

The background of the entire page is a soft-focus photograph of several thick, old books stacked on a wooden surface. The books have worn, light-colored covers and their pages are visible at the edges. The lighting is warm and even, creating a sense of history and knowledge.

archives

SOCIETY OF ALBERTA

LOAN PROGRAM

PRINCE OF WALES ARMOURIES HERITAGE CENTRE

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Introduction

The Loan Program was developed in 2017 to provide free access to tools, Equipment, and literature for institutional members of the Archives Society of Alberta (ASA). Resources for the Loan Program have been chosen based on need, as determined by the Lead Team of the Flood Advisory Programme's site assessment results (2014-2016). Some of the resources available are difficult to obtain: the ASA hopes that the Loan Program will provide institutional members with the opportunity to access helpful items that may not have been accessible prior to the program.

The Loan Program is maintained and governed by the Archives Society of Alberta and is available for free to all ASA institutional members in good standing. To access requested items, borrowers should contact ASA staff to arrange for pick-up or shipment: items are located at the ASA office in downtown Edmonton, and the borrower is responsible for any required shipment fees. Any questions or comments regarding the program may be directed to the ASA at info@archivesalberta.org or 780-424-2697.

How the Loan Program Works

Follow these steps to access the Loan Program:

1. Confirm that the borrower is an ASA institutional member in good standing.
2. Select items from the index of the Loan Program Handbook.
3. Submit the completed Loan Program Request Form to the ASA via email or regular post.
5. Once availability is confirmed, the borrower will complete and sign the Loan Program Contract and submit it to the ASA.
6. Once the agreement is confirmed, the borrower will make arrangements for pick up or shipment from the ASA office.
8. After thirty days, borrowed items must be promptly returned to the ASA in their original packaging.
9. If items are returned with any damage, the borrower will be contacted by the ASA and will be required to cover the costs of replacement as outlined in the contract. Estimated replacement costs can be viewed in the descriptions of the items below.

ASA Office
216 - 10440 108 Ave NW
Edmonton, AB
T5H 3Z9

info@archivesalberta.org

Library Resources

An Ounce of Prevention: Integrated Disaster Planning for Archives, Libraries, and Record Centre, 2nd edition (2002)

(R \$90.00)

Author: Johanna Wellheiser, Jude Scott with the assistance of John Barton

This guidebook is written by Canadian archivists to assist people working in the heritage field with “integrated disaster planning.” Inside you will find information on “the protection and preservation of collections and records” to assist with disaster preparedness; advice on developing a disaster plan and disaster management team; and recovering collections from a variety of disasters and emergencies. There is also a very helpful resource section at the back of the guide that includes disaster supply suggestions and where to purchase them, as well as emergency contacts for all across Canada.

Emergency Planning and Response for Libraries, Archives and Museums (2012)

(R \$200.00)

Author: Emma Dadson

This book is written by a specialist in the field of disaster recovery for heritage institutions. Dadson assisted institutions with recovery for 14 years in the UK and Ireland. The book contains information on preservation, minimizing facility damage, business continuity planning, performing risk assessments, completing emergency response procedures, and case studies. Also included are templates for forms that can be added into a disaster plan. Some of the templates included are an incident report form, prepared press statement, and damaged record form. This book was a favourite of the Flood Advisory Programme’s Lead Team.

Vicarious Trauma and Disaster Mental Health: Understanding Risks and Promoting Resilience (2015)

(R \$86.00)

Editor: Gertie Quitangon and Mark R. Evces

By looking at case studies, this book focuses on working with the psychological trauma caused by disasters, also called vicarious trauma. Psychiatrists from across North America provide information on preparing for vicarious trauma, protecting from it, and overcoming it. They deliver responses to case studies and examples of vicarious trauma, covering the topics of behavioural, cognitive, emotional and physical distress and trauma. Self-care strategies are

also discussed. The phases of psychological trauma is estimated to be a 1 - 3 year timeline.

Business Continuity and Risk Management: Essentials of Organizational Resilience (2012)

(R \$168.00)

Editors: Kurt J. Engemann and Douglas M. Henderson

This guide, as advertised as a college textbook, on business continuity planning and risk assessment is split into the sections: Development, Implementation, Maintenance, and Risk Modeling. It discusses the development of a plan, emergency management, risk-based decision making, developing crisis communication, staff training, system software security, and data collecting.

Tabletop exercises that can be performed at staff meetings are also included. It is important to test and exercise the business continuity plan goals to determine how the plan in place can fail, and what changes should be made to ensure success.



Effects of Light on Materials in Collections: Data on Photoflash and Related Sources (2001)

(R \$53.00)

Author: Terry T. Schaeffer

This research paper, supported by The Getty Conservation Institute, exhibits data and findings on how camera flashes and light negatively affects heritage material. The comprehensive research findings discuss how many camera flashes can occur before fading and degradation is evident. The evidence can be used to assist heritage institutions to make decisions on banning camera flashes from exhibit spaces, or through the decision of exhibiting copies rather than original materials.

Tools for Conservation: Monitoring for Gaseous Pollutants in Museum Environments (2006)

(R \$94.00)

Author: Cecily M. Grzywacz

This research paper, supported by The Getty Conservation Institute, exhibits data and findings on the effects of gaseous pollutants on various media and materials found in heritage collections. This includes pollutant build up on the items and colour fading. Gaseous pollutants examined include: sulfur dioxide, nitrogen dioxide, ozone, hydrogen sulfide, organic carbonyl pollutants, volatile organic chemicals, and corrosive gases.

Pest Management in Museums, Archives and Historic Houses (2001)

(R \$46.00)

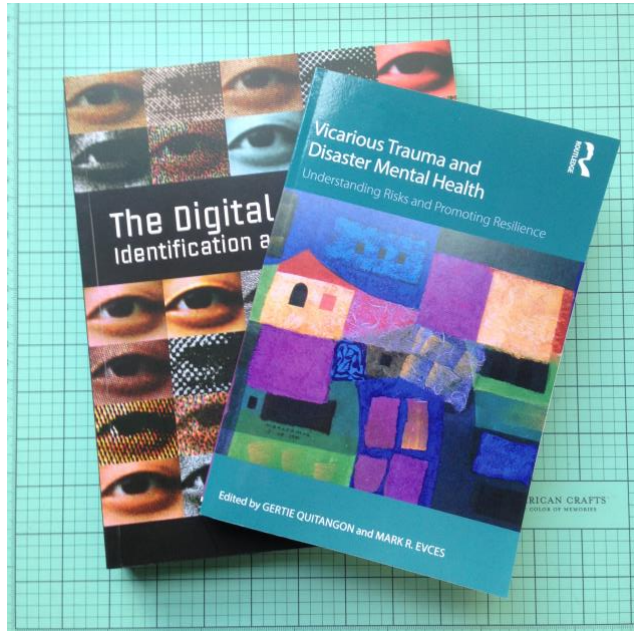
Author: David Pinniger

This book is a great stepping-stone to assist staff in the heritage field with developing an integrated pest management program (IPM). It is important to develop an IPM program because it is a proactive measure to prevent pest infestations and to identify pest infestations early on. In the past pesticides were used to combat pest infestations; pesticides are bad for the health of staff, and have a negative effect on heritage items and facility equipment. This book provides information on pests commonly found in collections, how to quarantine affected items and recommended pest traps.

Fungal Facts: Solving Fungal Problems in Heritage Collections (2002)
(R \$78.00)

Author: Mary-Lou E. Florian

This book contains research on the existence and invasion of fungi indoors, written by Canadian author and scientist, Mary-Lou Florian. Fungi can present a health issue within collections because they excrete toxic products and will germinate, reaching dangerous levels. Certain temperatures, very low oxygen, and specific pH levels can deactivate fungal problems prior to the conidium swelling. Other times fungal problems are resolved through the use of chemicals to decontaminate an area, or the fungi becomes dormant. This book will inform readers concerned about fungal problems posed by mixed collections with helpful information on identifying and combatting fungal issues.



The Printed Picture (2008)
(R \$120.00)

Author: Richard Benson

The difficult task of understanding and identifying printing processes is simplified in this book. The author's experience as a photographer, printer, and collector enables him to eloquently discuss select art printing and photographic printing processes. Benson discusses how the printing processes are performed and the period of time the method was most commonly employed. The helpful text paired with full-colour images make this book an incredible resource to assist those in the heritage field with identifying printing processes in their collection.

The Digital Print: Identification and Preservation (2009)

(R \$86.00)

Author: Martin C. Jürgens

Digital printing began in the 1950s and is the preferred method of printing today. This book discusses the evolution of digital printing processes, the identification of digital prints, their preservation and how they should be salvaged during disaster recovery processes. In addition to being a wonderful resource, at the back of the book is an art poster that compares the same image represented by different printing methods.

Twentieth-Century Color Photographs: Identification and Care (2013)

(R \$94.00)

Author: Sylvie Pénichon

This comprehensive guide carefully touches on the colour print processes of the 20th century. It goes into great detail describing how the processes are carried out and which inks and dyes are present for each method. Display, housing, and storage for each method is described as well as light fading and dark fading. In the section on preservation and conservation, monitoring colour changes and predicting the permanence of the colour photographic processes is described. This guide is helpful when prioritizing the photographic materials for digitization. It is generally recommended by conservators that only reproductions of colour photographs are put on exhibit as many processes fade due to environmental conditions.

Photography: The Whole Story (2012)

(R \$39.00)

Editor: Juliet Hacking

This art book is organized as a timeline that highlights famous photographs and photographic processes. The book features beautiful art quality images that assist the reader to more easily recognize characteristics of photographic processes. It is fascinating to learn of the evolution and popularity of photographic processes.

CCI Technical Bulletin – Solving Museum Insect Problems: Chemical Control (1992)

Author: John E. Dawson, revised by Thomas J.K. Strang

This early publication discusses chemical insecticides that can be used to eliminate pest infestations in collections. The Archives Society of Alberta

recommends that professionals in the field of pest removal be contacted if you have a pest issue.

CCI Technical Bulletin – Mould Prevention and Collection Recovery: Guidelines for Heritage Collections (2004)

Author: Sherry Guild and Maureen MacDonald

This publication presents information on mould identification, prevention of mould growth, mould removal, health effects and minimizing mould exposure.

CCI Technical Bulletin – Disaster Recovery of Modern Information Carriers: Compact Discs, Magnetic Tapes, and Magnetic Disks (2002)

Author: Joe Iraci

This publication provides information on recommended procedures to handle and treat wet CDs, magnetic diskettes, and magnetic tapes. The author discusses working with damage caused by tap water, seawater, and dirty water.

CCI Technical Bulletin – Controlling Museum Fungal Problems
(Publication Date Unknown)

Author: Thomas J.K. Strang and John E. Dawson

A short publication offered in both French and English offers information on the importance of environmental controls in archives and museums to prevent and reduce mould issues. Chemicals and fumigants for removing mould are introduced and discussed. The Archives Society of Alberta recommends contacting professional in the field of mould removal and conservation be contacted if you have a mould issue.

Tools and Equipment

Corner Rounder

(R \$402.00)

What is it?

A corner rounder is a tool used to cut round corners on paper and plastic. Various blades can be purchased and used with the device to create different curves.

How is it used in archives?

They are very handy when making map folders, and encapsulation sleeves. Rounding the corners removes sharp edges from the folders and sleeves, making them to be safer for staff to handle. Rounded corners also produces an aesthetically pleasing folder or sleeve which is preferable for items going on exhibition where the folders or sleeves will be visible to the public. It is also preferable to round the corners on folders and sleeves that will be loaned out with records. The size of the available cutting head for corner rounder is 3/8”.



Photo Credit: Emily Turgeon-Brunet

Instructions:

1. Put one piece of paper at a time on the corner rounder's wooden counter.
2. Push one corner of the paper into the slot. Ensure not to put hands near the rounded blade.
3. Press down on the handle.

Warning: Do not use the corner rounder on an encapsulated record as it presents a risk of cutting the record housed inside.

Linear Polarizers

(R \$23.00)

What are they used for in archives?

They are used to identify cellulose nitrate and cellulose acetate negatives from polyester negatives.

What do they look like?

A set of two grey plastic filters framed in acid-free mat board.

How are they used?

1. Handle the polarizers by only touching the mat board to ensure fingerprints are not transferred to the plastic polarizer film and to reduce the possibility of scratching the polarizer.
2. Sandwich the negative between the two linear polarizers.
3. Hold up to natural light and rotate one of the matted polarizers.
4. Note if the image darkens or if faint colours can be seen.

***Images below depict negatives sandwiched between matted polarizers while held up to the light.**



What to look for:

When the one of the matted film pieces is rotated you will see one of two things: The negative will appear to darken, or alternatively, gaseous colours will be seen (pink and green) called birefringence. Birefringence will only be encountered when looking at a polyester negative. If you see the film darken, the negative is either cellulose nitrate or acetate. Polyester negatives are quite stable and do not need to be frozen. Cellulose nitrate and cellulose acetate negatives should be frozen as they off-gas nitrous oxide and nitrogen dioxide or acetic acid when they degrade. Cellulose nitrate is also a fire hazard because it can auto-ignite, and the fire cannot be put out; it must burn out on its own.

EPSON Perfection V800 Photo Color Scanner

(R \$1749.00)



EPSON is a trusted company that creates scanners, printers and other equipment that aim to produce results of art and museum grade quality. The EPSON Perfection V800 offers up to 4800dpi optical resolution for standard scanning of reflective images, and 6400dpi for images scanned in a film holder.

Two film holders are included, one to hold 35 mm filmstrips, and another that holds a 4x5 in. large

format film. Using the film holders supports the film and increases the ease and quality in which the film can be scanned. Follow the directions on the EPSON film holder to diminish the opportunity for Newton's rings to appear in the scanned images.

When turning on the scanner does not prompt the EPSON window to pop up on the computer screen: Ensure your computer is not running on sleep mode, on stand-by or power saving mode. If it is, turn these settings off and reset your EPSON scanner.

Digitization Instructions

1. Have a flat-bed scanner ready, and the proper software installed on the computer, *EPSON SCAN*.
2. Ensure that the scanner, photoshop and printer are all set to the same colour space, RGB or CMYK.
3. Ensure that the scan meets conservation standards: 4000 pixels along long side of image. You want optical resolution and a high dynamic range which captures the many shades of grey. Tiff is an accepted preservation format. Choose lossless, non-compressed Tiff for the Master file. Please refer to the resources listed below for more specific technical specifications.
4. Also save a JPG copy that can be distributed to researchers. Keep the Master copy separate from the distributed copy to avoid damage, or loss of the file.
5. Digital output: a digital print of a digital file.
6. Compare the digital surrogate to the original.
7. Is there any information missing?
8. Is the image a clear rendition?
9. Are the colours true?

ELSEC 765

(R \$1990.00 each)



ELSEC 765 is a model of an ELSEC environmental monitor, which are made in the United Kingdom. These monitors can be purchased with data collecting capabilities. This model cannot send data information wirelessly. ELSEC monitors are very useful because they provide information on UV levels, lux, temperature and RH. Its ability to provide light readings is helpful

when examining exhibit spaces and vaults that are continuously left illuminated.

Battery Information: To change the battery please use the charger provided with the compatible plug-in. It can also be charged by using the USB cable to plug it into the USB port of a computer. The average battery life is 33 hours of use. Do not leave the ELSEC monitor unused for more than a few months, as it is hazardous for the batteries.

Housing: Store within the black plastic case to minimize scratches. Do not install upon wall, and do not mount on any surface.

Storage Capacity: The ELSEC 765 monitor can store 73 000 readings.

How to calibrate: If the monitor requires calibration the screen will read “Mem Fail”. Pretested sensors can be purchased from the manufacturer to replace faulty sensors.

Buttons: Each button on the front of the monitor corresponds to specific information:

- RH: Relative Humidity
- T: Temperature
- Vis: Visible Light (lux) *
- UV: Ultraviolet Light

Lighting for long-term exhibits should not exceed 75 lux, up to 150 lux is acceptable for shorter exhibits.

Collecting Readings: When collecting readings, hold the monitor horizontally, so that the two circles face up. The readings are specific to that location. You may need to walk around the room testing each area, near doors, windows, and lights, to most accurately assess the space.

Collecting Data: To log data press 'Set', then select 'Data Log' and 'Start'. Choose the desired length of logging time. Select 'Start' again. The log period is the frequency that readings are taken by the monitor. The data saves as a .CSV, which is accessible through Microsoft Excel.

HEPA Vacuum

(R \$715.00)

This HEPA Vacuum is from Ductless Technologies. It meets EPA RRP lead-safe regulations and can be used from dry to wet conditions. It is designed to contain extra fine dust. Accessories included are a floor tool with beater bar, 6 ft adapter hose, a dust shroud, a 'ChipBuddie', two micro pre-filter packs, a small round bristle-headed brush, a crevice tool, and two extension wands. The small round bristle-headed brush is recommended for use to remove mould from paper records. The vacuum head must be disinfected after mould removal project with ethanol.



Filter Installation:

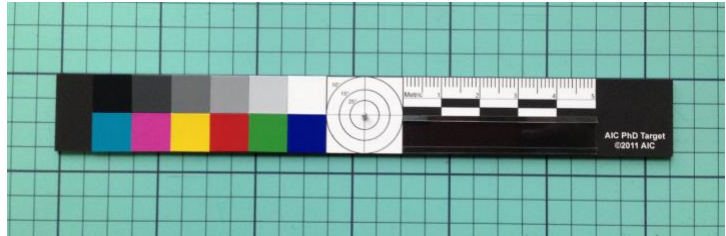
1. Place the HEPA filter over the crosspiece stud and slide on the washer. Screw on the wing nut to compress the washer and filter seal.
2. Place the filter cover support on the filter.
3. Place the filter cover over the filter cover support and filter so that it rests on the metal ring. Tighten clamp with a screwdriver.
4. Inner and outer filters can be hand or machine-washed. Do not put in the dryer. Filters must be replaced and all pieces must be fully cleaned and disinfected after use before returning to the Archives Society of Alberta's Loan Program.

These instructions were taken from the Dustless Owner's Manual. Please see manual for further instructions.

Photo Documentation Target

(R \$145)

There are numerous color checkers available, though this target is unique in that it is an all-in-one for photographic reference standards. It contains a RGBCMY colour patches, a six-step greyscale, a light angle indicator, a ruled edge, and a label holder. This Photo



Documentation Target was designed by the American Institute for Conservation of Historic and Artistic Works in conjunction with Robin Myers Imaging.

What it is for?

Photo Documentation Targets are used when photo documenting items before and after they go on exhibit or loan. It is used to facilitate white balance, and maintain a standardization of exposure and lighting. The target is kept within the photo frame and is used as a scale to determine if the item as faded or undergone physical damage.

Instructions:

1. Handle the target from the edges with clean hands. The target is susceptible to abrasion and staining from oil on the skin.
2. Place the target next to the item, along the bottom left edge.
3. If photographing the item under raking light, keep the target closer to the middle of the bottom edge of the item.
4. The target should never be touching the item that is being photographed.
5. When editing the photographs, the grayscale and colour patches can be used to achieve white balance and colour correct assuming that the exposure was proper.