

APPROVAL PAGE

FORT SCOTT NATIONAL HISTORIC SITE  
COLLECTION MANAGEMENT PLAN

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FORT SCOTT NATIONAL HISTORIC SITE

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COLLECTION MANAGEMENT PLAN

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for

Curatorial Services Division  
Cultural Resources, WASO

May 1987

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## I. INTRODUCTION

## INTRODUCTION

This Collection Management Plan was prepared at the request of the Midwest Regional Office as a plan for the care of the museum collection at Fort Scott NHS. This guide addresses several areas of concern in collection management and is based on National Park Service practices, policies and standards. Sections on the Scope of Collection Statement, museum records, storage, exhibits, staffing, and planning and sources of funding are augmented with related appendices. Each section describes the current status and includes recommendations for improvement.

In October of 1983 Regional Curator John Hunter and Museum Consultant Betsy Bradley visited Fort Scott NHS to review the status of the museum collection. Observations and recommendations were shared with Superintendent Sheridan Steele, Historian Arnold Schofield, and Park Technician Randy Kane. In 1986 Tony Knapp, Staff Curator, Curatorial Services Branch, WASO, updated the Scope of Collection section. Diana Pardue, Staff Curator, and Ann Hitchcock, Chief Curator, Curatorial Services Branch, provided technical review and coordinated production. Carolyn Moler, Secretary, typed the manuscript.

The museum collection at Fort Scott includes two broad categories of material: (1) site related historical and archeological artifacts and (2) furnishings, both historic objects and reproductions, purchased to furnish the structures. Most of the first category are in storage although some are displayed in the museum exhibits in HS-5 and HS-7, while most of the objects in the second category are on exhibit in the furnished structure exhibits. At the time of the team's visit to Fort Scott in 1983, the collection contained about 2000 objects, of which only about 250 had been cataloged. As of the date of publication of this Collection Management Plan, virtually all of the collection has been cataloged.

Fort Scott is a relatively new NPS area established in 1978. The exhibits in HS-7 pre-date NPS control of the site. The furnished structure exhibits have been developed in the last few years under the supervision of the Harpers Ferry Center. The Historian and Park Technician have had responsibility for curatorial duties.

## II. SCOPE OF COLLECTION STATEMENT

## SCOPE OF COLLECTION STATEMENT

A Scope of Collection Statement is the basic curatorial planning document that is required for all parks. It guides a park in the acquisition of those museum objects that contribute directly to the understanding and interpretation of the park's themes, as well as those additional objects that the Service is legally mandated to preserve. This stand-alone document evolves from legislation and planning documents specific to the park. The Scope of Collection Statement defines the purpose of the park's collection, states what types of collections will be acquired to meet the purpose, and briefly outlines policy and procedures for the acquisition and use of the collections. This document must be reviewed annually and must be revised whenever changed conditions clearly alter the mission of the park. The document "Guidance on Writing a Scope of Collection Statement" (1985) establishes a standard format that is used in preparing new statements and in revising existing ones.

### Current Status

The current Scope of Collection Statement for Fort Scott National Historic Site was approved by the Regional Director on December 30, 1985. It clearly provides the park staff with effective guidelines for the acquisition of museum objects. The Introduction is particularly effective in defining the purpose of the museum collection. A copy of the current statement is included in Appendix I.

### Recommendations

1. Page 4, paragraph 2: Insert the word "systematically" between the words "materials" and "recovered" in the first sentence. Delete the word "similarly" from the second sentence.
2. Page 4: Delete first paragraph under the discipline of archeology. This statement is redundant. The same statement is made in paragraph 2 on this page.
3. Page 5: Under sub-category "Surface Finds", insert the following statement: "Park staff and visitors should be discouraged from picking up artifacts found on the surface."
4. Each sub-category under History should establish priorities for collecting each type of object (refer to the Sample Scope of Collection Statement in Appendix I).
5. Page 10, paragraph 4: Insert the word "systematically" between the words "materials" and "recovered".
6. Page 10: Under Management Action Section, identify any museum collections that are stored in a repository outside of the park boundaries, such as the archeological collections mentioned on page 5.

7. The park staff can now implement the first steps in the deaccessioning of all materials that are not defined within the approved Scope of Collection Statement. The park staff should prepare a comprehensive list of materials recommended for deaccessioning. This list should be submitted to the Regional Curator for review and advice on procedures for deaccessioning museum objects.

### III. MUSEUM RECORDS

## MUSEUM RECORDS

The National Park Service standards for museum records state that every object in the park museum collection must be accessioned, cataloged, and numbered in accordance with the procedures detailed in the NPS "Museum Handbook". The standards also state that archeological material will be accessioned and cataloged in accordance with the handbook requirements for archeological collections. All objects having a current value of \$100 or more and objects that have special significance, desirability to collectors, or a high potential for theft are to be inventoried annually.

Since the Collection Management Plan team visit in 1983, the National Park Service has revised its museum records forms and procedures. This section makes reference to some of the new policies which are detailed in the revised Museum Handbook, Part II, Museum Records.

### Current Status

As of the publication date of this CMP, all objects in the museum collection have been accessioned and virtually all of the collection has been cataloged to standard.

### Recommendations

#### A. Accession Records

1. Entries should be made in the accession book as soon after receipt of material as possible, ideally the same day. Documents concerning an accession should be placed in a numbered accession folder immediately. At least a partial entry should be made in the accession book if full data is not available.

Completion of Form 10-95, Accession Receiving Report (see Appendix II), ensures the entry of information necessary for documenting ownership and serves as a receipt for property. Accession records are permanent documents and all information should be recorded on archival bond paper. The accession number should be written on each piece of paper in the folder to facilitate refiling.

2. A major gap in information for accession records is the acquisition paperwork from the Branch of Historic Furnishings, Harpers Ferry Center (HFC), for the material they acquired for the furnishing project. The park needs copies of the HFC purchase orders, transfer of property forms, and pertinent correspondence concerning the objects purchased by the Center. The copies should be requested to be made on archival bond paper.

During the field trip the proper way to accession this material was discussed. The Branch of Historic Furnishings, HFC, acquired the objects for transfer to Fort Scott and, in essence, performed a middleman function. The park received this material over a period of many months as individual sources filled purchase orders. At the time of the field trip it was recommended that HFC's source for obtaining this material was the true source of accession and that the material should be broken up into several accessions by original source. However, the Curatorial Services Division does not agree with the recommendations in the trip report and recommends the following:

The large accession from the Branch of Historic Furnishings, HFC, should be handled as one accession since this was a transfer of property. The accession folder should include an inventory of all of the objects in that accession and where and when they were purchased by the Branch of Historic Furnishings. If the park wants to divide up this large accession by source, this can still be done by setting up catalog folders. Each folder would represent one source and would include a list of cataloged objects from that source. An up-to-date source of accession file which includes the purchase sources should also be useful.

The important issue is that the purchase source of these objects be available in the accession or catalog folder records.

3. Archeological field finds have been grouped in yearly "open" accessions. The NPS policies for accessioning requires that such finds be accessioned by collector and date of collection. Artifacts recovered from a specific project, such as the digging of a trench, should be accessioned as a group. This policy should be easy to implement at Fort Scott since there is a limited amount of such material. Old accession numbers, however, should not be changed.
4. Accession 4 includes material loaned by an individual to the city of Fort Scott. The park should negotiate a loan agreement with this individual.
5. Additional paperwork is needed for several accessions. Accession 15 and 18 need the original copy of the signed donor letter. Accessions 21 and 22 need Transfer of Property forms from the parks that transferred this material to Fort Scott.

6. The entire collection of archeological material recently cataloged by the Kansas State Historical Society should be accessioned as a single unit. The accession records should indicate which specimens are retained in the park and which are stored at the Midwest Archeological Center.

## B. Catalog Records

1. Fort Scott has several hundred reproduction objects; some of the reproductions are used both as furnishings in "static exhibits" and some are used in rooms where Living History programs take place and the furnishings are used by interpreters. All reproductions on exhibit must be accessioned and cataloged into the museum collection. Other reproductions such as clothing and firearms, acquired exclusively for use in living history programs may be recorded on Form HFC-9, Living History object cards and must be recorded in the personal property accounting system.
2. The new cataloging procedures entail the use of new catalog forms (10-254) which became available in 1984. The typing of catalog cards from completed worksheets on hand should be accomplished as time permits, assuming that the cards have been classified according to Nomenclature by Robert Chenhall.

## C. General Procedures

1. The museum records kept by the City of Fort Scott and passed on to the park with the nucleus of the museum collection should be retained. These records should be organized, labeled and stored with the current museum records. Where format allows, they should be placed in the accession folder. All other records should be stored in the same cabinet, where convenient, and the drawer labeled with the accession number. A memorandum that includes an inventory and the location of these records, such as the 4"x6" cards, should be filed in the accession folder.
2. The accession book, accession folders, and both the working and the classification copies of the catalog cards should be kept in a locked fire-retardant safe or filing cabinet when they are not in use. The Regional Curator can assist with procurement of an appropriate container.
3. Records should be kept of all curatorial projects. Narrative descriptions of projects including the personnel involved, time, costs, and procedures are valuable records that will assist future curators.
4. When objects are removed from storage cabinets, even temporarily, an Object Temporary Removal Slip (Form 10-97) should be put in its place in the cabinet. See Appendix II.

5. Photocopies of the catalog cards on salmon card stock should be used as a location file for all objects used as furnishings in furnished structure exhibits.
6. A long term goal should be a photographic record of each cataloged object. The revised Museum Handbook, Part II, Museum Records includes extensive instructions for the photography of museum objects.
7. The Museum Catalog Record (Form 10-254) should be updated periodically to reflect current values. Property valued at \$100 or more and other property vulnerable to theft, vandalism, etc., must be inventoried on the Annual Inventory of Accountable Property (Form DI-106) every year.

#### IV. MUSEUM STORAGE

## MUSEUM STORAGE

National Park Service standards for managing museum collections in NPS-28 require that every object in the museum collection be exhibited or stored under environmental conditions that minimize deterioration as much as possible. The damaging effects of light, dust, air pollution, temperature, relative humidity, insects, rodents, and fungus must be eliminated or minimized. Archeological collections generally should be maintained under minimum defined standards, with the recognition that some items may need higher levels of care. Security and fire protection systems appropriate to the risks involved and to the nature of the objects in the collection are to be installed.

### Current Status

A room in HS-7, Infantry Barracks, has been designated as and is being used as the museum storage area. This room is adequate in size; storage equipment needed for effective use of this space has recently been acquired. The individual storage of many objects could be improved.

### Recommendations

#### A. General Storage Techniques

1. The following pieces of storage equipment are needed:
  - a quilt storage rack
  - an insulated file cabinet for the storage of museum records and documents
2. Objects should be organized in storage primarily by type of material, size, and weight of objects. Organization by site within each group of materials is acceptable. Fragile objects should not be placed next to heavy ones. Inorganic and organic materials should be separated to the extent possible.
3. Chipboard trays should be used to separate objects and to prevent them from rolling around in cabinet drawers. The trays should be large enough to hold each object without it resting on the edges; trays can be joined to accommodate large and irregularly shaped objects. Polyethylene pads should be used on shelves, to line drawers where large objects cannot be placed in chipboard trays, and to pad many types of objects. Drawers should not be so heavily loaded that they warp and are hard to move; 50 pounds is the recommended weight limit per drawer.

4. A recent concern in museum storage is the safe use of para-dichlorobenzene (PDB) as a fumigant. New guidelines from museum conservators recommend that PDB should not be used routinely due to risk of exposure of people and objects. Conserve 0 Grams in Appendix III give explicit guidelines for the use of this hazardous substance.
5. All museum storage cabinets should be kept locked. The keys should be kept in a locked key box under the control of the employee responsible for the museum collection.
6. The museum storage area should be cleaned regularly. A suggested maintenance schedule is included in Appendix III.
7. The storage area should be assessed according to the standards outlined in Special Directive 80-1, "Guidance for Meeting NPS Preservation and Protection Standards for Museum Collections", (February 12, 1986). Any deficiencies should be programmed for correction.

#### B. Specific Storage Techniques

Many of the storage supplies mentioned in this section are available in modest quantities from the Curatorial Services Division, WASO. This division can assist the park in locating sources for special storage containers and equipment. See "Tools of the Trade" in Appendix III for further information on storage equipment and supplies.

1. Archeological material. This material is stored now in field containers such as paper bags. It should be processed and stored properly soon after recovery. Field find material should be stored by accession in polyethylene ziplock bags placed in chipboard trays or boxed in cardboard boxes. If a supply of boxes of uniform size were acquired, this material could be conveniently stacked on open shelving.
2. Documents and archival material. Large documents such as newspapers should be stored flat and unfolded in cabinet drawers of suitable size. These documents should be placed in large acid-free folders; several documents, interleaved with acid-free paper, could be placed in each folder. Documents of like size should be stored together to prevent bending the edges. Framed and matted objects not encased in acid-free matting materials should be removed from framing material and stored in acid-free folders.

Acid-free folders and document boxes should be used to store smaller items. These containers should be labeled with an inventory list to prevent unnecessary handling of the contents. Rare book boxes should be used for the storage of rare and fragile books.

Photographs should be placed in acid-free photograph envelopes or Mylar enclosures. Glass plate negatives should be stored in special archival folders designed for that purpose.

3. Textiles. Flat textiles such as table linens and flags are best stored unfolded, if small enough, in double-wide cabinets. A few flat textiles, interleaved with acid-free tissue paper, can be stacked in a drawer if the larger and heavier pieces are placed on the bottom. Flat textiles too large to fit in a drawer, such as quilts or rugs, should be rolled for storage. See instructions in Appendix III. Articles of clothing should be laid in double wide cabinet drawers, spread out as much as possible and padded with acid-free tissue paper to prevent the formation of creases.
4. Metals. Metal objects should be separated according to degree of stabilization to the extent possible. Objects with active rust should be isolated from more stable and previously treated objects.
5. Glassware and bottles. Bottles should be laid down in padded cabinet drawers. Cutting a rectangular shape from one or two layers of polyethylene padding laid over an intact pad will cushion a bottle or glass fragment and keep it from rolling.
6. Architectural elements. Small examples of historic fabric can be stored on shelving. Larger units such as doors and windows are best stored in slotted storage bins so each slightly leans on the bin dividers. Padding the bins may be necessary in some instances. See Appendix III for drawings of such storage units.

#### C. Conservation Needs

Although some of the objects in storage need surface cleaning and improved storage, no major conservation problems were detected. Several books, particularly those which are important for the information they contain probably should be rebound. They should be stored in rare book boxes until they can be rebound.

V. MUSEUM EXHIBITS

## MUSEUM EXHIBITS

One of the important uses of museum objects is in interpretive exhibits. The conditions in museum exhibits must minimize deterioration caused by light, dust, air pollution, temperature, relative humidity, and biological attack. Monitoring of the condition of objects on exhibit and maintenance of these objects and the exhibit cases is an important aspect of collection management. All of the exhibit areas should be assessed according to Special Directive 80-1, "Guidance for Meeting NPS Preservation and Protection Standards for Museum Collections", (February 23, 1986). Any deficiencies should be programmed for correction.

### Current Status

There are 10 structures at Fort Scott containing furnished structure exhibits. Some of these exhibits are considered "static" exhibits and some are considered living interpretive exhibits since they are used for interpretive activities. The "static" exhibits contain historic objects as well as some reproductions. The "living interpretive" exhibits contain mostly reproduction furnishings. The structures housing these exhibits have been recently restored.

HS-7 and one room in HS-5 contain traditional cased museum exhibits.

### Recommendations

#### I. The Furnished Structures

The successful management of furnished structure exhibits depends on several factors: the implementation of approved Historic Furnishing Reports, controlling the agents of deterioration, maintenance of the exhibits and providing timely conservation for objects.

#### A. Implementation of Historic Furnishings Reports

Although the implementation of the Historic Furnishings Reports at Fort Scott was essentially accomplished during Phase II of the furnishing project, the implementation of these reports should be better documented. The location of the furnishings should be recorded with photographs of each room elevation and with floor plans and elevations showing each object identified by catalog number.

#### B. Controlling the Agents of Deterioration

##### 1. Environmental Conditions

The maintenance of relatively constant temperature and humidity conditions is just as important in furnished structure exhibits as

within cased museum exhibits. In fact, without cases to buffer environmental changes, objects are more vulnerable to daily fluctuations in furnished exhibits. Unfortunately, it is not easy to maintain the recommended conditions of 65°F and 55% RH in historic structures that do not have sophisticated heating and cooling systems. When temperatures drop below freezing in unheated structures, the freezing and thawing causes the expansion and contraction of many materials and weakens the internal structure. When temperature and humidity fluctuate often and significantly, as is common in midwestern summers, similar expansion and contraction of materials occurs.

Although it can be assumed that the environmental conditions in the furnished structures exhibits at Fort Scott are less than ideal, until a study is made of the actual conditions it is impossible to make specific recommendations for controlling relative humidity and temperature conditions. However, it can be safely assumed that some means of climate control in the furnished structures exhibits will be necessary to ensure the continued preservation of the objects on exhibit. The following steps should be taken to solve this complex problem:

- a. The park needs to make records of relative humidity and temperature conditions in each structure for at least a year to document all seasonal changes in conditions. The use of recording hygrothermographs makes this process relatively easy, although the instruments must be maintained properly and a log should be made of all factors affecting conditions within the exhibits, such as rain storms and maintenance activities such as mopping the floor. The recording hygrothermograph will provide relative humidity information only for the room in which it is placed; thus additional units (1 per room minimum) would be required if a total structural record is desired. See Appendix IV for information on keeping this type of record.
- b. The park must assess the impact that utilizing climate control devices will have on the historic structures. Since many of the structures at Fort Scott have been reconstructed or extensively restored, the limitations posed by the structures may be minimal. Some structures have already been insulated and have had vapor barriers installed; since climate control methods should not be detrimental to these structures, they should be among the first to be monitored and fitted with climate controls. Structures with a large percentage of historic fabric, those with any moisture problems already, and those with other special considerations should be evaluated by an historic architect and energy expert to determine the impact any climate control system would have on the structures.
- c. Fortunately, the structures containing the most historic furnishings at Fort Scott, the Sword's quarters in HS-1 and HS-5, have heating systems. These systems should be operated with the maintenance of constant relative humidity conditions in mind. Maintaining the structures at a temperature between

40 and 50°F in the winter is not harmful to the furnishings if there is no danger of the temperature falling below freezing and the relative humidity remains in an acceptable range. It may be necessary to use portable humidifiers to keep the relative humidity within the recommended range.

- d. Controlling the temperature and humidity in the unheated structures and those where the doors and windows are open during the warmer months is virtually impossible. The use of historic objects that are composed of organic materials in these structures is not recommended. For instance, the historic furnishings in HS-11 and HS-12, the ledger books, hide-covered trunks, and framed prints are all sensitive to environmental changes and several of these objects, especially the trunks, are already in need of conservation treatment. An alternative to removing the objects completely would be to remove them from exhibit each fall before the advent of freezing weather.

## 2. Light

The control of both visible and ultraviolet (UV) light in exhibit areas is essential to the long-term preservation of museum objects. The radiant energy of both visible and UV light is absorbed by many materials and resultant chemical changes can seriously damage objects. Organic materials are especially sensitive to light damage although even essentially inert substances such as glass are affected. Recommended visible light level for paintings, leather, and wood is 15 footcandles, and for textiles, prints, documents, watercolors, fur, and feathers is only 5 footcandles. A maximum of 30 foot-candles is recommended for non-organic materials. A maximum UV reading of 75 microwatts/lumen is usually considered safe for museum objects.

During October, 1983 readings were taken of both visible and UV light levels in all of the furnished structure exhibits. The readings were taken on a sunny day in the late afternoon. Visible light readings were taken in footcandles with equipment available in the Midwest Region. The readings are compared with maximum recommended light levels in the table on pages 20-21.

It is obvious from the table that both visible and ultraviolet light levels frequently exceed the recommended levels. Excessively high light levels near windows indicate that some objects are being damaged. When direct sunlight falls on objects near the southwest windows in the Sword's quarters, HS-8, and HS-11 the visible light readings are in the 7000-8000 footcandles range. The UV light levels are consistently above the recommended levels. Following the table are suggestions for reducing the light levels.

Light Readings

October 1983

Location	Visible Light (Footcandles)		Ultra-Violet (Microwatts/Lumen)	
	Actual	Maximum	Actual	Maximum
<u>HS-1 Sword's Quarters</u>				
downstairs front room				
near window	80	20	125	75
far wall	6	20		
almanac near fireplace	40	15		
kitchen				
quilt on bed	80	5		
near window	140	20	150	75
dining room, general	20-60	20		
parlor, general			350	75
card table	35	5		
direct sun on carpet	8000	5		
bookcase	140	15		
hall, arrow case	40	5		
back bedroom				
near window	24	20		
quilt on bed	10	5		
front bedroom				
uniform	40	5		
uniform by window	410	5		
newspaper	22	5		
wood box on window sill	8800	15		
<u>HS-5 Dragoon Barracks</u>				
mess hall table	20	15	175	75
company kitchen	400	20	150	75
laundress quarters, front	25-30	20		
quilt on bed	40	5	400	75
print near window			110	75
laundress quarters, rear			300-400	75
table by window	250	15		
quilt	100	5		
deer skin	100	5		
squad room	110-150	20	350	75
sargent's room, bed	40-220	15		
dragoon exhibit room			*	
weapons	25	20		
mannequins	35	15		
<u>HS-7 Infantry Barracks</u>				
exhibits			*	
"War with Mexico"	130	20		
documents	30	5		
medical case	150	5		
the boring machine	40	30		

Light Readings (continued)

Location	Visible Light (Footcandles)		Ultra-Violet (Microwatts/Lumen)	
	Actual	Maximum	Actual	Maximum
<u>HS-8 Hospital</u>				
general room	50-75	20	100-250	75
exhibit case in hall	350	15	350	75
direct sun	7000	15		
<u>HS-10 Dragoon Stable</u>				
tools on shelf	20	30		
<u>HS-11 Post Headquarters</u>				
Commandant's Office				
back room, lap desk			175	75
curtains open	7200	5		
curtains closed	275	5		
front room, on tables	60-110	15	175	75
ledger on desk	165	5		
ledger on center table	220	5		
map	60	5		
Adjutant's Office				
"Constitution" on wall	40	5	220-450	75
desk	60-120	15		
<u>HS-12 Quartermaster Storehouse</u>				
office	100	20	390	75
standing desk shelves	50	5		
storeroom, objects	50-100			
large storeroom, scale	30	30		
<u>HS-14 Bakery</u>				
storeroom	30	30		
bread kneading table	600	30	390	75

\*Since fluorescent lights in the exhibit cases had UV filtering sleeves, the cases were not opened for the measurement of UV. If the filtering sleeves are the rigid UF-3 type, as manufactured by Westlake, they should be tested periodically after ten years of use to determine if they are still effective. If flexible sleeves are used, as manufactured by Solar-Screen, the sleeves should be replaced whenever a fluorescent tube is replaced.

- a. The reduction of UV light is rather easily accomplished by the application of UV filtering film to windows. See Appendix IV for information on these types of filters. A listing of the major United States manufacturers of UV filtering materials is available in the regional office.

- b. The visible light problem is not as easily solved. Some UV filtering screens are tinted to reduce also the levels of visible light, but the use of these filters on historic structures is not always acceptable. The use of traditional window treatments--shades, curtains, shutters--can sometimes solve the problem. For example, closing the curtains in the Commandant's Office considerably reduced the amount of light falling on the lap desk (which was actually hot to the touch because of the intense sunlight falling on it) but did not alter the general appearance of the room. However, the manipulation of these devices requires an attentive staff.

The recommended course of action to control visible light in the furnished structures, particularly in those containing historic furnishings, is to record light conditions for a year to determine the extent of the problem. For example, for how many months and for how many hours does the late afternoon sun enter the southwest windows of HS-1? Is there a problem near the east windows during other times of the year? Is it feasible to close the draperies or shades for part of the day? Can sensitive objects be positioned elsewhere in the room and still look appropriate?

Once more information is available on the extent of the problem, an informed decision can be made concerning the necessity of applying visible light filters on windows.

### 3. Pests

Insect and rodent activity was not noticeable. However, certain precautions, as listed below, can be taken to ensure that insects and rodents do not become a problem.

- a. Food and drinks should be discouraged in exhibit or any collection areas since they tend to attract insects and rodents. An active inspection and monitoring program for detecting and controlling insect and rodent pests should be continued in the furnished structure. Entrance points for pest species should be identified, sticky traps for pests should be placed in dark, out of the way locations near these entrance points and nearby vulnerable portions of collection in storage or on exhibit. Periodic examination of the sticky traps for collected pests and recording harvests will provide an information base for pest activity levels in proximity to museum objects. Identification of pest species to determine probable dietary habits and habitat requirements will allow isolation of materials most attractive to museum pests.
- b. If an infestation should occur, the Regional Curator and Regional Integrated Pest Management Coordinator (IPM) should be notified immediately. Any pesticide will have to receive approval through the Regional Integrated Pest Management Coordinator before being used.

### C. Security

A newly installed barrier and intrusion detection system should minimize security problems with park visitors. However, periodic visual inventories and annual complete inventories of objects on exhibit should be made to detect any losses. Good photographic documentation of the furnished rooms would assist in the inventory process.

### D. Exhibit Maintenance

Since it is not possible to control the environmental conditions in some of the structures, careful attention to curatorial housekeeping will be particularly important for the preservation of the furnishings.

Careful housekeeping and maintenance of objects is necessary to prevent the accumulation of dirt and consequent deterioration caused by abrasive and chemical action. Insects and mold find dirty conditions more favorable for breeding and feeding. Protective finishes such as lacquer, paint and waxes must be renewed to keep them intact. The performance of routine maintenance chores also encourages regular visual observation of the presence and condition of museum objects.

The maintenance schedule actually developed will depend upon the amount of visitor use, the nature of the materials and finishes of the furnishings, the condition and fragility of the objects, and the extent of open ventilation of the structures and the subsequent accumulation of dust. A suggested maintenance schedule from the Manual for Museums in Appendix IV will give the staff a starting point for determining the frequency with which various tasks should be performed. The curator should be able to develop a maintenance schedule tailored to the furnishings and conditions at Fort Scott. If it appears that the museum curator position cannot be established and filled in the near future, the park may wish to request the preparation of this document by the Regional Curator, staff curators in WASO, or by a contractor.

Also included in Appendix IV are several Conserve O Grams that address maintenance and preservation problems likely to be encountered in exhibit maintenance. The housekeeping section of the Manual for Museums, pages 204-258, contains specific instructions for many maintenance chores.

### E. Conservation Needs

1. Although the structures were just recently furnished, several conservation problems were noted. Three major projects were identified:
  - a. There are approximately 25 framed prints that need re-matting in acid-free materials, and framing with UF-3 Plexiglas (UV-Filtering). This could probably be accomplished by supplying a local framer with museum quality acid-free

materials and standard specifications for museum matting and framing. Any particularly fragile prints or any obviously requiring conservation treatment at this time should be treated and rematted by a conservator.

- b. Several leather and hide covered trunks were noted with badly deteriorated and fragile coverings. It is recommended that an objects conservator examine these objects and other non-furniture objects and prepare a Collection Condition Survey which will identify all objects that require various degrees of conservation treatment.
  - c. A furniture conservator should conduct a Collection Condition Survey to evaluate the conservation needs of the furniture.
2. The historic clothing hanging in the laundress quarters in HS-5 should be supported better. The hooks or pegs from which the clothing hangs should be padded to provide a larger surface to support the fabric. Non-visible inner support from the waistband of the dress would greatly reduce stress on the portion of the garment placed on the hook or peg.
  3. Quilts are stored in bureau drawers in the Sword's quarters for the convenient use of an interpreter who occasionally shows them to visitors. Normally it is not recommended that textiles be stored in historic furniture. The quilts should be stored on a quilt rack in the museum storage room except during periods of frequent use in the Sword's quarters.

## II. The Museum Exhibits

The museum exhibits in HS-5 and HS-7 are relatively recent installations and have no major curatorial or conservation problems.

Light readings were taken in October 1983. See page 20. All fluorescent light fixtures are shielded with UV filtering tubes that keep UV readings within the safe range. Visible light readings were high in the Medical case in the upstairs hall of HS-7. Light levels in other cases were acceptable but should never be increased. Periodic readings should be taken to ensure the continued effectiveness of the UV filters.

Exhibit maintenance could be improved. For example, the case containing cartridge boxes upstairs in HS-7 was quite dusty. Exhibit maintenance should be performed on a regular basis rather than only when conditions become noticeably bad.

A few objects were noted that need conservation treatment. The boring machine and the broad axe in the Chronology room in HS-7 and the bugle in HS-5 should be treated by a metals conservator.

VI. MUSEUM STAFFING

## MUSEUM STAFFING

Although NPS-28 prescribes for care of museum collections, it does not specifically address the issue of who should provide such care at the park level. The document does state that specialists in cultural resource disciplines, such as curation, should assist and advise managers at all levels of the Service. These specialists must be highly qualified to initiate, coordinate, supervise, and make recommendations to management concerning programs and research.

The federal position classification system identifies two occupation series for those charged with the performance of professional and technical duties related to the operation of federal museums. The Museum Curator series is the professional series for positions with duties to administer, supervise and perform professional work related to research, collections management, exhibits and education in museums. The GS-11 level is the lowest grade level indicated for a curator working independently with a substantial collection with direct supervision over the technical aspects of his work. The museum technician/specialist series (1016) covers positions with duties including technical and specialized work in connection with the management of museum collections. Museum aids (GS-2/4) and technicians (GS-5/7) are to work under the supervision of a museum curator or specialist.

The National Park Service has never employed as many curators and museum specialists as are warranted. Park interpreters, park rangers, park technicians, and museum technicians care for collections in many park areas. Hopefully, increased knowledge of the scientific aspects of conservation and subsequent increased complexity of many collection management decisions, the increase in awareness of the need for preventative maintenance to eliminate serious conservation problems, and the need for improved accountability of the museum objects in its care will move the National Park Service toward the increased use of professional curators, museum specialists, and museum technicians in park areas.

### Current Status

Curatorial work at Fort Scott has been accomplished by the park technician (GS-026-5) with the assistance of a VIP completing draft catalog forms. The accomplishment of curatorial work must compete with numerous responsibilities assigned to this employee; the performance of "behind-the-scenes" museum record work has suffered.

## Recommendations

Curatorial work at Fort Scott should be the only major concern of an employee trained in collection management. The developmental status of the park, recent growth of the museum collection and an increased number of furnished structure exhibits means that the ability of the current staff to keep up with the curatorial workload will decrease.

Although the creation of a museum technician position was discussed during the field trip, the Curatorial Services Division, WASO, indicates that accurate interpretation of the Federal Classification Standards requires that park curator positions, which are not supervised by a higher graded curator, be at least at the GS-9 level for small collections. See Museum Curator Position Classification Standards in Appendix V. There are certainly enough professional level judgements to be made in the implementation of the museum record system and the exhibit maintenance program to warrant this classification and grade at Fort Scott.

Some parks are utilizing curators as cultural resource specialists. Responsibility for paraprofessional archeological work, cultural site identification, preparing Section 106 compliances and other cultural resource management duties have been assigned to curators. This approach makes sense in small parks and large natural areas with limited cultural resources. See Appendix V for a sample position description.

Another approach has been taken in the North Atlantic Region. Museum technician positions have been created in small parks with the Regional Curator serving as a co-supervisor who reviews the technical aspects of the position. This approach requires the close cooperation of the park and Regional Curator.

The ideal solution to the curatorial staffing need would be the creation of a full time GS-9 museum curator at Fort Scott. However, the constraint caused by limited FTE's may require the creation of a less-than-full time position or the establishment of a lower graded curator or museum technician position that could be supervised by a curator elsewhere, e.g. the Regional Curator, or a curator at another park. Many small NPS areas, including neighboring Fort Larned NHS, face this problem and some creative solutions to the curatorial staffing problem are needed. Perhaps a few small sites could share a curator position or a curator position could be created at one site to provide technical support to museum technicians at nearby sites.

VII. PLANNING AND SOURCES OF FUNDING

## PLANNING AND SOURCES OF FUNDING

### Planning

The National Park Service requires a series of planning documents for each park to guide its development and operation. Collection management activities must be integrated into each level of planning to establish them as legitimate and recognized park functions. Only when the planning process includes collection management requirements, and the park effectively implements the approved plans, can the museum collection be assured of proper documentation, preservation, and interpretation.

The park Statement for Management, Outline of Planning Requirements, and General Management Plan should all address collection management concerns in a general way, based on the mandate of the park's enabling legislation and the general legislative authority to collect and preserve objects. More specific collection management strategies should be included in the Resources Management Plan, Collection Management Plan, the Scope of Collection Statement, Collection Condition Surveys, and Collection Storage Plans.

Most importantly, the planning process generates the programming and budgeting documents, Forms 10-237 and 10-238, that are necessary to accomplish collection management goals. The inclusion of all major collection management projects in the Resources Management Plan is particularly important in this regard, since, beginning with FY 1984, all Cultural Resource Preservation Funds must be used only for projects that are part of approved Resources Management Plans.

### Recommendations

1. All park planning documents should be reviewed to ensure that they contain adequate mention of the museum collection and all long term collection management needs.

For example, although the Fort Scott NHS 1983 Statement for Management mentions the museum collection as a secondary cultural resource, a stronger statement could be made as a management objective for cultural resource preservation concerning the collection, such as:

To properly document and preserve the museum collection by completing all museum records to NPS standards, exhibiting and storing museum objects under conditions that minimize all types of deterioration, and by providing preventive maintenance and conservation treatment for museum objects.

2. The Resources Management Plan should be reviewed for collection management content. The Fort Scott RMP currently includes one broad project statement, FOSC-C4 Treatment and Study of Park Collection, to cover curatorial needs.

Neither the project statement nor the description of the museum collection in Cultural Resources, Section II, "Overview and Needs," adequately states the quantity of objects recently acquired by the park for use as furnishings in the furnished structure exhibits. These objects, approximately 1500, are the majority of the museum collection yet to be documented and cared for.

The curatorial project statement should include the following collection management functions:

1. Provide improved storage for the objects not on exhibit.
2. Provide conservation treatment for numerous objects through the preparation and implementation of Collection Condition Surveys.
3. Provide continuing exhibit maintenance.
4. Provide for the cataloging and storage of the archeological collection at the Midwest Archeological Center.
5. Increase the interpretive staff with the addition of a museum curator to ensure the accomplishment of collection management activities.
6. Conduct a study of relative humidity and temperature conditions in all structures with historic furnishings and evaluate the potential impact that utilizing climate control devices will have on the fabric of the historic structure.

### Sources of Funding

Funding for curatorial work should come from a variety of sources. The curatorial program should have an adequate operating base of ONPS funds to ensure a minimally accepted level of operation. Cultural Resource Preservation Funds and other special program funds should fund projects necessary to bring the collections up to standard and take care of special problems as they arise. Cyclic maintenance money should be used for repetitive preservation and maintenance programs. Exhibit rehabilitation projects are funded by the Harpers Ferry Center.

## Current Status

The curatorial program at Fort Scott has no definite sources of funding. The Interpretation Division budget has covered the acquisition of storage cabinets and other expenses.

## Recommendations

### 1. ONPS Funds

The museum curator should have the responsibility for developing and managing a curatorial program and budget. An adequate base of ONPS funding and cyclic maintenance projects should be the foundation of the curatorial program.

The new Museum Curator position, providing for the proper storage of the objects, procuring conservation treatment, and the maintenance of the furnished structure exhibits should provide the basis for requesting an increase in ONPS funds. See the 10-237 in Appendix VI. Funds for the occasional services of a conservator or other specialist, and the purchase of storage supplies and equipment also are included in the request.

### 2. Cultural Resource Cyclic Maintenance Funds.

These funds can be used to cover project costs for acquiring personal services of technicians and specialists, contract services, and materials and equipment. Several cyclic maintenance projects should be developed for rotational submission, such as:

- a. Conservation treatment for objects on exhibit. Each year a group of similar objects could be treated, e.g., leather objects and framed prints.
- b. The purchase of storage supplies and equipment.

Perhaps the first Cyclic Maintenance Fund request submitted should be the acquisition and installation of UV-filters for the windows of all furnished structure exhibits. The re-framing of the numerous prints on exhibit should also be a high priority.

### 3. Implementation of the Resources Management Plan

Strategies must be developed for accomplishment of the curatorial project in the RMP. The development of funding requests with strong project statements and justifications is necessary for the projects to

complete in Regional priority setting. Included in Appendix VI are the following draft 10-238's to support the proposed curatorial project. These documents should be submitted with a request for Cultural Resource Preservation Fund monies at the next opportunity.

- a. Conservation Treatment for Museum Objects
- b. Historic Structures Climate Control Study

## VIII. CONCLUSION

## CONCLUSION

Collections at Fort Scott National Historic Site represent unique and irreplaceable material evidence of a significant, historical period in the development of the American West. This material heritage is essential to the full presentation of Fort Scott NHS to the public. The artifactual material associated with Fort Scott NHS must be preserved with every possible precaution to ensure this historically important collection will be available to future generations. Major steps have been taken in this direction by the site's staff, but additional work along these same lines must continue, guided by the recommendations of this Collection Management Plan.

IX. APPENDICES

## APPENDICES

### I. Scope of Collection Statement

1. 1985 Fort Scott Scope of Collection Statement

### II. Museum Records

1. Accession Receiving Report (Form 10-95)
2. Object Temporary Removal Slip (Form 10-97)

### III. Museum Storage

1. COG 3/12: Use of Paradichlorobenzene in Museum Collections  
COG 3/13: Effects of Paradichlorobenzene on Museum Objects  
COG 3/14: Paradichlorobenzene Health and Safety Update
2. COG 4/6: Collection Maintenance Schedule: Storage
3. COG 16/4: Rolling Textiles for Storage
4. Storage Rack for Doors
5. "Tools of the Trade"

### IV. Museum Exhibits

1. Relative Humidity Monitoring Information
2. Information on UV filtering screens
3. Suggested Furnished Structure Exhibit Maintenance Schedule
4. COG 7/1: Some Do's and Don'ts on the Care of Museum Furniture
5. COG 7/2: Cleaning Wood Furniture
6. COG 7/3: Waxing Wood Furniture
7. COG 7/8: Dusting Wood Furniture
8. COG 8/2: Ceramics Conservation: Cleaning
9. COG 13/1: Conservation Framing

### V. Museum Staffing

1. Museum Curator Position Classification Standards
2. JNEM Curator of Cultural Resources Position Description
3. Museum Curator Position Description from Sagamore Hill NHS

### VI. Planning and Sources of Funding

1. Draft Museum Curator 10-237
2. Draft 10-238s from the RMP

FORT SCOTT NATIONAL HISTORIC SITE

SCOPE OF COLLECTION STATEMENT

Prepared by: Arnold W. Schopf 12-02-85  
Chief of I&RM/Historian Date

Recommended by: Shirley Steele 12-02-85  
Superintendent Date

Concurred by: John E. Hunter 12-06-85  
Regional Curator Date

Approved by: Charles H. Reynolds 12/30/85  
Regional Director Date

## I. INTRODUCTION

The mission of Fort Scott National Historic Site is to preserve the historic structures, objects and landscape associated with this site for the inspiration, education, and public benefit of this and future generations of Americans. This Scope of Collection Statement will guide the National Park Service and site managers in the acquisition and preservation of museum objects that contribute directly to the understanding and interpretation of the site's themes and resources, as well as those objects that the Service is legally mandated to preserve.

Fort Scott National Historic Site was authorized by Congress (Public Law 95-484) on October 18, 1978. The enabling legislation states that the site was established "to commemorate the significant role played by Fort Scott in the opening of the west, as well as the Civil War and strife in the State of Kansas that preceded it...."

The NPS legal mandate for acquiring and preserving museum collections is contained in the Antiquities Act of 1906 (16 USC, 431-433), the Organic Act of 1916 (16 USC, 1 et. seq.), the Historic Sites Act of 1935 (16 USC 461-467) and the Museum Act of 1955 (16 USC, Sect. 18 [f]). The museum collection exists to document and support the site's interpretive and resource management programs and to accurately depict human occupation (including the appropriate historic furnishings) of a frontier fort of the U.S. Army from 1842-1853. Objects in the collection must relate to the interpretive themes and/or the resource management goals and objectives of the park.

The site's approved Interpretive Prospectus (10/09/81) defines the interpretive period as 1842 to 1873, as follows:

- ...Fort Scott Military Years 1842-1853
- ...Civil and Political Strife 1853-1861
- ...Civil War 1861-1865
- ...Railroad Construction Years 1869-1873

A. The interpretive themes identified in the Prospectus are as follows:

1. Conflict arises through misunderstanding or lack of acceptance of other people of different persuasions.

2. Immigration/emigration, population pressures, economically depressed times, and the hope for a better life, all affected military activities on the western frontier.
  3. Frontiers, geographical areas specified at any one period of time, never remain permanent.
  4. Presence of armed forces was a necessary factor in the developing trade and settlement of the west.
  5. Horses provided the highest degree of mobility available in the mid 1800's to provide an effective military presence on the Great Plains.
  6. Forts were positioned along the line of the frontier at intervals commensurate with the need for adequate speed of communication, satisfactory response time to crises, and sufficient display of military presence.
  7. Garrison life was usually monotonous, routine, and devoid of stimulating social contacts.
  8. A broad spectrum of supplies, materials, services and skills were required to construct and operate a fort on the frontier.
  9. Western frontier military forts generally remained effective for only a limited period of time due primarily to the changeable nature of the frontier and of locations requiring a military presence.
8. The site's approved Statement For Management (5/3/85) lists the following management objectives relating to resource preservation:

To monitor, evaluate, protect and preserve the cultural resources of the site in accordance with local mandates, executive and administrative requirements, management policies, and NPS-28, Cultural Resources Management Guideline.

1. To maintain the cultural resources of the site through adequately funded operating and cyclic programs based on ongoing maintenance evaluations and according to the approved Resources Management Plan and approved Historic Structures Preservation Guide.
2. To utilize the Fort Scott archeological

report completed by the Kansas State Historical Society for management and interpretive purposes, to determine the placement of specific artifacts in the collection, and to establish a catalogued artifact collection in accordance with NPS-28 Cultural Resources Management Guideline, and the National Park Service Museum Handbook.

3. To preserve the site's cultural resources in a historically accurate condition.
4. To establish and enforce policies that ensure use of the area for the interpretation of cultural resources rather than for unorganized general recreation.
5. To protect the integrity of the historic scene. To mitigate to the fullest extent possible modern intrusions (both external and internal) on the historic scene, including the use of modern equipment in rehabilitated and reconstructed historic structures. This also includes establishing policies to minimize intrusions created by maintenance operations (e.g. mowing, painting, etc.).
6. To restore and cultivate the native prairie vegetation which provided the historic setting for the primary historic period of 1842 to 1853.
7. To provide security for the cultural resources of the site through protection against fire, theft, and vandalism, including proper maintenance of security alarms, security barriers, and fire alarms.

## II. TYPES OF COLLECTIONS

The interpretive themes and resource management objectives stated in the Introduction serve as guidelines for acquiring objects for this site's museum collection. The site's museum collection consists of one major category, which is identified as the cultural collection, and one minor category, which is identified as the natural history collection.

The following guidelines are designed to prevent arbitrary and excessive growth of the site's museum collection and to ensure that the collection remains relevant to the site's purposes. The development of the museum collection continues to proceed in close coordination with the site's resource

management, and interpretive staff, and with the Regional Curator, Regional Chief Interpreter, other appropriate Regional Office resource management specialists and staff curators from the Harpers Ferry Center.

Archeological materials recovered within the park's boundaries are NPS property and must be cataloged into the museum collection in accordance with 43 CFR Part 7 and NPS policy. Similarly, 36 CFR 2.5 states that natural history specimen collection permits issued by the Superintendent require the following conditions: (1) specimens placed in displays or collections must be identified with NPS museum labels and must be cataloged into the park's museum collection; (2) specimens and data derived from consumed specimens must be made available to the public; and (3) reports and publications resulting from a research collecting permit must be filed with the Superintendent.

1. Cultural Collection

The purpose of this collection of objects is to increase public knowledge, enjoyment, and inspiration through exhibits, research, historic furnishings and interpretive programs. The cultural collection is sub-divided into two disciplines: archeology and history. The following list identifies, by discipline, object types appropriate to the site's museum collection and, as needed, notes the current representation of each in the collection.

A. Archeology

Archeological materials recovered within the site's boundaries are NPS property and must be cataloged into the museum collection in accordance with 43 CFR Part 7 and NPS policy.

- 1. Artifacts and other specimens:  
 Archeological collections are generated by research in response to cultural resource management requirements and by research authorized under the Archeological Resources Protection Act of 1979. Archeological research projects within the site's boundaries may result in the collection of objects in addition to a variety of other kinds of data. The archeological collection includes all artifacts discovered above and below the surface of the ground.

Artifacts which are identified as belonging to the four major historic periods delineated on page one of this document and considered to be of primary importance are to be cataloged into the collection. All artifacts (china, pottery, metal shards) which

post-date 1873 or are considered to be of secondary importance shall be properly accessioned, lot cataloged and placed in bulk storage with the existing material which is presently stored at the NPS Midwest Archeological Center, Lincoln, Nebraska.

Representative specimens of artifacts recovered during the archeological investigations conducted on the site before it became part of the NPS will be housed on site, but the bulk of the material is stored at the NPS Midwest Archeological Center, Lincoln, Nebraska. Storage of collections made in the future will be determined on a case-by-case basis in discussions with the center staff.

2. **Records:** All records associated with archeological collections must be retained as part of the museum collection. These records include: field notes and catalogs, daily journals, drawings and maps, photographs and negatives, slides, sound recordings, raw data sheets, instrument charts, remote sensing materials, collection inventories, analytical study data, conservation treatment records, computer documentation and data and any other materials related to archeological investigations conducted on site and to subsequent research.

All completed and approved archeological reports and other published documentation will be stored as part of the site reference library. It will not be stored in the rare book and manuscript section of the curatorial storage area.

3. **Surface Finds:** Archeological objects discovered on the surface of the ground that are identified to be from any of the four major historic periods defined in this document and are to be considered of primary importance are to be cataloged into the collection. All surface finds which post-date 1873 or are considered of secondary importance shall be properly accessioned, lot cataloged and placed in bulk storage at the NPS Midwest Archeological Center, Lincoln, Nebraska.

## B. History

The history collection includes objects and archival materials that represent the interpretive periods of the site (1842-53; 1853-61; 1861-65; 1869-1873) and the interpretive themes outlined in the introduction section of this document. The history collection also may include important objects and archival material related

to the history of the site. Priority for acquisition of historical objects is given to the best documented site-related objects. When a large quantity of an object is available, priority is given to acquiring the best preserved examples. Cultural materials will be collected in types and quantities sufficient to implement approved furnishing plans and exhibits. An additional object of a given type may be acquired to replace one of less quality, that is missing or has been damaged. The categories for collecting are listed in priority order as follows:

1. **Military Objects:** Military objects directly related to the early history period of the fort from 1842-53 do not have to be documented as having been owned or used by personnel assigned to or involved with the activities at the fort, but they must accurately represent the early period and be authentic (e.g. uniforms, artillery, muskets, rifles, carbines, musketoons, sabres, swords, musical instruments and associated accouterments).

All other objects of subsequent historic periods (1853-1861, 1861-1865, 1869-1873) must have appropriate written or photographic documentation to substantiate their age and authenticity. The written or photographic documentation must clearly indicate that the object was owned or used by military personnel or their dependents or by civilians while they were located at the fort.

Military objects that were used by military and civilian personnel after they departed from the fort or by their respective families and that do not relate to the historic periods of the fort should not be considered for or accepted into the collection.

Efforts should be made to locate and to acquire original items described in this section which are not currently part of this collection to the extent that they are required for implementation of exhibit or furnishing plans.

2. **Archival Materials:** This category includes original items such as official military books, reports, letters, manuals and correspondence related to or part of the military occupation of Fort Scott.

All other written primary resource material (i.e. xeroxed copies of original documents, microfilm,

etc.) will be entered into and used as part of the site reference library and not cataloged into the collection.

If original documents are discovered as a result of contemporary research investigations, copies of the documents will be made and entered into the site reference library as soon as possible. The original documents will remain in their respective repositories due to space and conservation limitations at Fort Scott National Historic Site.

Decisions to permanently acquire original documents will be based on the degree of significance of the documents and on consideration of the previously mentioned space, need, and conservation factors.

All pertinent administrative material related to the management history of Fort Scott NHS by the Park Service and, earlier, by the City of Fort Scott will be entered into the site reference library and not become part of the collection (i.e. reports, municipal records, contracts, etc.). If a single copy of an original draft or report is located it should be considered for inclusion in the collection on its own merit and for its potential artifact value.

Acquisitions in this category should continue as the objects are discovered and become available.

3. **Personal Items:** This category includes non-regulation military items such as diaries, letters, toilet articles, cards, games, musical instruments other recreational materials, and sundry items used by soldiers and civilians stationed at Fort Scott.

Objects in this category may be acquired if needed for exhibition or as furnishings and should continue as the objects are discovered and become available.

4. **Historic Furnishings:** This category includes objects that have been acquired or fabricated locally to furnish historic structures which are open to the visitors and which illustrate the military occupation of Fort Scott between 1842 and 1843.

Acquisitions in this category have been virtually completed according to the guidelines provided by

the approved historic furnishings report for each building. Additional furnishings may be acquired if further research documents and justifies their acquisition and the specific furnishing plan has been amended and approved to call for such acquisitions.

5. **Peripheral Objects:** This category includes objects that directly relate to the land and buildings that were included within the original boundaries of the historic fort and which became part of the City of Fort Scott after 1853, but which predate 1873. Such objects include historic paintings (landscapes and portraits), drawings, sketches, maps, photographs, auction notices and related broadsides.

Any object produced after 1873 which could be classified in this category shall be considered a contemporary object and shall not be included in the collection.

#### C. Natural History Collection

At the present time Fort Scott National Historic Site does not maintain a natural history collection. Currently three acres of tallgrass prairie are being restored and plant surveys are in progress. The results of the surveys will determine the validity of establishing a systematically collected herbarium as part of a natural history collection. Until such time as a site natural history collection is established, the Division of Interpretation will continue to maintain a few representative plant specimens collected solely for interpretive purposes. The existing specimens are common grasses and forbs from the restored prairie; they have been professionally mounted and labeled and can be replaced easily if necessary.

### III. ACQUISITION

The site may acquire objects for its museum collections by gift, purchase, exchange, transfer, field collection and loan. Acquisition of museum objects must be governed by need and by the site's ability to manage them according to the acquisition and preservation policies outlined in Chapter 5 of the NPS Management Policies and the standards for managing museum collection in Chapter 3 of NPS-28 - Managers Guide. In accordance with NPS policy, the site will discourage gifts with limiting conditions. Museum objects must be acquired,

accessioned and cataloged in accordance with the NPS Museum Handbook, Part II, Museum Records (Revised 1984).

All permanent acquisitions must receive formal approval from the site Superintendent before they can be accessioned into the museum collection. Upon receipt, all newly acquired objects and related documentation must be turned over to the site Curator. The Curator prepares for the Superintendent's signature, or for that of the designated official, all instruments of conveyance and letters of thanks, acceptance or rejection, and transmits them, as appropriate, to the donor, lender, vendor or other source of acquisition.

#### IV. USES OF THE COLLECTION

The park's museum collections may be used for exhibits, interpretive programs, research and other interpretive uses (e.g. publications based on museum objects). A governing consideration in the use of museum objects is the conservation of each object in question and preservation of the collection as a whole. Researchers and other specialists may examine and analyze objects under the conditions and procedures outlined in the Cultural Resources Management Guideline (NPS-28). Any interpretive use that may be defined as consumptive must be authorized in advance, as outlined in the Interpretation and Visitor Services Guideline (NPS-6).

#### V. RESTRICTIONS

1. Access to museum objects by researchers must be authorized in writing by the Superintendent. Any researchers approved to access museum objects shall be accompanied at all times by the site Curator.
2. Based on the contents of this statement, objects that will be specifically excluded from the museum collection (unless otherwise noted) are those related to the City of Fort Scott after 1873 and those that do not pertain to any relevant historic period of Fort Scott National Historic Site.

Non-related objects will be referred to local (Bourbon County Historic Preservation Association), State (Kansas State Historical Society; Topeka, KS.), or other appropriate museums for collection consideration.

3. Future acquisition of some primary objects may require the removal of less important objects (second and third grade items) from the museum collection because of space limitations in the existing storage

area. All objects removed from the collection will be disposed of according to the current NPS policies and guidelines.

4. Acquisition of objects by short or long term loan agreements should not be encouraged. However, long term loan agreements (in excess of 6 months) may be used to acquire specific objects of primary significance in order to fill a void in the museum collection.

Any owner wishing to terminate the loan of an object on exhibit will be requested to notify the site in writing at least 60 days before retrieval is desired. Short term loan agreements (less than 6 months) may be used to provide time for object identification, to permit comparative object analysis, for temporary exhibits, or to be considered for acquisition.

5. Restrictions 2 and 3 do not apply to archeological materials recovered from within the park boundary.

#### VI. MANAGEMENT ACTIONS

This Scope of Collection Statement must be reviewed annually and revised as necessary, to remain supportive of and consistent with any changes in the site's mission and NPS policies. Any revision to this document requires approval of the Regional Director.

The site's Collection Management Plan has been completed in draft form and submitted to appropriate administrative levels for review and approval. Final approval from the Washington Office is anticipated in the fall of this year (1985) or the winter of 1986.

## GUIDANCE ON WRITING A SCOPE OF COLLECTION STATEMENT

### Introduction

A museum collection is an assemblage of objects, works of art, historic documents and/or natural history specimens collected according to a rational scheme and maintained so that it is preserved, studied, and interpreted for public benefit. By legal mandate, the National Park Service permits and encourages the acquisition of museum objects in accordance with established policies and procedures, when these objects are clearly significant to a park. Park superintendents, by delegation, represent the Secretary of the Interior in accepting title to and responsibility for museum objects.

A good museum collection requires sound planning. A Scope of Collection Statement is the basic curatorial planning document that is required by policy for all parks. This document is also required for other National Park Service organizational units that acquire and maintain museum collections. Parks that do not have a museum collection or that do not intend to acquire museum objects must submit a brief Scope of Collection Statement stating this position. Appendix A lists Servicewide management policies that reference Scope of Collection Statements.

The Scope of Collection Statement guides a park in the acquisition and preservation of those museum objects that contribute directly to the understanding and interpretation of that park's themes, as well as those additional objects that the Service is legally mandated to preserve. This statement evolves from legislation and planning documents specific to each park. The Scope of Collection Statement defines the purpose of a museum collection; sets agreed-upon limits that specify the subject matter, geographical location, and time period to which the collection must relate; and considers the uses to which the collection will be put. It also briefly outlines policy and procedures for the acquisition and use of museum collections.

### Format for a Scope of Collection Statement

Each Scope of Collection Statement includes a Title Page and the following six sections: Introduction, Types of Collections, Acquisition, Uses of Collections, Restrictions, and Management Actions. The Introduction and Types of Collections are the most detailed sections because these sections address the purpose of a park's museum collection and describe the types of objects that will be collected. The information in these sections ensures logical growth in a museum collection while guarding against obligating the National Park Service to preserve, in perpetuity, objects that are not clearly relevant to a park.

The Title page also serves as the review and approval page for each Scope of Collection Statement. Appendix B provides a recommended format for the title page.

Suggestions for writing each section are discussed below.

1. Introduction: Describe the park's mission. State the legal requirements and interpretive and resource management justifications for having a museum collection. Refer to pertinent sections of the park's legislation, its legislative history, other relevant legislation, and any applicable park management studies and plans. Note if the legislation for the park requires the establishment and maintenance of a museum collection. Reference regulations 43 CFR Part 7 and 36 CFR 2.5 and Cultural Resources Management Guidelines (NPS-28) requiring that archeological and certain natural history collections made within park boundaries be retained and preserved as NPS property. Also reference other pertinent laws, regulations, and conventions that may apply to the acquisition and management of museum collections (see Appendix A). List the park's interpretive themes and time periods and resource management goals, and state how the museum collections will document and support the interpretive and resource management programs of the park.

2. Types of Collections: This section is the essence of the Scope of Collection Statement. As appropriate, sub-divide the two major categories of museum collections, natural history and cultural collections, into specifically defined categories of objects that reflect the purposes of the park. The categories may be based on disciplines, classification, time period, themes, or other criteria. See further discussion of natural history and cultural collections below.

If desirable, identify quantities needed for each category. Discuss strengths and deficiencies of the existing collection. Identifying deficiencies will help to define priority areas for active collecting. When necessary, describe what should not be in the collection. Provide sufficient detail in order to allow discrimination among the various types of objects that may be considered for acquisition. This section must be comprehensive enough to describe everything the park anticipates collecting.

Include all archeological and certain natural history objects collected within park boundaries because they are NPS property and must be retained in the museum collection according to law, regulation, or policy. Also state the requirement to retain all records associated with archeological and natural history collections. These records include field notes and catalogs; daily journals; drawings and maps; photographs and negatives; slides; sound recordings; raw data sheets; instrument charts; remote sensing materials; collection inventories; analytical study data; conservation treatment records; and computer documentation and data. All such records are retained as part of the park's museum collection.

Natural history collections contain materials from the following disciplines: Biology, Paleontology, and Geology. A natural history

collection may include representative specimens found in the park, voucher specimens, and environmental monitoring samples. Natural history specimens should be collected selectively so that only well documented and appropriate specimens are retained. Development of a natural history collection should proceed in close coordination with park resource management and interpretive staff, as well as with regional curators, natural resource scientists, and chiefs of interpretation.

Cultural collections contain materials from the following disciplines: History (includes archival and architectural materials), Archeology, and Ethnology. Certain priorities must be used in deciding what history and ethnology objects should be collected. Priority must be given to the best documented site-related objects. When a large quantity of an object type is available, priority should be given to acquiring the best preserved examples. Development of a cultural collection should proceed in close coordination with park resource management and interpretive staff, as well as with regional curators, historians, archeologists, and chiefs of interpretation.

3. Acquisition: Acquisition of museum objects must be governed by a park's ability to manage them according to NPS policies and standards. Briefly reference applicable Servicewide policies for the acquisition and preservation of museum objects. State that museum objects must be acquired, accessioned, and cataloged in accordance with the NPS Museum Handbook, Part II, Museum Records. As appropriate, outline any park-specific acquisition procedures that supplement the Servicewide requirements. State that NPS policy discourages gifts with limiting conditions.

4. Uses of Collections: Briefly describe the desired and acceptable uses of the museum collection and establish the limits of such uses. Possible uses include exhibits, interpretive programs, research, and other interpretive media (e.g., publications). State that a primary consideration in all uses of museum objects is the conservation of each object in question and the museum collection as a whole. Reference the Interpretation and Visitor Services Guideline (NPS-6): any interpretive use defined as consumptive (e.g., firing an original rifle or cannon) must be authorized in advance. The use of reproductions is preferred to the consumptive use of original objects. Note specific sections of the Cultural Resources Management Guideline (NPS-28) that pertain to use (e.g., destructive analysis; research) and, if appropriate, NPS Special Directive 78-1, Policy Guidelines for Native American Cultural Resources Management.

5. Restrictions: List any restrictions on the museum collection. Restrictions that may be mentioned include, but are not limited to, the following: limit access to certain objects for security

purposes; limit the size of the museum collection based on the park's ability to store and care for the objects; require specific environmental control levels; require copyrights for acquisitions of archival and manuscript material and works of art; mention limiting conditions placed on objects at the time they are acquired; and prohibit the exhibition of skeletal and religious material.

6. Management Actions: State that the Scope of Collection Statement must be annually reviewed and, when necessary, must be revised in order to remain supportive of and consistent with the park's mission. In addition, state that any revisions to a Scope of Collection Statement must be approved by the regional director.

Identify the need for a Collection Management Plan, if appropriate. Document this need in the park's Resource Management Plan. If this plan has already been prepared, then state this fact along with the completion date. The Collection Management Plan is tailored to assist a park in caring for and preserving its museum collections. This plan addresses such topics as environment, storage, exhibits, security, housekeeping, and programming and staffing.

Identify any collections that are stored in a repository outside of the park boundaries, e.g., an NPS archeological or preservation center or a non-NPS repository. If this situation exists state the name of the repository and its location.

#### Preparing a Scope of Collection Statement

The individual assigned curatorial duties at the park or unit level usually prepares the Scope of Collection Statement. Following review by the superintendent or manager, a draft is forwarded to the regional curator for review. Comments are returned to the park for consideration. After review and upon recommendation by the superintendent or manager and concurrence by the regional curator, the regional director approves the Scope of Collection Statement.

In addition to the distribution list outlined in Chapter 3 of the Technical Supplement for NPS-28, two copies of each approved Scope of Collection Statement are forwarded to the Associate Director, Cultural Resources, WASO, Attention: Chief Curator; and one copy goes to the Division of Interpretive Planning, HFC.

#### Annual Review of Scope of Collection Statements

The Scope of Collection Statement must be reviewed annually and must be revised whenever changed conditions clearly alter the mission of a park. Any changes made to this document must be reviewed and approved by the regional director.

APPENDIX A - MANDATES FOR MUSEUM COLLECTIONS MANAGEMENT

- A. Management Policies - both the Cultural Resources Management Guidelines (NPS-28) and the NPS Management Policies give specific requirements for a Scope of Collection Statement.

The NPS Management Policies (Chapter V, Page 11) states:

"A scope of collection statement, in which the limits of museum collection are detailed, must be prepared and approved for every park.

Historic objects related directly to the history of an area may be acquired by gift, loan, exchange, or purchase, in conformance with legal authorizations and existing procedures, and preserved in the area for study and interpretive purposes. A reasonable number of specimens not related directly to the history of an area may be included in a collection for purposes of comparable study. Historic or archeological objects may be collected from the area only in conformance with historical research policies by professionally qualified persons operating within the scope of assigned duties, under contract, or under provisions of an Antiquities Act permit. The original fabric of historic structures shall not be mutilated to secure specimens for museum collections. Where some original fabric is removed incidental to structural repair, representative portions of the removed elements shall be preserved in the museum collection if they reveal significant facts about the structure.

The Service shall document, record, and protect for optimum preservation all historic objects entrusted to its care. It may cooperate with other qualified institutions in the accession, protection, and preservation of historic objects on loan to such institutions."

The NPS Management Policies (Chapter VII, Page 20) states:

"Research permits may include collection of plants, animals, rocks, and other natural objects when specimens of such objects are essential for conducting a bona fide research project substantiated by an approved research proposal. This proposal must be consistent with the Scope of Collection Statement prepared for each park. Collectors must comply with all applicable State and Federal Laws regulating collecting and associated activities, ...The collection of specimens for use in off-site educational programs and/or the development of general study collections will be discouraged in instances where specimens can be obtained outside the boundaries of parks.

Collecting for personal use or profit will not be permitted.

Collecting by Service employees in the performance of their authorized duties shall conform to all applicable rules governing collection of specimens and their disposition. Where objects are not obtainable from a park, or additional objects are needed to supplement existing Service collections, such may be acquired by gift, loan, exchange, purchase,..."

B. Specific Legal Mandate

The specific legal mandate for the National Park Service to acquire and preserve museum collections is stated in the following statutes:

Antiquities Act of 1906 (16 USC 431-433)

Organic Act of 1916 (16 USC 1 et seq.)

Historic Sites Act of 1935 (16 USC 461-467)

Museum Act of 1955 (16 USC, Sect. 18 [f])

C. Other Laws, Regulations, and Conventions Pertinent to Museum Collections

Migratory Bird Treaty Act of 1918 (16 USC 703-711)

Bald Eagle Protection Act of 1940 (16 USC 668a)

Lacey Act of 1948 (18 USC 42-44)

Marine Mammal Protection Act of 1972 (16 USC 1361-1407)

Endangered Species Act of 1973 (16 USC 1531-1543)

American Indian Religious Freedom Act of 1978 (42 USC 1996)

Archeological Resources Protection Act of 1979 (16 USC 470)  
and ARPA regulations, 43 CFR Part 7

36 CFR, Section 2.5 (revised 1984), "Resource Protection, Public Use and Recreation"

1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (implemented in the United States by P.L. 97-446 in 1983, 19 USC 2601)

Applicable State Laws

APPENDIX B - TITLE PAGE FORMAT FOR SCOPE OF COLLECTION STATEMENT

Unit's Name

SCOPE OF COLLECTION STATEMENT

Prepared by:	_____	_____
	Title	Date
Recommended by:	_____	_____
	Superintendent/Unit Manager	Date
Concurred by:	_____	_____
	Regional Curator	Date
Approved by:	_____	_____
	Regional Director	Date

2/28/85

CIVIL WAR NATIONAL BATTLEFIELD PARK  
SCOPE OF COLLECTION STATEMENT

**SAMPLE**

Prepared by:	_____	_____
	Title	Date
Recommended by:	_____	_____
	Superintendent	Date
Concurred by:	_____	_____
	Regional Curator	Date
Approved by:	_____	_____
	Regional Director	Date

## 1. Introduction

The mission of Civil War National Battlefield Park is to preserve, for the inspiration, education and benefit of the public, the historic sites, structures, and objects, and the historic scene associated with this battleground. This Scope of Collection Statement serves to guide this park in the acquisition and preservation of museum objects that contribute directly to the understanding and interpretation of the park's themes and resources, as well as those objects that the Service is legally mandated to preserve.

Civil War National Battlefield Park was authorized by Congress on June 26, 1942. The enabling legislation authorized the National Park Service to "restore, reconstruct, rehabilitate, preserve and maintain historic or prehistoric sites, buildings, objects and properties of national historical or archeological significance and where deemed desirable establish and maintain museums in connection therewith." The enabling legislation also authorizes the National Park Service "to restore and maintain the Battlefield landscape to its 1862 appearance."

The NPS legal mandate for acquiring and preserving museum collections is contained in the Antiquities Act of 1906 (16 USC 431-433), the Organic Act of 1916 (16 USC 1 et seq.), the Historic Sites Act of 1935 (16 USC 461-467), and the Museum Act of 1955 (16 USC, Sect. 18 [f]). The purpose of the park's museum collection is defined in its enabling legislation. The museum collection exists to document and support the park's interpretive and resource management programs. Objects in the collection must relate to the interpretive themes and the resource management goals and objectives of the park.

The park's approved Interpretive Prospectus sets the interpretive period to be 1862-1863. The interpretive themes identified in this plan are as follows:

1. The significance of this site's battle in terms of immediate consequences and its relationship to the Civil War as a whole.
2. The objectives of the opposing leaders in the campaigns and the strategy employed by these men in attempting to achieve these goals.
3. The sequence of events leading up to this battle and the specific maneuvers of opposing forces on the battlefield.
4. The topography of the battlefield and its effect in the battle.
5. The courage and sacrifice of individual officers and men of both armies and the tragic effect of the battle on the local civilian population and the natural environment.
6. The elements of military science (e.g., army organization, weapons, tactics, communications, logistics, medicine, and surgery), as they were applied to this battle.
7. The day-to-day living conditions experienced by common soldiers of both the Union and the Confederate Armies.

8. The natural history of the battlefield and surrounding areas before and after the battle up to the present day.

The park's approved Statement for Management lists the following management objectives relating to resource preservation:

1. To identify, evaluate, protect, and preserve the park's cultural resources in a manner consistent with legislative and executive requirement and with the servicewide cultural resource preservation policies.
2. To acquire information through research, surveys, and other means necessary to facilitate management of the park's cultural resources.
3. To promote the preservation and maintenance of the park's natural resources.

The park's approved Resources Management Plan states "at Civil War National Battlefield Park the natural resource is the principal cultural resource." Natural resource management goals include:

1. Restore the Battlefield landscape to its 1862 appearance.
2. Maintain the high quality of the park's environment by reducing or eliminating influences from outside pollution sources.
3. Acquire a base inventory of the park's natural resources.

Future studies, surveys, and plans, when completed, may provide an improved information base from which this Scope of Collection Statement can be revised. For example, when completed and approved, the Historic Furnishings Report for the Adam L. Smith farmhouse will provide guidance on acquiring appropriate furnishings and objects for the interpretation of this structure.

Archeological materials recovered within the park's boundaries are NPS property and must be cataloged into the museum collection in accordance with 43 CFR Part 7 and NPS policy. Similarly, 36 CFR 2.5 states that natural history specimen collection permits issued by the Superintendent require the following conditions: (1) Specimens placed in displays or collections must be identified with NPS museum labels and must be cataloged into the park's museum collection, and (2) Specimens and data derived from consumed specimens must be made available to the public and reports and publications resulting from a research collecting permit must be filed with the Superintendent.

## 2. Types of Collections

The interpretive themes and resource management goals and objectives stated in the introduction section serve as guidelines for acquiring objects for this park's museum collection. The park's museum collection is divided into two major categories: the natural history collection and the cultural collection.

The following guidelines are designed to prevent arbitrary and excessive growth of the park's museum collection and to insure that the collection remains relevant to the park's purposes. The development of the museum collection should proceed in close coordination with the park's resource management and interpretive staff and with the regional curator, regional chief interpreter, and other appropriate regional resource management specialists.

### Cultural Collection

The purpose of this collection of objects is to increase knowledge and inspiration among present and future generations through exhibits, research and interpretive programs. The cultural collection is sub-divided into two disciplines: archeology and history. The following list identifies, by discipline, object types appropriate to the park's museum collection and, as needed, notes the current representation in the collection.

#### Archeology

1. Artifacts and Other Specimens: Archeological collections are generated by research in response to cultural resource management requirements and by research authorized under the Archeological Resources Protection Act of 1979. Archeological research projects within the park's boundaries may frequently result in the collection of objects in addition to a variety of other kinds of data. The archeological collection includes all artifacts, ecofacts, and human remains.

The park's highest priority is to complete the analysis of the collections recovered and data generated from the research project associated with the Smith farmhouse. The report on this project is important to the furnishing and interpretation of this structure.

2. Records: All records associated with archeological collections must be retained as part of the museum collection. These records include field notes and catalogs; daily journals; drawings and maps; photographs and negatives; slides; sound recordings; raw data sheets; instrument charts; remote sensing materials; collection inventories; analytical study data; conservation treatment records; and computer documentation and data.

There are many gaps in this category. Emphasis needs to be placed on acquiring missing or incomplete records associated with many of the archeological projects conducted within the park.

3. Surface Finds: Park staff and visitors should be discouraged from picking up surface finds. Artifacts found on the surface should be returned to their original location.

## History

The history collection includes objects and archival materials that represent the interpretive period of the park (1862-1863) and the interpretive themes outlined in the introduction section of this document. The history collection may also include important objects and archival material related to the history of the park. Priority for acquiring historical objects is given to the best documented site-related objects. When a large quantity of an object is available, priority is given to acquiring the best preserved examples. The categories for collecting are listed in priority order as follows:

1. Military Objects: Military objects directly related to the battle fought at this site, or related to persons who served in the battle, or of a type used in the battle (e.g., field guns, rifles, revolvers, pistols, swords, sabers, knives, munitions, cartridge-boxes, cap-pouches, primer-pouches, infantry drums and bugles, uniforms and associated accouterments) may be included.

Acquisition in this category should attempt to fill the following gaps: infantry drums, bugles, and other related objects for both sides; uniforms and related accouterments for the Confederate Army.

2. Archival Materials: This category includes such items as books, letters, maps, photographs, telegrams, passes, and military manuals directly related to the military campaign and participants associated with the battle fought at this site.

Adequate representation exists in this category.

3. Civil War Medical and Surgical Objects: This category includes such items as surgeon's kits, and medical saddlebags commonly used in temporary field hospitals during the early part of the Civil War.

Emphasis should be placed on acquiring more objects associated with this important park theme. Currently the only object from this category is an incomplete surgeon's kit.

4. Personal items: This category includes such items as Bibles, toilet articles, mess kits, canteens, money, knapsacks, smoking materials, writing and recreation materials used by soldiers who fought in the battle.

Emphasis should be placed on acquiring money, writing and recreation materials.

5. Smith Farmhouse Furnishings: This category includes furnishings and objects original to or typical to this structure, circa 1862.

Acquisition in this category is awaiting an approved Historic Furnishings Report.

6. Commemorative Objects and Archival Materials: This category includes objects and archival materials associated with post Civil War veteran activities at this site (e.g., establishment of cemetery, monument dedications, reunions, reenactments, and other commemorative events) and with the establishment and history of the park.

This category is limited in quantity and is not as important as the other categories.

### Natural History Collection

Collecting and maintaining a natural history collection is a vital part of the resource management and interpretive programs of the park. The natural history collection is tailored to the following specific purposes: (1) establish a permanent base of information about the indigenous and exotic plants to assist with the restoration of the battlefield landscape; (2) archive samples of sediment collected from "Bloody Pond" for future ecological studies; (3) archive samples of water and air for future pollution/acid rain studies; and, (4) collect specific animal specimens required by the museum's exhibit plan for display. This collection is sub-divided into two disciplines: biology and geology. The following list identifies the categories of specimens to be included in the collection and, when appropriate, notes their current representation.

#### Biology

1. Plants: Each species of vascular plant indigenous to this site in 1862, as well as each species of vascular plant introduced to the site after 1862, should be represented by a flowering specimen in the park's herbarium.

The reference collection of introduced plants to the battlefield is complete. Emphasis should be placed on developing the collection of vascular plants indigenous to the battlefield during the historic period.

2. Animals: A limited number of species of animals specifically required for museum exhibits may be represented in the collection.
3. Environmental Monitoring Samples: Specimens generated by the park's ongoing pollution/acid rain research project and not consumed in analysis are retained as part of the museum collection.
4. Records: All records associated with biological collections (e.g., field notes, instrument sheets, maps, etc.) are retained as part of the museum collection.

There are many gaps in this category. Emphasis needs to be placed on acquiring missing or incomplete scientific records.

5. Collections Subject to 36 CFR 2.5: This category includes all specimens that must be cataloged in accordance with this regulation.

### Geology

1. Environmental Monitoring Samples: Sediments collected from the park's ongoing ecological research project on "Bloody Pond" and not consumed in analysis are part of the museum collection.
2. Records: All records associated with geological collections (e.g., field notes, instrument sheets, maps, etc.) are retained as part of the museum collection.
3. Collections Subject to 36 CFR 2.5: This category includes all specimens that must be cataloged in accordance with this regulation.

### 3. Acquisition

The park may acquire/collect objects for its museum collections by gift, purchase, exchange, transfer, field collection, and loan. Acquisition of museum objects must be governed by the park's ability to manage them according to the acquisition and preservation policies outlined in Chapter V of the NPS Management Policies and the standards for managing museum collections in Chapter 3 of NPS-28--Managers Guide. In accordance with NPS policy the park will discourage gifts with limiting conditions. Museum objects must be acquired, accessioned, and cataloged in accordance with the NPS Museum Handbook, Part II, Museum Records (Revised 1984).

The Park Superintendent, by delegation, represents the Secretary of the Interior in accepting title to and responsibility for museum objects. The Superintendent bears the ultimate responsibility for the acquisition and proper care and management of the museum collection. The Superintendent has delegated the day-to-day care of the collection to the park curator.

All permanent acquisitions must receive formal approval from the Park Superintendent before they can be accessioned into the museum collection. Upon receipt, all newly acquired objects and related documentation must be turned over to the park curator. The park curator prepares for the Superintendent's signature all instruments of conveyance, letters of thanks, acceptance, or rejection, and transmits these, as appropriate, to the donor, lender, vendor, or other source of acquisition.

### 4. Uses of the Collection

The park's museum collections may be used for exhibits, interpretive programs, research, and other interpretive media (e.g., publications based on museum objects). The governing consideration in the use of museum objects is the conservation of each object in question and the collection as a whole. Researchers and other specialists may examine

objects under the conditions and procedures outlined in the Cultural Resources Management Guideline (NPS-28) and in the park's museum collection access policy. Any interpretive use that may be defined as consumptive must be authorized in advance, as outlined in the Interpretation and Visitor Services Guideline (NPS-6).

#### 5. Restrictions

1. Because of restrictions in the deed of gift, the park is prohibited from deaccessioning any part of the Adam L. Smith collection (Accession No. 26).
2. Human skeletal material will not be displayed.
3. Access to museum objects by researchers must be authorized in writing by the Superintendent. Any researcher approved to access museum objects shall be accompanied at all times by the park curator.
4. All endangered, threatened, or rare plants and vertebrate and invertebrate animals will be collected only when accidentally killed or when dead from natural causes.

#### 6. Management Actions

This Scope of Collection Statement must be annually reviewed and, when necessary, must be revised to remain supportive of and consistent with any changes in the park's mission. Any revision to this document requires the approval of the regional director.

The park requires a Collection Management Plan. This need is identified in the park's Resources Management Plan.

Except for objects on exhibit in the museum, all archeological materials collected within the park's boundaries have been transferred to the NPS regional repository, Washington D. C., for proper storage and preservation. All environmental samples are stored in the University Environmental Research Station in Arlington, Virginia.

NATIONAL PARK SERVICE  
ACCESSION RECEIVING REPORT

Park Acronym \_\_\_\_\_

Accession No. \_\_\_\_\_

Use this record to document the receipt of objects and collect pertinent information on an accession from the Source of Accession (donor, vendor, field collector, lender, etc.). If additional space is needed, attach a separate sheet. Blank copies of this form should be kept on hand by all employees who are likely to receive museum objects on behalf of the National Park Service. Use ink or type.

1. The following information pertains to the objects listed on the attached form (check form type).

- |  |   |
|--|---|
| <input type="checkbox"/> Accession Receiving Report: List of Objects (Form 10-95a) | <input type="checkbox"/> Copy of purchase contract (if over \$25,000) |
| <input type="checkbox"/> Deed of Gift (Form 10-830)                                | <input type="checkbox"/> Exchange Agreement                           |
| <input type="checkbox"/> Receiving Report copy of Purchase Order (SF-147)          | <input type="checkbox"/> Transfer of Property (DI-104)                |
| <input type="checkbox"/> Requisition (DI-1), (For Imprest Funds)                   | <input type="checkbox"/> Incoming Loan Agreement (Form 10-98)         |
| <input type="checkbox"/> Receiving Report copy of Field Purchase Order (SF-44)     |   |

2. Nature of accession: (Check one)

- Gift     Purchase     Exchange     Transfer     Field Collection     Loan

3. Name and address of Source of Accession: \_\_\_\_\_

Daytime Telephone No.: \_\_\_\_\_

4. Give brief description, identification and history of the collection. Note locality collected or purchased, give site names and numbers if appropriate. This information is provided by the Source of Accession only.

5. Give overall condition on arrival. Specific object condition must be noted on attached form.

6. Remarks: \_\_\_\_\_

7. Objects Received by: \_\_\_\_\_ Date: \_\_\_\_\_  
(Signature of Employee, Title)

at: \_\_\_\_\_  
(Park location)

8. I certify that the objects described above and on the attached document have been received and inspected.

\_\_\_\_\_  
(Signature of Designated Receiving Officer)

Date: \_\_\_\_\_



NATIONAL PARK SERVICE  
OBJECT TEMPORARY REMOVAL SLIP

Catalog Number \_\_\_\_\_

Permanent Location: \_\_\_\_\_

Purpose for Removal: \_\_\_\_\_

Temporary Location: \_\_\_\_\_

Removed by: \_\_\_\_\_

Date Removed: \_\_\_\_\_

NPS Form 10-97  
7 84

## USE OF PARADICHLOROBENZENE IN MUSEUM COLLECTIONS

3/12

Paradichlorobenzene (PDB) is used in NPS museum collections primarily as a moth repellent and inhibitor of mildew and other fungi. Two potential dangers, however, are presented by its use. The exposure of museum staff to certain health hazards and the side effects on the objects being treated are significant dangers. (See Conserve O Grams 3/13 and 3/14.) It is apparent that both of these concerns can be minimized if the chemical is used correctly and appropriately. The following recommendations should serve as guidelines for the use of PDB in NPS museum collections:

1. Do not use PDB routinely, risking unwarranted exposure of people and objects. Forgo usage when insect or mildew infestation is not a threat, or when there is an alternative, safer method of control (i.e., climate control or regular inspection). Check with the regional curator for alternative methods on an individual, case-by-case basis.
2. Reduce human exposure to PDB. Use only in tightly sealed storage cabinets or exhibit cases. Do not allow staff to work in areas where the PDB vapors are present; its odor, when detected, is a warning. Use appropriate protective equipment (i.e., neoprene or polyvinyl alcohol gloves and full-face respirators with a black organic vapor canister).
3. Do not expose museum objects to the pesticide if they may be sensitive to PDB vapors (see Conserve O Gram 3/13). Its use should be selective, based on consideration of the material composition of objects needing treatment. Items susceptible to insect attack (primarily proteins such as wool, feathers, furs, skins, and hides, and natural history specimens) may be grouped and protected together. PDB should never come in direct contact with any object.
4. Carefully regulate and monitor the quantity of PDB used and keep its use to a minimum. Use of PDB at repellent levels is safer than use at fumigant levels. The existing literature on PDB does not agree on a recommended dosage but the most frequent recommendation for repellent level is 9.0 lbs./1000 cubic feet (2.7 ounces or 3/8ths cup per standard specimen cabinet). Place the PDB in a 4-inch Petri dish or similar glass container to standardize the area of surface exposed and prevent chemical reactions with its container (such as the paper specimen trays). Use gaskets and sealants to create an extremely airtight storage or exhibit cabinet.

The best way to avoid the incorrect or inappropriate use of pesticides is to reduce the possibility of an insect infestation. There are three primary ways of avoiding insect infestations in museum collections:



CONSERVE O GRAM

1. Do not bring into a stored or exhibited collection any materials that are or may be infested. Infested material first must be fumigated by a fumigant other than PDB. Consult the Regional Curator for recommended fumigation procedures. Suspect materials should be isolated and kept in a special container (such as in a sealed plastic bag or sealed cabinet) long enough for insect activity to become visible and then fumigated if required.

Fresh flowers, even those to be taken home, should not be brought into museum areas. Adult dermestid beetles are nectar feeders and can be carried into the museum on the flowers.

2. Enforce rigorous standards for housekeeping. Allow no food or drinks around museum collections; their residue can attract insects that otherwise might not be attracted to the area. Keep storage and exhibit areas clean and free of litter and debris that might attract insects or conceal their activity until they are well established.
3. Ensure that seals on cabinets are in good repair so that insects cannot enter; frequently inspect objects not in cabinets to find and stop insect activity at the earliest possible time.

Use of sticky traps placed near windows will trap adult dermestids, which are attracted to light sources.

**NOTE:** Use of PDB must be approved on an annual basis by the Director. Contact the Regional Integrated Pest Management Coordinator for procedures.

Toby Raphael  
Ethnographic Conservator  
Harpers Ferry Center  
John Hunter  
Midwest Regional Curator  
10/85

## EFFECTS OF PARADICHLOROBENZENE ON MUSEUM OBJECTS

3/13

Despite widespread use of paradichlorobenzene (PDB) in museum collections during this century, to date, no definitive study has been made of this pesticide's possibly harmful effects on museum materials. The solid crystalline substance has been routinely used in museum storage as a moth repellent and as an inhibitor of mildew and other fungi. PDB has a penetrating odor and readily forms a vapor at room temperature.

Disturbing side effects on museum objects have been reported from the use of PDB over the years. Successful use of the pesticide appears to depend heavily on its correct and appropriate usage. It is extremely important that museum staff exercise great caution in exposing artifacts to the vapors of this strong pesticidal substance. PDB should not be used routinely or randomly, risking unwarranted exposure. Artifacts to be treated should be carefully selected in order to avoid unnecessary damage or alteration of the material. Evidence of accelerated deterioration and chemical alteration of materials has been cited in numerous publications, as well as by museum conservators. The following are observations of some of the potentially harmful effects of the pesticide.

- PDB is a strong solvent and can soften some paints, resins, many adhesives, and plastics often used to contain objects.
- PDB has been responsible for the alteration of certain pigments and leather dyes.
- PDB can redeposit on museum objects and storage containers.
- PDB can form chlorine gas that can bleach specimens.
- PDB can dissolve fat, moving it to an object's surface.
- PDB has been responsible for the corrosion of various metals when exposed to certain relative humidities.

Many of PDB's undesirable effects depend on the level of exposure that a material receives. The vapor concentration in an enclosed space is, however, difficult to predict because it is influenced by several factors:

- Initial quantity of solid PDB;
- Surface area of the exposed chemical;
- Volume of the enclosed space (storage cabinet, case, etc.);
- Frequency of air exchanges (loss of vapor through leakage);
- Temperature (increase in temperature increases amount of vapor present).



CONSERVE O GRAM

If the vapor concentration is excessive, redeposition of PDB can result in the coating of the enclosed materials (including cabinet walls, shelving and objects). Redeposition of PDB depends on air and object temperature. Although this phenomenon is not totally understood, it is thought to occur by a process known as chemical absorption in overly exposed atmospheres where the air becomes saturated.

Museum staff should follow these strict procedures to avoid damaging museum materials:

1. Expose museum collections to PDB vapor only when insect and microorganism activity is present or suspected.
2. Only expose organic objects requiring protection, such as those artifacts and specimens composed of wool, feathers, furs, skins, and hides.
3. Be alert to the potential harmful effects the pesticide may have on collection materials.
4. Do not exceed the repellent level of 9.0 lbs per 1000 cu. ft. (2.7 ounces or 3/8 cup per standard specimen cabinet). Replenish infrequently and not at all if the cabinet is airtight (see Conserve O Gram 3/12).
5. Exercise safety precautions when handling the pesticide; use neoprene or polyvinyl alcohol gloves and a full-face respirator with a black organic vapor canister (see Conserve O Gram 3/14).

Toby Raphael  
Ethnographic Conservator  
Harpers Ferry Center  
10/85

## PARADICHLOROBENZENE HEALTH AND SAFETY UPDATE

3/14

The use of pesticides in NPS museum collections has been a commonplace procedure for decades. However, recent information indicates that many of the chemicals that have been routinely used for this purpose are dangerous and may be undesirable. In view of these changes, the Division of Conservation, Harpers Ferry Center, has investigated available data on paradichlorobenzene (PDB) (chemical formula  $C_6H_4Cl_2$ ) to re-examine its usefulness for pest control in our collections.

Preliminary investigations indicate many serious concerns regarding the continued use of PDB. Any new NPS policy on the use of PDB must await further evidence from toxicological and museum-related studies. It is important that park staffs be aware of this pesticide's potential problems and stay abreast of the latest available information on the health hazards it presents. Forgo usage when insect or mildew infestation is not a threat, or when there is an alternative, safer method of control (i.e., climate control or regular inspection), (see Conserve O Gram 3/12).

Much of the following information on PDB has been excerpted from the book, Pest Control in Museums (Edwards, Stephen R., et al, Association of Systematics Collections, Lawrence, Kansas, 1981), one of the best published sources of information on museum fumigants, and Dangerous Properties of Industrial Materials (Sax, Irving, Van Nostrand Reinhold, New York, 1979).

### HEALTH RELATED EFFECTS:

ROUTE OF ENTRY: Skin contact, inhalation, ingestion.

ORGANS AFFECTED: Liver, kidneys, respiratory system, skin and eyes, central nervous system.

ACUTE EFFECTS (short-term): Narcosis (dizziness, drowsiness, headaches, nausea, loss of coordination); skin, eye, and respiratory system irritation.

CHRONIC EFFECTS (long-term): Dermatitis, liver and kidney damage, loss of appetite, nausea, vomiting, jaundice and liver cirrhosis.

CARCINOGENIC EFFECTS: Suspect

REPRODUCTIVE EFFECTS: Unknown

THRESHOLD LIMIT VALUES (permissible safe concentrations in the air in work areas as established by federal regulation; TLV):

Time Weighted Average (normal 8-hour day or 40 hour workweek, repeated exposure without adverse effect) = 75 parts per million (ppm)  
[450 mg/m<sup>3</sup>]

Short Term Exposure Limit (maximal safe concentration for 15 minutes of continuous exposure without adverse or irreversible effects) = 110 parts per million (ppm) [675 mg/m<sup>3</sup>]

NOTE: ICCROM recommends that exposures remain below 50% of the



CONSERVE O GRAM

EFFECTIVENESS:

AS CONTACT PESTICIDE: No

FOR PREVENTATIVE MAINTENANCE: Yes, as a vapor phase repellent in tightly sealed storage and exhibit cases.

AS FUMIGANT: Reportedly successful in high concentrations in tightly sealed storage cases. Because of health hazards, not recommended by National Park Service.

RECOMMENDED DOSAGE:

9.0 lbs. per 1000 cubic feet is commonly used and considered an effective repellent level (2.7 ounces per standard specimen cabinet). Efficacy tests are urgently needed to determine minimum required levels.

REMARKS:

- 1) This pesticide is currently under review by Environmental Protection Agency for registration for institutional use.
- 2) Use in closed storage unit, DO NOT USE IN OPEN SPACES.
- 3) Do not allow PDB to come into direct contact with the specimens.
- 4) Use neoprene or polyvinyl alcohol gloves and a full-face respirator with black organic vapor canister when handling PDB.
- 5) PDB is effective in repelling microorganism attack, e.g. mildew.
- 6) PDB vapor is flammable; when vapor is exposed to open flame it produces corrosive gases.

The basic problem is that all pesticides are toxic to some extent towards animals and humans. Human safety often depends on the procedures followed for application as well as the level, or quantity, of the chemical applied. Accordingly, the use of PDB in NPS museums has been too lax. PDB should never be used in open storage or exhibit situations. Its effectiveness and safety can be ensured only if cabinets or cases are kept as airtight as possible. Appropriate protective devices such as neoprene and polyvinyl alcohol gloves and full-face respirators with black organic vapor canisters should be worn by persons opening such containers.

Most users of PDB have not understood that the chemical acts as an insect and microorganism repellent at low levels but reportedly acts as a fumigant only at high levels. Considering the various problems associated with its usage, only low level, repellent usage can be recommended. Careful application and regulation of the chemical is critical; standardization of its usage is essential. NPS policy also states that all uses of pesticides in NPS units must have annual approval by the Director. For information and procedures concerning pesticide use contact Regional Integrated Pest Management (IPM) Coordinators or the Servicewide IPM Coordinator. It is imperative that objects be carefully selected for exposure to PDB since many materials can be adversely affected, (see Conserve O Gram 3/13).

Toby Raphael  
Ethnographic Conservator  
Harpers Ferry Center  
10/85

## COLLECTION MAINTENANCE SCHEDULE: STORAGE

Regular, scheduled maintenance of objects in storage is necessary to ensure that they will receive the proper care and attention to forestall deterioration.

An efficient maintenance plan for any museum storage depends heavily on two factors:

- (1) That the storage facility is properly designed and equipped to preserve and protect the stored materials.
- (2) That the stored materials were properly prepared for storage.

The following schedule should prove to be useful in aiding the curatorial staff to establish a storage maintenance schedule.

DAILY:

Inspection: Check for evidence of insects or rodents. Make sure each storage cabinet is properly locked.

Environmental Monitoring: Temperature and humidity readings should be taken and records maintained. During periods of hot, humid weather, check the organic objects for signs of deterioration. (See Manual for Museums, pp. 67-69.)

WEEKLY:

Inspection: Check to see that objects are not missing from the cabinet drawers, chipboard trays, open shelving, etc.

Review storage area(s) to see that no potentially dangerous materials (flammables, packing material) are present, and that the area is only being used for curatorial storage (not interpretive or maintenance storage).

Environmental Monitoring: Change charts on the hygrothermograph (if used) and file used chart in curatorial files. Check to see that all objects are adequately protected from light damage.

Housekeeping: The floor of the storage room(s) and the outside of storage cabinets must be cleaned using a damp mop, damp cloth or vacuum cleaner.

MONTHLY:

Inspection: Closely check stored objects to determine if any damage is occurring (Manual for Museums, pp. 67-82). Record findings and contact Regional Curator if corrective measures are necessary.

If there is evidence of insects and rodents, place insecticides, chemical bait and traps where needed. Contact the Regional Curator for information on what materials to use.

Renew paradichlorobenzene (PDB) crystals as needed in stored organic materials (no more than 1/4 lb. per standard storage cabinet; see Manual for Museums, pp. 64-65).

Examine objects on open shelving to see if they are properly protected from dust.

#### QUARTERLY:

Inspection: All stored textiles should be inspected for insect damage and mildew (this includes unrolling textiles). Textiles stored in drawers need to be shifted or repositioned slightly to relieve stresses that may be present.

Environmental Monitoring: Hygrothermographs and dial hygrometers need to be calibrated using a sling or aspirated psychrometer to compare readings. (See Manual for Museums, p. 86.)

#### SEMI-ANNUALLY:

Inspection: Check seals, gaskets and locks on cabinets to see if they are working properly. Make necessary repairs.

#### ANNUALLY:

Inspection: A complete inventory of the objects in storage should be made and recorded. Document any object deterioration and loss.

Housekeeping: Clean the entire storage area(s) well to prevent the build-up of soil in hard to reach places (on walls, ceilings, floors, behind and under cabinets, and shelving).

Diana R. Pardue, Staff Curator  
Branch of Curatorial Services

## ROLLING TEXTILES FOR STORAGE

Rolling textiles on tubes is the best way to store large textiles that cannot be stored flat. Only single layer, flat, unshaped textiles should be rolled for storage. Garments, lined fabrics, and textiles with bulky trim cannot be rolled for storage without rolling in creases which will result in damage to the textile.

The tube should always be several inches longer than the textile and of the proper diameter. Tubes of at least 6" diameter should be used for medium weight textiles and tubes of 12" diameter should be used for thick, heavy textiles such as rugs and tapestries. The tube should be strong enough to support the textile and of a chemically stable, non-acidic material. Heavy cardboard; (such as rug tubes) and heavy polyethylene tubes make sturdy, inexpensive rollers.

The tube should be prepared by covering it with polyethylene and then with acid free cardboard. The textile to be rolled should be flattened and covered with overlapping sheets of acid free tissue paper or clean cotton fabric. On protein fibers such as wool or silk, cotton is preferred. The tissue or fabric helps prevent small wrinkles from being rolled in. The textile should be centered on the length of the tube and carefully rolled. Try to avoid stretching or wrinkling the fabric. The outer layer should be covered with acid free tissue paper or cotton fabric and the whole roll tied loosely in several places with a 1/2 - 1" wide textile tape. Avoid using thread or string to secure the roll or tying the tape tightly which can cause creases in the textiles. If the textile is wholly or partially wool, hair, fur or feathers, the secured roll and a bag containing moth crystals should be slipped into a clear polyethylene tube; the ends should be loosely tied with string. As a general rule, textiles in storage should not be sealed in polyethylene, which would prevent air circulation.

Ideally the tube should be suspended rather than laid on a flat surface, which causes pressure on sections of the textile. Photographs and descriptions of several methods of suspending textile storage rods can be obtained from the Division of Museum Services. Proper identification of the textile on the exterior of the roll, including the catalogue number and a photograph, will eliminate needless disturbing and handling.

Betsy Bradley

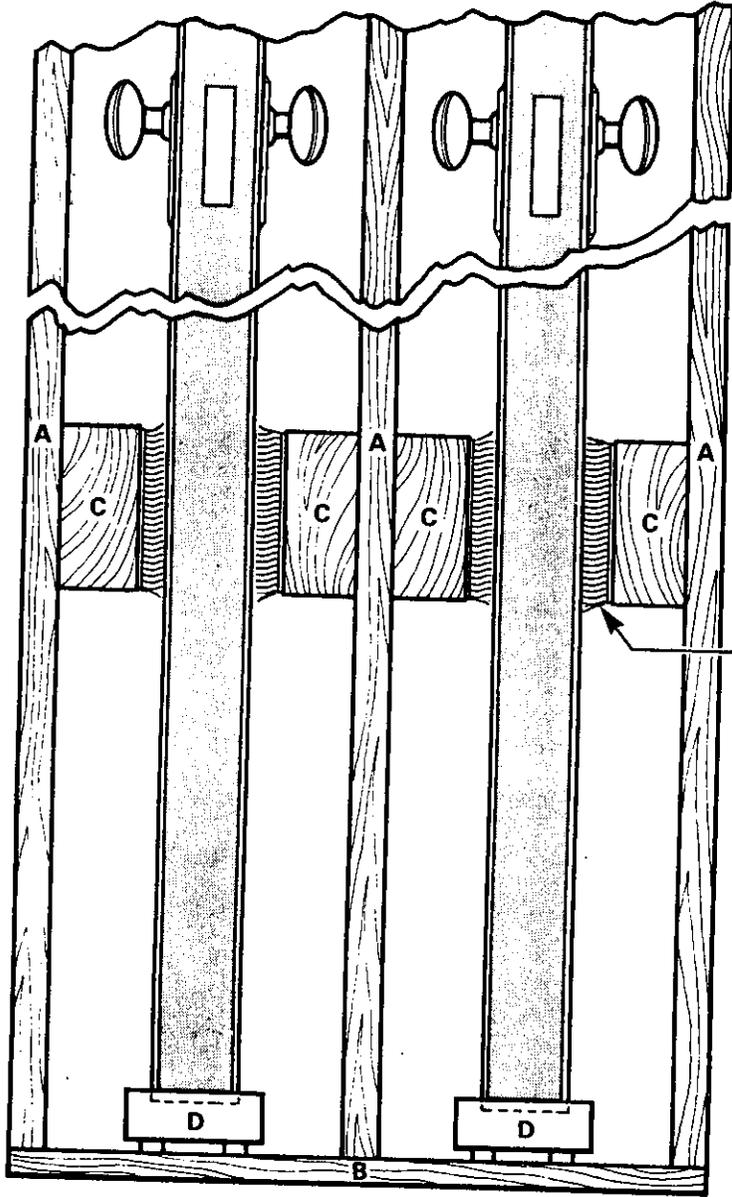
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Appendix III-3



CONSERVE O GRAM

# STORAGE RACK FOR DOORS

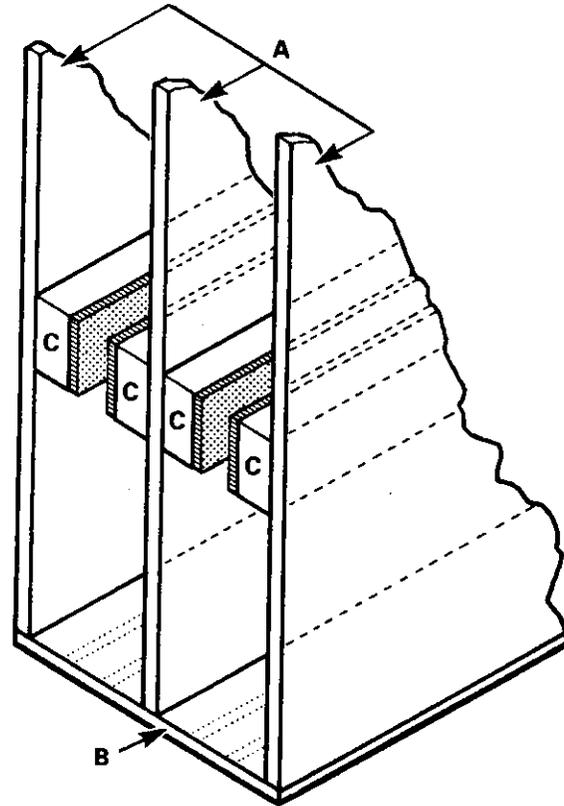


END VIEW

INDOOR-OUTDOOR  
CARPET CUSHION  
(POLYESTER)

- A — VERTICAL DIVIDER  
( $\frac{3}{4}$ " PLYWOOD)
- B — BASE ( $\frac{1}{2}$ " PLYWOOD; BEVELED  
TO FACILITATE ENTRY OF  
DOORS)
- C — GUIDE (2" x 4" BOARD, WITH  
INDOOR-OUTDOOR POLYESTER  
CARPETING CUSHION)
- D — HEAVY-DUTY APPLIANCE  
ROLLER, ADJUSTABLE LENGTH,  
MULTIPLE WHEELS (AVAILABLE  
IN HARDWARE STORES)

NOTE: GLUE AND NAIL ALL JOINTS.  
NOT TO SCALE



DETAIL OF BOTTOM

NOTE: CONSTRUCTION FOR  
TOP OF RACK IDENTICAL TO  
BOTTOM. GUIDES ALSO  
REQUIRED NEAR TOP OF  
RACK. AT TOP ALLOW 2"  
TO 3" CLEARANCE.

NATIONAL PARK SERVICE  
CURATORIAL SERVICES BRANCH  
WASHINGTON, D.C.  
MARCH 1986

## "THE TOOLS OF THE TRADE"

### Supplies and Equipment for Collection Management

The best way to insure that a park's museum objects are preserved is to prevent damage caused by improper storage. The Curatorial Services Branch, Preservation Assistance Division, WASO, (Harpers Ferry Unit) maintains modest quantities of most of these items for distribution to parks and information about everything in the listing.

The items listed are in the following categories.

#### I. CABINETS AND STEEL SHELVING

Probably the single most important action a manager can take to preserve the collection is to store it in specialized cabinetry. Most of the cabinets have special gaskets that create an interior microenvironment that buffers temperature and humidity fluctuations, prevents insect and vermin infestations, and prevents damage from dust, and pollutants. Cabinets also prevent damage caused by light, and give the artifacts a measure of security. Steel shelving is used for artifacts too large to fit in specimen cabinets.

#### II. SPECIAL STORAGE CONTAINERS

These are boxes, folders, envelopes and trays that chemically, mechanically, and physically protect museum specimens.

#### III. ENVIRONMENTAL MONITORING, CONDITIONING, AND CONTROL EQUIPMENT

Museum objects are protected if placed within an environment that contributes to their survival. To help determine temperature, humidity, light, and air pollution in the museum environment, there are instruments, and materials available that will monitor and/or control these conditions.

#### IV. CATALOGING SUPPLIES

These are materials and forms that are necessary for keeping museum records.

#### V. CURATORIAL SUPPLIES

These are materials that are useful for caring for collections.

#### VI. NATURAL HISTORY SUPPLIES

The Curatorial Services Branch maintains a modest inventory of some of the basic materials needed for maintaining herbarium, entomological, and wet biological specimens.

## I. MUSEUM CABINETRY AND STEEL SHELVING:

The first three cabinets are the primary cabinets of the National Park Service and are designed into a modular size concept that allows easy and efficient organization of storage space. (See Conserve O Gram 4/4).

### A. Standard Museum Specimen Cabinet:

36-7/8" high, 29" wide, 32" deep

A steel, heavy-duty, general purpose artifact storage cabinet. It comes with a lift-off or swing type door. The swing door has a keyed lock in the handle. A gasket seal creates a protective microenvironment within the interior. It's maximum capacity is 16 drawers (measuring 1-7/8" high, 24-15/16" wide, 30" deep). Maximum weight capacity per drawer is 50 pounds.

### B. Doublewide Specimen Cabinet:

36-7/8" high, 58" wide, 32" deep

An all metal cabinet twice the width of a standard cabinet. It is designed for flat storage of lighter, larger artifacts such as garments, textiles, study skins, and ethnographic materials. It has double doors and a locking mechanism in the handle. It has a gasket seal as in the standard cabinet. It has a capacity of 16 drawers (measuring 28-3/4" deep, 52-3/4" wide, 1-7/8" high). The weight limit per drawer is 50 pounds.

### C. Wardrobe Specimen Cabinet:

73-3/4" high, 58" wide, 32" deep

A cabinet the size of four standard cabinets stacked two on two. It is designed to store garments having enough structural strength to be hung on a padded hanger. It creates a microenvironment using a synthetic gasket seal. It comes with a hat shelf and closet rod. The large open interior can be adapted using racks for storing rolled textiles. Some manufacturers make these cabinets with stock racks, shelves and drawers for fully utilizing the interior.

### D. Visual Storage Case: (3 sizes)

84" high, 36-3/8" wide, 16-1/4" deep

84" high, 36-3/8" wide, 22-1/4" deep

84" high, 48-3/8" wide, 22-1/2" deep

This cabinet is used to store inorganic objects significant enough to justify visual storage. Objects can be exhibited and stored safely at the same time. The cabinet has lift-off swing double doors with locking handles. It has six adjustable shelves. The four viewing panels in the doors may be made of either ultra-violet light filtering plexiglas or safety glass. A cabinet with UV filtering plexiglas is an excellent rare book container.

E. Jumbo GL-C Cabinet:

36-7/8" high, 81" wide, 44-7/8" deep

A large all-metal cabinet designed to store fragile garments and oversized textiles such as flags or small rugs that require flat storage. It has double doors with a locking mechanism in the handle. It holds 15 drawers (measuring 2-3/4" high, 74-1/2" wide, 42" deep).

F. Entomology Cabinet: (2 sizes)

42-3/4" high, 23-3/16" wide, 20-1/3" deep

84-1/8" high, 23-3/16" wide, 20-1/3" deep

The 42-3/4" high steel unit has 12 drawers on glides. The 84-1/8" high steel unit has 24 drawers on glides. Both have a gasket seal, a locking door handle and label holder on the door. Both use Cornell style drawers, which hold insect pinning trays in a system of modular sizes.

G. Herbarium Cabinet: (2 sizes)

40" high, 25-5/32" wide, 18-25/32" deep

84-1/8" high, 25-5/32" wide, 28-25/32" deep

The 40" high cabinet has 12 openings. The 84-1/8" high cabinet has 26 openings. This steel single door cabinet has a gasket seal, a locking door handle and label holder on the door.

H. Map Cabinet:

53-3/4" wide, 41-7/16" deep (Height according to number of 5 drawer units.)

A steel cabinet with large, flat storage drawers obtained through the Federal Supply Schedule. It comes in three sizes but the largest size is generally recommended. The height varies with the number of units that are stacked. Each five-drawer unit measures 15-3/8" high. The cabinet comes in multiples of five drawer units, a base, and a top, and can be used for storing large historic maps, prints, and documents. For proper protection the items are placed in acid-free map folders before placement in the cabinet.

I. Large Flat Storage Cabinet:

Source data is available for a company that custom builds a counter-height cabinet with drawer sizes up to 5' x 10'.

J. GSA Utility Cabinet:

78" high, 36" wide, 18" deep

A metal cabinet with six adjustable shelves for storing museum supplies.

K. Security Gun Vault

80" high, 30" wide, 24-1/2" deep

A heavy duty metal gun cabinet with a vault door that provides high security for valuable firearms collections. The cabinet holds up to 30 long-arms.

L. Insulated File Cabinet: (2 sizes)

28-7/8" high, 20-3/4" wide, 32-15/16" deep

55-1/4" high, 20-3/4" wide, 32-15/16" deep

The 28-7/8" high cabinet has two drawers; the 55-1/4" high cabinet has four drawers. Basically, this is a Class C (350°F-1 hour) rated insulated fireproof metal cabinet with a high security combination or keyed lock. When document and photo collections are contained in acid-free folders or envelopes and placed in these cabinets they are properly stored. This cabinet is appropriate to house the park's museum records. Source data for purchasing this cabinet is available from Curatorial Services Branch.

M. Art Storage Racks:

There are a number of racks for storing framed artwork that vary in cost, capacity, and complexity. Source data and advice on selecting the most appropriate racks are available.

N. Federal Prison Industries (UNICOR) Steel Shelving Units:

Comes in a variety of sizes ranging up to 9'3" high, 48" wide, 36" deep, and can hold up to 1200 pounds per shelf. This type of shelving is used for storing artifacts too large to fit within specimen cabinets.

O. Slotted Angle Steel Racks:

These racks utilize a special slotted angle that can be custom sized. This angle allows special configurations and construction of racks for extra large artifacts or where racks have to fit within certain space requirements.

P. Special Storage Items used with Cabinets and Shelving:

1. Polyethylene Drawer Liners - 1/4" thick pads cut to the inside dimensions of a standard cabinet drawer. They are made of a chemically inert foam that will cushion artifacts from contact with metal drawers and shelves, and protect metal drawers and shelves from scratching by heavy artifacts such as rock specimens and metal objects. They also help prevent objects from sliding in trays.
3. Sash Lock - The lift-off doors on older standard specimen cabinets in parks often lack a locking device. Installing a sash lock adds security to these cabinets.
4. Retrofit Gasket Seal Kit - Many older specimen cabinets have a pressure sensitive polyurethane gasket seal. These gaskets deteriorate over a period of time and need replacement. This kit uses a more stable synthetic gasket that is mechanically attached. Using the kit should mean a one-time replacement of the cabinet seal that should last the life of the cabinet.
5. Appliance Rollers - These plastic rollers used under cabinets allow the cabinet to be moved for periodic cleaning of the area. They have a capacity of 3,000 pounds per set of two.
6. Wooden Gun Racks - These special eight-gun racks fit exactly in the GSA utility cabinet. Detailed drawings for the construction of this rack are available from Curatorial Services Branch.

The above cabinets and racks are those in general use throughout the Park Service. However, many manufacturers will build equipment to our specifications. If a park has special storage needs, contact the Curatorial Services Branch, which can provide technical assistance in finding sources for your requirements.

II. SPECIAL STORAGE CONTAINERS

A. Acid-free (buffered) File Folders:

Letter 10-1/4" x 12-1/4"  
Legal 10-1/4" x 15"

Folders are acid-free to protect paper documents.

B. Expanding Manuscript Folders (acid-free and buffered)

Available in letter and legal sizes.

C. Acid-free (buffered) Sleeve Type Photo Enclosures: (4 sizes)

4-3/4" x 5-3/8"            5-3/8" x 7-3/8"  
8-1/2" x 10-1/12"        11-1/2" x 14-1/4"

Sleeve type enclosures are open on one end; acid-free; and provide acceptable archival storage. They are used to store historic non-color photographic prints and negatives; they are used when space is at a premium and minimum thickness of the envelope is required.

D. Acid-free (non-buffered) Folding Type Photo Enclosures:

Same sizes as the sleeve type enclosure and made of alpha cellulose paper stock. These have four flaps that fold in, enclosing the photo thus preventing the photo from inadvertently slipping out. Also prevents the possible scratching of the surface when placing it into or removing it from a sleeve type envelope. The extra flaps create an extra thickness per envelope and are not recommended when storage space is limited.

E. Mylar (Plastic) Envelopes:

Available in the same sizes as the photo enclosures as well as a 2-1/2" x 10-1/4" size. These envelopes are of a sleeve-type construction. Because there is the potential for buffered acid-free negative envelopes to react chemically with color prints or negatives and albumen prints, these non-reactive plastic envelopes are recommended for these items. They can also be used for storing fragile documents that require repeated viewing.

F. Document Envelopes (buffered):

6" x 9"                    11-1/2" x 15"  
9" x 12"

Envelopes with an opening and a flap on one side and a seam down the center of the envelope for storage of archival documents. Made of acid-free paper; not to be used for photographs or negatives.

G. Acid-free (buffered) Map Folders:

16" x 20"                24" x 36"  
20" x 24"                36" x 48"

Large acid-free, folders of heavy thickness (.010" and .020"). Though they are called map folders, they may be used for any paper object which needs an acid-free container of these sizes. Curatorial Services can provide source data for ordering these folders.

H. Archival Document Boxes: (4 sizes)

Letter 12-1/2" x 10-1/2" x 5" or 12-1/2" x 10-1/2" x 2-1/2"  
Legal 15-1/2" x 10-1/2" x 5" or 15-1/2" x 10-1/2" x 2-1/2"

Made of a completely acid-free and buffered fiberboard providing excellent protection for documents placed in file folders. Maximum capacity per box is approximately 30 folders for 5" depth box and 15 folders for 2-1/1" depth box.

I. Print Box:

11-3/8" x 14-3/8"            22-3/8" x 28-3/8"  
16-3/8" x 20-3/8"

Made of acid-free board with a hinged lid, relatively crush proof and offer a chemically safe environment for prints.

J. Archival Photo Enclosure Box:

These archival quality boxes are made to contain the archival photo enclosures listed in "C" and "D" and the mylar envelopes listed in "E".

K. Acid-free Storage Box:

22" x 28" x 5"

Made of acid-free buffered board with a full telescopic lid. This box will fit within a standard cabinet but is strong enough for stacking on open shelving. This is a good storage container for smaller textiles. It is also a chemically safe general purpose container for most light-weight artifacts. The manufacturer can provide special sizes.

L. Specimen Trays:

2.925" x 1.8" x 1.0"	7.25" x 11.7" x 1.0"
2.925" x 3.625" x 1.0"	11.7" x 14.5" x 1.0"
3.625" x 5.85" x 1.0"	5.85" x 29" x 1.0"
5.85" x 7.25" x 1.0"	5.85" x 11.7" x 1.0"

Originally made of chipboard and covered with white chromium paper, these trays now are made of acid-free board covered with an acid-free non-buffered paper. These are standard containers for holding artifacts while in storage. They are available in the modular system of sizes listed above allowing a myriad of different configurations.

M. Interleaving Paper:

11" x 14"      22" x 28"  
16" x 20"

An acid-free and buffered paper used between documents and prints in print boxes and folders. This is a bond, white, 2 lb. paper. These interleaving sheets have been cut to fit print boxes listed above.

N. Mylar Plastic Sheet:

A chemically inert plastic used to encapsulate documents using double-faced tape. Ideal for documents that need physical support. An additional advantage is that you can see through both sides to read but not directly handle the document. It comes in 36" width rolls. Curatorial Services can provide source data for ordering mylar sheets.

O. Ziplock Plastic Bags:

4" x 4"      8" x 8"  
6" x 6"      12" x 12"

Bags made of clear chemically-inert polyethylene and have an interlocking seal closure. Used to store archeological materials when they are still in field lot configuration.

P. Acid-free Tissue:

An acid-free tissue paper either buffered or unbuffered used as stuffing for garments and as a packing and lining material for general museum storage use. It comes in 20" x 30" sheets.

Q. Foil Envelopes:

10" x 12"

To contain nitrate negatives for freezer storage.

R. Archival Copying Paper

8-1/2" x 11"

A non-buffered paper acceptable for archival copying of documents and records.

S. Polyethylene Looseleaf Slide and Photo Pages

8-1/2" x 11"

Used to contain slides and non-museum 4" x 5" photos in a looseleaf binder format.

T. Record Storage Boxes

An acid-free and buffered fiberboard box used for storage of documents or museum objects.

U. Plastic Paper Clips

Used in place of metal paper clips with museum records.

V. Double-faced Tape

Used to join pieces of mylar when encapsulating historic documents.

W. Lab Pens

A pen with special permanent ink able to mark on mylar plastic.

X. Archival Photo Albums

An acid-free non-buffered album used with historic photos when photos must be kept in album format for historical integrity.

Special boxes, envelopes, folders, etc., are easily custom made by the manufacturers. If you have special requirements, we can put you in touch with sources to help acquire your special containers.

III. ENVIRONMENTAL MONITORING, CONDITIONING, AND CONTROL EQUIPMENT

A. Hygrometer: This dial instrument reads relative humidity.

B. Thermometer: This instrument indicates temperature within your museum.

C. Humidity Indicator Strip:

This 4-1/4" x 1-1/2" paper strip has colored blotter segments that change color according to the level of relative humidity.

D. Sling Psychrometer:

This instrument has two thermometers; a wet-bulb thermometer and a dry bulb thermometer. When properly used, it will give an accurate reading of relative humidity. It is used to calibrate other humidity monitoring instruments.

E. Hygrothermograph:

Instrument records temperature and humidity fluctuations for a period of seven days or one month on a rotating drum chart. It is spring or battery operated. We can provide you with charts and special inks for the instrument.

F. Visible Light (Foot-candle or Lux) Meters:

Used for reading visible light levels in storage areas and exhibits. These can be either battery operated or run by a silicone photovoltaic cell.

G. UV Monitor:

Used to give readings of the level of ultraviolet light falling on exhibits or in storage areas when used in conjunction with a visible light meter.

H. Air Pollutant Monitoring:

Curatorial Services can help determine levels of pollutants in the vicinity of your museum using data compiled and provided by the Environment Protection Agency.

I. Dehumidifier:

Portable dehumidifiers use a refrigerant or dessicant system to take moisture from the air. They have an adjustable humidistat for regulating the level of humidity, and come in various sizes and capacities.

J. Humidifier:

These devices add moisture to the air by blowing air through a moist pad on a rotating drum. They also have an adjustable humidistat and come in various sizes and capacities. Atomizing humidifiers should not be used because they emit a mist containing any impurities found in the water.

K. Filter Sleeves for Fluorescent Lights:

Special sleeves that fit over fluorescent light bulbs and filter out dangerous ultraviolet radiation. Can be made of mylar plastic or plexiglas and can either be wrapped around the bulb or slipped over it.

L. Solar Control Window Coverings:

Special window films are available to filter out ultraviolet light and varying amounts of visible light. Such filters are generally made of mylar plastic and are attached by a pressure sensitive adhesive backing.

M. Silica Gel:

This is a chemical that removes moisture from the air. It can work very well in some exhibit applications. It comes in bags of varying quantities and can be reactivated with heat. It is provided with a packet of indicating silica gel that changes from blue to pink color as it loses its capacity to absorb moisture, thereby indicating when the silica gel needs to be reconditioned.

N. Air Filtering Devices:

Air cleaners that use high efficiency particulate air filters, which filter out particles of .3 microns and larger; and activated carbon filters to remove most gaseous air pollution.

It is important not to use electrostatic air cleaners, which produce highly reactive ozone that can chemically harm artifacts.

O. Silver Protector Strips:

These strips are impregnated with activated carbon and when sealed in bags with small silver objects will prevent tarnish.

Some of the instruments mentioned above are available on loan to parks. For others the Curatorial Services Branch will supply or provide source information. If a park has situations or applications requiring special instruments, the Curatorial Services Branch can provide technical and source data, and advice on selection.

#### IV. CATALOGING SUPPLIES

##### A. Cataloging Kit:

Plastic box containing an array of supplies necessary to keep track of catalog records, apply catalog numbers, measure and care for objects. The kit is designed so that a cataloger will have at hand, in one place, supplies needed to accession and catalog specimens. The kit contains:

Porcelain streak plate (Used to determine characteristics of mineral specimens)

Rapidograph pen or crowquill pen

Bottle permanent black ink

Acceptable permanent, waterproof black inks are Pelikan Drawing, Koh-I-Noor Rapidograph Ink, or Higgins Eternal Black Ink.

Bottle white lacquer (cellulose nitrate)

Bottle clear lacquer (cellulose nitrate)

Crochet Hook

Pair tweezers (stamp handling variety)

Linen tape for marking textiles

Metric/SAE tape measure (cloth and metal)

Pencil "H" hardness for marking paper objects

White 100% cotton gloves

Magnifying glass or linen tester

Cotton thread and needles for sewing labels on textiles

Artist brushes, small, sable tip

Calipers

Clear ruler (metric/SAE)

Magnet (small, for testing metal objects)

Metric Conversion Table

##### B. Museum Record Forms:

The following is a listing of specialized forms and materials used to keep museum records. The Regional Curator can advise on how to acquire.

- a. Form 10-94, Collection Management Report - Use to provide to regional offices and WASO annual statistics on incoming and outgoing objects and their documentation.
- b. Form 10-95, Accession Receiving Report - Use to document receipt of objects and to collect from owner, field collector, or lender pertinent information on accession.
- c. Form 10-95a, Accession Receiving Report List - Use to list objects in the accession.
- d. Form 10-96, NPS Archival and Manuscript Collection Container List - Use as an aid to locate and describe contents in boxed archival collections.

- e. Form 10-97, Object Temporary Removal Slip - Use in storage or exhibits in place of object to indicate object's removal from its assigned location.
- f. Form 10-98, Incoming Loan Agreement - Use to document pertinent information regarding a loan to the NPS.
- g. Form 10-98a, Incoming Loan Agreement Listing - Use to record a list of objects involved in a loan.
- h. Form 10-127, Loan of Specimens - Used for loans of museum objects from one park to another or from the NPS to an outside organization.
- i. Form 10-254(Rev.), Museum Catalog Record - Cultural Resource - This is the basic museum record of cultural history museum objects. It has sections for clarification and description.
- j. Form 10-254B, Museum Catalog Record - Natural History - This is the same as the 10-254Rev. but designed for natural history objects. Both forms comprised of original copy, working copy, and classification card.
- k. Form 10-254C, Catalog Work Sheet Cultural Resource - This is same as Form 10-254Rev. but with extra space for the description. Use this for rough draft, not for permanent record.
- l. Form 10-254D, Same as Form 10-254C but for natural history specimens.
- m. Form 10-255, Accession Folder - This is a required folder to use in accession files. It has a checklist of all documentation needed for a proper accession. This folder is archival in quality and comes in letter size.
- n. Form 10-256, Accession Book - Bound book with double page entries. The paper is 100% rag for permanence.
- o. Form 10-830, Deed of Gift - This form is a legal record required to document donations to the NPS.
- p. HFC-9, Living History Object Record Card - This form identifies and gives description of items used in living history programs.
- q. Form 10-254a, Inventory or Location File Record - A salmon colored card with same data as Form 10-254. Use for room inventory.

- r. Form 10-254, Original and Working Copy Binders - A blue cloth covered post binder is used to contain original copies of the Museum Catalog Record. A green cloth covered post binder is used to contain copies of the working copy.
- s. Acknowledgement of Gift Certificate - This form is presented to a donor to acknowledge gifts of significant value. It comes in two sizes - a large size printed by the Bureau of Engraving and Printing and used for major contributions, and a small size used for less than major gifts. The large form, because of a gold seal, is very expensive and is supplied only after consultation with the Regional Curator.

NOTE: All other forms used in museum record keeping may be obtained through routine form acquisition channels.

## V. SPECIAL CURATORIAL ITEMS

### A. Brilliance

An anti-static plexiglas cleaner that will not attract dust and reduces scratching of plexiglas exhibit and display cases.

### B. Silver Fish Pack

A boric acid bait that attracts and kills silverfish.

### C. Paradichlorobenzene

Chemical used as a fungicide and insect deterrent in storage and exhibit cases after infestation is observed. Chemical is hazardous to personnel. Exposure should be limited. When handling use respirator and plastic gloves. Preventative use of pesticides is not recommended. Use should be in response to observed infestations.

### D. White Cotton Gloves

100% cotton gloves necessary when handling metal artifacts. Gloves prevent acid and salts on the hand from contaminating metal artifacts.

### E. Vapona

Insecticide used to eradicate insect infestation. Hazardous chemical. Use respirator and plastic gloves when handling. Preventative use is not recommended. Use should be in response to observed infestation.

### F. Pest Trap Adhesive

Used to fabricate insect traps to monitor pest control.

G. Cotton Muslin

Used to make dust covers for steel shelving.

H. Polyethylene Sheeting

Use to fabricate dust covers. Available in 10' wide rolls, 100 feet in length.

I. Furniture Paste Wax

For Furniture care

J. Respirators

Equipped with organic vapor filters to protect personnel from fumes when handling pest control chemicals.

K. Plastic Gloves

Used to protect hands when handling pest control chemicals.

L. Dusting Brushes

Soft brushes from GSA used to remove dust for furnishings and objects. Do not use with artwork.

M. Wooden Clothes Hangers

A GSA clothes hanger that is used to make padded hangers for historic garments.

N. Round Metal-edged Tags

Used for temporary marking of objects during the accessioning process.

VI. NATURAL HISTORY SUPPLIES

A. Pinning trays, Cornell type

Constructed of .05" cardboard and covered with acid-free white chrome paper. On the inside bottom is a foam to mount pinned insects. The sizes are:

1. 2-3/16" x 1-13/16" x 1-5/8"
2. 4-3/8" x 1-1/8" x 1-5/8"
3. 4-3/8" x 1-13/16" x 1-5/8"
4. 4-3/8" x 3-5/8" x 1-5/8"
5. 4-3/4" x 7-5/16" x 1-5/8"
6. 8-9/16" x 7-1/4" x 1-5/8"

B. Insect Pins

Sizes: 000

1

4

6

C. Insect Pinning Set

Plastic stylus and block to make sure all insects and labels are the same distance from top of pin, regardless of body thickness.

D. Spreading Boards - Student type

E. Herbarium Portfolio

Could be used for a park with a small plant collection to take the place of the herbarium cabinet. It takes up to 60 - 11-1/2" x 16-1/2" mounting sheets.

F. Plant Press

Pressboard and wood frame, and cloth webbing straps. Standard press, 12" x 19".

G. Drier - 12" x 19" blotting paper

H. Ventilator - Corrugated cardboard sheets

I. Mounting Sheets - Pure white, 100% rag index paper, 16-1/2" x 11-1/2".

J. Herbarium Glue - For mounting specimens

K. Herbarium Folder or Cover - Heavy stock, 24" x 18", holds 100 mounting sheets.

L. Herbarium Fragment Folder - A paper enclosure used to contain plant fragments.

M. Specimen Vials and Jars - Fine Glass containers with plastic lids in sizes of 1 dram to 32 oz.

N. Hydrometer

A calibrated glass tube filled with lead shot used to determine the specific gravity of alcohol preserving solutions for wet specimens.

O. Natural History Labels

Wet Specimen Labels (Form 10-500)

Vertebrate Labels (Form 10-501)

Skull Vial or Box Label (Form 10-502)

Invertebrate Specimen Label (Form 10-503)

Geology Label (Form 10-504)

Paleontology Label (Form 10-505)

Wet Plant Label (Form 10-506)

Vertebrate Label (Small) (Form 10-507)

Egg Box Label (Form 10-508)

Insect Label (Form 10-509)

Annotation Label (Form 10-510)

Mineral Label (Form 10-511)

Herbarium Label (Form 10-512)

**HOW TO GET HELP WITH COLLECTION MANAGEMENT PROBLEMS**

To request supplies and equipment mentioned in this listing or make requiries regarding:

- Storage techniques
- Special storage requirements
- Proper use of materials and equipment
- Source information for supplies and equipment
- or any other curatorial problem,

Call Museum Specialist Donald Cumberland or any member of the Curatorial Services Branch staff at 304-535-6371, ext. 6372 commercial, FTS 925-6372 or write:



RELATIVE HUMIDITY RECORD

Park: \_\_\_\_\_

Location of Instrument: \_\_\_\_\_

(1 week)

Date	Time of Reading	R.H.

(1 week)

Date	Time of Reading	R.H.

NOTE: Hygrometers need to be calibrated with a psychrometer once a month for accurate readings.

**A REPORT ON COMMERCIALY AVAILABLE  
ULTRAVIOLET FILTERING MATERIALS****Arsen Charles  
Curator, Boston National Historical Park**

*This report on commercially available ultraviolet filtering materials is based on information from a Rohm & Haas data sheet, observations and results of tests by George M. Cunha, Director Emeritus of the New England Document Conservation Center, and on research by Arsen Charles who also prepared the following report. The purpose was to determine the merits of particular filters and to select one best suited for use at the Boston Park's curatorial building in the Charlestown Navy Yard where the tests were carried out.'*

Light can cause photochemical damage to organic material in two ways - either by fading or darkening of colors, or structurally by breaking down molecular bonds. Damage potential starts at a wavelength of about 500 nanometers and increases in multiples as the wavelength decreases. Thus, ultraviolet light at 300 nanometers is 200 times more damaging than visible light in the violet-blue band at 500 nanometers (See chart titled Figure 2). One nanometer is one billionth of a meter. Fortunately, ultraviolet light from the sun below 300 nanometers is absorbed by the atmosphere before it can do any damage. Most artificial lights do not emit short-wave ultraviolet energy which is the energy below 300 nanometers.<sup>2</sup>

As a practical guide, there are two groups of filters. Regardless of color tint, some filters guard against ultraviolet light and others do not. Among the former are a clear untinted material which filters only ultraviolet light, and tinted materials which filter both ultraviolet and the damaging portion of the visible light spectrum. This damaging portion is in the blue-violet range which is filtered by an amber tint.

Of the UV-filtering materials tested seven were clear and one was bronze tinted. One sample of a non UV-filtering material - an aluminum tinted film - was also tested. This selection was made based on consideration for exterior appearance of the curatorial building itself. UV-filtering materials were rigid, semi-rigid and thin films.

The general reference point for all the tests is the reading for Plexiglas UF-3 in 1/8" thickness. Rohm & Haas found that the filtering capability of UF-3 does not vary with thickness, nor does it lose effectiveness with age. Similar statements are made by the manufacturers of the other filtering materials.

No other rigid material was tested. DuPont sells a UV-filtering sheet of Lucite that has a scratch-resistant surface. It is actually Rohm & Haas UF-3 which DuPont buys and resells after treating it with silicone to toughen the surface. This Lucite costs more than twice as much as UF-3 and it is not readily available.

Two semi-rigid materials, the 3M Company's Flexigard 7410 and Flexigard 7415 were tested. Flexigard is clear laminate of polyester and acrylic films with a nominal thickness of .011 inches, thick enough for a lettersize sheet to stand upright unframed and for larger pieces in thin aluminum framing to serve as storm windows. Though it has been extensively tested for outdoor use and found to show no signs of cracking, separating, sagging, clouding, discoloring or loss of strength, its UV-filtering qualities are not advertised. However, a technical development specialist of the 3M Company said that Flexigard does have a UV filter in it to protect the polyester component (Mylar is DuPont's trade name for polyester) which, by itself, has a very poor weathering capability.

The light source used for the tests was a fluorescent source filtered each time for a distinct range. The amount of light was not measured but simply adjusted to give a uniform reading on the photometer of 20.0, an arbitrary setting that was possible for all filters except in the 300 - 500 nanometer range, where the maximum setting of the light source produced a reading of 19.0.<sup>1</sup>

The thin films tested were made by DuPont, 3M, Solar Screen, and Madico. These films are designed to be bonded to window glass with a pressure sensitive adhesive. 3M coats the adhesive with a water soluble protector, which dissolves during the installation; Madico, Solar Screen, and DuPont use a peel-off clear film to protect the adhesive until installation. All the thin films have a nominal thickness of .002 inches, not including the adhesive.

Thin films can be removed anytime after installation by starting the edge with a razor blade and peeling off the sheet. Any residual adhesive on glass will "ball up" and drop off if rubbed with a wet cloth.

One additional consideration is that the thin films improve the safety factor of existing glass by increasing the shatter strength and by containing broken pieces.

In addition to the above materials, samples of cellulose diacetate, cellulose triacetate and polyester (for which no UV-filtering properties are claimed) were tested.

Following are the results of materials tested.

### LIGHT SOURCE

MATERIAL TESTED	Filtered to *300-400 NANOMETERS	Filtered to 385-535 NANOMETERS	Filtered to 300-500 NANOMETERS	Full visible light range 400-700 NANOMETERS
Maximum light transmitted and established as the norm base for subsequent data	20.0	20.0	19.0	20.0
UF3	3.0	16.4	11.9	17.9
Flexigard 7410	3.0	17.0	14.0	17.6
Flexigard 7415	3.0	16.4	13.9	17.4
DuPont Solar View				
Clear	3.1	16.4	13.9	17.7
Bronze	3.1	6.1	9.4	7.9
Aluminized	8.0	2.0	9.1	1.0
Sun Control				
Madico	3.0	15.4	13.1	16.9
Solar Screen	3.0	15.3	12.7	16.1
Scotchint				
3M	3.6	16.1	14.0	17.3
Cellulose				
Diacetate .005	17.0	17.6	17.3	17.5
Cellulose				
Triacetate .005	17.4	17.9	17.5	17.6
Polyester .005	14.8	16.9	16.1	17.1

\*Refer to chart titled Figure 1 for spectral distribution.

As a conclusion, the general indication of the tests seems to be that thin films are just as effective in UV filtering as 1/8" Plexiglas. The apparent inconsistency between the second and third column readings would indicate that UF-3 has a sharper cut-off at 500 nanometers than the other materials and the great increase in readings from the first to the second column indicates that the materials are most effective in filtering the most harmful range of UV transmission. Finally, the general uniformity of readings in the last column shows there is little difference in clarity among the clear materials, or between them and the non-filtering films. The Bronze with a reading of 7.9 and Aluminized with a reading of 1.0 are, however, highly reflective rather than transparent. The readings in the 300 — 400 nanometer range for Cellulose Diacetate (17.0), Cellulose Triacetate (17.4), and Polyester (14.7) confirm their non UV-filtering properties.

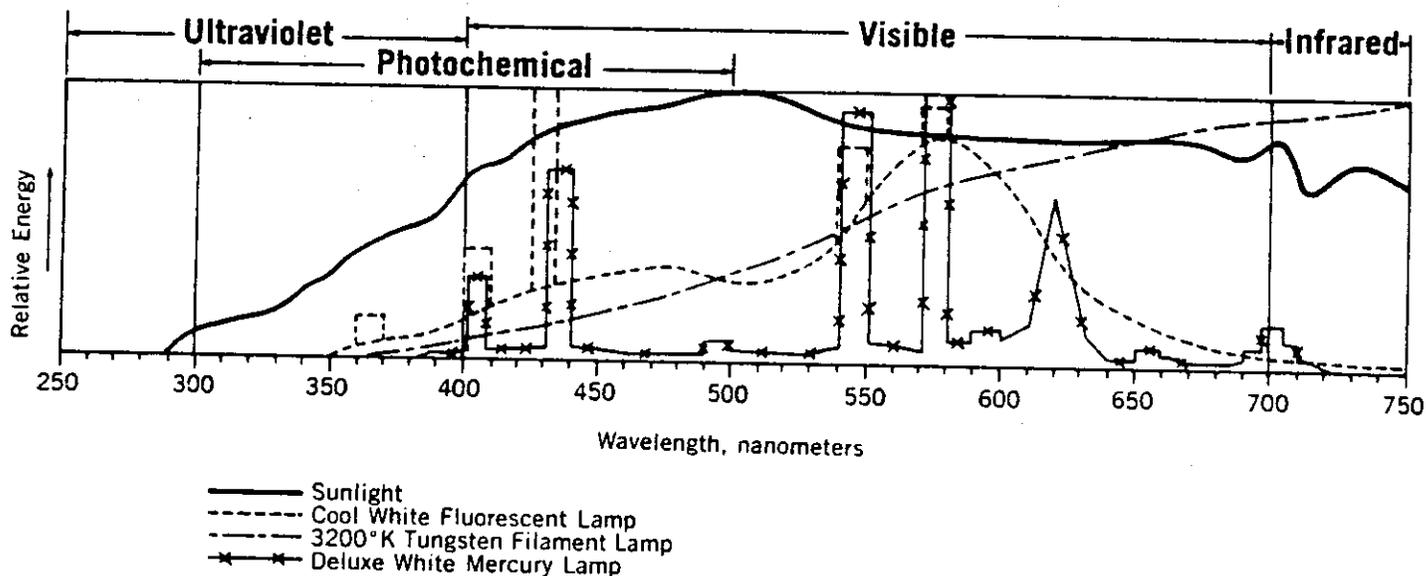
The cost of the above materials, excluding installation, ranges from the high of \$2.89 per square foot for 1/8" thickness of UF-3, through \$1.80 per square foot for 3M's semi-rigid Flexigard, down to a low of \$1.00 per square foot through \$1.28 per square foot for the thin films.

Upon evaluation of results, the material chosen for use was Madico's clear UV-filtering film. Though a bronze film offered additional benefits in energy conservation by cutting heat loss and by reducing glare, its color and reflective quality would have made an unacceptable change in the traditional appearance of the building which is a historic structure. These benefits will be obtained by reinstallation of Venetian blinds which were originally used in the windows. Lastly, Madico's price for supplying the film and installing it was the lowest among commercially available clear UV films.

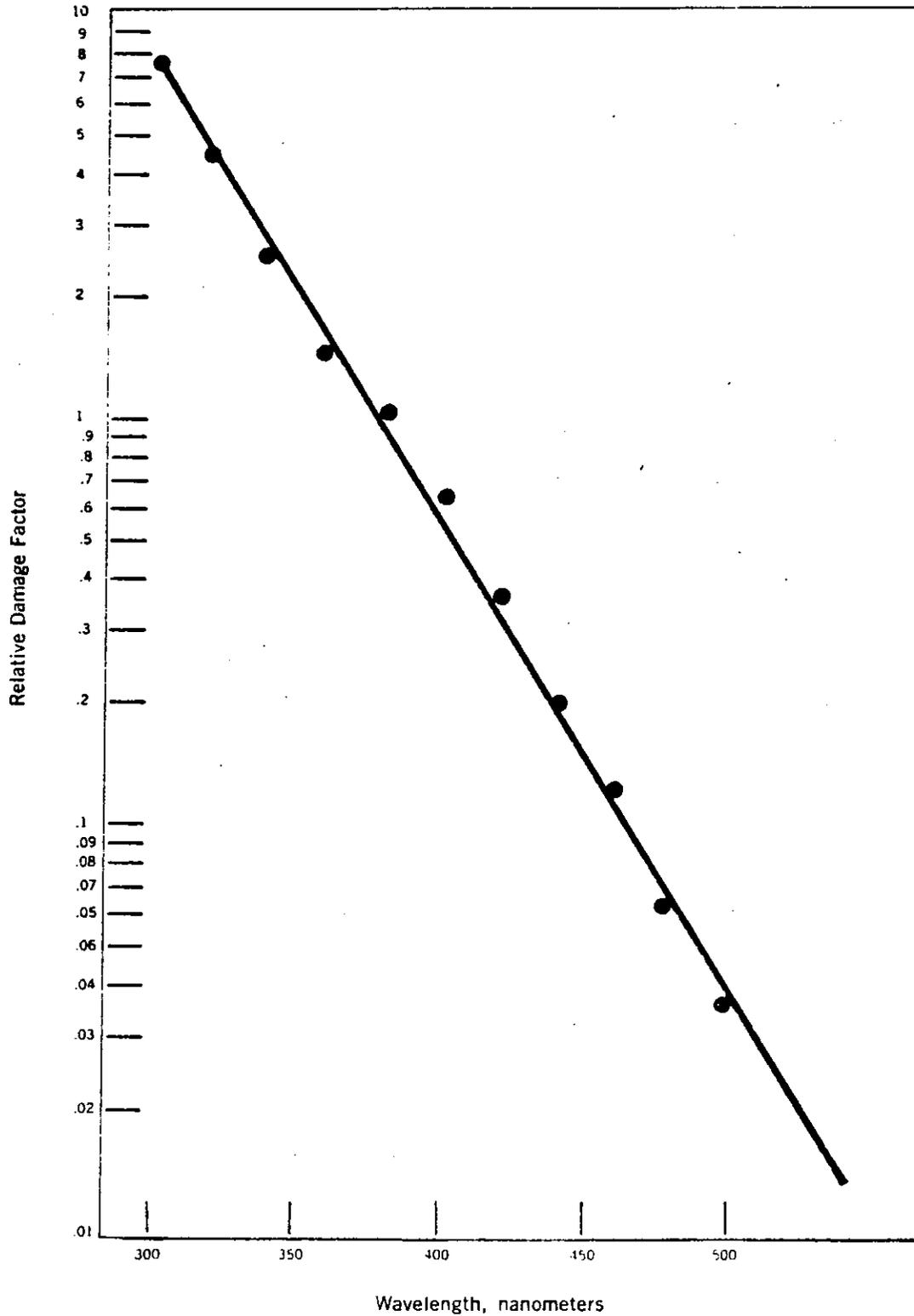
#### Notes

- <sup>1</sup> Rohm and Haas Information Bulletin PL-G12c Plexiglas Design and Fabrication Data.
- <sup>2</sup> Probable relative damage is initiated at a wavelength in excess of 500 nm and increases logarithmically as wavelength shortens.
- <sup>3</sup> The light source used for the tests was a Sylvania fluorescent tube F6T5/CW which when placed 17.5 inches from the sensing head furnished 24 footcandles of light as measured by a Gossen Panlux electronic luxmeter. The instrument used to measure UV transmission of the various filtering materials was a Visible Photometer with selenium sensing head Model IL-200-UV made by International Light, Inc., Newburyport, Massachusetts.
- <sup>4</sup> Among other UV-filtering materials currently on the market is a rigid plastic sheet called Lexan, made by General Electric and widely used in sign making. It is a polycarbonate with, according to its data sheet, the same UV-filtering capability as Plexiglas UF-3 (a methacrylate). It is generally tougher and costs about the same. Also, DuPont makes a UV-filtering film called Butacite used as a laminate in both auto and architectural glass. Finally, a product with the trade name Sun-Stop, made by Transparent Glass Coatings Company, Los Angeles, California, is an alkyd resin which is flow coated directly on glass.

FIGURE 1.  
SPECTRAL DISTRIBUTIONS OF VARIOUS LIGHT SOURCES



**FIGURE 2. PROBABLE RELATIVE DAMAGE  
VALUES FOR VISIBLE AND ULTRAVIOLET LIGHT**



## COLLECTION MAINTENANCE AND HOUSEKEEPING SCHEDULE

The Superintendent is responsible for the collection; all collection maintenance as well as cleaning materials, must be approved by the Superintendent. The curator should be responsible for collection maintenance and should receive curatorial training.

### General Rules for Handling Objects

1. Be aware that all objects should be treated respectfully. Haste makes for bumped, scratched, and broken objects; always schedule enough time to complete the task. Be thorough, but remember that over cleaning may be as harmful as no cleaning. Be gentle rather than enthusiastic.
2. Fingerprints leave deposits of dust, water, and oils where pockets of corrosion develop on metal objects. Always wear clean white gloves when handling metal objects (silver, brass, copper, steel, iron) and leather objects. When the gloves become soiled, rinse them in Ivory™--do not use any bleach. Always have clean, dry hands when handling other types of materials.
3. When moving any object, support that piece. Carry only items that can rest securely in both hands, and carry only one thing at a time. Never lift anything by its handle, spout, ears, rim, or any other protruding part. Support it from below at the base and at the side. Moving large pieces of furniture requires two people so that mishandling by tugging, pulling, and sliding is avoided. When several objects are moved that are small enough to fit in a container (box, basket), pad each object (along with the container). Do not stack objects on top of each other. Do not allow parts of objects to protrude from the container while in transport. The loaded container must be light enough to be carried easily.

4. Moving objects displayed above fireplaces on high shelves, or over tables requires two people, using a ladder. One person should ascend the ladder, and using both hands, carefully transfer the object to the person on the ground. Lids or any removable parts should be firmly affixed or removed before moving.

5. Carry chairs by their seat rails; large upholstered chairs should be carried by two people. In most cases, tables should be supported by the skirt.

6. Plan ahead. Know where you are taking an object, what obstacles are on the way, and have the pathway cleared and padded if necessary.

7. If something breaks, report it to the Superintendent. Save all fragments and keep them together.

#### General Recommendations for Developing A Housekeeping Program

1. A suggested housekeeping schedule is included at the end of this section as well as recommendations on how to dust and clean different types of materials. This information should be useful to the curatorial staff as a beginning point, from which a more specific housekeeping program can be developed by the curator. Part C includes a suggested Housekeeping Program outline and Analysis of Space checklist; these materials can be used by the park staff to develop the housekeeping program for the Truman home. This program should take into consideration local object needs and cleaning frequencies as well as any seasonal variations that occur. Information needs to be gathered over the period of a year (to include the seasonal variations) as to the types and quantities of materials in the furnished rooms, what

objects need dusting/cleaning, and how often. This information can then be used to determine how many man years are needed for specific housekeeping tasks and housekeeping at the Truman home in general, what supplies and equipment are needed on a yearly basis and their costs.

One method of accomplishing this task is to use an inspection schedule and log book mentioned earlier in this section under A (6) Security. The type of information to record would include any particular observations concerning dust, dirt, or insect/rodent infestations, time of day, the date, and any extenuating circumstances such as weather, larger than normal visitation or construction in the area. The Regional Curator should work with the park staff in establishing this process.

2. Discretion and sensitivity must be used in creating and following any housekeeping program. Dusting and cleaning objects should be based on the need and the condition of the object. The frequency of dusting and cleaning can vary from site to site and room to room within a building. Factors to consider when determining frequency are the location of the object in the house and within the room (is it close to an exterior door?), the seasons of the year, and level of visitation. Judgment on frequency of dusting/cleaning should rest with the park curator, working closely with the Regional Curator. The less handling an object receives, the longer it will probably survive.

3. When dusting, the dust should be removed--not just pushed around. When some objects are dusted with a dry cloth or artist's brush, use a vacuum cleaner to pick up the dust that is removed from the object into the air. Vacuuming is the best method of dusting, but

a variety of suctions should be used, depending on the stability and age of the object or surface. Some vacuum cleaners are made so that their suction can be lowered. A voltage regulator can also be used to lower the suction. Portable hand vacuums are useful because they have a lower suction than regular vacuum cleaners. A plastic mesh screen should also be used on fragile surfaces to relieve strain. Metal, glass, and ceramic objects on mantels, high shelves, or tables should be dusted in an area removed from the furnished area. When clean, they can be returned to their exhibit location. Be very careful when handling these objects--moving can require two people.

4. During seasons with low visitation levels, the daily, weekly, and monthly tasks can be done with less frequency. Biannual tasks should be done in the early spring and at the beginning of winter. Annual and biennial tasks should be done during winter months.

### Specific Recommendations

#### Ceramics and Glass

Once a year, ceramic and glass objects should be examined to see if additional cleaning is needed. Clean these objects according to the directions in Conserve O Gram 8/2. Do not immerse unglazed portions of earthenware in liquid. Instead, wipe these sections with a damp cloth or artist's brush.

#### Marble

1. Dusting: Marble materials should be dusted regularly with a vacuum cleaner or untreated cotton cloth.

2.       Cleaning: If dusting is done regularly, cleaning will not be needed on a scheduled basis. Damp wipe the marble with a clean sponge and dry it with a soft cotton cloth. Since water can dissolve marble, it is recommended that the pH of the water be adjusted so that it is slightly basic by the addition of nondetergent household ammonia. A traditional technique for preparing water for use in cleaning marble is also still recommended. Clean crushed marble is placed into distilled water and left for at least 24 hours in a covered plastic bucket. This produces water saturated with the dissolvable or soluble components of marble. This saturated solution used in cleaning will not harm your marble. For more information on cleaning marble, see Manual for Museums, pp. 242-243.

### Textiles

1.       Vacuuming: Fibers should be tested initially for stability. Turn the suction down to the lowest level. Carefully vacuum a small unnoticeable section of the textile, holding the plastic mesh screen over the textile to eliminate strain. Then check the area vacuumed for loose fiber ends. If none are visible, continue vacuuming the textile using the brush attachment. Use the plastic mesh screen on all fragile areas to eliminate strain.

Vacuum upholstered furniture using the upholstery attachment and the plastic mesh screen. Place the screen against the upholstery and vacuum over it. Work dust out of corners, pleats, and tufts with a clean brush attachment.

2.       Cleaning: Reproduction textiles can be dry-cleaned by a dependable dry cleaner, once a year or as needed. Historic textiles should be cleaned by a professional textile conservator. If there is

a question as to whether a textile can be cleaned by the curatorial staff, consult with the Regional Curator or the Textile Conservator in the Division of Conservation.

3. Rugs: Rugs used for visitor access or new rugs can be vacuumed and cleaned more frequently than historic rugs. When vacuuming historic rugs which are well-worn, the plastic mesh screen should be used as well as a low suction to relieve strain.

### Metals

1. Brass, copper, and silver objects should be polished and lacquered to avoid polishing every year. A coat of lacquer should last a long time (around 10 years); inspect objects yearly for tarnished spots, indicating that the lacquer needs replacing.

Lacquering can be done on contract. Contact the Regional Curator for assistance with this project. The Metals Conservator, Division of Conservation, can also be consulted for additional assistance.

2. Iron objects can develop rust and corrosion. If this occurs, the room environment should be monitored (using a hygrothermograph) to see if the humidity has been too high. Adjustments should be made to lower the humidity to acceptable levels, possibly by using dehumidifiers.

3. Cast and wrought iron fireplace equipment can be polished with stove blacking.

4. Excessively dirty metal objects can be washed. Do not wash objects with sections made of other materials, such as bone or wood.

If dusting is done regularly, washing should not be necessary. Washing should never occur on a regular basis.

Washing Procedure: Wash in warm water and non-ionic detergent; rinse in clear water and dry completely with a soft clean cloth.

5. Pewter should be polished only when absolutely necessary; a light coat of microcrystalline wax is usually sufficient. Wash only if the object is very dirty; this dirt buildup should not occur if the objects are dusted regularly. Do not wash on a scheduled basis.

Washing Procedure: Wash in denatured alcohol; rinse well in distilled water and dry with a clean cloth.

### Fireplaces

Cleaning Procedure:

Equipment: Soft, clean cloths, pail of clear water, gloves, sponge.

Procedure: Vacuum clean. Damp wipe the hearth with a sponge dipped in clear water. Dry with a soft, clean cloth.

For more detailed information on fireplaces, see Manual for Museums, pp. 241-244.

### Maintenance Staff Projects Accomplished in Consultation with the Housekeeper

#### Floors

Monthly Cleaning: The linoleum and tile floors can be damp mopped and buffed. Buffing removes lightly imbedded dirt and restores the waxy gloss. When dirt has been moderately ground into the wax, buffing should follow damp mopping.

## Cleaning Procedure:

**Damp Mopping:** Equipment--Clean string mop, mop bucket (avoid bucket that shows signs of rusting), and wringer.

**Procedure:** Fill bucket half full with cold water. Vacuum thoroughly before mopping. Wet mop in cold water and wring it nearly dry. Mop floor in long continuous side-to-side strokes. Reverse direction every fourth stroke. Rinse and wring mop frequently. Change water as soon as it gets dirty. Try to avoid slapping strands of mop against furniture, rugs, or baseboards. When finished, wash mop, bucket, and wringer.

**Buffing:** Equipment--Electric floor polisher, clean buffing brushes, or pads.

**Procedure:** Vacuum floor thoroughly first. Attach buffer to floor polisher head. Guide polisher from side to side, in parallel paths, until entire floor is buffed. Avoid hitting furnishings with polishing machine. Clean pads or brushes when finished.

For more detailed information on caring for floors, see the Manual for Museums, pp. 222-231.

## Windows

**Biannual Cleaning:** The windows should be washed inside and out. No liquid should run onto the wooden framework. Care must be taken not to damage any ultraviolet filtering materials that should be on the interior of the glass.

## Cleaning Procedure:

**Equipment:** Two people, ladder, chamois, pail, sponge, cleaning solution (Conserve O Gram 8/2).

Procedure: Dust window panes and surrounding framework. Dampen sponge in cleaning solution and use overlapping strokes to wash each pane. Remove dirty water from the pane with chamois. Change water when it becomes dirty.

For more detailed information on cleaning windows, see Manual for Museums, pp. 238-239.

### Ventilation System

Biannual Cleaning: Contact the maintenance staff for cleaning the heating equipment.

### Housekeeping Schedule

#### Daily

1. Vacuum floors and baseboards. Do the first floor one day, second floor the next day.
2. Dust the stairway balusters and railing with a clean cotton cloth sprayed with Endust™. Alternate floors as above.
3. Damp wipe surfaces extensively handled by visitors (room barriers, entrance and exit door handles, and stair railings).
4. Vacuum modern carpeting used by visitors.

#### Weekly

1. Dust wood furniture with a clean cotton cloth sprayed with Endust™. Dust all parts of the piece including the out-of-the-way places. Use a soft cotton swab if necessary (Conserve 0 Gram 7/8).

2. Dust ceramic, glass, paper, and other small objects on display using a clean dry cotton cloth. Use an artist's brush on intricately decorated objects and art objects. Do the first floor one week, the second floor the next week.
3. Vacuum leather materials, books, and lamp shades, using a gentle suction and the plastic screen on fragile materials. Wear clean cotton gloves. Do alternate floors as above.
4. Dust metal objects, using a clean, dry cotton cloth. Always wear clean cotton gloves. Do alternate floors as above.
5. Clean soiled gloves in Ivory™; rinse and dry.
6. Vacuum hearths, mantels, and fireplaces.
7. Wind the clocks.
8. Check for evidence of insects and rodents (see Manual for Museums, pp. 71-77 and Conserve O Gram 3/10). Renew traps as needed.

#### Monthly

1. Vacuum window frames, shades, curtains, and lighting fixtures.
2. Clean any plexiglas, using a non-static cleanser and a clean, dry cotton cloth.
3. Vacuum upholstery on historic furniture, using gentle suction and a clean upholstery attachment. Fragile areas should be vacuumed

through a plastic mesh screen to decrease strain. Always vacuum in the direction of the nap if the material has a nap.

4. Vacuum historic carpets and oriental rugs, using the upholstery attachment in the direction of the nap and a plastic screen where necessary.

5. Dust picture frames (including the tops), using a lens brush.

6. Glass on mirrors and pictures may be damp wiped (if needed), using a sponge dipped in glass cleaner (Conserve O Gram 8/2) and squeezed almost dry. Do not let the moisture get on the frame or under the glass.

7. Refold folded textiles along different lines to reduce stress.

8. Spot clean walls with a clean, water damp cloth, and dry.

9. Vacuum tops of doors, bookcases, and other ledges in reach of the floor.

10. Damp mop/buff the linoleum and tile floors.

11. Examine furnishings to determine if any active deterioration is occurring and if specialized conservation treatment is needed.

#### Semi-Annual

1. Vacuum ceiling and other high wall areas requiring ladders.

2. Wash and dry windows.

### Annual

1. Check metal objects for corrosion, rust, or tarnish; treat if necessary.
2. Check ceramic and glass objects to determine if washing is necessary (Conserve O Gram 8/2).
3. Clean woodwork by wiping with a clean, damp cloth and dry immediately.
4. Clean hearth, mantel, and fireplace (only if necessary).

### Biannual

1. Clean and wax finished wood furniture (not gilt or painted furniture) (Conserve O Grams 7/2, 7/3).
2. Damp wipe and dry painted wood and raw wood objects, using a clean cloth with water (Conserve O Gram 7/2).
3. Clean exposed wood floors by stripping, waxing, and buffing (Conserve O Gram 7/4).

## SOME DO'S AND DON'Ts ON THE CARE OF MUSEUM FURNITURE



CONSERVE O GRAM

- 1) Do keep any part or piece (veneer, glue block, broken drawer pull, caster, parts from carvings, etc.) with the piece from which it came. It may be put in an envelope, labeled and put inside a drawer.
- 2) Do use all floor cleaning equipment with care. A great amount of damage is done to the base (legs, feet, bottom rails) of furniture by improper use of floor cleaning equipment.
- 3) When painting walls or woodwork and the furniture cannot be moved out of the room, do cover it completely. A surprising amount of furniture which comes to us for restoration has dry, hard paint spatters on the finish.
- 4) Do check for insect infestation, mice, excessive moisture, molds, etc.
- 5) Do not carry: (1) Chairs by the top rail; (2) heavy pieces (desks, heavy tables, sideboards, etc.) by the top; (3) upholstered pieces by the arms. INSTEAD, pick them up by the frame, seat rails, or bases.
- 6) Do not move heavy pieces through doorways, corridors, etc. without covering them to protect against bumps, scratches and rubbing against painted surfaces which might imbed paint in the finish. This is very difficult to remove, and does permanent damage to the finish.
- 7) Do not place furniture in direct sunlight. This will cause fading and deterioration of finish and fabric.
- 8) Do not attach stick-on's, scotch, masking or any other gummed tapes to the finish. They are difficult to remove and may damage the finish.
- 9) Do not use linseed oil mixtures as a polish. You will eventually get a buildup of oils which collect dirt and darken the finish.
- 10) Do not wax on unfinished wood. Wax is not a finish itself. It is a protective coating to be used over a finish. Once wax is applied to bare wood it is very difficult to remove and will discolor with age.
- 11) Do not wax over a dirty finish. Clean first! See article on cleaning furniture.
- 12) Do rewax when a finish becomes worn and dull and will not shine when buffed with a hard cloth. See article on waxing furniture.

Ralph Sheetz

6/74

## CLEANING WOOD FURNITURE

Cleaning wood furniture is needed if the finish has become dull or if the object is visibly stained or soiled. Wood furniture usually needs to be cleaned only when there is a build-up of wax or dirt. Only attempt to clean unfinished wood, painted wood or wood with a sound finish. The stability of a finish can be tested by blotting mineral spirits (see list below) in a small, unnoticeable area. If the mineral spirits softens the finish, do not clean the rest of the object with mineral spirits. Dry and flaking finishes should not be cleaned. Consult your Regional Curator or Division of Museum Services for professional assistance in stabilizing furniture finishes.

Finished wood can be cleaned using a clean cotton cloth dampened with mineral spirits (e.g., Stoddards Solvent or VMP Naptha) or turpentine, in order of preference. A soft toothbrush may be used to clean the hard to reach places. Wipe off any excess mineral spirits with a clean, dry cotton cloth. Brush out, using no solvent, carvings and other intricate decoration with a clean, dry lens brush. Let the object dry for several hours.

If a second cleaning is required to remove stubborn dirt, try wiping lightly with a clean cotton cloth dampened in a mild solution of Ivory soap and water. Dry with a clean, dry cloth. Detergents are not recommended because they leave a film which may permanently damage some finishes and is difficult to remove. The cotton cloth should be dipped in soapy water and wrung out well. Always follow with a clean, damp cotton cloth, then a clean, dry cotton cloth.

Water should be used very sparingly when cleaning veneered or inlaid furniture. Clean a small area at a time, then wipe dry with a clean cloth before moving on to the next area. If the finish is worn or cracked, do not use water at all but only mineral spirits.

The above cleaning methods will remove the protective wax coating so re wax when the wood has dried completely.

Painted and raw wood can be cleaned by using a clean, damp cotton cloth or clean sponge dipped in clean water and wrung out well. Stains or heavy soil on painted or raw wood can be removed by using mild soap (Ivory) and following the soap and water method described previously.

Ron Sheetz  
Furniture Conservator

Diana R. Pardue  
Staff Curator

## WAXING WOOD FURNITURE

Wax provides wood furniture with a protective coating over a finish of shellac, varnish, or lacquer. Rewaxing is needed after finished wood furniture has been cleaned using the methods in Conserve O Gram 7/2. Do not wax over a dirty finish. Waxing once every two years is usually sufficient for wood furniture on exhibit.

To apply a new wax coat, apply a thin coat of carnauba paste wax. Apply the wax with a soft clean cotton cloth in a thin coat. Let dry approximately 10 minutes then buff with a dry cotton cloth, rubbing with the grain of wood. Repeat a second time if necessary. Do not let the wax dry too long or it will streak when buffing. Use a soft toothbrush to apply wax when getting to the hard to reach carvings and corners, then buff with a soft fiber brush which will remove excess wax in the carvings. Brown or amber paste wax should be used with darker woods. Among the acceptable brands of paste wax are Staples, Butchers, and Johnsons.

Do not use furniture waxes which contain silicones because the silicones are not reversible. See Conserve O Gram 7/9 for more detailed information on silicone.

Raw wood objects should not be waxed because wax is difficult to remove from these surfaces. However, wax used as a lubricant for drawer or cabinet runners is of great benefit because the wax frees the drawer to move in and out and helps prevent the wearing away of the wood. Paraffin wax is also a convenient wax to use as a lubricant for drawers.

Wax is not recommended for surfaces where water or hot dishes are likely to stand.

Advantages of a wax finish include:

1. It provides a protective coating for the original finish.
2. A small area may be removed and rewaxed without taking all of the old wax off of the entire object.
3. Wax is a hard, slick finish to which dirt and dust do not cling. (This is one of the serious objections to commercial furniture polishes containing oil. They are easy to apply but collect dirt and build up grimy layers which can be very hard to remove.)
4. Although wax will discolor in time, it can be easily removed with mineral spirits (see Conserve O Gram 7/2) and a new coat of wax applied without damaging the original finish.

Ralph Sheetz  
Furniture Conservator

Rev 8/81



CONSERVE O GRAM

## DUSTING WOOD FURNITURE

Dust is composed of minute mineral particles; it acts as an abrasive and can hasten chemical deterioration by attracting moisture and pollutants to its particles. If allowed to accumulate on wood objects it can cause scratching and the breakdown of some furniture finishes. Dust needs to be removed, not just pushed around. Generally, wood objects should be dusted once a week or less; dusting should be based on need with some judgment exercised accordingly.

Finished wood (shellac, varnish, paint or lacquer) should be dusted with a clean, cotton cloth that has been sprayed with Endust. Endust is a unique dusting aid, a combination of light mineral oil, solvents, and a hydrocarbon propellant. It contains no silicones. When Endust is sprayed on a cotton cloth, the mineral oil is absorbed by the cotton fibers. This oil enables the cloth to pick up six times more dust than an untreated cloth. Carvings, corners and hard to reach places can be dusted with a clean, soft lens brush. Dry cotton cloths and feather dusters are not recommended because they tend to pick up less dust and scatter dust on other objects in the surrounding area. Never use liquid furniture polishes on antique wood furniture because of the silicone content in the polishes.

If a heavy accumulation of dust is present on the finished wood furniture, then it should be vacuumed (using the clean brush attachment) before dusting with the Endust-treated cloth. Use a vacuum cleaner with the clean brush attachment to clean unfinished wood.

When dusting, be very careful not to snag any loose decorations or veneering. If the furniture finish is dry and flaking or if pieces of the furniture are in danger of breaking off, avoid dusting in these areas. Seek professional assistance through your Regional Curator or the Division of Museum Services.

Diana R. Pardue

9/81

Appendix IV-7



CONSERVE OUR GRAM

CERAMICS CONSERVATION: CLEANING

Prior to cleaning ceramics it is essential to examine the object and establish whether the object has been glazed (has a glass-like surface and whether or not it is porous (a drop of water will be absorbed by the ceramic body). The water test should be made in an inconspicuous place on the object. Once established, select from one of the following categories.



Glazed Porous Objects of Art

Cleaning in each category listed should begin with dry cleaning techniques such as brushing off or dusting with a soft artist's brush. If results from these dry cleaning techniques are unsatisfactory, proceed with brushing the surface with glass cleaner using a soft brush or a directed spray. The loosened soil should be carried in the liquid as it runs off. Keep the brush clean as work progresses and wipe before picking up fresh liquid. The advantage in using the prescribed cleaning solution lies in its evaporative nondetergent formula. This alleviates the necessity for extensive rinsing. Immersion should be avoided especially when an object's glaze is severely crackled or stained.

Glazed Nonporous Objects of Art

Treat as described above for glazed porous objects.

1. Glass Cleaner Formula

- 10 vols. ethanol
- 8 vols. of distilled water
- 1 vol. of ammonia (if concentrated) OR
- 3 vols. of household ammonia (nondetergent)

(Ammonia concentration can be adjusted according to the task.)

Unglazed Nonporous Objects of Art

Brush clean as above and proceed with the specified cleaner. If the glass cleaner cannot be procured, the use of a mild detergent (Ivory soap) may be used. Care must be exercised when cleaning figurines so as not to damage or break the object while trying to get it clean.

Immersion of nonporous ceramics is acceptable.

CONSERVE O GRAM

### Unglazed Porous Ceramics

This class of ceramics presents the most difficulties when cleaning. It includes most native American pottery. The problems encountered include flaking decoration, staining, water soluble decoration, and in the case of excavated pieces, salts pose a special problem. It is recommended that a professional be consulted prior to any extensive cleaning performed on these objects, certainly if the surface is powdery or flaking. If the surface is stable, use dry cleaning methods.

Greg Byrne

9/79

## CONSERVATION FRAMING

A framed paper can be thought of as three separate units inserted into a frame--separately or as a sealed package--to protect the paper and display it attractively. These units are the glazing, the matted paper, and the dust cover.



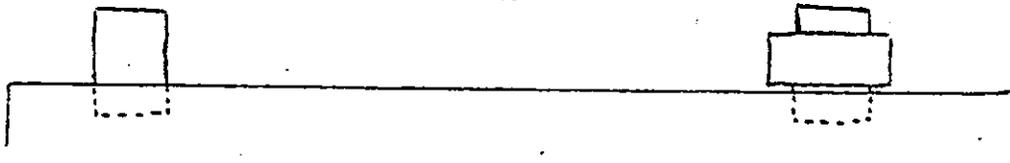
### Glazing

Use glass or Plexiglas UF-III or UF-IV. Old glass should be retained in a historic frame whenever possible. UF Plexiglas filters ultraviolet light and protects the paper and colors from UV damage. Plexiglas can't be used with a pastel or charcoal drawing because of its strong electrostatic charge which will pull the loose particles off the paper.

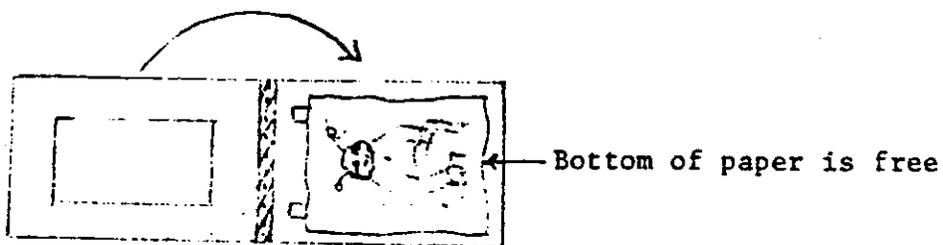
### Matting

Use a buffered acid-free or a rag matboard. Buffered acid-free matboard has an alkaline reserve to absorb acids from the paper. Unbuffered matboard is usually so acidic that it transfers acids into the paper and burns it. Ragboard is usually neutral when manufactured but may absorb acids and become more acidic. It is generally more available than buffered matboard even though it is usually more expensive. It is the traditional matboard for museum framing.

The hinges should be of Japanese paper (it is thin, but very strong) and the paste should be cooked wheat starch.



The mat has two parts - a back and a window. They can be attached across the top with cloth tape or paper tape. The paper is hinged to the back matboard. The window mat will fold down over the paper.

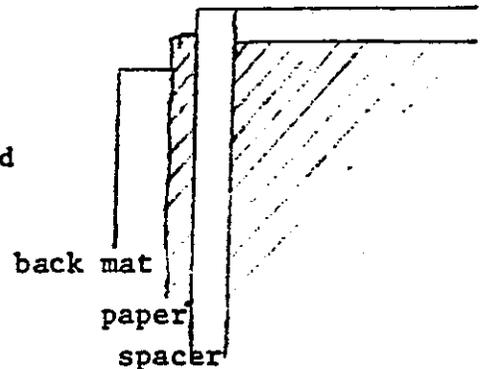


A print which is the same size as the frame opening will require spacers. Paper should never be framed against the glass. Spacers are strips of

CONSERVE O GRAM

matboard wide enough to cover the edges of the paper and small enough to fit behind the rabbet of the frame.

The corners can be held with 3-M 810 tape, but it shouldn't touch the paper. The paper is still hinged to the back matboard with Japanese paper and starch paste.



### Dust Cover

Use mylar or paper. Mylar will help keep excess moisture and insects, as well as dust, out of the frame. Paper is the traditional dust cover and can be glued to the back of the frame. Mylar can be taped with 3-M 810 tape to the back of the frame.

### Assembling the Units

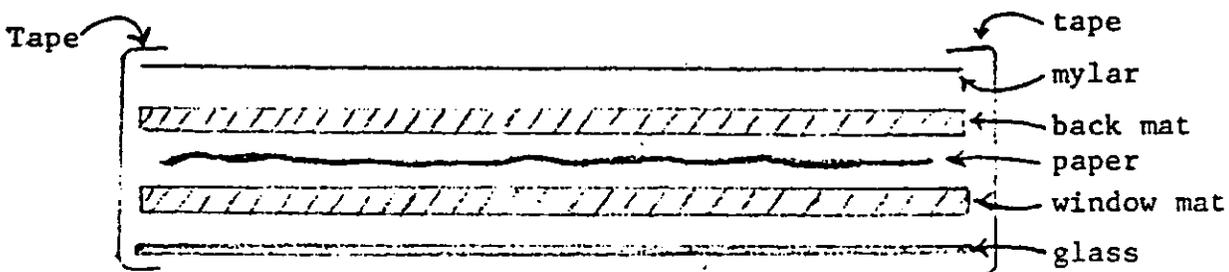
Place the glazing in the frame. Tape it in place all around the inside of the rabbet with 3-M 810 tape. Place the matted paper into the frame. Make sure no dust or lint is trapped inside.

Place the mylar (same size as the opening) behind the matted paper. Hold in place with brads, one every two or three inches. Or, use strips of mylar between the brads and matboard and tape a dust cover over the back of the frame.

### Sealed package technique

Assemble the glazing, matted paper, and mylar outside the frame. Tape around all the edges with 3-M 810 tape so the package is sealed.

Insert the package into the frame and hold in place with brads. No cover over the back of the frame is now necessary.



UNITED STATES CIVIL SERVICE COMMISSION

Position Classification Standards  
Museum Curator Series - GS-1015  
February 1962

This series includes all classes of positions the primary duties of which are to administer, supervise or perform professional work related to research, collections and exhibits in Federal museums, when such work is not classifiable in other professional, scientific, or historical series.

This standard supersedes and is to be substituted for the standard for the Museum Series, GS-045, which was published in June 1949 under the code P-360-0.

General Occupational Information -

The purposes of museums. - The concept of a museum as a place of scholarly study dates back to the ancients. The collection and preservation of Nature's curious objects or of Man's artifacts as a concept of museum function is of far more recent origin, developing, as modern public museum developed, in the 17th and 18th centuries.

The notion of a museum as a place to display collections of curios, artifacts, specimens or other interesting material is of quite modern origin, and more recent still is the idea of the public museum's responsibility to general education. Artistic display of selected items, rather than the amassing and display of large quantities of similar items, is in keeping with the modern trend. Disposal of surplus specimens to reduce a collection to manageable size is coming to the fore as a highly technical phase of museum curating.

It is helpful in understanding the wide variations in professional work done in museums to think of museums as "libraries of objects." Although there are important differences and the analogy should not be carried too far, certain institutional similarities between museums and libraries are worth mentioning in establishing a frame of reference broad enough to accommodate extremely divergent museum assignments.

Like libraries, museums can be large or small, generalized and multi-purposed, or specialized and technical. Like libraries, they service both scholars and laymen, provide both information and entertainment and - in aggregate - serve as repositories for society's knowledge. The wide variety of technique related to the care, restoration and preservation of objects, however, is peculiar to the museum. Moreover, unlike library science, the techniques of acquisitioning, cataloging, storing, and displaying objects, and the methods of museum management have not been standardized into formal disciplines and incorporated into formal college courses of training and education. On the other hand, procedures for these activities may be well established and standardized within a particular Government agency.

The functions of museums. - The four conceptual cornerstones of modern public museums - research, collection, exhibits, and education - forming an interdependent circle of responsibility, are inherent in all professional museum work. Any understanding of curatorial activities, therefore, must be founded on a clear understanding of these basic functions.

Research. - The research carried on in museums of the Federal Government varies greatly. For purposes of this discussion these activities may be grouped into three general categories identified as (a) scholarly research, (b) technical research, and (c) applied research.

"Scholarly" research is that study and investigation which contributes to the sum of Man's knowledge. In museums, this type of research is typically (though not necessarily) related to the collections of objects, artifacts or specimens which distinguish museums from other types of research institutions.

In some cases, the research effort is directed to the collection itself. Efforts to classify and document collection material, to establish or expand taxonomic systems for collected specimens or objects, or to fit new material into established systems, are examples of this type of research. Study of objects or series of objects to determine their relationships or their implications, and to discover their significance within the general field of knowledge is also representative.

In other instances, the collection material is used as one of the sources of data for research in a scientific or historical area of investigation; and, in still others, the expanding of the size and significance of the collection may be a corollary of scholarly research.

Depending on the nature of the field of study, scholarly research in museums may be done by scientists, by historians, or by curators. It is characterized by the use of accepted scholarly methodology and it frequently results in the publication of "learned" papers.

"Technical" research is the study and innovation necessary to the restoration and preservation of specimens, artifacts, or objects of the collection. These techniques differ from one type of collection to another, not only in kind but in the degree of standardization of method which has been established. Increased knowledge about aging characteristics of materials and developing technology in the applied sciences are offering greater opportunities for research and improvisation, and there is a growing sense of responsibility to our posterity for the validity of the artifacts from the past which are being preserved.

The need for technical research varies greatly. Some objects require very little care and in some instances the best preservation methods have long since been established. For many collections, however, problems of halting deterioration, of restoring and preserving valuable or rare objects represent a major consideration and involve difficult and imaginative research. Research of this kind, when it is significant, often results in the publication of technical articles, but often it is of such a pragmatic nature and of such limited interest that the results are simply put to work on the problem which inspired it.

"Applied" research, as here used, refers to all of the investigation, collection and arrangement of information necessary to support the educational and public service responsibilities of museums. Such research rarely adds to the store of information on the frontiers of Man's knowledge. Its basic function is the distribution of knowledge to many minds. It is the searching for and arranging of information which supports the labels and explanatory material that accompanies each museum exhibit; it is the digging for and synthesizing of facts which will answer a public inquiry or identify an artifact or specimen; it is the locating and organization of data which is incorporated into popular publications, articles and pamphlets.

Such activities entail not only command of the sources of information and facility with the methods of orderly research, but ability to translate scientific language and concepts into clear and readable "Layman" English.

"Site" museums - those installations in the national parks, on military posts and in other locations where the museum serves as a "guidebook" to the area - sometimes use the results of applied research performed by specialists who may be geographically and organizationally removed from the area.

Collections. - Professional duties and responsibilities related to museum collections include the planning necessary to establish, develop and/or expand a collection and the arrangements for its documentation and physical preservation.

Duties vary from museum to museum and from one type of collection to another, but the responsibility of planning a "balanced" collection which is meaningful as a source of information for scholars and laymen, and of providing machinery for its physical care is common to all curatorial assignments. In some cases, efforts to add to collections involve public relations duties, including contacts with persons or

organizations who can contribute items to the collections or arrange for such donations, gifts and bequests. In other cases, these expansion responsibilities involve field work - the actual physical collection of artifacts or specimens from the field. When budgets include funds for the purchase of material for collections the responsibilities of the curator include such duties as locating and appraising the material, negotiating of purchase agreements and related activities.

The management of a large and/or rare collection requires arrangements and machinery for lending and borrowing material with other museums or collections, correspondence with other curators and collectors, and often, as indicated above, research and professional writing resulting from study of the collection itself.

Responsibilities for the preservation and storage of the collection involve knowledge of, research in, and planning of conservation techniques as well as the planning, establishment and maintenance of cataloging records and procedures, and of storage space and facilities.

Exhibits. - A museum exhibit represents a considerable investment in time, effort and money and, once established, is viewed as a semi-permanent installation. Assignments for developing new exhibits or for making major changes in existing ones (except in the case of certain specialized staff positions) are relatively infrequent. Typically, such assignments are of long duration, involving at least several months and often extending several years. Even though a professional museum position does not currently contain such an assignment, however, the responsibility for exhibits - existing, planned or potential - is inherent in professional museum jobs. Minor changes to keep exhibits as current and effective as possible and recommendations and planning for major changes are universal responsibilities.

The planning, designing and/or development of museum exhibits involve orderly research, the use of collections, and the application of effective educational methods. This activity, however, in addition to being thus closely integrated with the other functions of professional museum work, also carries special and unique demands of its own.

Every museum exhibit is the result of a series of judgments: the selection of the "story" to be told, the determination of the most effective method to tell it, the choice of what part of the collection to illustrate it, the decisions on the use of available space and budget. In addition to a thorough knowledge of the subject matter the exhibit purports to explain, this activity requires artistic ability, language facility, a "flair for the dramatic" and other intangible qualities inherent in teaching situations.

Education. - Professional duties and responsibilities related to the educational function of the museum may include, in addition to the planning, establishment and maintenance of exhibits, writing, lecturing and teaching assignments.

The more successful the museum is in terms of interesting the public the greater are the demands for educational services. Conditions vary from museum to museum, but a partial list of such facilities would include: guide and docent activities; libraries of published material, film strips and slides; the preparation, publication and distribution of popular articles and informative pamphlets; and programs for "traveling" exhibits.

#### Occupational Patterns in Museums

In general, occupational patterns in museums follow the functional pattern - research, collection, exhibit, and education. Thus, we find scientific occupations, positions of professional historians, positions related to collections, and occupations necessary to displays and public education, as well as managerial positions and a variety of nonprofessional supportive jobs.

This standard is intended to cover only those positions which include professional responsibility for all four of the functions of museums outlined above. Positions which contain incidental responsibilities for museum activities but which are primarily oriented toward other professional tasks such as those of a scientist or an historian are not included in this series. Positions which specialize exclusively in one or more museum functions but which do not carry responsibility for all four also may be classified more accurately in other series.

#### Exclusions

Specifically excluded from this series are the following:

1. Research scientist positions for which qualifications include academic training and professional experience within a recognized discipline of the biological or physical sciences. When such positions include the duties and responsibilities of museum curating, they should be allocated to the appropriate professional scientist series, and the grade level should be determined by cross-reference between the Job Evaluation Guide for Positions in Basic and Applied Research and the grade level criteria contained in this standard.

2. Historian positions in which, although the duties may include responsibility for curating or managing museum collections, the responsibilities for historical research and presentation are dominant,

grade-controlling, and require the qualifications of a professional historian. Such positions are more appropriately included in the History Series, GS-170-0. (See the discussion of the relationship between these occupations in the classification standards for the History Series.) Grade determinations for such positions should be made by cross-references between the grade level criteria contained in this standard and those in the History Series standard.

3. Park Naturalist positions for which qualifications include academic training and professional experience within a recognized discipline of the biological or physical sciences. When such positions include duties characteristic of this standard, they should be allocated to the Park Naturalist Series, GS-452-0, but grade levels should be determined by consideration of the criteria in this standard as well as those in the standard for GS-452-0.

4. Positions in which assignments related exclusively to the planning, design, construction, installation and operation of exhibits and to the planning, design and preparation of gallery space for exhibits, should be classified in the Exhibits Specialist Series, GS-1010-0.

5. Museum positions in which the duties are technical and administrative in nature, but where assignments are specialized in one or more (but not all) of the museum functions, should be classified in the Museum Specialist and Technician Series, GS-1016.

#### Specializations

Two types of specializations are provided for this series, as follows:

1. Museum Curator (appropriate specialization). - These specializations include positions which carry responsibility for the development and management of museum collections of objects or specimens, for the design and maintenance of public museum exhibits and for a variety of educational and public service functions related to museums, and which, in addition, involve an obligation for research in a subject area not normally included under other professional research series.

The subject-area designation following a Museum Curator title is most significant in terms of particular knowledges required. To facilitate selective personnel action in the processes of recruitment, transfer and promotion, the following list of specialization titles is provided:

Museum Curator (Aeronautics). - Covers the curating of aircraft, aircraft parts, and related material, tools, machines, objects and records related to the history and development of aeronautics and to the scientists, inventors, aviators and others who have made contributions to this field. Included in this category are collections of material related to space exploration, rocketry, etc.

Museum Curator (Art). - Covers the curating of works of art and the study of individual artists, various schools of art and the tools and techniques employed in the production of works of art. Included in this broad category are the fine arts, decorative arts and both the fine and industrial graphic arts.

Museum Curator (Medicine). - Covers the curating of collections of pathological specimens and other tissue specimens as well as of objects, records and other material related to the science and history of medicine and to the physicians and scientists who have contributed to the development of modern medical knowledge. Included in this broad category are dentistry, optometry, surgery and all other branches of the healing arts.

Museum Curator (Numismatics). - Covers the curating of coins, tokens, medals, paper money, and objects closely resembling them in form or purpose as well as the records, objects and other material related to such collections. Included in this category are studies of the development and history of money.

Museum Curator (Philately). - Covers the curating of postage stamps, stamped envelopes and related objects and material. Included in this category are studies of postal history.

Museum Curator (Science and Technology). - Covers the curating of records, objects and materials related to technological and scientific advances and to the inventors and scientists who have made outstanding contributions to progress. Included in this category are mechanical engineering, electronics, transportation, textiles, manufacturing of all kinds, photography, and many other fields.

Museum Curator. - Covers the curating of records, objects or specimens and materials related to the subject matter of a museum for which no specific specialization is provided. For such positions special certification provisions and procedures may be applied.

2. Staff Curator (appropriate specialization). - These specializations include positions located at organizational levels above those where collections are maintained, i.e., at the regional or central office of the organization. They fall into two general assignment patterns and since these differing assignments require different knowledges and abilities, separate assignment designations following the Staff Curator title are provided to facilitate personnel action in the process of recruitment, transfer and promotion. Specific specializations are as follows:

Staff Curator (Museum Management). - The primary duties and responsibilities of positions in this assignment pattern relate to providing technical and professional assistance to employees at lower echelons of the agency in the development, care, and use of museum collections, and in the related fields of museum development and operation. Incumbents arrange exchange of specimens, inspect museum record-keeping operations, develop specifications for the space, facilities, and equipment needed for preservation of collections, promote research by providing current information to universities, museums and specialists regarding content of collections and recognized research needs. They collaborate with museum curators in obtaining needed specimens, develop technical manuals and other instructional material, and perform similar staff functions related to museum curatorial and managerial work, but not involving continuous custody of collections.

Staff Curator (Museum Design). - The primary duties and responsibilities of positions in this assignment pattern relate to the development of designs and plans for new museums. As a member of a planning team which includes an Exhibits Specialist, GS-1010, an incumbent in one of these positions digests and evaluates the story to be told through museum exhibits, and forms it into logical effective units for visual presentation by means of exhibits. He selects the specimens needed to tell the story. Then, working closely with the Exhibits Specialist, he drafts the specifications and composes the label copy. The work demands a high order of sustained creativity. These positions require the intellectual skills and background knowledge necessary for individuals to understand the greatly varied subject matter which museums interpret, to evaluate its significance and to determine its accuracy, and an unusual amount of imagination and originality in order to give the subject matter effective visual form.

#### Organization of the Standard

Staff curator positions are found only in the National Park Service. Because of the small number of positions in this specialization, no grade level criteria are provided for the evaluation of these positions

in this standard. (See Section II, G, page 25 (December 1960), of the Introduction to Position Classification Standards.)

For museum curator positions, the first level of independent professional responsibility is GS-11. Grade determinations for such positions are to be made by use of the job evaluation system provided below. For museum curator positions which do not carry such independent professional responsibility, narrative type criteria are provided.

Part I of the Grade Determination Section, below, provides criteria for evaluating positions in grades GS-5, 7 and 9.

Part II contains the point evaluation system which is to be used for positions at grades GS-11 and above.

#### Grade Determination

Grade level criteria for museum curator positions which do not involve independent professional responsibility.

#### Museum Curator, GS-5

This is the basic trainee level. Work assignments are selected to provide orientation and training in the operation of the museum and in the sources and methodology of the research. The supervisor or a higher-level professional worker provides specific and detailed guidance in and review of the aspects of the work. Many of the individual duties may be similar to those done by technicians and other nonprofessional museum workers, and the distinguishing characteristic of assignments for museum curator positions at this level is variety in a pattern of work experience designed to provide training and to develop skills relative to the full scope of the museum function.

Curatorial assignments typically include tasks related to the routine procedures of managing the collection: the accessioning, labeling, recording and storing, packing or otherwise handling of collection material; the routine methods of restoration and preservation of objects or specimens. Also typical are such tasks as writing simple correspondence; simple housekeeping duties in maintenance of established exhibits; and routine filing and record keeping in libraries of pamphlets, films, slides and other material maintained for the information of the public.

Research duties typically include preparation of bibliographies, searching records for specific information, collecting and tabulating data from a variety of indicated sources, abstracting or summarizing information from source material or drafting factual answers to specific questions.

Museum Curator, GS-7

This is the advanced trainee level. Incumbents, who have become proficient in the tasks related to the routine operation of the museum and to the sources and methods of research of the museum, are given additional assignments selected to provide a broadening and deepening experience and to develop qualities of discrimination, initiative and judgment.

Such assignments are accompanied by a detailed discussion of the purpose and scope of the work and any anticipated problems. The incumbent selects sources, plans approach and outlines proposed methods. He then reviews and discusses these plans in detail with supervisor and receives approval and necessary instructions before proceeding. Each step of the work receives this detailed supervisory examination and final results are examined and evaluated carefully.

Individual assignments in both the curatorial and research areas of the position will be of a kind with those done by fully trained and competent professional workers in the field. The difference is that at this level assignments are small in scope and of short duration; they are assigned one at a time and in a specific training pattern; and each step and detail of the work is subject to close supervisory scrutiny. Incumbent's responsibility is limited to completion of each assignment and to acquiring the additional knowledge and maturity which such experiences offer.

Museum Curator, GS-9

Two types of assignment patterns characterize this level of museum curator positions. The first is that of a professional assistant. Organizational titles sometimes designate such assignments as "Assistant Curator" or "Research Assistant." Typically, such positions are found in large museums or in large and complex organizational segments of museum institutions where the volume of the work and the variety of the operation necessitate the use of a professional staff under the direction of a responsible museum executive.

The duties and technical demands of such positions, the methodology used and the requirements for knowledge, initiative, imagination and judgment are of a professional level. The factor which distinguishes such assignments from the work done at the GS-11 level is primarily the nature and extent of supervisory controls. Incumbents of these positions are responsible for the quality and quantity of their own

work within established policy, procedures and protocols or according to specific instructions, but are not accountable for the effective operation of the museum or for the planning, methodology, documentation, and orderly completion of scholarly research.

The other type of assignment characteristic of this level is that of a curator in charge of a very small, localized museum. In this situation, the position may be both physically and organizationally removed from immediate and direct supervision, and the incumbent's authority to act may be limited only by the general policies and procedures of the agency.

In this type of assignment, the factors which distinguish the work from that done at the GS-11 level are the type, nature and variety of the duties performed. The following conditions are typical:

1. Research assignments are rare and never involve the requisite degree of professional independence typical of GS-11.
2. The museum collection is both small and stable, and typically no expansion or development is required. Problems related to the care and protection of collection material are covered by procedures.
3. Duties related to exhibits are normally confined to maintenance and housekeeping functions.
4. Inquiries and correspondence from the public are usually nontechnical in nature. Authoritative answers on identification or authentication of collection items are not required.

POSITION CLASSIFICATION STANDARDS  
Museum Curator - GS1015-09

The incumbent selects sources, plans approach and outlines proposed methods. He then reviews and discusses these plans in detail with supervisor and receives approval and necessary instructions before proceeding. Each step of the work receives this detailed supervisory examination and final results are examined and evaluated carefully.

Individual assignments in both the curatorial and research areas of the position will be of a kind with those done by fully trained and competent professional workers in the field. The difference is that at this level assignments are small in scope and of short duration; they are assigned one at a time and in a specific training pattern; and each step and detail of the work is subject to close supervisory scrutiny. Incumbent's responsibility is limited to completion of each assignment and to acquiring the additional knowledge and maturity which such experiences offer.

Two types of assignment patterns characterize this level of museum curator positions. The first is that of a professional assistant. Organizational titles sometimes designate such assignments as "Assistant Curator" or "Research Assistant." Typically, such positions are found in large museums or in large and complex organizational segments of museum institutions where the volume of the work and the variety of the operation necessitate the use of a professional staff under the direction of a responsible museum executive.

The duties and technical demands of such positions, the methodology used and the requirements for knowledge, initiative, imagination and judgment are of a professional level. The factor which distinguishes such assignments from the work done at the GS-11 level is primarily the nature and extent of supervisory controls. Incumbents of these positions are responsible for the quality and quantity of their own work within established policy, procedures and protocols or according to specific instructions, but are not accountable for the effective operation of the museum or for the planning, methodology, documentation, and orderly completion of scholarly research.

The other type of assignment characteristic of this level is that of a curator in charge of a very small, localized museum. In this situation, the position may be both physically and organizationally removed from immediate and direct supervision, and the incumbent's authority to act may be limited only by the general policies and procedures of the agency.

In this type of assignment, the factors which distinguish the work from that done at the GS-11 level are the type, nature and variety of the

duties performed. The following conditions are typical:

1. Research assignments are rare and never involve the requisite degree of professional independence typical of GS-11.
2. The museum collection is both small and stable, and typically no expansion or development is required. Problems related to the care and protection of collection material are covered by procedures.
3. Duties related to exhibits are normally confined to maintenance and housekeeping functions.
4. Inquiries and correspondence from the public are usually nontechnical in nature. Authoritative answers on identification or authentication of collection items are not required.

Part II. Job evaluation method for use in grade determination for museum curator positions which involve independent professional responsibility.

Each of the basic functions to be measured in these positions may vary widely on a continuum. These variations are reflected on the scales provided in the Evaluation Chart, below.

To serve as "benchmarks" in applying the evaluation scales for each function to a particular position, the scales are divided into five equidistant degrees, designated as A,B,C,D and E.

Definitions are provided for only three of the designated degrees, A,C and E, because of the difficulties of finding language precise enough to express these differentials. However, degrees B and D are integral parts of the plan and are to be used when a function is determined to fall between the defined degrees.

The position of the degrees on each scale approximates the relative value of each degree. That is, Degree A represents approximately the lowest level of full professional responsibility, Degree E, the highest, and Degree C the mid-point in the continuum. No effort should be made to equate the point values for each degree to these relationships. The point values are designed in a geometric progression in order that the most important function in any given position shall be grade-controlling.

How to use the evaluation scales.-Each position should be measured separately on each of the two evaluation scales, below. Determination of the proper degree should be made by reading degree definitions and selecting the one which most nearly describes the conditions, assignments

and responsibilities of the position. Although the use of half degrees (such as half way between B and C with a point value of 30) is not precluded, it is doubted that effort at such exact determination is valid. When the appropriate degree for each function has been established the sum of point values for the selected degrees may be converted to grade by reference to the conversion table at the end of the standard.

#### EVALUATION SCALES

A	B	C	D	E
10	20	40	80	160
A		C		E

#### Factor I: The Research Function

Research assignments at this level are usually projects of limited scope with readily definable objectives. They may be small independent studies, or they may represent a segment of a large structure of related investigations, but in either case they are expected to result in a publishable addition to the body of knowledge related to the field of inquiry, or to a comparable contribution to the development of new or recognizably improved technique for the preservation or restoration of valuable and/or rare collection material.

Typically, the project, as assigned by

Research projects undertaken at this level characteristically involve a systematic research attack on a problem area of considerable scope. Such problem areas usually must be approached through a series of complete and conceptually related studies and typically result in a series of publishable contributions, or in a single major publication, which may be definitive of a specific topic area. Typically, researchers at this level work with substantial freedom within the area of their primary interest in identifying, defining and selecting specific problems for study and determining the most fruitful investigations and approaches to the

At this level the research situation constitutes a continuing career-long pattern of investigation and/or development in which major research projects are planned as sequential steps in a long-range development of a body of thought. The scope and significance of the pattern of studies made over a period of years is far more significant than the nature of complexity of any single project. Sometimes such major works are undertaken within the framework of an initial intellectual concept, and the broad plan is blocked out, at least within the mind of the researcher, very early in the process. In other cases, however, the implications and broad potentials of the work are but dimly perceived at the outset.

A	B	C	D	E
10	20	40	80	160

A	C	E
<p>A supervisor, includes general instructions as to scope and objectives, and direction and guidance in the problem definition and planning stages. However, researchers receiving such assignments are expected to be fully independent professionals and to assume responsibility for the thoroughness and adequacy of the planning and for the scholarly completion of the work with only occasional technical reference to the supervisor or consultation with senior staff members.</p> <p>Research at this level usually builds on a foundation of earlier scholarship which developed basic theory and principles. For example, the existing taxonomic system may be fairly well established and universally accepted or related historical developments, may</p>	<p>problem area. As mature professional scholars they are expected to conduct and complete research projects with little more than occasional professional consultation with colleagues and administrative guidance from supervisors.</p> <p>Scholarship at this level frequently involves the formulation of new principles or major adjustments in existing concepts. For example, a major expansion or a fundamental refinement in an important taxonomic system or the documentation and interpretation of a previously unrecorded historical development of major significance would be typical. Such work requires a high degree of originality—from the initial difficulty in defining a complex area of study to the final understanding, inter-</p>	<p>In such instances, as each study suggests new questions and each project opens up new areas of inquiry, the developing body of thought may be comprehensive and extensive before the researcher is able to define an encompassing theory or concept.</p> <p>Works of such scope require scholarship of a very high order, and an incumbent of a position involving research of this scope is inevitably a scholar of considerable prestige and authority within his field. Typically, he has authored one or more of the major definitive reference sources in his field, or a number of important contributions which cumulatively have had the same impact; he is sought out by his colleagues both in and out of the museum for consultation; he is invited to address distinguished professional organizations; and he has received recognition in the literature of his field as an authoritative source. Typically, also, he works</p>

A	B	C	D	E
10	20	40	80	160

A	C	E
be well documented and understood.	preting and relating the significance of results to other research findings. Typically, incumbents of positions at this level are substantial contributors to their particular fields of scholarship.	under general administrative supervision which is limited to budgetary approval and broad agency policy.

Factor II: The Curatorial Function

At this level curatorial assignments are restricted both by size and complexity, and responsibility is limited either by procedural and organizational factors or by the availability of direct supervision. The following conditions are typical of curatorial work at this level:

Collections

The collection is relatively stable, and there is only a limited need for effort to expand or

At this level curatorial assignments are characterized by long-range and often complex museum programs and responsibility for important museum installations or organizational segments, with considerable latitude for administrative action and broad professional authority. The following conditions are typical of curatorial work at this level:

Collections

There is a continuing responsibility for the development and maintenance of a "bal-

At this level curatorial assignments involve major responsibility for a large and varied museum facility or for an important organizational segment of a very large institution. The following conditions are typical of curatorial work at this level:

Collections

The management of extremely large or varied collections or a complex of several collections re-

A	B	C	D	E
10	20	40	80	160

A

develop it; or responsibility for such effort is limited to the most routinized activities or done under close supervision. Problems related to the lending and borrowing of collection material are either not difficult or else these activities are routinized by procedure and practice.

Identification and authentication of collection items are usually dependent upon available precedent and obscure determinations or controversial judgments are normally subject to supervisory or higher professional approval.

C

anced" collection. This may involve concerted efforts of expansion, requiring knowledge, professional judgments and imagination in selectivity and location of sources, and sometimes, demanding public relations skills; or it may demand considerable knowledge, taste and judgment in problems of selective disposal of collection material.

Frequent use of the collection by scholars involve an active program of exchange of objects, ideas and information with other museums or collections.

Problems of identification and authentication of collection material are encountered regularly, and sometimes require authoritative determinations on very obscure or unusual specimens or objects.

E

quires the development, establishment and administration of operating policy, long-range planning for the expansion, improvement, use and security of collections of great monetary, scientific or historic significance.

A	B	C	D	E
10	20	40	80	160

A	C	E
---	---	---

**Exhibits**

Planning and design functions are limited to background research and suggestions. More demanding duties are typically performed under immediate supervision and are subject to review and approval.

Development of exhibits scripts and documentation is characteristic of this level.

**Public Service**

Lecturing duties in the nature of docent activities within the museum exhibit areas and talks in connection with film showings are typical of this level, as are routine correspondence and arrangements for providing available informational material.

**Exhibits**

Responsibility for the development of over-all exhibit plans and for review and technical approval of exhibit designs is limited only by administrative controls, such as time schedules and budgets, and by agency policy.

The development of exhibit plans and the attendant research and documentation, and the provision of technical consultation during exhibit construction are typical of this level.

**Public Service**

Public service and education assignments at this level may include extensive and/or demanding correspondence, a heavy lecturing program, administration of elaborate facilities for slides, film strips, and other visual aid materials, preparation

**Exhibits**

The planning and development of basic policy with regard to the exhibit areas of a large and important museum or major segment of a very large institution involves development of budgets, decisions on the allocation of space, time, manpower and other resources, approval of initial plans and final designs for such major exhibits, and responsibility for the effectiveness, timeliness and maintenance of exhibit areas assigned.

**Public Service**

Responsibility for policy decisions regarding the allocation of funds and other resources to the function of public education and service, for reviewing and approving plans designed to implement these decisions, and for insuring that the plans are carried

A	B	C	D	E
10	20	40	80	160

A	C	E
---	---	---

of popular articles and informational pamphlets, conduct of formal class instruction of children or adults, or similar duties.

out and the program established and maintained in effective operation is characteristic of the assignments at this level.

CONVERSION TABLE

Point Range	Grade
170-320. . . . .	GS-15
90-160. . . . .	GS-14
50-70 . . . . .	GS-13
30-40 . . . . .	GS-12
10-20 . . . . .	GS-11

ST. LOUIS, MO.

1.  New Establishment  Other

2.  General  Special

3.  Yes  No

4.  Yes  No

5.  Competitive  Noncompetitive

6.  Yes  No

7.  Yes  No

8.  Yes  No

9.  Yes  No

10.  Competitive  Noncompetitive

11.  Yes  No

12.  Yes  No

13.  Yes  No

14. Agency Use

Classified/Classified by	Official Title of Position	Pay Plan	Occupational Code	Grade	Initials	Date
a. Civil Service Commission						
b. Department, Agency, or Establishment						
c. Bureau						
d. Field Office	Museum Curator	GS	1015	11	JLS	4-25-80
e. Recommended by Supervisor or Initiating Office	Museum Specialist	GS	1015	11	JLS	03/14/80
6. Organizational Title of Position (if different from official title)		17. Name of Employee (if vacancy, specify)				
		(VACANT)				

8. Department, Agency, or Establishment  
U.S. Dept. of the Interior

9. Third Subdivision  
Jefferson National Expansion Memorial

10. First Subdivision  
National Park Service

11. Fourth Subdivision  
Div. of Museum Services and Interpretation

12. Second Subdivision  
Midwest Region

13. Fifth Subdivision

14. Employee Review: This is an accurate description of the major duties and responsibilities of my position.

15. Signature of Employee (optional)

16. Supervisory Certification: I certify that this is an accurate statement of the major duties and responsibilities of this position and its organizational relationships and that the position is necessary to carry out Government functions for which I am responsible. This certification is made with the knowledge of the following:

a. Typed Name and Title of ~~XXXXX~~ Supervisor  
Norman G. Messinger

b. Typed Name and Title of Highest-Level Supervisor or Manager (optional)  
Regional Director

c. Classifier

d. Remarks  
Classifier's evaluation statement attached to and filed with original position description. - New position - subject to post-audit correction.

The Curator of Cultural Resources represents one of the key members of the Division of Museum Services and Interpretation. The employee supervises a Clerk-Typist, the Curator of Collections and Archives, the Library Assistant, the Curator of Exhibits, the Exhibit Technician, and a Curator of Folk Arts. In addition, the employee assists the Chief of Museum Services and Interpretation in the preparation or revision of such management documents as the Statement for Management, General Management Plan, other park planning documents, Cultural Resource Management plan, Interpretive Operations and Visitor Use Plans, special exhibits plans, and audiovisual service plans. The employee is responsible for performing or monitoring cultural resource management, research, and documentation for park activities.

#### A. Major Duties

- Develops critical elements of employee performance for all subordinates; designs position descriptions and the accompanying statements of knowledges, skills, and abilities; together with the particular employee, designs standards of performance; selects from applicants to fill any position vacancies; initiates such personnel actions as formal evaluations, awards, and adverse actions.
  - Provides general guidance and direct supervision to the following positions: Clerk-Typist, GS-301-04; Curator of Collections and Archives (Museum Specialist, GS-1016-09\*); Library Assistant (Library Aid, GS-1411-04\*); Curator of Exhibits (Exhibit Specialist, GS-1010-09\*); Exhibit Technician (Museum Aid, GS-1016-04\*); Curator of Folk Arts (General Arts and Information Specialist, GS-1001-09\*, presently employed by the Jefferson National Expansion Historical Association).
- (\*Position descriptions subject to classification).
- Supports the NPS Affirmative Action Program; follows appropriate affirmative action plans for the park; assures that the branch staff composition reflects a positive commitment to NPS objectives for equal employment opportunities.
  - Represents the management of the park's cultural resources within the park's planning process, including its determination of long-range goals and short-term objectives; determines and justifies staffing and budget requirements for the Cultural Resources branch; develops and manages those aspects of the division's annual operating program under the direction of the Chief of Museum Services and Interpretation; assists the division in accomplishing its objectives.
  - Develops, performs, directs or reviews research, preservation, and planning activities necessary to achieve the park's cultural resource management goals; prepares planning, research, and management documents that guide the use and preservation of the park's cultural resources; and conducts a continuous program of research, to support park management and operations, into matters related to the past use of resources preserved in the park.

- Secures and coordinates assistance from appropriate staff members at MWRO, HFC, DSC, and WASO as required to support park management and specific operational responsibilities of the branch.
- Coordinates the services provided by subordinates to other branches and divisions in the park; devotes particular attention to support for museum and interpretive operations following NPS and park policies for cultural resources and special exhibits; presents training programs to the interpretive staff to enhance their awareness of and abilities to accomplish NPS responsibilities in cultural resource management.
- Plans and presents comprehensive individual development programs for subordinates that insures an exemplary professional level of performance and commitment to NPS policies on the care and preservation of cultural resources and performance of other duties.
- Insures accountability for all government property assigned to branch personnel.
- Insures that the Curator of Exhibits and the Exhibit Technician provide for the registration, assembly, preservation, maintenance, and shipping of permanent and special museum exhibits; reviews their work in terms of the results achieved in their assignments, as well as the level of protection and preservation provided museum exhibits, artifacts and archives; and coordinates the Curator of Exhibits and Exhibit Technician's interaction with other park personnel, especially services to museum operations and interpretation.
- Insures that the Curator of Collections and Archives provides organization, preservation, and care for park cultural resources in the archives and museum study collections and for the registration, accessioning and accountability for borrowed or loaned exhibits and objects; responds to requests for technical advice and instruction from the Curator of Collections and Archives; reviews that person's performance in terms of the quality of overall care and preservation provided the museum study collection, park archives, and loan artifacts.
- With the participation of other division personnel, develops a comprehensive acquisitions policy and operations plan for the park library and research resources; develops and follows that acquisitions policy and operations plan through Curator of Collections; insures that library personnel present a functional response to requests for assistance by park personnel; insures that the library's organization and operation supports park operations.
- Insures that the branch's Clerk-Typist provides clerical and administrative support to branch personnel; reviews the Clerk-Typist's performance in terms of results achieved in specific assignments, as well as the overall quality of support provided to the branch.

- Supports the Curator of Folk Arts to insure a balanced program of authentic, traditional folk arts appropriate to park themes and overall mission; through the Curator of Folk Arts, insures that the folk arts program integrates into the goals and objectives of museum and interpretation operations at the park; through the Curator of Folk Arts, provides advice and instruction to interpretive personnel when requested by their supervisor; coordinates the Curator of Folk Arts' participation in interpretive activities; reviews the Curator of Folk Arts' performance in terms of the overall effectiveness, quantity for the investment, and appropriateness to the museum operation and interpretive program.
- Promotes an attitude of safety consciousness within the branch, especially in any branch activity involving park property, personnel, or visitors.
- Follows, explains, supports, and enforces NPS laws, regulations, and policies; formulates park policies designed to reflect the NPS commitment to the preservation and wise management of its cultural resources.
- Wears the prescribed NPS uniform in keeping with current NPS and park uniform standards.

## B. Factors

### 1. Knowledge Required for the Position

- Comprehensive understanding of NPS cultural resource management policy and techniques necessary to manage the conservation of two major museum operations, the park archives, the park museum study collection, and the park library resources.
- Extensive professional knowledge of the classification, organization, conservation, and preservation of objects in a museum study collection and park archives; ability to use such knowledge to manage a large, complex system of cultural resources.
- Knowledge of the organization, development, and use of a park research library; ability to direct the operation of the library to provide maximum benefit to park personnel while safeguarding the library resources from unnecessary abuse.
- Knowledge of general museum exhibit design, NPS policies and standards in exhibit management, and the support function to exhibit management provided by the Harpers Ferry Center and the regional offices; ability to supervise the registration, assembly, maintenance, preservation, protection, storage, and shipping of park permanent and special museum exhibits.
- Knowledge of folk arts appropriate in the support of the park's diversified interpretive operation; ability to judge the authen-

ticity and suitability of specific folk arts programs for inclusion into the park's interpretive operation; ability to coordinate the activities of a folk arts program with the park's interpretive management officials.

- General knowledge of the theoretical and practical principles of interpretation in the National Park Service; ability to incorporate the park's cultural resources into the interpretive operation while insuring their necessary care and preservation.
- Extensive knowledge of United States cultural history, especially in the field of the American West in the Nineteenth Century; general knowledge of United States nineteenth century history.
- Extensive professional knowledge of the NPS management systems, goals, and objectives; ability to follow NPS programming and fiscal procedures; general knowledge of the multi-year Zero Based Budget process; ability to work within a management-by-objective management system.
- Ability to manage a professional staff having considerable diversity of talent and responsibility; ability to inspire innovation, accomplishment, and pride within such a staff; knowledge of basic theories and techniques for training, advising, and supervising such a staff to achieve its maximum performance.
- Knowledge of various forms of written and oral communications ranging from formal lectures, to small group meetings, to official correspondence; ability to select and use communication skills to achieve maximum work performance and results from a professional staff.
- Comprehensive understanding of NPS and park Equal Employment Opportunity goals and objectives; ability to develop and direct an effective Equal Employment Opportunity program through a functional affirmative action plan.

## 2. Supervisory Controls

- Work assignments define expected results. Staff work must be completed under the direction of the Chief of Museum Services and Interpretation; the employee responds to the broad management goals defined by the Chief of Museum Services and Interpretation by directing necessary work to meet those goals.
- The employee assumes full responsibility and accountability for the effectiveness of programs under his/her direction.
- The Chief of Museum Services and Interpretation establishes general policy, sets goals and objectives, and coordinates work affecting other park divisions.

--Uses personal experience and knowledge of professional principles and administrative practices to resolve conflicts affecting the programs under the direction of the employee.

--The Chief of Museum Services and Interpretation reviews the employee's performance by observing and evaluating the results of the programs under the employee's direction; the Chief considers such factors as the protection, preservation, and wise management of the park's cultural resources, effectiveness of subordinates, utilization of resources, attitude towards the position's responsibilities, and the effective cooperation shown with other park divisions and officials.

### 3. Guidelines

The employee will rely on NPS legislation, regulations, policies, and other management guidelines, including NPS-2, NPS-6, Management Policies, the NPS Museum Handbook, A Manual for Museums by Ralph Lewis, other professional museum publications and practices, and directives from NPS management; park enabling legislation, policies, and regulations; federal laws, regulations, and policies regarding cultural resources under federal government care; guidance and directives from the Regional Office Curator, the Service Centers, and the NPS Washington Office concerning the care of park cultural resources; and professional literature and professional societies concerned with cultural resources.

### 4. Complexity

The employee assumes responsibility for the effective and responsible management of the park's cultural resources; park collections are valued at \$500,000 (Museum of Westward Expansion exhibits), \$350,000 (pending Old Courthouse exhibits), and \$750,000 (park's museum study collection). Many cultural objects remain too priceless to receive a value. Objects cover a wide range of time and subject matter. The employee supervises a professional staff with a wide diversity of talents and responsibilities ranging from curatorial care of museum objects to the organization of a folk arts program. The employee's subordinates receive a great deal of responsibility for the essential care and protection of the park's cultural resources.

### 5. Scope and Effect

The employee assumes responsibility for the care of one of the major collections of cultural resources in the National Park System. Effective programs insure responsible care and preservation of those resources while providing for their safe utilization by the park. The employee insures that other division and park personnel

understand and appreciate the National Park Service's strong commitment to its mandate for the care and wise management of its cultural resources.

6. Personal Contacts

The employee makes contact with all levels of park employees, particularly with division chiefs and management officials; frequent NPS contacts outside the park include those officials in the Regional Office, Service Centers, and the Washington Office concerned with cultural resource management. The employee also makes occasional contact with other public and private agencies concerned with cultural resource management, community leaders, local officials, the news media, and the general public.

7. Purpose of Contacts

These contacts within the park develop, implement, and maintain an awareness and acceptance of the NPS commitment to responsible cultural resource management; contact with NPS officials outside the park serves to reinforce and guide the professional management of the park's cultural resources; contact with other public and private agencies establishes communication aimed at the enhancement and professionalism of cultural resource management; contact with community leaders, the news media, and the general public develops community awareness of the park's cultural resources and the park's folk arts program.

8. Physical Demands

Although much of the work remains sedentary, the employee must be able to move from place to place throughout the park; to travel within the local community; and to climb stairs in an historic, nineteenth century structure.

9. Work Environment

Office space on the second floor of an historic, nineteenth century structure is spacious, heated and air conditioned. Subordinates work in some areas lacking air conditioning, adequate heat, or space. Temperatures outside in the summer approach 38°C, while in the winter fall frequently below freezing with high wind chill factors. Summers feature high levels of humidity and pollen, while winters suffer occasionally severe snow and ice storms.

Not covered under FLSA

Museum Curator

GS-1015-09

Sagamore Hill National Historic Site

A. Major Duties

Serves as museum curator with responsibility for planning, directing, and executing all park programs dealing with the museum collection.

Preservation

- Responsible for assuring that all museum specimens on display and in storage are maintained in good order.
- Makes periodic inspections of the objects and determines needed care.
- Responsible for routine measures to prevent deterioration and performs restoration on museum specimens according to ability and available resources.
- Maintains information on the availability of experts in the professional field who can repair or treat those objects which require very specialized care; and makes arrangements for this specialized treatment when funds are available for this purpose.

Museum Records

- Accessions and catalogues the park museum collection according to the established Museum Records Program of the National Park Service.
- Maintains an up-to-date location record for all specimens, including all loans to and from the park.
- Determines what specimens are appropriate for loan to and from the park; and supervises packing, unpacking, and documents the condition of all loaned specimens.

Research

- Carries out the necessary research by examination of documents in files; books, articles and manuscripts (published and unpublished); and by making inquiry of members of the Roosevelt family to meet the requirements of the museum records program.
- Answers specific questions about the collection.

- Determines the appropriateness of proffered specimens.
- Makes determination of facts and interpretation of specimens for exhibit purposes.

#### Program Direction

- Responsible for maintaining the appearance and character of the rooms in the historic structures through use of information derived from original letters, diaries, pictures, and interviews with members of the Roosevelt Family.
- Serves as staff assistant to the Chief of Visitor Services and in this capacity is responsible for the planning and direction of the interpretive program in the Theodore Roosevelt Home.
- Serves automatically as division chief during the absence of the incumbent.
- Directs the work of two museum aids and insures that the furnishings are properly cared for so none is damaged and the house conveys a well-cared for, lived in appearance.

#### Program Formulation

- Prepares budget estimates and operating programs for the curatorial functions at Sagamore Hill using in addition to appropriated funds, donated funds from the Theodore Roosevelt Endowment Fund which are available for preservation and restoration programs.
- Develops realistic work priorities within the funds available.

#### Other Services

- Performs advisory curatorial service, when requested by the Superintendent, in developing policies and procedures for curatorial functions at Fire Island National Seashore.
- Maintains National Landmark records for the Long Island sites and makes periodic inspections as required.

### B. Factors

#### 1. Knowledge Required By the Position

- Good knowledge of American History.
- Thorough knowledge and understanding of Theodore Roosevelt and his family.

- Expertise in preservation methods that can be applied at the site.
- Good knowledge of museum collection management.
- Good knowledge of research techniques.
- Good knowledge of the principles and methodology of interpretation.
- Professional ability to communicate orally and in writing.
- Ability to work and deal harmoniously with people.
- Good knowledge of administrative processes of budget formulation and execution.

## 2. Supervisory Controls

General supervision is given by the Chief of Visitor Services who reviews performance of duties for adherence to Service policies and the parks overall program.

The incumbent is expected to perform duties without close supervision and to use independent judgment and initiative in carrying out assignments.

## 3. Guidelines

A broad variety of National Park Service, public and private museum guidelines are available but individual judgment is required in interpreting and applying most of them to existing situations.

## 4. Complexity

The incumbent performs professional work which involves more than one academic discipline. All interpretive activities revolve around the museum collection which is housed in two dissimilar structures and contains over 20,000 items. The incumbent is required to deal with individuals or groups who may have conflicting or adverse positions to the curatorial and interpretive goals of the area.

## 5. Scope and Effect

The incumbent's recommendations and actions have a major impact on the visitors' park experience; and significant short and long range effects on the protection and management of the museum collection. External relations have a major effect on the acceptance of park programs by the academic community, various professional organizations and the general public.

## 6. Personal Contacts

Personal contacts are made daily with park visitors and other park personnel. Frequent contacts are made with professional historians, curators, conservators, craftspeople, educators, researchers, and media personnel.

## 7. Purpose of Contacts

Contacts with park visitors are for the purpose of conveying information about the purpose of the park and available facilities and services. Contacts with other employees are for the purpose of receiving or conveying information concerning interpretation, use and preservation of museum items. Other contacts are for receiving or conveying information for restoration services, historical research, or assuring accurate media representation relative to the museum collection.

## 8. Physical Demands

The work is normally sedentary, but may require infrequent long periods of standing, walking, or lifting of heavy objects.

## 9. Work Environment

The work is performed primarily in an office setting with infrequent work outdoors. Incumbent must regularly walk between two offices that are one-half mile distance from each other.

United States Department of the Interior  
NATIONAL PARK SERVICE

PARK NO.	INC. NO.	A C T	D 1	FISC. YR.	DEV. AREA	ST-ATE	PKG.	PRG.	CAT	PRIORITIES										
4	5	7	8	9	10	11	12	13	14	15	16	18	19	20	21	22	23	26	27	30

DETAIL OF ANNUAL OPERATING REQUIREMENTS

2	CONCISE DESCRIPTION & JUSTIFICATION	LINE 1	CONCISE DESCRIPTION & JUSTIFICATION	LINE 2
	FUNDS, FOR, I, STAFF, YEAR, OF, MUSEUM, CURATOR, TO, PROVIDE, MANAGEMENT, CARE,			
3		LINE 3		LINE 4
	CATALOGING, AND, PRESERVATION, FOR, MUSEUM, COLLECTION,			
4		LINE 5		LINE 6

ITEM	A C T	PWE	NET AMOUNT	R N	PERM. POS.	MY OTHER	PAY PLAN	GR- ADE	POSITION TITLE/COST COMPONENT	INC. REF.
5	0.1	A	0.20	24	R	1	GS	0.9	MUSEUM CURATOR (SALARY, E. BENEFITS)	
5	0.2	A	0.20	1	R				SUPPLIES AND MATERIALS	
5	0.3	A	0.20	3	R				OTHER SERVICES	
5										

FULL DESCRIPTION AND JUSTIFICATION (Typewritten)

Problem Description: The museum collection at Fort Scott is for the most part not cataloged. The completion of catalog records, maintaining several furnished structure exhibits and exhibit areas, and providing conservation treatment for museum objects is beyond the capabilities of the current interpretive staff and should be done by a trained museum curator. The purchase of storage equipment and supplies, and the occasional services of a conservator or other specialist are also included.

Workload Measure: Completion of approximately 2000 catalog records and care of furnished structure exhibits in 10 structures.

Justification/Proposed Alternatives: The museum collection is a valuable cultural resource that contributes significantly to the interpretation of the site to the public. Standards for documenting and caring for museum collections are detailed in NPS Management Policies, NPS-28 Cultural Resources Management Guideline, NPS-6 Interpretation and Visitor Services Guideline and the NPS Museum Handbook; these standards cannot be met without an increase in the staff at Fort Scott. There are no legal alternatives to providing appropriate care for the museum collection. Management alternatives include the reassessment of significant duties of the present staff to emphasize museum collection management at the expense of the interpretive program.

Proposed Action: Hiring of one FTE of Museum Curator to care for the collection.

<b>PARK OR OFFICE:</b>	<b>SUPERINTENDENT OR OFFICE CHIEF</b>	<b>DATE</b>	<b>REGIONAL DIRECTOR APPROVAL</b>	<b>DATE</b>
	(Signature & title)		(Signature & title)	

Appendix VI-1

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

## DEVELOPMENT/STUDY PACKAGE PROPOSAL

FOR THIS PACKAGE

PACKAGE NO.
REVISION NO.

ORG. NO.	PARK OR OTHER ORIGINATOR Fort Scott NHS	DEVELOPED AREA (NAME)	D.A. CODE	REGION
STATE	STATE CODE	COUNTY(S)	CONGRESSIONAL DISTRICT(S)	

PACKAGE TITLE	C O N S E R V A T I O N T R E A T M E N T F O R M U S E U M O B J E C T S	STUDY PACKAGE	NEW CONSTRUCTION <input type="checkbox"/>	REHABILITATION <input type="checkbox"/>	NEW PACKAGE <input type="checkbox"/>	REVISION <input type="checkbox"/>
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CRITERIA (INSERT X'S)	PARK PRIORITY	DATE	REG'N PRIORITY	DATE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26				
PROGRAM THRUST, STATUS AND OTHER INFORMATION				
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32				

WILL ADDITIONAL OPERATING FUNDS AND POSITIONS BE NEEDED UPON COMPLETION OF THIS PACKAGE? YES   
 (IF YES EXPLAIN NEEDS IN SECTION XI OUTLINE OF PLANNING AND MANAGEMENT REQUIREMENTS) NO

**FULL PACKAGE DESCRIPTION:**

Two Conservation Needs Surveys are needed to identify objects needing conservation treatment, set priorities for such work, and to identify which objects can be treated by the park staff and which require professional conservation treatment. Surveys are needed for a variety of small objects, particularly leather- and hide-covered trunks, and furniture. Professional conservation treatment will be needed for many of the objects included in the surveys.

**PACKAGE JUSTIFICATION/CONSEQUENCES.**

Many of the above mentioned objects have never been examined or treated by a conservator, nor stored or exhibited in climate-controlled conditions. Professional conservators are needed to examine the objects and determine what treatments are necessary. Conservation treatment of some of the objects must be undertaken soon after the survey before the priorities set for treatment are no longer valid. All of these objects fall within the Scope of Collection Statement; nearly all are used in exhibits. This project is required to bring museum object care up to NPS-28 standards; long term preservation of the collection cannot be ensured without periodic conservation treatment of deteriorated objects.

**PLANNING AND MANAGEMENT REQUIREMENTS** *(Follow instructions and outline provided in Program Formulation Guideline)*

ORIGINATOR (Signature and Title)	DATE	CONCURRENCE (Signature of Superintendent or Equivalent Official)	DATE
APPROVAL (Signature of Regional Director or Equivalent Official)		DATE	

DEVELOPMENT/STUDY PACKAGE PROPOSAL

PACKAGE NO. \_\_\_\_\_  
 REVISION NO. \_\_\_\_\_

ORG NO.	PARK (OR OTHER ORIGINATOR) Fort Scott NHS	DEVELOPED AREA (NAME)	D.A. CODE	REGION
STATE	STATE CODE	COUNTY(S)	CONGRESSIONAL DISTRICT(S)	

PACKAGE TITLE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	STUDY PACKAGE NEW CONSTRUCTION B <input type="checkbox"/> REHABILITATION A <input type="checkbox"/>	NEW PACKAGE <input type="checkbox"/> REVISION <input type="checkbox"/>
	H	I	S	T	R	O	R	I	C	S	T	R	C	C	L	I	M	A	T	E						
	C	O	N	T	R	O	L	S	T	U	D	Y														

CRITERIA (INSERT 'X's)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	PARK PRIORITY	DATE	REG'N PRIORITY	DATE						
	PROGRAM THRUST, STATUS AND OTHER INFORMATION																																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32				

WILL ADDITIONAL OPERATING FUNDS AND POSITIONS BE NEEDED UPON COMPLETION OF THIS PACKAGE?  
 (IF 'YES' EXPLAIN NEEDS IN SECTION XI OUTLINE OF PLANNING AND MANAGEMENT REQUIREMENTS) YES   
 NO

FULL PACKAGE DESCRIPTION:

Many of the historic structures at Fort Scott house furnished structure exhibits which contain historic furnishings. This use of these structures calls for climate control for the protection of the objects on exhibit. However, the actual humidity and temperature conditions in the structures must be recorded and evaluated and the impact of introducing or modifying climate control systems must be evaluated. The study should include specifications for the recommended climate control systems, considering both the preservation of the structures and the historic furnishings.

PACKAGE JUSTIFICATION/CONSEQUENCES:

Museum objects must be exhibited under conditions that minimize deterioration caused by environmental and other factors. Placing historic objects in structures without climate controls in Kansas will subject them to a wide range of temperature and humidity conditions, hastening the deterioration of all materials. Yet the fabric of the historic structures must be considered also, as well as the impact of heating or humidifying on the materials in the structures. Professional evaluation of the structures, possible heating and humidity control systems, and the impact of any action is needed to determine the best solution. Professional evaluation of this problem is mandated in NPS-28 and several historic preservation acts. Failure to take action will hasten the deterioration of any historic furnishings exhibited in the structures.

PLANNING AND MANAGEMENT REQUIREMENTS: (Follow instructions and outline provided in Program Formulation Guideline)

ORIGINATOR (Signature and Title)	DATE	CONCURRENCE (Signature of Superintendent or Equivalent Official.)	DATE
APPROVAL (Signature of Regional Director or Equivalent Official)			DATE