studied the feasibility of establishing a single archive to preserve the records of retired conservators in private practice. The members concluded that it would be more effective to create a Conservation Archives Network of repositories representing different geographic regions and different conservation specialties. As a result of the study, AIC appointed an Archives Placement Liaison who serves as a clearinghouse for information about the location of conservation records.

The AIC Archives Placement Liaison also provides assistance to conservators or their heirs who wish to place papers in an archive. Based on her experience, the Liaison will suggest an appropriate repository and help the donor make the initial contact. The actual process of negotiation and transferral is the responsibility of the donor. Contact AIC Headquarters for the name of the current Liaison. It also appears in the front of the AIC Directory under "AIC Delegates and Liaisons."

AIC urges that institutions with conservation laboratories maintain and preserve treatment records as part of their permanent archives. Institutions that have work done by conservators in private practice should incorporate these treatment records into their archives for permanent retention. Access to these records should be given when it contributes to research or assists in the treatment of similar objects. (NCS)

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5.6 Glossary of Terms

This glossary is written for paper conservators, related professionals, and other persons who read written documentation created by paper conservators. The glossary's intent is to define specialized terminology used in condition and treatment reports which is not defined in general dictionaries, either adequately or at all. While a completely standardized vocabulary does not yet exist in the field, this glossary is an attempt to gather terms in general use and their meanings. Some terms are more widely used than others, and usage may vary according to individual conservators. Not included in the glossary are terms describing artist's techniques and media which have been well covered in a growing body of literature, such as William Ivins, **How Prints Look**, Felix Brunner, **A Handbook of Graphic Reproduction Processes**, Paul Goldman, **Looking at Prints, Drawings and Watercolours**, etc.

A

Abrasion - Damage caused by friction or rubbing action against the paper's surface by a hard, rough or tacky material. May occur accidentally, inadvertently or deliberately, including as a result of cleaning. Surface appearance of abrasion ranges from matte areas, to lifted fibers, to uneven and scratched areas.

Acid-free - State of being neutral or alkaline in pH, often used to describe paper goods used to house art or artifacts.

Acidic - Of or pertaining to a state in which pH is less than pH7. Pure cellulose is initially slightly acidic, but on exposure to light, oxygen, pollutant gasses, and acidic materials in its environment, its pH can drop lower and lower. As a result, the paper loses strength and flexibility, and sometimes changes in color.

Acidity - Chemical state characterized by a pH below pH 7, where pH is a reciprocal logarithmic measure of the concentration of hydrogen ions. Acids are chemical substances with a pH below 7, which react with alkalis and can neutralize them. Acids in the presence of moisture degrade paper by causing acid hydrolysis of the cellulose molecule, that is, breaking up of the long cellulose polymer into shorter segments, resulting in paper which is weak and brittle.

Accretion - Foreign material attached to the paper support. In general, it is superficial and rests on top of the substrate; rather than being imbedded. An accretion may cause staining or planar deformation in the support. Examples include mold growth, food, or fecal matter of insects or rodents.

Adhesive - A material which joins surfaces together by adhesive forces. Adhesives may consist of starch, gums, proteins, rubber, shellac or synthetics. Each type has different working properties and chemical characteristics.

Alkaline, alkalinity - Chemical state characterized by a pH above pH7, where pH is a reciprocal logarithmic measure of the concentration of hydrogen ions. Alkaline compounds such as calcium or magnesium salts can protect the cellulose in paper from acid degradation by neutralizing acidity. Alkaline solutions also swell cellulose which can aid in the release of stains and discoloration. Very strong alkalis can degrade the cellulose polymer chain by the peeling reaction. Some colorants are pH sensitive and change color or are decolorized by alkalinity. Physical qualities and long-term strength of papers also depend on the pH of the paper and the percent of alkaline reserve present.

Alkaline reserve - Alkaline earth salts of calcium or magnesium, such as calcium or magnesium carbonate, introduced into paper at its manufacture or in conservation treatment. Calcium and magnesium carbonate are consumed in the process of neutralizing acidity. Their presence assures paper longevity as long as there is an adequate unreacted reserve to neutralize acidity in the future.

Animal glue - An impure, brown protein-based adhesive made from the hooves and cartilage of animals.

Attachments - Integral items or materials (for example, labels, collage elements, etc.), which are adhered locally to the primary support rather than overall.

Auxiliary support - See **Supports**.

B

Backing - Material(s) adhered to the back of the primary support. Attachment may be partial or overall. Backings may or may not be original to the support.

Binder - The material which holds pigment particles or dye in a paint or other artist's medium and which helps adhere it to the support. Also called medium.

Blanching - An area of binder which has developed an unintended white or whitish appearance, possibly the result of exposure to moisture or fast-evaporating solvents which occasion local chilling and condensation. Also called bloom, especially in referring to varnish.

Bleeding - Physical movement of non-fast colorants. Usually occurs in the presence of moisture and results in a blurred or feathered appearance. Movement may occur laterally or penetrate to the reverse, which is also called sinking.

Blocking - Condition in which adjacent sheets of paper, e.g. book pages or a stack of sheets, become unintentionally adhered, often because adhesive is present on one or more sheets and has been subjected to pressure while the adhesive is tacky.

Bloom - Opaque or cloudy white appearance on a transparent film of varnish or lacquer which may be related to moisture absorbed in the film.

Break(s) - Scission of paper fibers due to physical weakness in the paper support; generally caused by simple handling and flexing or repeated folding of a very brittle support, in distinction to tearing or cutting.

Buckling - A random deformation in plane, usually concave and convex in appearance. See also **cockling**.

Buffer - A solution of ions and acids or bases which is capable of maintaining a nearly constant specific pH despite the addition of further acids or bases. In conservation, the term *buffered* is sometimes used erroneously to refer to the *alkaline reserve*. It is preferable to refer to the added substance a *alkaline reserve* and avoid the use of the word *buffer* in this context. Nonetheless, matboard and paper goods with an alkaline reserve have a history of beingcalled **buffered** paper or board. The term **buffer** is also used in describing the effect of certain materials to lessen the shock of sudden change. In discussing environmental conditions for artwork, packaging or housing can be designed and constructed to buffer sudden changes of temperature, relative humidity or shock.

Bulge - A planar distortion or protuberance characterized by a distinct convex formation.

Burnished - Surface area rubbed or polished yielding a shiny and/or smooth appearance. Burnishing may occur accidentally or deliberately.

Burn - Darkening, scorching, embrittlement or destruction caused by heat, fire or certain chemical reactions.

C

Calender - Manufacturing process of pressing paper or cloth between a set of polished metal rollers in order to give it a very smooth, polished surface.

Card - A medium weight, stiff paper support which generally has a smooth, polished surface due to a manufacturing process known as calendering.

Cellulose - A long-chain carbohydrate polymer found in the walls of plant cells. It is the primary constituent of paper.

Cleavage - Separation or splitting between layers of media, for example, cleavage of paint from a support. See also **flaking**.

Coating - 1. A material applied to the surface of paper during its manufacture which affects its surface characteristics and enhances its working properties. 2. Application of a material to paper support and/or media for various treatment purposes, such as consolidation, fixing, sizing or varnishing. 3. Application of a material to the paper support and/or media, at the time the object is produced or at a later date in order to manipulate the visual or working properties of the support or media. (JEK)

Cockling - Deformation of a planar support, generally paper, characterized by multiple alternate concave and convex distortions or ripples, often in parallel ridges.

Collector's mark - An identifying mark, generally a relatively small stamp - inked, embossed or perforated - or a marking applied by some other means, which denotes ownership or provenance.

Compensation - A restoration technique in which losses to the support and/or media are replaced partially or completely, to provide visual continuity and in some cases to enhance structural support.

Consolidation - Reattachment or securing of media which is flaking, cracking and/or friable, by introduction of adhesive or by application of heat, solvent, pressure, and/or adhesive.

Crack - Physical separation or break within one or more layers of a material, often the result of mechanical stress or contraction on drying.

Crease - A line, mark or ridge of paper caused by folding or crushing.

Cut - A sharp-edged break in the paper support, caused by a sharp instrument or object.

D

Darkening - A shift in color which is darker than the original appearance. May occur as a result of contact with poor quality materials and/or exposure to adverse environmental conditions. The appearance of darkening may be partial or overall.

Deacidification - A general term used to describe treatment steps taken to raise the pH of acidic paper to pH7 (neutral pH) and to pH higher than 7 (alkaline pH). Also called neutralization and alkalization. See also acidity and alkalinity.

Deacidification - can be accomplished by immersion in or by spraying with an aqueous or nonaqueous alkaline solution or suspension, or by deposition of an alkaline earth salt on materials in a vacuum chamber. If deacidification is accomplished by immersion in an alkaline solution, it may also be accompanied by removal of soluble acidity, degradation products, and discoloration.

Deckle edge - A thinner, uneven accumulation of paper fibers at the edge of a paper sheet. It occurs because relatively less paper fiber is deposited along the deckle of the papermaking mold during the manufacture of handmade paper. An imitation deckle edge may be artificially created on machine made paper.

Degradation

Biological degradation - Deterioration caused by biological factors such as mold, insects, rodents, etc.

Chemical degradation - Deterioration resulting from reaction between primary support and/or media and other chemical species such as atmospheric pollutants, residues from manufacture and poor quality materials.

Physical degradation - Deterioration caused by physical factors such as wear and tear, use, handling, movement, etc.

Deionized water - A type of purified water which has had ions of dissolved chemicals removed by being passed through one or more deionizing columns, filled with compounds which remove the ions into which soluble chemicals disassociate when they dissolve in water. Deionizing columns do not remove solid particles, so particulate filters are needed as well. Most ions removed are harmful to paper, such as iron and copper ions. Deionizing columns also remove calcium, a beneficial ion, which is sometimes added to deionized water for its beneficial effects. Deionized water is not sterile, in contrast to freshly distilled water. See **Distilled water**.

Delaminate - Lateral separation of a once continuous support or surface into constituent layers.

Dimensions - The size of an object, customarily recorded in the order of height, width, depth. Generally, maximum dimensions are given if portions are missing or support is irregular, identifying where measurements were made.

Desiccated - State characterized by near or total loss of moisture content.

Destructive analysis - A type of analysis in which a sample of material is consumed during testing.

Diffuse - Characterizes a stain which is without distinct edges or boundaries.

Dimpling - Slight indentations in a paper support. Dimpling often occurs when the primary support is partially affixed to a secondary support.

Discoloration - 1. A change or shift from the original color. 2. The chemical or degradation byproduct in the paper which causes the color change.

Discrete - Characterizes a stain which has a distinct edge or boundary.

Distilled water - Water which has been purified by distillation, a process in which water is heated to boiling, the resulting water vapors are carried through a distillation column where the vapors cool, condense and are collected. In distillation, dissolved ions and particulates are both left behind. Freshly distilled water is sterile.

Distortion - A deformation in the plane of the support and/or media.

Dog eared - Crease caused by a single or numerous folds in the corners of paper support.

Draw - Planar distortion usually located in the corners of support. Distortion is characterized by soft undulations resulting from tipped corners onto a secondary support. This manner of attachment prevents free expansion and contraction of the primary support in response to fluctuations in relative humidity.

Dry cleaning - Removal of unimbedded or superficial dirt and grime by eraser cleaning techniques, as opposed to aqueous or solvent treatments. Erasers which might be employed include vinyl (grated or solid), kneaded, rubber or gum. Dry cleaning may also be performed with a brush, cloth or blower. Also called *surface cleaning*.

E

Efflorescence - Dissolution, outward migration and precipitation of salts from within a material. These salts are visible on a surface as small crystals or white powdery or crusty deposits.

Embrittlement - Very low folding strength or tendency to break when folded, associated with adverse effects of acids, oxygen, light, heat and residual chemicals from the original manufacture of the paper or after manufacture. See also **desiccated**.

Encapsulate - To create an enclosure with sealed edges around a paper sheet using two pieces of an auxiliary support, which is generally transparent. The durable, flexible, and very permanent plastic film called polyethylene polyester terephthalate, better known in the U.S. by the brand name Du-Pont Mylar Type D, is currently the preferred auxiliary material for paper objects. The edges may be joined or sealed by heat, ultra sound, 3M 415 double-sided tape or by machine sewing.

Enzyme - A complex protein produced by living organisms that acts as a catalyst in specific chemical reactions, by inducing or speeding such reactions as breaking down and solubilizing starch (amylase), protein (protease), or fat (lipase), etc. Enzymes catalyze but are not consumed in reaction, so very small amounts are necessary. Enzymes generally require moisture to be active, and, in theory, residual enzyme can be reactivated if moisture is supplied. Therefore, after an enzyme treatment step, a thorough rinsing is advised whenever possible and a deactivation step may also be advised in which any remaining enzyme protein is denatured by solvent, heat, etc.

F

Fading - Shifts of color in pigments or dyes, generally resulting from exposure to light, but occasionally from changes in pH or exposure to chemicals or pollutants.

False margin - A margin which has been adhered to the edges of the primary support. The margin may consist of individual strips of paper or a single sheet of paper in which the center area has been removed thereby framing the primary support.

Feather, feathering - See *Bleeding*.

Fill - A technique employed to replace a loss. Fills range from an insert of a like and stable paper, a pulp fill or simply provided by lining. Fills may be considered stabilizing and/or restorative.

Fixative - A coating applied to protect a soluble or friable medium while undertaking other treatment procedures. The fixative coating prevents bleeding or transfer of the medium.

Flaking - Lifting and detaching of clusters of pigment and binder which occurs when a medium loses its binding properties or when it has undergone physical stress. Flaking often results in losses.

Fluorescence - The emission of radiation, generally as visible light, during exposure to a source of radiation of a different wavelength, such as an ultraviolet lamp. Also, the radiation so emitted. In conservation examination, the ultraviolet lamp, also called a black lamp, is used to look for the characteristic fluorescence of iron and iron gall ink (actually black absorption), oils, varnishes, protein glues and sizes, certain pigments or dyes, and mold and foxing growth.

Flyspeck - A dark brown or black accretion of fecal matter produced by insects. Flyspecks appear a small, round, convex droppings; they are often found in clusters. The material is quite acidic and damage caused by staining and deterioration of the support is often irreversible.

Fold - In which one part of the paper support is laid over onto itself. Creasing may or may not accompany a fold.

Footcandle - An English system measure of the intensity of light, based on the light of one candle at a distance of one foot. Used to express recommended light levels for light sensitive media and paper, often in the range of 5 to 10 footcandles. A metric measure of light uses a unit called the lux, which is very approximately 10 times greater than a footcandle, resulting in recommended ranges of 50 to 100 lux.

Foxing - Reddish-brown spots associated with mold growth or metallic specks. Foxing can vary in size and may be round, diffuse or discrete spots. Sometimes the centers of foxing are darker than surrounding areas. Under ultraviolet examination areas of mold growth fluoresce brightly, while iron-rich spots and specks absorb ultraviolet without fluorescence and appear black.

Frass - Chewed material dropped by feeding animals or insects.

Friable - Nature of a material characterized by a loosely bound powdery state. Some media are friable by nature including fabricated and natural chalks and charcoal. Friable states may result from deterioration or desiccation of binder. Also **powdering**.

G

Glazing - Protective transparent material used in framing, such as glass, polycarbonate and acrylic sheeting.

Gloss - Surface quality of being very smooth, shiny and reflecting light.

Gouge - Physical damage to support and/or media appearing as a discrete concave distortion, generally accompanied by a spot or linear disruption of the surface. Often the result of sudden impact on a surface, such as with a tool or broken glass.

Grease - A substance which is oily in composition and can penetrate, stain and/or visually disfigure the support and/or media on contact.

Grime - Dirt of a greasy nature. It may be imbedded or superficial.

Gum - A natural secretion from certain plants with adhesive properties. Gums are used as binders and adhesives.

H

Handling dents - Small creases, often arc-shaped, in a paper support usually resulting from careless handling practices.

Handmade paper - Paper made in the traditional technique, in which a vatman dips a papermaking mold into a vat of paper pulp, catching a fiber slurry which drains to create a mat of intertwined fibers. These fibers, on drying, form a sheet of handmade paper.

Heat-set tissue - A thin tissue paper coated with an adhesive layer which becomes tacky when heated, for example with a handheld tacking iron, and is adhered with light pressure. Developed as an alternative to traditional paper mending techniques. Its use was popularized at the Library of Congress. Their original formulation recommended Barcham Green lens tissue, with a coating of acrylic dispersions Rhoplex AC-73 and Plextol B-500. The paper and adhesives in the Library of Congress formulation are stable and generally easily reversible. Also called Library of Congress heat-set tissue.

Hinge - A folded piece of paper, Japanese paper, linen tape, etc., used to attach a paper artifact to a mount or mat, in such a way that a portion of the hinge is adhered to the back edge of the artifact, while the remaining portion of the hinge is adhered to the surface of a mount or mat. This attachment system can provide good structural support, yet allows safe, ready access to the attachment when it is desired to remove the artifact.

Hole - See **Loss**.

Humidify - Treatment procedure in which moisture is introduced either as a liquid mist or spray or as water vapor to expand the fiber matrix of the paper support and to allow the release and reforming of hydrogen bonds in the paper support, thus permitting realignment of fibers.

I

Imbedded - Physical state of a foreign material being irreversibly ground into the support. The material may be intended or unintended.

Incident light - Light falling onto a surface.

Inclusion - Foreign material included within a paper support or other support layer, generally added inadvertently in manufacture.

Infrared radiation - The portion of the electromagnetic spectrum which lies below or beneath visible red, which is invisible and which results in heating when it is absorbed by surfaces. Generally infrared radiation is not useful for visibility and its heating effects are not generally desirable. Infrared examination however can be part of a conservation examination in which carbon based underdrawing is suspected but concealed by heavy layers of paint. As a long wave radiation, infrared is better able to penetrate visually opaque paint layers. When it strikes underlying carbon based drawing, the infrared is absorbed, while it is reflected back by underlying white ground. This differential absorption/reflection can be seen on a vidicon screen and captured by camera, to reveal carbon underdrawings.

Inpainting - A restoration technique in which areas of loss in the media and in some cases in the support are compensated to provide visual continuity. Various artist's media may be employed.

Inscriptions - Information bearing marks or writing which are considered original to the object or which have been added over time.

Insert - A technique used to fill a loss in a paper support, in which a similar weight paper or paper laminate is physically shaped to the contours of a loss, often with a bevel or shelf margin that slightly overlaps the edges of the original thus permitting strong adhesive attachment to the original. Oc-

casionally, inserts are not adhered to the original, but instead attached to a mat backboard directly behind the loss.

Insect damage - Physical damage to support and/or media as a result of destructive contact with insects. Damage may appear as surface thinning, losses or as accretions, such as flyspecks.

J-K

Japanese (tissue) paper - A paper support made by traditional Japanese hand papermaking techniques (or by machine in some cases), using traditional Japanese papermaking fibers of kozo (paper mulberry), mitsumata, or gampi. Japanese paper is very strong (has a high tear strength) even in thin weights, because of the very long fibers used to make the paper stock. It generally retains its strength on aging. Japanese paper may be encountered as the primary support, in Eastern or Western art, or as a conservation material. Japanese paper is valued in conservation treatments because its thinness and translucency make it less obtrusive, while its strength and stability on aging lend long-term support to the original.

L

Lacuna - See **Loss**.

Laid paper - Paper which is characterized by a grid-like variation in thickness apparent in both raking and transmitted light. The grid consists of chain and laid lines. Chain lines are spaced further apart than laid lines. Laid lines are very close together and run perpendicular to the chain lines. True laid paper is hand made, though machine made paper can be given an impression resembling chain and laid lines through use of a dandyroll in manufacturing. The texture of Western papers is created by the closely spaced copper wires of the papermaking mold surface, while the chain lines result from the fine wire stitching that holds the surface flat. The distribution of paper fibers is thinnest where the laid and chain lines intersect.

Laminate - A layered structure of parallel sheets of various materials, fused or adhered together into one entity. In paper conservation, laminates may refer to layered paper as found in board construction or used to make paper inserts.

Lamination - A reinforcement technique used on paper artifacts, in which one or more layers of transparent material, generally a plastic, are applied overall to the recto and/or verso of the paper artifact. The lamination may be accomplished through the use of plastics and a proprietary adhesive or through thermoplastic materials, such as cellulose acetate, which fuse with heat. Cellulose acetate lamination was introduced in the 1930's by William Barrow. Most examples encountered in the U.S. are cellulose acetate lamination, though other plastics have been used elsewhere. Cellulose acetate laminations can degrade, showing contraction of the plastic film, generally accompanied by a pungent odor of vinegar.

Lamination alters the surface appearance of the paper artifact. Laminations are generally difficult to reverse, requiring strong solvents and/or heat, which may endanger the paper artifact. Newer techniques such as polyester encapsulation and Japanese linings accomplish some of the goals of lamination and are easy to reverse. For these reasons, lamination as defined above has fallen into disuse and disfavor. However under certain circumstances such as extreme fire damage, modern laminating techniques using a thermoplastic adhesive and tissue lamination may be considered an option. (JEK)

Letterpress - A printing method in which dies with individual raised letters are set in sequence in a chase. When paper is placed over the inked form and run through a press, ink transfers to the paper and a inked impression of the letters is made in the paper. Letterpress printing is characterized by recessed inked letters on the recto, and on the verso the impressions if still intact can be felt and seen easily.

Light damage - Reduction of stability of paper support and media caused by (long term or high intensity) exposure to light and ultraviolet radiation. Wavelengths in the ultraviolet region of the electromagnetic spectrum are considered most harmful to paper, however all wavelengths of light are damaging. Light damage is cumulative and its effects may continue in the dark, after intermittent exposure.

Lignin - Polymer which binds together the long cellulose molecules in woody plants. When the plant structure is disrupted in papermaking, lignin becomes unstable, especially on exposure to light or pollutants. Paper and paperboards containing lignin discolor and become increasingly acidic as they age.

Liquid stain - Describes a stain caused by water or moisture. A liquid stain is often characterized by a tideline. See also **Tideline**.

Loss - Area of the support and/or media which is physically detached or missing.

Lux - See **Footcandle**.

M

Mat - As recommended for conservation purposes, a type of protective rigid enclosure for a paper artifact, which is made from a relatively rigid paper board called matboard. While a number of mat structures are possible, the most common structure has two pieces, a front window mat, which has a "window" or opening cut to make the paper artifact visible, and a back board, a solid piece of matboard the same outer dimensions as the window mat. Generally the window mat is attached to the back matboard with a folded hinge of linen tape applied along the length of one entire side, so that the mat can be readily opened. A mat is always supposed to be larger in length and width than the paper artifact enclosed within it, so that it can protect all edges of the paper. Similarly, the thickness of the window mat is to be greater than the maximum thickness or most protruding part of the artifact, so that the surface of the artifact is also entirely protected from contact or damage. Matboard comes in varying thickness. Four-ply board is most commonly used to make mats, though two-ply is handy for mounts to insert in a window mat, and eight or more plies may be needed to create a window mat that is thicker than a thick or undulating support. Typically a paper artifact is attached to a mat by hinges, though folded corners of paper or polyester may be placed over the corners of the artifact and attached to the mat as well.

Mat burn - A brown line of staining on the support within the aperture of a mat window opening cut from mat board containing lignin. The staining results from the migration of acidic components in the mat board. Also called mat stain.

Matte - Surface appearance which has no shine, reflectiveness or gloss.

Medium/media - 1. Material(s) which comprise the image bearing components of the object. 2. The binder which holds together pigments in a material used to make images.

Mend - A technique used to provide physical stability to a tear or otherwise vulnerable site, generally consisting of a thin reinforcing repair paper and an adhesive to attach it securely to the paper artifact.

Mold - A surface growth of fungus which may have varying color, shape and configuration. It generally proliferates in damp conditions (60% relative humidity or greater) where there is little air circulation. Damage caused by mold includes staining and loss of strength.

Mottled, mottling - Uneven and diffuse discoloration which may appear on both support and media.

Mount - Auxiliary support to which the primary support is partially affixed for storage and exhibition purposes. A window mat may be attached to the mount. It is also the term used in England for mat. (JK)

N

Newsprint - A smooth, lightweight paper made from unpurified wood pulp fiber stock. Newsprint is acidic and high in lignin. These components contribute to its physical instability and predisposition to darkening with the simple passage of time, and especially when exposed to light and pollutants.

Nonaqueous - A liquid solvent-based system used in treatment in which water is not present.

Nondestructive analysis - A type of analysis during which a sample is not consumed during testing. Nondestructive analysis includes testing in which a sample is removed from the artifact but is not consumed (so that it can be returned to the artifact or used for other analysis), as well as analysis done in situ, without sampling, such as some types of x-ray fluorescence analysis.

Normal light - Light which strikes a surface perpendicularly, e.g. at a 90 degree angle to the surface.

O

Offset - A mirror image of a paper artifact created by transfer of media or binder to an adjacent sheet of paper, glass, board or plastic film, or by chemical migration of constituents in the paper or medium, such as oil in printer's ink or lignin derived staining.

P

Paper - A support, generally flexible, made from a liquid suspension of beaten plant fibers deposited on a surface. The primary constituent is cellulose. Paper characteristics vary depending on the quality and chemical stability of fibers and additives and procedures employed in the manufacture.

Papyrus - Support made from overlapped parallel strips of reed plant stalks.

Parchment/vellum - Support made from one of a variety of animal skins, which have been dehaired, soaked in lime, stretched, scraped, and allowed to dry under tension.

Paste - A type of adhesive prepared by cooking starch in water until it forms a thick translucent white suspension. When prepared from purified water and when free of additives, paste has excellent aging properties and can be easily reversed.

Pasteboard - Semi-rigid support consisting of several sheets of paper pasted or adhered together.

Pigment - A finely-divided colorant, which may be derived from a wide variety of substances, organic and inorganic, natural and artificial. Pigments are insoluble in the binder in which they are used, distinguishing them from dyes which are coloring matter that form solutions.

Pith - A smooth white paper-like support which is cut in a spiral from the soft, spongy tissue found in the center of certain plants. Found in Western collections as the support for souvenir depictions of Chinese life. Also called, erroneously, rice paper.

Platemark - The concave impression made in a paper support by a printing plate as it is run through a printing press. Usually printing plates have been copper or zinc plates, of square or rectangular shape with beveled edges to prevent abrupt edges cutting through the paper. No platemark will be created if the paper support is smaller than the plate.

Poultice - A malleable mass or material which absorbs water or other solvents and can be applied to an artifact surface, so as slowly to release solvent and/or to absorb solvent and matter dissolved in it. Poultices can be applied to hold water, solvents or solutions in intimate contact with a surface so as to soften accretions or adhesive. In addition, poultices can function as absorbers of matter dissolved in a solvent, drawing out soluble matter from a surface by virtue of capillarity.

Powdering - Physical state characterized by a loosely bound material. May be used in describing the inherent properties of a media (see Friable) or to describe the appearance of a condition or damage.

Prepared paper - The surface of a paper support which has been covered with an application of a pigmented chalk ground or coating, to prepare it to receive the intended medium.

Pressure-sensitive tape - See **Tapes**.

Primary support - See **Supports**.

Puncture - Structural damage to support and/or media. Punctures are generally caused by an impact to the surface and may penetrate, causing a hole.

Q

R

Raking light - Light source positioned on one side of the support so that the light rakes across the surface. This position creates strong shadows which accentuate textures and deformation of plane. Raking light is distinguished from **normal light**.

Recto - The right hand side of a book opening. By extension, the front face of a sheet of paper. The front face is also called the obverse.

Relative humidity - The amount of water vapor held by a volume of air relative to the maximum amount which air at that temperature could hold. Expressed as a percentage of the actual water vapor held divided by the maximum water vapor which could be held at that temperature.

Repair - Various treatment techniques which restore structural stability and/or visual continuity to a damaged support or media.

Residue - Remaining portion of a substance after a process, a by-product of a process, not intended as part of the finished artifact. The residue is generally the remains of an attachment that has been removed.

Resizing - Treatment technique in which a sizing material is restored to the support by means of brushing, spraying, or immersion.

Retouch - See *Inpainting.*

S

Scratch - Physical surface damage which is narrow and sharp-edged. Scratches often involve a loss of support and/or media.

Scratchboard - A stiff drawing support which has a surface coating of white chalk-like ground, which is covered partially or completely with India ink. The ground enables one to scratch the inked surface, thereby revealing the contrasting color of the underlying layer.

Secondary support - See **Supports**.

Silking - A form of overall repair and support formerly applied to paper artifacts, which consisted of a layer of fine silk adhered with paste to the verso, and often the recto, of a paper artifact. Because silk is less stable than paper, silking deteriorates faster than the document it was intended to protect and it has been supplanted by other techniques.

Size, sizing - A water-resistant material which is added to paper. Sizing may be added to the pulp slurry during manufacture or as a coating after the sheet is formed. Sizing may also be added in a conservation treatment step as a coating on the surface of paper. Sizing inhibits the absorption of liquid into the fiber matrix, making the paper less susceptible to moisture or the feathering of ink and aqueous media. Sizing substances include gelatin, alum rosin, methyl cellulose, etc.

Skinning - A form of physical damage in which the surface of the paper in an area appears to have lifted up in a continuous thin surface flap.

Smudge - A streak or smear caused by movement of a friable medium or transfer of dirt or grime from another surface or object, i.e. finger smudges. Smudges are generally accidental in nature although they may be intentional.

Solubility - The tendency of aqueous or nonaqueous solvents to dissolve, soften, or swell a substance. Solubility may be complete, as when salt crystals totally disappear into water, or a matter of degree, in which less soluble materials are swelled or softened. Solubility may be desirable in a treatment when a stain, degradation product, or adhesive needs to be removed, but may be problematic when there is undesired vulnerability of media, coatings, collection marks, annotations, etc. which can also be affected by the solvents under consideration. For these reasons, solubility testing should be carried out and documented prior to any solvent treatment.

Split - Physical damage to the support caused by contraction of the support which is held under restraint or when the support sheet ruptures along a previously weakened area such as a fold. Splits usually have the soft-edged appearance of a tear.

Spot test - A small local test using water, solvents, or other materials being considered for use in treatment, which are applied in inconspicuous places on the artifact to determine the possible positive or negative effects on the paper, media, adhesives, etc. present in an artifact.

Stain - A discoloration which lies in the fiber matrix of the support.

Superficial - Resting on the surface of the support or media, not imbedded.

Supports - Conservators distinguish between the sheet or surface which bears the image directly (primary support), an additional sheet which may be adhered to that image bearing sheet (secon-

dary support), and extra materials which lend further rigidity to the former (auxiliary support). Every paper has a primary support but only some have secondary supports or auxiliary supports.

Primary support - The sheet or surface which bears the image directly, generally a sheet of paper for prints, drawings, and manuscripts. The primary support may be a simple sheet of paper or may be adhered to a secondary support, another sheet or surface, which gives additional rigidity and support.

Secondary support - An additional material, often paper or fabric, adhered to the primary support which gives additional rigidity and support, for example, a chine colle print in which a small, very thin paper is adhered onto a thicker, larger sheet, or a map or poster mounted onto linen.

Auxiliary support - Structural materials that lend rigidity and support to the primary support, the surface which bears an image. Examples of auxiliary supports include stretchers, strainers, mats, etc.

Surface cleaning - See **Dry cleaning**.

T

Tapa - A beaten sheet material resembling paper which is prepared from the inner bark of the paper mulberry tree, according to methods developed by Pacific islanders.

Tapes - A variety of adhesive-coated materials manufactured in strips and often found on paper art and artifacts as previously-applied mounting or repair materials. Typically, a tape structure consists of a carrier strip of paper, cloth, or plastic, which has an adhesive layer coated on it. Gummed tape has an adhesive which requires moistening to become tacky. Pressure-sensitive tape has a natural or synthetic rubber-like adhesive which is tacky at room temperature and requires only pressure to become adhered to a surface.

Adhesive Transfer Gun (ATG) tape - an adhesive film without a carrier layer, dispensed from a handheld "gun" which transfers tacky adhesive from silicone release paper onto a surface.

Archival tape - so-called "archival tape" varieties are formulated of adhesives which are more stable than typical commercial tapes. Because they can be misused, they are not generally recommended for application on paper art or artifacts.

Cellophane tape - an early form of pressure-sensitive tape, which had a carrier of cellophane, a glossy plastic made of regenerated cellulose, and an unstable adhesive layer very prone to causing oily discolored stains on paper and other surfaces.

Double-sided tape - a form of tape with a very thin carrier that is coated on both sides with pressure-sensitive adhesive. See **3M 415 double- sided tape**.

Glassine tape - an early form of gummed repair tape with a carrier of glassine paper, a glossy tan transparent paper.

Linen tape - a form of cloth tape, typically a gummed tape, though some pressure-sensitive varieties are now available.

Masking tape - a form of pressure-sensitive tape with a tan crepe paper carrier. Designed for temporary application, as in masking out areas prior to painting, so generally not stable.

Magic (Mending) tape - a form of tape with a cellulose acetate plastic carrier that has a matte rather than a glossy surface, and an adhesive layer of acrylic adhesive, less prone to discoloring than cellophane tape. Also called frosty tape.

3M type 415 double-sided tape - a form of tape with a very thin carrier that is coated on both sides with a pressure-sensitive adhesive. This adhesive tape has been specified as the recommended adhesive for tape encapsulation. See **encapsulate**.

Tear - Physical damage which results in a linear or branched separation of the support into partially or completely separate pieces. The resulting edges along the separation have a soft fibrous "feathered" edge, in distinction to a sharp cut edge.

Tenting - Upward lifting in a tent-like curvature of layers which have cleaved, often as a result of shrinkage of the primary support.

Thinning, thin spot - A form of abrasion with marked loss of paper fibers, that makes the paper more translucent to light in the affected area. May be associated with *skinning*.

Tideline - A stain which occurs when a liquid dries, depositing dissolved material at its perimeter. A tideline is characterized by a discrete edge which is often darker than the remainder of the associated stain.

Transmitted light - Light source positioned beneath or behind the support so that the light shines through the fiber matrix and media. This lighting position allows one to see distribution and density of paper fibers and media, watermarks, chain and laid lines, etc.

U

Undulation - Planar deformation consisting of soft, gradual distortions which are convex and concave in appearance.

Ultraviolet, uv - A high energy portion of the electromagnetic spectrum, which lies above violet light in the visible spectrum. Ultraviolet radiation is invisible to humans, hence is not correctly called light. It is not necessary for vision and is capable of causing photochemical degradation of many organic materials including cellulose, as well as causing fading of dyes and pigments. For these reasons, ultraviolet radiation present in daylight or the light produced by common light sources such as fluorescent tubes or halogen fixtures should always be filtered to remove ultraviolet in order to prevent photochemical damage and fading of art and artifacts exposed to light. Often abbreviated as uv. See also **fluorescence**.

V

Verso - The left hand side of a book opening. By extension the back face of a sheet of paper. The back face is also called the reverse.

W

Washing - A treatment step in which the paper artifact is immersed in or saturated with water in an attempt to remove soluble degradation products or discoloration and to restore its flexibility.

Watermark - A design created in paper made in a papermaking mold with wire shapes sewn onto its surface. The design is visible in transmitted and/or raking light because paper fibers are more thinly deposited in this area. Machine-made paper can be given an impression resembling a watermark through use of a dandyroll in manufacturing. Chemical watermarks are made by impregnating the manufactured paper support with a transparentizing medium. Watermarks are useful in identifying the origin and age of paper.

Wove paper - Paper which is manufactured (either by hand or by machine) on a screen or with an even mesh. Paper fibers form an evenly distributed matrix of uniform thickness. The sheet may ex-

hibit a faint pattern similar to fabric which is due to the transfer of the texture from the screen or web. Wove paper was introduced in the West around 1750.

Wrinkle - Sharp deformation of paper, angular and irregular appearance, often with broken fibers. (JK)

X

Y

Z

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5/31/94

9th Edition

APPENDIX*

*NOTE: THE FIRST THREE FORMS, TWO FROM THE LIBRARY OF CONGRESS AND ONE FROM THE WINTERTHUR MUSEUM, ARE ACTUALLY USED IN A FOLDER FORMAT

CONDITION AND TREATMENT RECORD
Library of Congress
Paper Conservation Section

Master Control Number:

Artist/Maker:
Title
Description of Object:

Date/Period:
Catalog Number:

Collection:
Date Received:
Point Estimate:

Date Due:
Points Used:

Division:
Date Completed:
Conservator:

PHOTOGRAPHIC RECORD

	35mm.	2x2	4x5	Normal	Raking
Before Treatment:					
B&W	☐	☐	☐	☐	☐
color	☐	☐	☐	☐	☐
During Treatment:					
B&W	☐	☐	☐	☐	☐
color	☐	☐	☐	☐	☐
After Treatment:					
B&W	☐	☐	☐	☐	☐
color	☐	☐	☐	☐	☐

☐ Microfilmed P & P Photo File Number: ☐ LCUSZ62 or ☐ LCUSZC4
Other:

Dimensions: *(Height and width are indicated for the sides with the largest dimensions.)*
Outer Dimensions: H. cm. X W. cm. Thickness (mm.)
Wet Dimensions: H. cm. X W. cm.
Unusual Aspects:

Additional Accompanying Materials:

Labels, Stamps and Inscriptions: *(Note media, location and description)*

MATERIALS AND MEDIA ☐ One color ☐ Multi-color ☐ Printed Color ☐ Handcolored

Printmaking Media

☐ Etching
☐ Engraving
☐ Aquatint
☐ Mezzotint
☐ Drypoint
☐ Lithograph
☐ Silkscreen
☐ Woodcut
☐ Wood engraving
☐ Linocut
☐ Embossed
☐ Other:

Drawing and Painting Media

☐ Pencil
☐ Pastel
☐ Charcoal
☐ Oil crayon
☐ Pen & Ink
☐ InkWash
☐ Watercolor
☐ Gouache
☐ Tempera
☐ Oil paint
☐ Other:

Characterization of Design Layer: *(Note color and media, etc.)*

CONDITION OF MEDIA ☐ Friability ☐ Flaking ☐ Cracking ☐ Bleeding ☐ Feathering ☐ Loss
☐ Others:

SUPPORT ☐ Handmade ☐ Machine made ☐ Laid ☐ Wove ☐ Watermark:
Characterization of Support: (Note weight, color and finish)

CONDITION OF SUPPORT *(Give location and size or describe on diagram below)*

Surface Dirt/Grime: ☐ Overall ☐ Irregular

Accretions:

Losses: ☐ Extensive/a few losses on edges/corners/in center ☐ See below in Notes/Diagrams
Description:

Tears: ☐ Extensive/a few edge/center tears ☐ Irregular ☐ Pinholes in corners/center ☐ See below in Notes/Diagrams
Description:

Skinning:

Abrasion:

Insect Damage: ☐ Flyspecks ☐ Other accretions ☐ Losses on edges/overall

Embrittlement:

Staining and Discoloration: ☐ Overall discoloration or yellowing ☐ Darkening from exposure to light
☐ Fading or color change of paper/media from exposure to light ☐ Overall/local foxing
☐ Darkening from contact with poor quality materials ☐ Liquid staining ☐ Oil stains
☐ Nedia-induced staining ☐ Adhesive staining ☐ Mold staining ☐ See below in Notes/Diagrams

Creases/Folds:

Plate Impression

Planar Distortion: ☐ Generalized/local cockling ☐ Secondary support causing distortion
☐ Attachments of extraneous material causing distortion

Former Treatment: ☐ Hinges attached ☐ Paper mends/patches/tapes ☐ Pressure sensitive tape
☐ Secondary support of cloth/paper/acidic backing board ☐ Edging material attached
☐ Lamination with lens tissue/other ☐ Silking ☐ Other attachments
☐ Adhesive appears to be proteinaceous/starch-based/dry-mount tissue/cellulosic adhesive/"Yes" paste/cellulose acetate/other solvent-soluble adhesive Soluble in:
☐ Other

CONDITION SUMMARY

NOTES /DIAGRAMS

PROPOSED TREATMENT

☐ Photograph ☐ Examine ☐ Dry clean ☐ Backing removal ☐ Facing removal ☐ Hinge/Tape removal ☐ Consolidate
☐ Wash ☐ Deacidify ☐ Size ☐ Line ☐ Mend ☐ Flatten ☐ Mat ☐ Encapsulate ☐ Other:

☐ **Approval by Curator** Signature Date

ANALYTICAL TESTING

pH Before Treatment pH: During Treatment pH: After Treatment pH:

Media Solubility:

Spot Testing:

TREATMENT *(Note order of treatment steps on the left. Additional written treatment information should be attached.)*

[ ] **Fixing/Consolidation** ☐ Object humidified ☐ Consolidation removed after treatment
☐ Dilute gelatin/parchment size in 50:50 warm water:ethanol solution
☐ B-72 (% solution in toluene/ethanol) Number of applications:
☐ Cellulose ether (% solution in water/ethanol) Number of applications:
☐ Other:

[ ] **Drycleaning** ☐ Removed surface grime with brush only
☐ Grated eraser ☐ Cake eraser ☐ Staedtler-Mars white vinyl used ☐ Other eraser/s :
☐ Obverse– margins only/overall ☐ Reverse--around image/overall

[ ] **Flyspecks/Other Accretion Removal** ☐ Mechanical ☐ Using moisture

[ ] **Dry Treatment** ☐ Peeled off linen/paper lining ☐ Sanded off backing ☐ Other method of removal
☐ Overall ☐ Corners only ☐ Around edges

[ ] **Backing Removal** ☐ Immersion ☐ Filtered tap water (cool/warm/hot) ☐ DI water (cool/warm/hot)
☐ Goretex ☐ Damp blotter ☐ Open-faced ☐ Sandwich
☐ Steam Application method:
☐ Residual adhesive removed with cotton swabs/japanese stippling brush/other
☐ Delamination Solvent used: ☐ See separate solvent form

[ ] **Hinge/Tape Removal & Adhesive Reduction**
☐ Masking ☐ Filmoplast ☐ Magic Mending ☐ Cellophane
☐ Paper tapes ☐ Glassine Tapes ☐ Kraft paper tape ☐ Other
☐ Dry ☐ Heat from spatula/hair dryer/other source ☐ Crepe eraser
☐ Local moisture ☐ Local use of ethanol ☐ Ammonium hydroxide solution (pH)
☐ Fuller's earth poultice ☐ Methylcellulose poultice ☐ Additive:
☐ Solvent chamber Solvent/s used: ☐ See separate solvent form
☐ Other: ☐ See stain reduction

[ ] **Stain Reduction** ☐ Water ☐ Solvent/s ☐ Ammonium hydroxide (pH)
☐ Suction Table/Disk ☐ Immersion
☐ Fuller's earth poultice ☐ Methyl cellulose poultice ☐ Other: ☐ See separate solvent form

[ ] **Facing** ☐ Overall ☐ Local ☐ Facing support is japanese paper/lens tissue/fabric
☐ Heat set tissue ☐ Lamatec ☐ Cellulose acetate ☐ BEVA ☐ Other:
☐ Removed after treatment with water/solvent Solvent/s used:

[ ] **Enzyme Treatment** ☐ Local application ☐ Overall
☐ Amylase ☐ Protease ☐ Mixed Enzyme ☐ Other
Brand: Concentration : Time:
Deactivation method: Rinsing time: Buffer:

[ ] **Washing**

☐ Pretreatment ☐ Humidified ☐ Sprayed with water/ethanol/water:ethanol mixture (:)
☐ Filtered tap water (cool/warm/hot) ☐ D.I. water (cool/warm/hot) recalcified with CaOH (pH)
☐ Water/ethanol (/) ☐ Ammonium hydroxide solution (pH)
☐ Immersion ☐ Float ☐ Blotter/felts ☐ Suction table
☐ L.C. Formula D used with japanese stippling brush/other:
Total time of washing: Number of baths:
Drying ☐ Air-dried ☐ Face-up/face-down
Dried between ☐ Polyester web, ☐ Blotters ☐ Felts
☐ Under plexiglas/glass ☐ With weight

[ ] **Bleaching** ☐ Local application ☐ Overall :
Type of bleach: Concentration: Time:
Rinsing time after bleaching: Application method:

[ ] **Neutralization/Alkalization** ☐ Overall ☐ Spray ☐ Brush
☐ $Mg(HCO_3)_2$ Dilution: ☐ $Ca(OH)_2$ (pH) ☐ Methyl magnesium carbonate
Titration test results (Taylor Hardness Kit): Time:
Drying ☐ Air-dried ☐ Face-up/face-down
Dried between ☐ Polyester web, ☐ Blotters ☐ Felts
☐ Under plexiglas/glass ☐ With weight

[ ] **Sizing** ☐ Immersion ☐ Spray ☐ Brush
Brand: Concentration: Immersion time:
Drying ☐ Air-dried ☐ Face-up/face-down
Dried between ☐ Polyester web, ☐ Blotters ☐ Felts
☐ Under plexiglas/glass ☐ With weight

[ ] **Tear Repair**

☐ Japanese tissue ☐ Heat set tissue (LC formula) ☐ Wheat starch paste ☐ Cellulose ether
☐ Untoned ☐ Toned Media and Brand used:

[ ] **Inserts**

☐ Japanese paper ☐ Western paper ☐ Laminate ☐ Pulp ☐ Cellulose powder
☐ Wheat starch paste ☐ Cellulose ether ☐ Untoned ☐ Toned Media and Brand used:

[ ] **Leafcasting** ☐ Form attached

[ ] **Lining** Japanese tissue used:
☐ Wheat starch paste ☐ Cellulose ether ☐ Other
Drying ☐ Air-dried ☐ Face-up/face-down
Dried under tension ☐ Dacron screen ☐ Japanese drying screen ☐ Other
☐ Attached overall ☐ Attached at edges only
Dried between ☐ Polyester web, ☐ Blotters ☐ Felts
☐ Under plexiglas/glass ☐ With weight

[ ] **Humidification and Flattening** ☐ Warm/cool water vapor Humidification time:
Drying ☐ Air-dried ☐ Face-up/face-down
Dried under tension ☐ Dacron screen ☐ Japanese drying screen ☐ Other
☐ Attached overall ☐ Attached at edges only
Dried between ☐ Polyester web, ☐ Blotters ☐ Felts
☐ Under plexiglas/glass ☐ With weight

[ ] **Fills Retouched** ☐ Pastel ☐ Watercolors ☐ Colored Pencils
Brand:

[ ] **Storage** ☐ Rag Board Mat Size: AA / A / B / C / D / E / Oversized ☐ Unimat
☐ Encapsulation ☐ Encapsulation with hinges ☐ Alkaline paper insert behind
Cover Sheet: ☐ Polyester film ☐ Acid-free glassine ☐ Silicone release paper
Other type of housing:

Library of Congress Conservation Office
Condition & Treatment Checklist

Project_____ MCN_____

_____ Division_____

Date_____ Date received_____

Conservator_____ Date completed_____

Form on Receipt

( ) Unbound ( ) Boxed ( ) Foldered (( ) Permalife/( ) Other) ( ) Loose

( ) Other_____

( ) Bound ( ) Bound Artifact ( ) Mss Directly Bound in

( ) Mss in Binding ( ) Hinged ( ) Tipped ( ) Solid Mounted

( ) Other_____

( ) Scrapbook ( ) Hinged ( ) Tipped ( ) Solid Mounted

( ) Other_____

Photographic Record

	35mm	4 x 5	Normal	Raking	Views
Before Treatment	( )	( )	( )	( )	_____
_____					
During Treatment	( )	( )	( )	( )	_____
_____					
After Treatment	( )	( )	( )	( )	_____
_____					

( ) Other_____

( ) Microfilm

IDENTIFICATION																										
Number																										
Manuscript																										
Broadside																										
Pamphlet																										
Clipping																										
Art Work																										
Photograph																										
Composite																										
Other																										

MEDIA																										
Manuscript Ink																										
Typewriting Ink																										
Printing Ink																										
Pencil																										
Other																										

MOUNTING METHOD																										
No Attachment																										
Bound																										
Hinged/Tipped/Solid Mounted																										

ADHESIVE																										
Tape: press. sen./water act.																										
Glue/Paste																										
Synthetic/Rubber Cement																										
Other																										

CONDITION																										
Surface Dirt																										
Adhesive Residues																										
Skinning/Abrasion																										
Tears																										
Losses																										
Creases/Folds																										
Insect Damage																										
Mold/Foxing																										
Staining/Discoloration																										
Media Damage																										
Embrittlement																										
pH - Before Treatment																										

SOLUBILITY TESTING																										
See solubility testing form																										

MOUNT REMOVAL																									
Disbind																									
Mechanical																									
Poultice																									
Water																									
Solvent																									
ADHESIVE REMOVAL																									
Poultice																									
Water																									
Solvent																									
Enzymes																									
OVERALL CLEANING																									
Dry Clean																									
Water																									
Water/Ethanol																									
NH3OH																									
Other																									
pH - During Treatment																									
DEACIDIFICATION																									
Mg(HCO3)2																									
Ca(OH)2																									
Methyl Magnesium Carbonate																									
pH - After Treatment																									
SIZING																									
Gelatin/Parchment/MC																									
MENDING																									
Jap Paper & Wheat Starch Paste																									
Heat-Set																									
Line																									
Other																									
HOUSING																									
Folder: permalife/polyester																									
Polyester Encapsulation																									
Other																									

WINTERTHUR MUSEUM AND GARDENS

PAPER LABORATORY--EXAMINATION FORM

Object: Object No.:

Artist: Location:
Title:
Date:
Publisher:

Size (inches and centimeters):

Overall Height	1)	Width 1)
Plate Height	2)	2)
Image Height	3)	3)

Thickness:

Description of measurements (Unless otherwise indicated, the height is taken along the left side, the width along the bottom).

Distinguishing Marks (signature, collector's marks, notations):

Condition Photographs:

General Housing, Matting, and Framing as Received:

Examiner: Date Examined:

SUPPORT

Paper Type: Watermark:

Fiber Identification:

Method of Fabrication:
If Laid, chain line interval:
laid line frequency:

Present Color:

Surface Character:

Rate of Water Absorption:

Effects of Chemicals:

Former Treatment, Conservation and Restoration:

Additional Supports (secondary, tertiary)

DESIGN

Medium:

Techniques:

Solubilities:

Former Treatment, Conservation and Restoration:

SURFACE COATING

Type/Solubility:

OBSERVATIONS MADE FROM LABORATORY EXAMINATION:

SUPPORT

1. Strength or Weakness of Materials (flexibility, brittleness, etc.):

2. Attachments and Adhesives:

3. Accretions and Grime:

4. Bulge, Warp, Cockle, or Draw:

5. Wrinkle, Fold or Crease:

6. Abrasion:

7. Tears:

8. Missing Parts, Holes or Thinning:

9. Insect Damage:

10. Discoloration, Fading and Staining:

DESIGN

11. Abrasion:

12. Color or Design Change:

13. Friable or Powdery:

14. Cleavage:

15. Flaking and Losses:

16. Crackle or Crazing:

4

LABORATORY TREATMENT

Object: Object No.:

Date	Treatment

JK:faw
(4/87)

(WINTERTHUR)

PAPER LABORATORY

EXAMINATION FORM

Object No.:_____

Object: Location:_____

Size (inches and centimeters): Overall Height 1) Width 1)
Plate 2) 2)
Image 3) 3)
Thickness

Description of measurements (Unless otherwise indicated, the height is taken along the left side, the width along the bottom.).

MATERIALS AND CONSTRUCTION

SUPPORT

Materials:

Method of Fabrication:
If Laid, Intervals of Chain Lines:
Intervals of Laid Lines:

Watermarks:

Surface Character and Color, if appropriate:

Former Treatment:

DESIGN

Media:

Techniques:

SURFACE COATING

ADDITIONAL OBSERVATIONS:

Examiner: _____ Date: _____

CAL PAPER CONSERVATION LABORATORY

EXAMINATION WORKSHEET: FLAT PAPER MATERIALS

TYPE
SUBJECT
TITLE
MAKER
DATE

CAL NO.
CATALOG NO.
OWNER/DIVISION
EXAMINER
DATE REC'D EXAM: DUE:

DESCRIPTION (Use raking, transmitted, spectral, ultraviolet, & infrared light, as well as microscopic & SEM analysis where necessary for this examination)

STRUCTURE/TECHNICAL HISTORY

DIMENSIONS H. W. D.
Edges/Support
Image/Platemark
Housing (mat)
Other
After Treatment

NOTATIONS
SIGNATURES

STAMPS
LABELS

SUPPORT
Fiber (Rag, Bast, Groundwood, Mechanical wood, Mixed...)

Fabrication (Hand made/Machine made, Laid & Chain/Wove mould/Dandy rolled)

Grain/Machine Direction (----, I)

Texture (Felt side/Wire side, Cold pressed/Hot pressed, calendared.)

Identification (Watermark)

Other

MEDIA
Inks (Printers ink, Iron gall, Ball point, Felt-tip, Sepia, Bistre...)

Colors (Watercolors, Gouache, Tempera, Oil paint...)

Graphics (Pencil, Pastels, Chalk, Charcoal, Conte Crayon...)

Ground/Glaze/Emulsion (Coating, Varnish...)

Other

AUXILIARY MATERIALS
Surface Film/Glazing (Lamination, Glass)

Backing/Mount

Mat

Frame/Case/Box

Attachments (Strainer)

Other

CONDITION (GENERAL)

SUPPORT
Brittleness/pH

Cockling

Folds/Creases/Wrinkles/Dents

Abrasions

Skinning

Scratches

Tears

Losses

Tack Holes/Punctures

Adhesives

Plastic Tapes

Cloth Tapes

Paper Tapes

Discoloration

Stains

Waterstains

Matburn

Foxing/Mold

Flyspecks

Acretions/Surface Grime

Other

MEDIA
Cracking/Flaking

Abrasion

Fading

Bleeding/Feathering

Strike-Through

Other

AUXILIARY MATERIALS

PREVIOUS TREATMENTS/REFERRALS/CONSULTATIONS:

IDENTIFICATION/ANALYSIS MORPHOLOGY MICROSTAINING INSTRUMENTAL
Fiber
Size/Filler
Adhesives
Other

SOLUBILITY TESTS: (Note Expansion/Absorption/Swelling; NS=not sol., VS, SS...)

	WATER	ALKALAI	ETH.	ACE.	TOL.	THF	MEK	DMF	Other
Support									
Media									
Adhesives									
Discolorations									
Auxilary Materials									
Other									

OTHER TESTS

RECOMMENDED TREATMENT
Fumigate
Disassemble/Dismount

CLEAN
Brush
Dryclean
Other

REMOVE ACCRETIONS, ADHESIVES
Manually (Scalpel, etc.)
Water/Alkali
Solvents
Enzymes
Other
Application (Poultice, Suction Table, Spray, Blotter, Immersion...)

REDUCE STAINS AND STABILIZE
Application (Poultice, Suction Table, Spray, Blotter, Immersion...)
Water/Alkali
Surfactants
Solvents
Enzymes
Bleach
Other

REINFORCE (Tip-together, Heat-set, Tissue and Wheat Starch, Pulp...)
Mend
Fill
Line

FLATTEN

INPAINT

HOUSE FOR STORAGE AND DISPLAY

PHOTOGRAPHS

See Attached:

Photolog Page for Photodocumentation Information

Original or Copy of B&W Negatives, Contact Sheets, Photographs

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TREATMENT

By Date Hours Procedure

NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

PAPER CONSERVATION CONDITION REPORT, PROPOSED TREATMENT & TREATMENT RECORI

Artist: _____ Accession No.: _____

Title: _____ Dimensions: _____

edium: _____ Date/Period: _____

_____ Conservator: _____

Previous Treatment: _____ Date of Exam: _____

Distinguishing Marks:

Description:

Attachments:

___ Mount, overall _____

___ Mount, local _____

___ Tape(s), pressure-sensitive _____

___ Tape(s), water-based _____

___ Residual adhesive _____

___ Paper remnants _____

___ Mends/Repairs _____

___ Other _____

Condition of Support Discoloration:

__ Surface grime _____

___ Overall yellowing/darkening _____

___ Mat burn _____

___ Fading/Color change _____

___ Adhesive staining _____

___ Mold or insect damage _____

___ Liquid staining _____

___ Foxing _____

___ Accretions _____

___ Other _____

Physical Condition of Support

___ Embrittlement _____

___ Planar distortion _____

___ Tears/Breaks _____

___ Folds/Creases/Dents _____

___ Losses _____

___ Abrasion/Thinning _____

___ Holes/Punctures _____

___ Other _____

Condition of Medium:

_ Flaking/Loss _____

_ Cracking _____

___ Fading _____

___ Abrasion _____

___ Other _____

Proposed Treatment:

___ Surface cleaning_____
___ Tape/Adhesive removal
(Moisture activated)_____
___ Tape/Adhesive removal
(Organic solvent activated)_____
___ Media Consolidation_____
___ Backing removal_____
___ Stain removal_____
___ Washing_____
___ Tear repair_____
___ Toning/Inserting_____
___ Lining/Mounting_____
___ Humidification/Flattening_____
___ Inpainting_____
___ Other_____

Curator's Approval:_____ Date:_____

Treatment Record:

___ Surface cleaning_____
___ Tape/Adhesive removal
(Moisture activated)_____
___ Tape/Adhesive removal
(Organic solvent activated)_____
___ Media consolidation_____
___ Backing removal_____
___ Stain removal_____
___ Washing_____
___ Tear Repair_____
___ Toning/Inserting_____
___ Lining/Mounting_____
___ Humidification/Flattening_____
___ Inpainting_____
___ Other_____

Photographic Record:

Hinging Record:

Framing Record:

Notes:

Diagram:

CONSERVATION OF ART ON PAPER, INC.
2805 Mount Vernon Avenue
Alexandria, Virginia 22301
Tel: 703-836-7757

EXAMINATION FORM

Owner(s)

Object

Size Unless otherwise noted, height is measured along left side, width along bottom.

Image Height Width

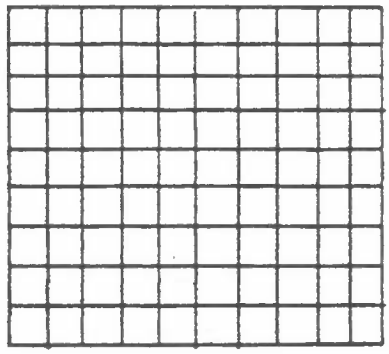
Plate Height Width

Sheet Height Width

Mount Height Width

Thickness Sheet Mount

Shape (approximate)



CAPI #
Owner #
Owner Tel:

Examiner
Date

Examiner
Date

Examiner
Date

LEGEND R=right L=left B=bottom T=top C=corner or center
f=front b=back s=side e=edge **eg. BRC=bottom right corner**

Inscriptions/ Stamps/ Labels

Matting
Window Mat

Back Mat

Mounting

Framing

PLEASE REFER TO CAPI GUIDELINES FOR REHOUSING THIS OBJECT

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EXAMINATION FORM

Owner(s) **Object** **CAPI #**

Size Image Height Width Sheet Height Width

Materials/Media

Matting/Mounting

Framing

Inscriptions/ Stamps/ Labels

LEGEND	R=right	L=left	B=bottom	T=top	C=corner or center
	f=front	b=back	s=side	e=edge	eg. BRC=bottom right corner

1 Weak Materials

2 Inherent Vice

3 Surface Dirt

4 Accretions

5 Stains/Discoloration

6 Insect/Rodent Damage

7 Mold/Foxing/Corrosion

8 Abrasions/Scratches/Burnishes

9 Edge Losses

10 Holes

11 Tears/Cuts

12 Flaking

13 Creases/Folds/Dents

14 Bulges/Cockles/Draws

Owner(s)
Object

MATERIALS AND CONSTRUCTION OF THE OBJECT

PAPER OR OTHER SUPPORT

Fabrication (wove, laid, antique laid) (machinemade, handmade)

Chain Lines Vertical/Horizontal Interval Between
Laid Lines #/Cm. Interval Between
Grain Direction Vertical/Horizontal

Watermark

Trade Name/Generic Name

Surface Character

Color Now Originally

Former Treatment(s)

Water Absorption

Solvent Effects

DESIGN MATERIALS

Media

Techniques

Impression Quality
Former Treatment(s)

Solvent Effects

SURFACE COATING

Original/Added

Overall/Local

Glossy/Matte/Combination

Materials

Solvent Effects

Owner(s)
Object

CURRENT CONDITION OF THE OBJECT

1 Weak Materials (acidity, inflexibility, friability, etc)

2 Construction Defects (adhesives, mounting, etc)

3 Accretions/Adherends

4 Surface Dirt/Dust

5 Stains

6 Discoloration (darkening, blanching, fading, yellowing)

7 Insect/Rodent Damage

8 Mold/Foxing/Corrosion

9 Abrasions/Burnishes

10 Surface Losses/Scratches/Dents

11 Trimmed/Lost Edges

12 Holes/Punctures/Pinpricks

13 Tears/Cuts/Splits

14 Crazing/Flaking/Cleaving

15 Wrinkles/Creases/Folds

16 Cockles/Draws/Bulges/Warps

Owner(s)
Object

ANALYSIS

pH ____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

____ measured by: paper strip __ electrode__ where on obj: _____ date: ___

Light UV, 365nm

UV, 254nm

IR

Transmitted Visible

Fibers

Microchemical Tests

NGA Paper Conservation
Request for Conservation Services

Artist:_____ Acc#:_____

Title: _____ Print:_____ Drawing:_____

Book:_____ Photo:_____

Please examine this object for:

☐ Acquisition

Owner:_____

Tel.#_____

☐ Exhibition

Title of Exhib.:_____

☐ Loan

To:_____

☐ Examination

☐ Possible Major Treatment

☐ Minor Treatment

NGA 292

National Gallery of Art
Paper Conservation Department

Artist

Title

Accession #

Collection

Period/Date

Medium

Support(s)

Size (h x w) (cm)

Distinguishing marks

Framing, etc.

Condition

Examiner

Tests/technical notes

Treatment

Photographic records

Work time

Date

Conservator(s)

WRPCL TREATMENT REPORT

Revised 4/91

Conservator
Date
Object
Reg. No.

01. Photographed to record condition before and after treatment.

SURFACE CLEANING AND MEDIA CONSOLIDATION

Surface cleaned with
02. Grated vinyl eraser 03. Vinyl eraser 04. Grated/solid vinyl 05. Kneadable eraser

Removed surface mold
06. Vacuum technique 07. Brush 08. Adhesive transfer tape 09. Groomstick

10. Removed accretions from paper surface with a scalpel.
11. Removed soiled pilled fibers with a scalpel.
12. Stabilized soluble media with a brush application of Acryloid B-72.
13. Stabilized soluble media with a brush application of warm gelatin followed by application of formalin as a hardening agent.
14. Consolidated unstable media with a brush application of warm gelatin.

Note: This is a checksheet used for computer entry, not the final record. Phrases in the final record may be more complete. Standard phrases are periodically added/removed to reflect current treatment practices.

REMOVAL OF MATERIAL

PRESSURE SENSITIVE TAPE

15. Removed pressure sensitive tape carrier by mechanical action.
16. ...Heat from an air gun or heated spatula was used to soften the adhesive.
17. Solvent vapors were employed to loosen the tape carrier. The solvent used was _____
18. " " The solvents used were _____
19. Solvent vapors were employed to soften the adhesive. The solvent used was _____
20. " " The solvents used were _____
21. Residual adhesive was reduced by rolling off adhesive with a natural rubber pick-up square.
22. Residual adhesive and accompanying stains were reduced by local application of organic solvent used in conjunction with the suction table. The solvent used was _____
23. " " The solvents used were _____
24. Immersed in a bath of organic solvent to remove pressure sensitive tape and reduce associated discoloration from the adhesive residue. The solvent used was _____
25. Residual adhesive and associated discoloration were reduced by immersing object in a bath of _____
26. ...Fuller's earth poultices were used to aid this process. 27. paper pulp poultices

EXTRANEOUS MATERIAL

28. Humidified between Goretex and damp blotters to soften adhesive. Hinges/paper remnants were removed manually. The adhesive residue was absorbed with damp cotton.
29. Removed hinges/paper remnants with local application of moisture. The adhesive residue was absorbed with damp cotton.
30. Removed old repairs with local application of moisture. The adhesive residue was absorbed with damp cotton.
31. Reduced residual adhesive by swabbing with damp cotton or natural sponge.
32. ...Steam was used to aid this process.
33. Residual adhesive was reduced by applying moisture followed by application of cotton filter pulp.

...Removal of adhesive residue was aided by application of
34. protease 35. amylase 36. amylase/protease

...The enzyme was applied
37. locally 38. in a bath 39. on a paper tissue poultice

MOUNT OR BACKING

40. The back of the cardboard mount was thinned manually with the aid of a spatula and/or scalpel.
41. Humidified to soften adhesive. Backing was then removed manually.
42. Removed from mount by immersing in a water bath. The water was changed several times to remove adhesive residue.
43. Controlled amounts of moisture were applied locally to aid removal of the backing material.
32. ...Steam was used to aid this process.

Removal of adhesive residue was aided by application of
34. protease 35. amylase 36. amylase/protease

...The enzyme was applied
37. locally 38. in a bath 39. on a paper tissue poultice

REDUCTION OF DISCOLORATION

WATER

44. Bathed in water. The bath water was changed several times to achieve an efficient reduction of acidity and discoloration.
45. Ammonium hydroxide was added to the water to raise pH and aid in reduction of acidity and discoloration
46. ...Old hinges and/or paper remnants were removed at this time.
47. Humidified between Goretex and damp blotters.
48. Placed between two damp blotters to moisten and reduce acidity and discoloration.
49. Ammonium hydroxide was applied locally to aid in the reduction of discoloration.
50. Bathed selectively with water on the vacuum suction table. The vacuum action pulled acidity and discoloration into a blotter below.

LIGHT BLEACHING

51. Immersed object in a dilute solution of magnesium bicarbonate and water and exposed to strong lights to further reduce discoloration and acidity.
52. ...The object was covered with polyester film during this procedure.
53. ...This was repeated several times on both sides of the object.
54. ...A few drops of hydrogen peroxide were added to the bath to aid the reduction of discoloration.
55. Moistened object locally with a dilute solution of magnesium bicarbonate and water and exposed to strong light to reduce discoloration.

CHEMICAL BLEACHING

56. Applied 5% hydrogen peroxide (diluted with magnesium bicarbonate) locally to stains to reduce discoloration.
57. Applied .1% sodium borohydride to stains to reduce discoloration.
58. Applied 3% oxalic acid to stains to reduce discoloration. The area was repeatedly flushed with water.
59. This treatment was not appreciably successful.

REPAIR

Reduced distortion and creasing through local manipulation with moisture and
60. bone folder 61. tacking iron 62. combination

63. Repaired tear(s) with wheat starch paste.
64. Repaired tear(s) with Japanese tissue and wheat starch paste.

Repaired paper loss(es) with
65. a matching paper insert
66. the addition of paper pulp
67. laminates of Japanese paper

68. Attached lining of Japanese paper with wheat starch paste to support the damaged condition of the artifact.

COMPENSATION

Compensated for color loss in damaged areas with
69. watercolors 70. pastels 71. wc/pastel 72. wc/col. pencils 73. colored pencils

FLATTENING AND FINISHING

74. Humidified and pressed between blotters under weight to flatten.
75. Sprayed with water and pressed between blotters under weight to flatten.
76. Humidified and placed between polyester web and felts and weighted to flatten.
77. Humidified and placed between dampened Japanese paper, then pressed between blotters under weight to flatten.
78. Attached hinges of Japanese tissue with wheat starch paste.
79. Matted with all rag, acid-free archival quality matboard.
80. Reframed.
81. Wrapped for pick-up.
82. Wrapped for shipment.
83. For best preservation we recommend that the object be displayed in low light levels, avoiding sunlight and fluorescent lights. Avoid display in areas of high humidity, such as outside walls.
84. Encapsulated in 5 mil polyester mylar.

WRPCL CONDITION AND PROPOSED TREATMENT REPORT

Revised 4/91

Owner — Reg. No.
Artist — Date
Title/Subject — Report by

Date
Media/paper
Image Size(cm) H x W
Sheet Size (cm) H x W
Inscriptions

Note: This is a checksheet used for computer entry, not the final record. Phrases in the final record may be more complete. Standard phrases are periodically added/removed to reflect current treatment practices.

CONDITION

01. **Supports and Attachments**
ALL PART
02. 03. Affixed to rag matboard.
04. 05. Affixed to acidic discolored cardboard.
06. 07. Affixed to paper support.
08. Affixed to a poor quality window mat with
09. Affixed to cloth lining material.
10. Affixed to cardboard support with drymount tissue.
11. Overall attachment makes it impossible to determine the condition of the reverse.
12. **Old hinges top edge, reverse.**
13. Paper tape 14. Linen tape 15. Glassine 16. Pressure sensitive
17. Numerous old hinges on reverse edges.
18. Brown paper tape on reverse edges. 19. front edges
20. Old paper repairs and mends
21. **Pressure sensitive tape**
22. Residual adhesive on reverse edges.
23. Residual adhesive and paper remnants on front edges.
24. Residual adhesive and paper remnants on reverse edges.

25. **Discoloration**
26. **Generalized darkening.**
27. Slight generalized darkening.
28. Pronounced generalized darkening.
29. **Mat burn** evident as a narrow line of brown discoloration adjacent...
30. Severe mat burn evident as a narrow line of brown discoloration...
31. Darkening from contact with poor quality matboard on front surface.
32. Darkening from contact with poor quality material on reverse.
33. Pronounced darkening from contact with poor quality material on reverse.
34. Lines from corrugated cardboard are visible.
35. Darkening of paper in area where object was exposed to light.
36. Pronounced darkening of paper in area where object was exposed to light.
37. Fading or color change of paper from long term exposure to light. 38. media

39. Irregular foxing (small, often round dark spots associated with metallic deposits and/or mold growth).
40 **Generalized foxing (").** 41. Severe generalized foxing (").
42. Mold growth and/or mold stains
43. Brownish stains
44. Tide lines/water stains
45. Paper stains induced by media.
46. **Adhesive stains** from pressure sensitive tape.

47. Flyspecks and associated staining.
48. Accretions
49. Localized surface soiling
50. **Surface soiling overall.**
51. Slight surface soiling overall.
52. Pronounced surface soiling overall.
53. Previous retouching
54. This damage is most evident on the reverse.

55. **Mechanical Condition**
56. **Embrittlement** (weakness associated with adverse effects of acids, oxygen, light, heat and residual chemicals from the original manufacture of the paper).
57. Severe embrittlement (").
58. Embrittlement.
59. Numerous small edge tears.
60. Small edge losses.
61. **Complex tear(s):**
62. **Loss(es):**
63. Pin or tack holes in corners or at edges.
64. Abrasion of paper fibers
65. **Paper thinned** from tape or hinge removal
66. Paper thinned from insect attack
67. Numerous **creases** overall.
68. Creased from folding.
69. **Generalized cockling and buckling of paper.**
70. Pronounced
71. Numerous handling dents.
72. Flattened plate mark.
73. Scratches and glass fragments due to broken glazing.
74. Edges have been unevenly trimmed.
75. Attachment to support is causing distortion.
76. Attachment of hinges is causing distortion.
77. **Media loss and/or abrasion**
78. Cracking and flaking of media

79. **TREATMENT PROPOSAL**

Photograph to record before and after treatment condition.

a01. No treatment is recommended at this time.
a02. **Reduce surface soil** using eraser cleaning techniques.
a03. Stabilize soluble media (with a binding agent such as gelatin or Acryloid B-72) to facilitate additional treatment.
a04. **Remove from support** and reduce residual adhesive using mechanical and aqueous methods.
a05. ...Enzymes may be employed if necessary.
a06. ...This operation will be time consuming due to the solubility characteristics of the media and/or adhesive.
a07. + **large** size
a08. **Bathe** in water. Ammonium hydroxide may be added to raise the pH of the bath water in order to further reduce discoloration.
a09. **Remove hinges** using mechanical and aqueous methods.
a10. Remove pressure sensitive tape and reduce adhesive with natural rubber pick-up square and/or organic solvents.
a11. **Remove paper remnants and adhesive residue** using mechanical and aqueous methods.
a12. adhesive residue
a13. old repairs
a14. **Reduce discoloration** as safely practical.
a15. ...Methods which might be employed include blotter washing, localized treatment with ammonium hydroxide, and use of moisture in conjunction with the suction table.
a16. ...(") + hydrogen peroxide
a17. **Reduce discoloration by bleaching with light.**
a18. Reduce discoloration using organic solvents in conjunction with the suction table.
a19. ...It is not possible to accurately predict the degree of reduction in advance of treatment. Some stains respond more readily to treatment than others.
a20. The nature of the **media** imposes restrictions on treatment options.
a21. **paper**
a22. **Repair tear(s)** with Japanese tissue and wheat starch paste.
a23. **Repair loss(es)** with matching paper or paper pulp.
a24. Evidence of damage will persist after treatment.
a25. Support paper with lining of Japanese paper and wheat starch paste.
a26. Consolidate unstable media with application of appropriate binding medium (such as gelatin, methylcellulose or Acryloid B-72).
a27. Reduce planar distortions locally.
a28. **Add color** to compensate for loss in damaged areas of media and paper loss.
a29. **Humidify and press** between blotters under appropriate weight to flatten.
a30. ...Note that the condition of paper flatness is relative. Some papers have a slight cockle which is normal and expected.
a31. Attach hinges of Japanese paper with wheat starch paste.
a32. **Mat** in archival quality matboard (optional).
a33. Reinstall in frame (optional).
a34. We recommend that the owner take the object(s) to a frame specialist for matting and/or framing.
a35. Encapsulate in mylar.

Treatment Cost:
Report Charge (if no treatment):
Hinging and Matting:
Reframing:

(NEDCC)

PAPERSHOP ESTIMATE SHEET

Instructions/observations for conservator:

In paper work refer to as _____

RECEIVED FROM

Job#
Dimensions
Medium

Support

Signature/Distinguishing Marks

Frame
Indicate type
Mat
Indicate type
Glazing
Indicate type

Object(s)
Artist or Author
Place/Date
Title or Subject

CONDITION ON RECEIPT:

Examiner, include condition and appropriateness of framing materials.

RECOMMENDED TREATMENT:

OPT.	REC.	
___	___	Provide a written record of treatment.
___	___	Make colored slides of [each] object before and after treatment. Provide client with copies of these slides.
___	___	Reduce surface soil using dry cleaning techniques.
___	___	Separate [each] object from its/cloth backing/paper backing/cardboard backing/window mat/ _____.
___	___	Thin support to its top layer to remove potentially harmful acidic inner layers of cardboard.
___	___	Remove_____.
___	___	Consolidate friable, loose or flaking medium with an appropriate binding medium.
___	___	Fix soluble or friable media with dilute application of synthetic resin so that object may be treated aqueously.
___	___	After determining that the medium will permit washing, immerse object in a water bath to clean and reduce acidity of paper. Alkaline water will be used if necessary.
___	___	Remove _____during washing.
___	___	If medium or support does not permit aqueous immersion, float wash/wash locally/or/wash on suction table to clean and reduce acidity.
___	___	If medium permits, Alkalize [i.e. deacidify] with an alkaline salt in aqueous solution/nonaqueous solution.

___ ___ Reduce staining by controlled exposure to artificial light and/or application of a mild bleaching agent. Any chemical bleaching will be followed by thorough water rinsing of the area treated.

___ ___ Reduce_____with organic solvents.

___ ___ Mend tears and breaks individually with Japanese paper and wheat starch paste.

___ ___ Fill losses to support individually with toned Japanese paper/toned paper similar to the original.

___ ___ Fill losses to support by leafcasting with paper pulp.

___ ___ Back object with Japanese/western paper to reinforce sheet/mend tears/and fill losses to support.

___ ___ Compensate for loss of color in areas of media or paper loss/along tears/breaks.

___ ___ Flatten and dry between felts or blotters under pressure/or on a drying screen.

___ ___ Mount [each object] in an acid-free window mat by hinging to a backboard with Japanese paper hinges using wheat starch paste.
Matting is recommended if the object is to be framed.

___ ___ If matting or framing is not done, Encapsulate in polyester film to reinforce and to protect against dirt, handling and atmospheric pollution. Recommended for objects which are not to be framed but which will be handled. Highly recommended for vellum or parchment to minimize humidity fluctuations.

___ ___ Refit in present frame with spacers to keep object away from glazing.

___ ___ If object is to be matted or framed, substitute/provide ultra-violet filtering Plexiglas cut to fit the mat./ for present window glass.

___ ___ Other

GIVE ESTIMATE TIMES FOR THE FOLLOWING:

___ Preparation of estimate (examination, discussions with client, phone calls, etc.)

___ Packing. Special instructions_____.

___ Unframing, storage preparation.

___ Other .

EXAMINER_____Date of exam_____
Object storage_____Frame Storage_____Job Book_____
COVER LETTER_____A (longer)_____B (shorter) _____Personal, attached
Dear _____
OVERSIZE SURCHARGE: 20%_____(over 30" x 40" or 1,200 sq. inches)
40%_____(over 40" x 60" or 2,400 sq. inches)

Typist, please indicate that cost is for: ___each/___all/___both.

NORTHEAST DOCUMENT CONSERVATION CENTER
PAPER EXAMINATION REPORT (FOR ON-SITE SURVEYS)

Requested by

Conservation priority _____
(1 is highest, 5 lowest)
Needs immediate rehousing _____
(see below)

Date of examination:
Examiner:

INFORMATION TO BE PROVIDED BY CLIENT

Storage location

Accession number

Dimensions: Sheet
Plate

Type of object

Artist or Author

Auxiliary materials

Place/Date

Mat

Title or Subject

Frame

Glazing

CONSERVATOR'S EXAMINATION - GENERAL (for specifics, see reverse)

Design medium

technique

Support

Mount or backing (endangering object _____)
___ Adhered overall to _____
___ Attached to mat backboard
___ hinged with _____
___ otherwise attached _____
___ Attached to mat window
___ Partially adhered to _____

General comments on condition:

General comments on housing/auxiliary materials:

COST OF TREATMENT (without options)

COST OF OPTIONS:

Treatment approved by _____ Date _____

Options approved _____

PREVIOUS TREATMENT:

___ Mounted (see page 1)
___ Repaired with
___ Hinges, tapes were applied leaving adhesive, paper remnants
___ Losses filled
___ Retouched or overpainted
___ Other

CONDITION

Insecurity
___ Insecure mounting
___ Fragile due to extensive tearing
___ Brittle or weak support
___ Destructive backing
___ Possibly destructive backing
___ Destructive adhesive or tape
___ Possibly destructive adhesive
___ Flaking of medium
___ Cracking of medium

Defects in plane
___ Creases, wrinkles, folds
___ Cockling, warping

Mechanical damages
___ Tears, breaks, punctures
___ Losses, holes
___ Abrasions, scratches

Discoloration
___ Surface dirt
___ Insect specks
___ Other accretions
___ Mold
___ Overall discoloration
___ Fading
___ Staining
___ Miscellaneous minor stains
___ mat burn
___ foxing/mold stains
___ tape or adhesive stains
___ water or liquid stains
___ oily stains
___ other stains

___ Other

TREATMENT RECOMMENDATIONS:

___ Photograph to document condition
___ Consolidate media
___ Surface clean
___ Remove accretions mechanically
___ Remove from mount or backing
___ Remove old repairs, hinges
___ Reduce stains by
___ bleaching
___ use of organic solvents
___ Wash with water
___ Alkalize ___ aqueously
___ nonaqueously
___ Mend tears
___ Fill losses with
___ leafcasting
___ toned matched paper
___ Japanese paper or pulp
___ Inpaint/tone losses

___ Back with supporting paper
___ Flatten
___ Rehouse
___ New mat ___ Reuse present mat
___ Reframe ___ New glass
___ UF-3 Plexiglas
___ Encapsulate
___ Other

Damage location key:

TL	TC	TR
CL	C	CR
BL	BC	BR

TLC - top left corner (etc.)
CLE - center left edge (etc.)

FOLGER PAPER CONSERVATION EXAMINATION WORKSHEET

TYPE:
SUBJECT:
TITLE:
EXAMINER:

CALL NUMBER:
ARTIST:
DATE:
DATE EXAMINED:

DESCRIPTION:
Structure/Technical History

DIMENSIONS: H W
PLATEMARK:
HOUSING:

Notations, Signatures, Stamps, Labels

SUPPORT

Fiber:
Fabrication

Grain Direction:

Color/Texture:

Other:

MEDIA

Inks:

Colors:

Graphics:

Other:

AUXILIARY MATERIALS:

Backing/Mount:
Surface Film:
Mat:
Other:

CONDITION:
General:

---

pport
ittleness/pH

Cockling:

Folds/Creases:

Abrasions:

Skinning:

Scratches:

Tears:

Losses:

Tack Holes:

Plastic Tapes:

Cloth Tapes:

Paper Tapes/Hinges:

Adhesives:

Stains:

Discoloration:

Matburn:

Foxing/Mold:

Accretions/Surface Grime:

DIAGRAM:

MEDIA:
Cracking/Flaking:

Abrasion:

Fading:

Bleeding/Feathering:

Strike-Through:

Other:

TESTS:

Solubilities:
Water: Alkalai: Organic Solvents:

Substrate:
Expansion/absorption

Adhesives:

TREATMENT PROPOSAL:

Photographs:

TREATMENT:

LOS ANGELES COUNTY MUSEUM OF ART

CONDITION SURVEY REPORT - JAPANESE PRINT COLLECTION

Accession Number: M.84.31.231 Artist: Tsukioka Yoshitoshi, 1839-1892

Title: Omori Hikoshichi and a Demon, from the series Shinkei Sanjurokkaisen (New Forms of the Thirty-six Ghosts)

Medium: Color woodblock print Location: Pk shelf 15, Solander Box Yosh III

Dimensions: Image: H:_____in. (_____cm.) W:_____in. (_____cm.)

Paper: H:_____in. (_____cm.) W:_____in. (_____cm.)

PRIMARY SUPPORT

___Partially mounted _____ ___Embossed _____

___Mounted overall _____ ___Abrasion _____

___Cockling _____ ___Creases _____

___Dents _____ ___Folds _____

___Losses _____ ___Punctures _____

___Scuffs _____ ___Tears/breaks _____

___Pilling _____ ___Other _____

DAMAGES

___Accretions _____ ___Adhesive residues _____

___Skinned _____ ___Mends/fills _____

___Tapes _____ ___Surface dirt _____

___Hinges _____ ___Ground-in soil _____

___Mica flaking _____ ___Other/remarks _____

STAINING AND DISCOLORATION

___General _____ ___Foxing _____

___Light damage _____ ___Mat burn _____

___Tidelines _____ ___Adhesive stains _____

___Oil/resin stains _____ ___Tape stains _____

___Other/remarks _____

MEDIA

___Oxidation _____ ___Fading _____

___Rubbed/shined _____ ___Losses _____

___Mica flecks/ground _____ ___Retouching _____

___Lacquer flaking _____ ___Lacquer cracked _____

___Quality of registration 1 2 3 ___Other _____

TREATMENT RECOMMENDATIONS:

___Remove from poor quality mount and/or mat

___Remove hinges ___Remove tapes ___Remove adhesive residues

___Surface clean ___Bathe ___Reduce staining and discoloration

___Mend tears/breaks ___Fill losses ___Line for secondary support

___Color compensate ___Humidify & flatten ___Hinge to support

CONSERVATION PRIORITY 1 2 3 4 CURATORIAL PRIORITY 1 2 3 4

STORAGE PRIORITY 1 2 3 4 CONSERVATOR: Lisa Forman DATE _____

LOS ANGELES COUNTY MUSEUM OF ART/CONSERVATION SURVEY RECORD

ARTIST/School_____TITLE_____M#_____

DATE_____MEDIUM_____SUPPORT_____LOCATION_____

SIGNATURE & INSCRIPTIONS_____

IMAGE Size H(_____in/_____cm) x W(_____in/_____cm) PAPER Size H(_____in/_____cm) x W(_____in/_____cm)

CONDITION		TREATMENT
Supports and Attachments		
___ Affixed to Cardboard	___ All ___ Part ___ Poor Quality ___ OK	___ Remove
___ Affixed to Paper	___ All ___ Part ___ Poor Quality ___ OK	
___ Affixed to Mat	___ All ___ Part ___ Poor Quality ___ OK	
___ Old Tapes	___ Paper ___ Linen ___ Glassine ___ Pressure Sensitive	
___ Paper Remnants	_____ Other	
___ Improper Hinges	_____ Located	
___ Old Repairs	___ Acceptable ___ Unacceptable	
___ Adhesive Residue	_____ Located	
___ Other		
Discoloration		
___ General Darkening	___ Support ___ Attachments	___ Minimal ___ Severe
___ Surface Soiling	___ Overall ___ Localized	___ Minimal ___ Severe
___ Foxing	___ Overall ___ Localized	___ Minimal ___ Severe
___ Mat Burn ___ Light Damage		___ Minimal ___ Severe
___ Fading ___ Blurred Color		___ Minimal ___ Severe
___ Adhesive Stains ___ Tape Stains		
___ Stains	___ Mold ___ Tidelines	_____ Other
___ Accretions ___ Residue	___ Insect ___ Adhesive	_____ Other
___ Retouching ___ Overpaint		
___ Surface Coating		
___ Other		
Structural Condition		
___ Embrittlement	___ Paper ___ Media	
___ Losses ___ Holes	___ Paper ___ Media	___ Cleavage ___ Flaking
___ Burnishing ___ Abrasion	___ Paper ___ Media	
___ Tears ___ Breaks		
___ Thinning ___ Delaminations	___ Paper Loss	___ Insect Damage
___ Creases ___ Folds ___ Dents/grooves		
___ Cockling ___ Distortion	___ Support ___ Attachments	___ Residue ___ Other
___ Flattened Plate Mark ___ Trimmed ___ Other		
Matting/Hinging		
___ Improper Hinges ___ Proper Hinges	___ Not Standard Size	___ No Mat
___ Improper Mat ___ Proper Mat		

___ Hinge		
___ Mat _____		

Date_____Conservator_____Hours_____

Storage
Conservation ___1 ___2 ___3 ___4
Curatorial ___1 ___2 ___3 ___4

___1=Ur ___2=Major Treatment ___3=Minor Treatment ___4=No Treatment
___1=Sig : Collection Value/Priority treatment
___2=Des. for Exhibition/Low treatment priority
___3=Low Exhibit Priority/Treatment time permitting ___4=No Treatment