



# Collections Management Manual for Ephemera Inventory

Museum at Chemical Heritage Foundation



**The University of the Arts**

Dai Li  
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Department of Museum Studies  
Museum  
Spring 2016





Chemical Heritage Foundation building.  
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# **Collections Management Manual for Ephemera Inventory**

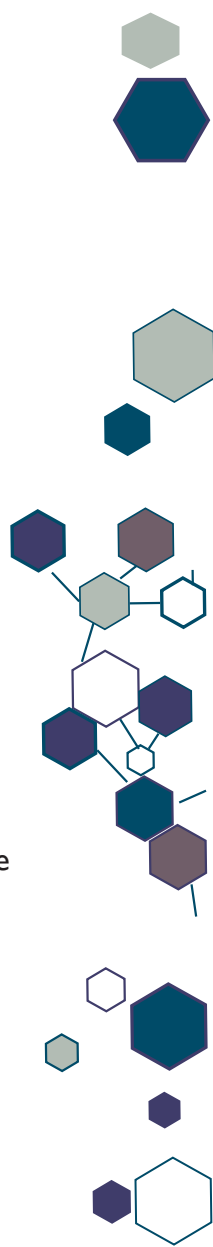

**Museum at Chemical Heritage Foundation**

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Museum Communication Program  
Department of Museum Studies  
The University of the Arts  
Spring 2016

A thesis submitted to The University of the Arts in partial fulfillment of the requirements for the degree of Master of Museum Communication.





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**Signature**


**To the Faculty of The University of the Arts**

**The appointed advisors to examine the thesis-capstone of Dai Li find it satisfactory and recommend it to be accepted.**

**Date:** May 06, 2016

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**Museum Collections Management**  
**Chemical Heritage Foundation**  
**Onsite Capstone Supervisor**



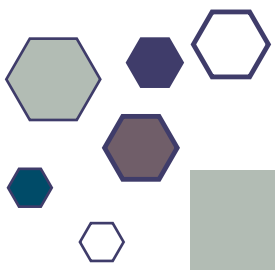
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**Joseph J. Gonzales**  
**Director, Museum Communication Program**  
**The University of the Arts**  
**Academic Advisor**



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## Dedication

**To my grandma, Wong.  
I miss you every moment.**







## Acknowledgements

I was aware of that this Thesis-Capstone project would be the milestone of my two-year journey in the U.S. The termination of this journey just unconsciously reminds me of the very first moment I arrived in this land with two giant luggages full of hope and dreams.

This project would have been incomplete without the support and encouragement of several individuals. Here I wish to express my sincerest appreciation to:

**Joseph Gonzales**, PhD, Director of Museum Communication Program at The University of the Arts, for his academic guidance and constant help throughout the program. Particularly, I would like to thank him for constantly respecting and supporting of my interests.

**Stephanie Lampkin**, Museum Collections Manager at the Chemical Heritage Foundation, for providing me the invaluable opportunity to grow and take on new challenges over time. I would like to thank her for her professional advising and inspiration during my internship at CHF.

**My family**, for their unconditional love and being supportive as always from millions of miles away.

**My lovely friends**, for making me feel warm and loved.



## Executive Summary

This Thesis-Capstone is a summary of my initiative in creating a Manual for Inventory of Ephemera Collections for the Collections Management Department at the Museum under the Roy Eddleman Institute at the Chemical Heritage Foundation (CHF). The CHF Museum has never had a document addressing the specific inventory procedures for its ephemera collections. In this matter, the manual is exclusively designed to provide an informational and instructional framework to help the CHF Museum's volunteer and intern make decisions regarding collections management activities of ephemera. This capstone project will introduce the background and concept behind this initiative, the unique and instrumental role of the manual, and the creation and finalization of the manual project.

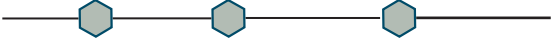


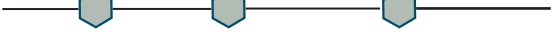

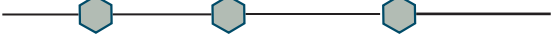







Through the professional learning opportunity at the Museum at CHF, where I was able to participate and conduct three major collections projects and one social media project of Museum Monday tweets on CHF's official twitter, I put most of my energies on the inventory of ephemera project. This has stimulatingly led me to take the initiative for the manual completion.



Part of the museum ephemera collections  
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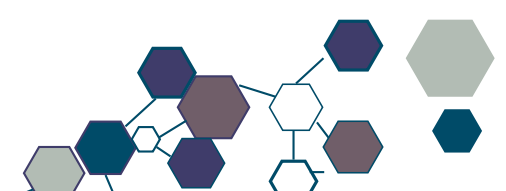




## Background

The CHF Museum has been sharing one integrated CHF collections policy, which defines and coordinates the CHF's policies concerning all collections-related activities, together with two other CHF collecting program areas, Othmer library of Chemical History, and Institute for Research. The CHF's collections policy is general in regard to inventory and controls, defining only areas of responsibilities and decision-making authority of collections. The Museum's collections manager and I sought to develop a detailed document with special focus on inventory procedures, which would be helpful for implementing the inventory activities.

The targeted inventory for the manual is the ephemera from the CHF Museum's collections. The museum's Ephemera Collections comprise various materials and serve the same function as the museum's Objects and Fine Art Collections—to be serviceable resources for research and museum programs. At this point, conducting a good inventory is ultimately imperative to the entire museum's operations. I envision the framework of this manual to be a good reference of ephemeral inventory activities in the Collections Management Department in the Museum at CHF.

The manual is based on my practical and hands-on experience and training during my 2016 Spring collections management internship under the supervision of Stephanie Lampkin, the Museum Collections Manager at CHF, as well as academic advising and support from Joseph Gonzales, PhD, Directory of Museum Communication Program at The University of the Arts.







## Host Institution

*To foster dialogue on science and technology in society*

*CHF's staff and fellows study the past in order to understand the present and inform the future. We focus on the sciences and technologies of matter and materials and their effect on our modern world, in territory ranging from the physical sciences and industries, through the chemical sciences and engineering, to the life sciences and technologies.*

*We collect, preserve, and exhibit historical artifacts. We engage communities of scientists and engineers. We tell the stories of the people behind breakthroughs and innovations.<sup>1</sup>*

CHF as a whole was originally founded and named Center for the History of Chemistry in 1982 by several science institutional sponsors. It became a non-profit organization in 1987, and therefore was renamed the Chemical Heritage Foundation in 1992. Today, CHF continues maintaining its paramount role of nurturing scientific dialogue by operating and managing four initial program areas. These program areas are the Donald F. and Mildred Topp Othmer Library of Chemical History (the Library); the Roy Eddleman Institute for Interpretation and Education, which also operates and governs the Museum at CHF (the Museum); the Institute for Research; and the Arnold and Mabel Beckham Center for the History of Chemistry. Each program undertakes and maintains its operations and frequently interacts with other program areas for the purpose of facilitating tasks and projects to support the CHF's mission in whole.



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## Host Institution

At CHF, as mentioned earlier in the Background section, the Museum, the Library, and Institute for Research are the three collecting program areas where various collections are cataloged, maintained, and managed respectively at CHF. According to CHF's Collections Policy, there are six main collecting units at CHF<sup>2</sup>. In particular, the Museum undertakes maintaining three units of collections, Artifact Collections, Fine Art Collections, and Ephemera Collections. These three types of collections have been mostly recorded and cataloged in the CHF's collections digital database system, PastPerfect. However, certain records of Ephemera Collections, especially, are partially incomplete and inconsistent, such as some commonly used categories being left blank. Since the Collections Department of the Museum at CHF conducts inventory annually, these problems could be altered and improved.

The museum's Ephemera Collections consist of various materials including science magazines and newspapers, chemical corporations trade cards, scientific instructional and informational booklets, postcards, and world fair pamphlets, etc. These materials hold certain referable information that depicts the history of chemical companies and their products. To well document and record the information of these materials would ultimately provide useful information for research, shape the quality of exhibition interpretation, and help the museum perceive the scope of its collections. The manual for ephemera inventory created for this purpose is keen to incorporate all the intricacies of inventory activities necessary to ensure that the inventory is performed appropriately while the intended information is collected and recorded.



## Audience

The targeted audiences for the Manual for Ephemera Inventory are the prospective interns and volunteers of the Collections Department of the Museum at CHF. This manual is helpful for those who are unfamiliar to the ephemera inventory. In addition to these two types of audience, the manual is also seen to provide useful information to the employees of the entire museum team, as they may need to directly touch the ephemera materials to collect information and content for operational purposes such as the museum exhibitions, outreach programs, etc.



The permanent exhibition at CHF  
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## Literature

My perception in collections management is rooted in one of the courses I took in the second semester while I was in the Museum Communication program. The course is entitled Collections Management & Computer Applications in Museums, which introduces various duties and responsibilities of museum collections management, as well as the overall status of popular museum collections management software. The course features lectures, readings, and guest speakers discussing various topics with special focus on how behind-the-scene work with collections informs the museum audiences' experience. Additionally, the course shows students how to handle and care for artifacts, and create electronic forms and records for managing diverse collections. The following is a list of some of the significant resources I benefited from to create the manual:

***Things Great and Small: Collections Management Policies, John E. Simmons, American Association of Museums, 2006<sup>3</sup>***

Recommended by the course lecturer, Claire Pingel, Chief Registrar and Associate Curator at National Museum of American Jewish History (NMAJH), Philadelphia, PA, this was the primary book for the course, and is the authoritative book for the collections management and registrar fields to refer when creating a collections policy and making decision of collections. This book illustrates what major aspects should be included in the collections policy, the clear statement of each collections authority, and many case studies, sample policies, and real-world scenarios that apply to the claimed theory. After learning from this book and the NMAJH's Collections Policy, I felt it was easy to understand the CHF's Collections Policy, which should be read by the person who works in a Collections Department in the first place. Examples of things in the CHF's Collections Policy are Collections Responsibilities, Collections Status (Scope and Strength), Collections Development, and specific Collections Management approaches, which are the same topics I read in the book. It is necessary to understand the institutions' collections policy to obtain the first-hand information of the collections status.



## Literature

### ***Tips for Collection Care, Winterthur Museum, Garden, and Library, Wilmington, DE, January 22, 2015<sup>4</sup>***

This article directly addresses collections care issues for various collection types. It is provided by Winterthur Museum, Garden, and Library's conservation staffs who summarized key information regarding collections care, especially the case of Winterthur practices on this topic. The author has listed various collections material such as ephemera, ceramics and glass, textile, photographs, metal, and wooden objects, and has also given instructions and thoughtful tips for handling and caring each type of collections. I really appreciated and was inspired by the format of the article in which each collection material is discussed and divided into a small section with bullet points. I would like to deliver the same message to the audience of the manual, simply because it is clear and easy to follow and understand.

### **PastPerfect official website: [www.pastperfect.com](http://www.pastperfect.com)<sup>5</sup>**

PastPerfect is one of the most popular museum electronic management systems that have been long used among small museums. Other than provide introduction and description of this product, its website features most important things for users—tutorial files with images and tips, which allows users to easily find specific content of this software. I had no experience using any museum collections management software before this course, but I was still able to understand and get the sense of how this software functions to manage museums collections through wandering around the website.



## Literature

The practical experience of collections processing at CHF's museum dramatically shaped the creation of the manual. In order to proceed effectively and efficiently, Stephanie Lampkin, the Museum Collections Manager, introduced what activities I would undertake prior to start each inventory process. In addition, her insights on providing me professional collections management articles and guidebooks equipped me with invaluable knowledge and confidence throughout the inventory processing and the entire manual project. Some of the readings she prepared for me are as below.

***MRM5 Museum Registration Methods 5TH Edition, Edited by Rebecca A. Buck and Jean Allman Gilmore, The AAM Press, 2010*<sup>6</sup>**

When Stephanie introduced this book to me, she followed with advice that “this should be the must-read book for all museum professionals who consider or work in a museum setting.” The content in this book contains almost all the paramount things in museum registration and collections fields, which range from the general role of museum registration to specific museum collections management activities. I found this book was very helpful and practical for me to conduct the inventory because I was informed directly through the section of Collections Management, which has included a particular discussion about collections inventory. This gave me a larger sense of what the inventory means to museums, and great suggestions to conduct a good collections inventory.

***Chemical Heritage Foundation Collections Policy, Chemical Heritage Foundation, last updated 2015*<sup>7</sup>**

Reading the CHF's Collections Policy allows me to perceive the CHF Museum's collections scope and status, difference from other two collecting units at CHF, and how the collections relate to and support the CHF's mission. Being familiar with the policy keeps the importance of my responsibilities in my mind, and shapes my collections activities behaviors.





## Literature

### ***Chapter6: Handling, Packing, and Shipping, Part 1: Museum Collections. The Museum Handbook, National Park Service, Washington, DC, 1999*<sup>8</sup>**

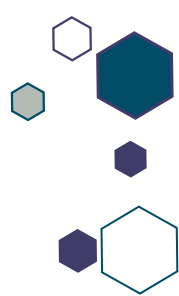

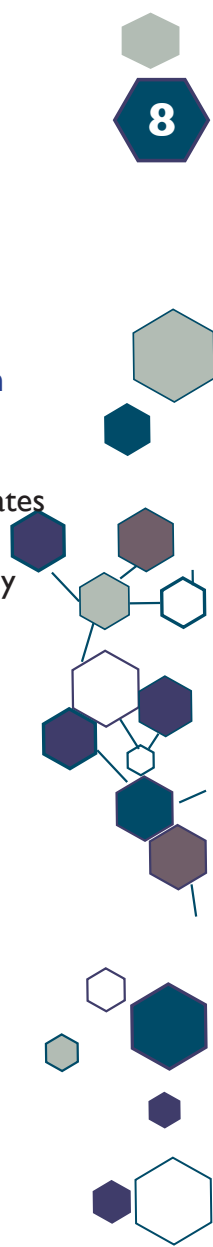
This online book guided my understanding of the appropriate procedures of moving collections including object handling, packing and unpacking, and shipping activities. In all of these matters, the book clearly states and instructs solutions for different issues of object moving. I read the book at the beginning of the ephemera inventory, and felt it is necessary for someone who was directly touching museum objects to read this guidebook prior to starting any collections management activities.

### ***Preserving and Conserving Your Collection, Linda Edquist, Smithsonian National Postal Museum, 2016*<sup>9</sup>**

This article from the Smithsonian National Postal Museum illustrates the most common problems that paper collections are usually facing. It outlines certain environment conditions and deterioration agents that would affect paper materials. This helped me to recognize the cause of paper damage, and most importantly, record the specific damage situation into the inventory spreadsheet using the condition glossary.

### ***Caring for Paper Collections, Preservation 101, Preservation Basics for Paper and Media Collections Online Textbook, Northeast Document Conservation Center, 2015*<sup>10</sup>**

This online textbook was one of my favorite readings for the manual project. It explicitly locates the paper collections caring issues, which helped me to figure out many problems that I had when I started the ephemera inventory. It also enabled me to distinguish how doing inventory of non-paper collections is different from that of paper collections.





Nylon stockings at the Museum office  
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## Goals & Objectives

### Thesis-Capstone Goals:

To take initiative on collections management issues.

To create a collections manual for the onsite collections management supervisor and the host museum.


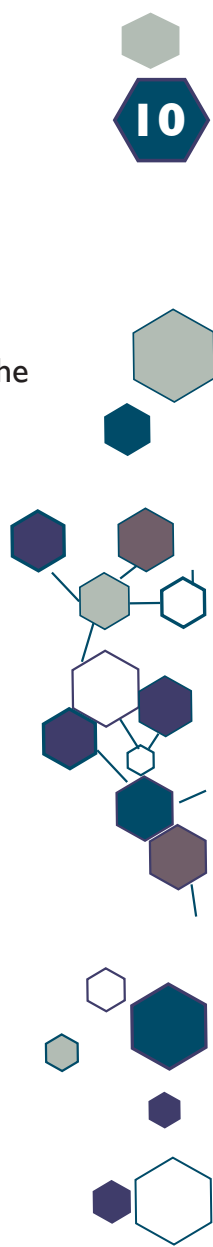
To reflect the intellectual discipline of collections management issues learned from the Museum Communication Program.

### Thesis-Capstone Objectives:

To focus on the CHF Museum's internal collections processing activities.

To create a manual for ephemera collections inventory to be used in the Collections Management Department in the Museum at CHF.

To apply the academic learning and the professional skills of collections management to the manual.





## Goals & Objectives

### Ephemera Inventory Manual Goals:

To help interns and volunteers of the CHF Museum understand ephemera inventory.

To facilitate the work flow of the collections manager at the Museum at CHF.

To enhance the inventory activity while protecting the collections.

### Ephemera Inventory Manual Objectives:

To provide interns and volunteers at the CHF Museum with a framework for ephemera inventory activities.

To address the ephemera inventory do's and don'ts in order to prevent operating mistakes in the ephemera collections.



Archive boxes  
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## Methodology

There were three main methods I adapted for collecting data for the manual creation. With the combination of these three methods, I was able to form clearer ideas about manipulating the structure of the manual. These methods are discussed in the following sections:

### Conversation and discussion

Through the countless conversations and discussions together with my supervisor Stephanie Lampkin, the Museum Collections Manager, this manual was able to be driven into the desired direction, and ultimately formed as an ideal project of what we have envisioned. The very first discussion with Stephanie was to decide a scope for the manual. We concentrated on making the manual to be an easily understood guidance for beginners of ephemera inventory. This idea stemmed from the ongoing training I had received from the collections management internship experience. As articulated earlier, I was trained to obtain the essential knowledge of collections activity procedures by both reviewing the related articles and substantial practices, and several lectures given by Stephanie. I hoped to collect the scattered information necessary for performing good collections activities. By doing this, we all expected that the manual would not only be a useful instructional file, but also would save time and provide convenience for the collections manager. Based on the needs of the department and the museum, Stephanie had played a role of clearing up my confusion during the manual creation process. Among many talks with her, I had finally outlined the structure of the manual, which is to combine the professional approaches and my practical experience into the manual.



# Methodology

## Capstone journal

As the reflection of the experience at the Museum at CHF, I kept a daily Capstone journal during the course of the internship. This behavior also acted as the first-hand information that allows me to track the progression of my activity. Looking back at the whole map of the journal allows me to review the workflow and timeline, working nature and environment, and finally make a conclusion for further adjustment to the manual. For example, I was conscious of which part of the activity I put most energy on so that I considered highlighting and pointing out that procedure in the manual. In addition, by referring back to the journal, some of the readings I recorded were again cited to support my point in corresponding section in the manual.

## Inventory notes

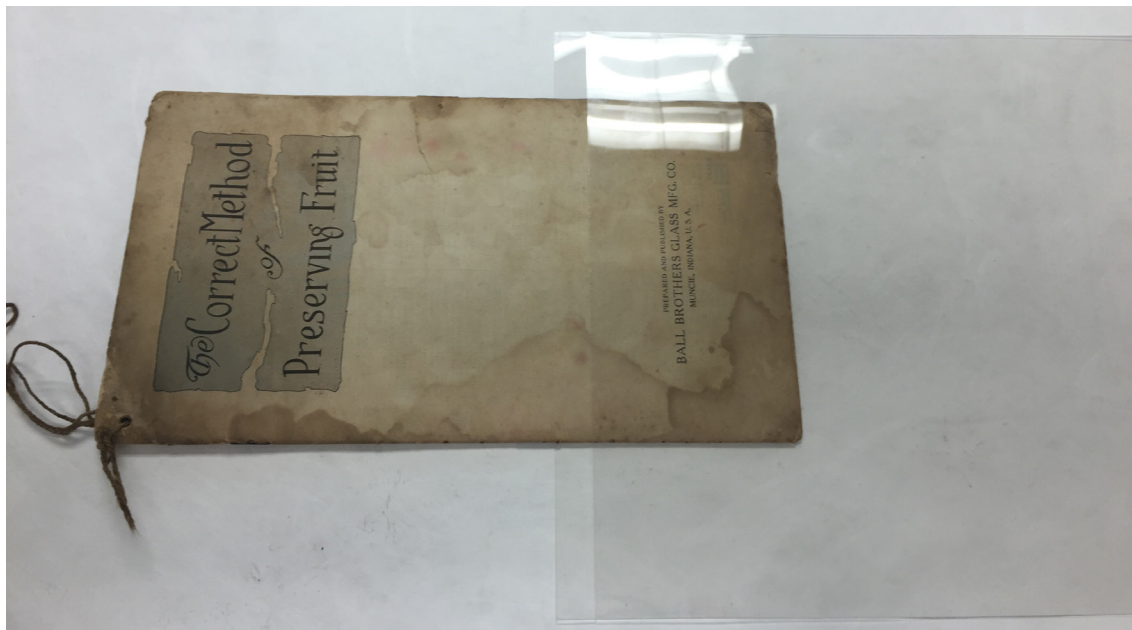
In addition to keeping daily capstone journals, notes of inventory activities were recorded for capstone documentation as well. The notes focus more on recording the inventory technical issues, which include general inventory processes, assessment procedures, intended information collecting, inventory supplies and materials, and potential problems and solving solutions. This method is the key source that I applied to create the instructional framework for ephemera inventory in the manual. Moreover, I edited some of the disordered processes I might have conducted during the inventory activities and wrote down in the notes, making certain adjustments to enhance the activities. For instance, I have included commonly used ephemera inventory supplies in the preparation step in the manual. This changed the fact that I was going back and forth to prepare them during the actual inventory process.

## Issues Addressed

After a concentrated researching on collections inventory topics, I was very motivated to create this unique collections manual with special focus on paper materials. The CHF Museum has a one-of-a-kind group of ephemera collections that no other institutions or museums have. Highlighting this, the purpose of this manual is to create and provide the foundation fitting for the needs of the museum's internal collections practices, especially for its ephemera collections. Though the methods of caring and handling paper collections have been widely discussed in the field, a complete set of instructions for paper inventory has not been established.

The lack of such specific guidelines opens a door for me to alter the situation, not exclusively for CHF Museum, but largely advocating for the prosperity of collections management field. Furthermore, this initiative provides the opportunity of editing the manual to all interns and volunteers at CHF Museum. This opportunity creates a dialogue on the shared experience and ideas related to collections practices. Ultimately, the museum and the advocates will be mutually benefited from this initiative.

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Inventory Processing  
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## Challenge



Chemical rocks at the permanent exhibition at CHF  
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The major challenge I faced during the manual creation was over-planning and lack of time. The manual was originally planned to include all the three different collections projects I was assigned to complete during the course of the internship. However, due to the large volume of workflow and insufficient time, only the ephemera inventory was completely finished. Considering the ephemera inventory was the only project in which I fully experienced the complete collections technical process, through the consultation on an alteration plan with Stephanie and Joseph, I then immediately altered the main topic of the manual to reflect on this practical experience. I clearly realized that instead of including multiple collections processing projects in one manual, sharply articulating the whole method of a particular collections inventory would lead readers to perceive and compare how one type of inventory could be different from others.



## The Manual

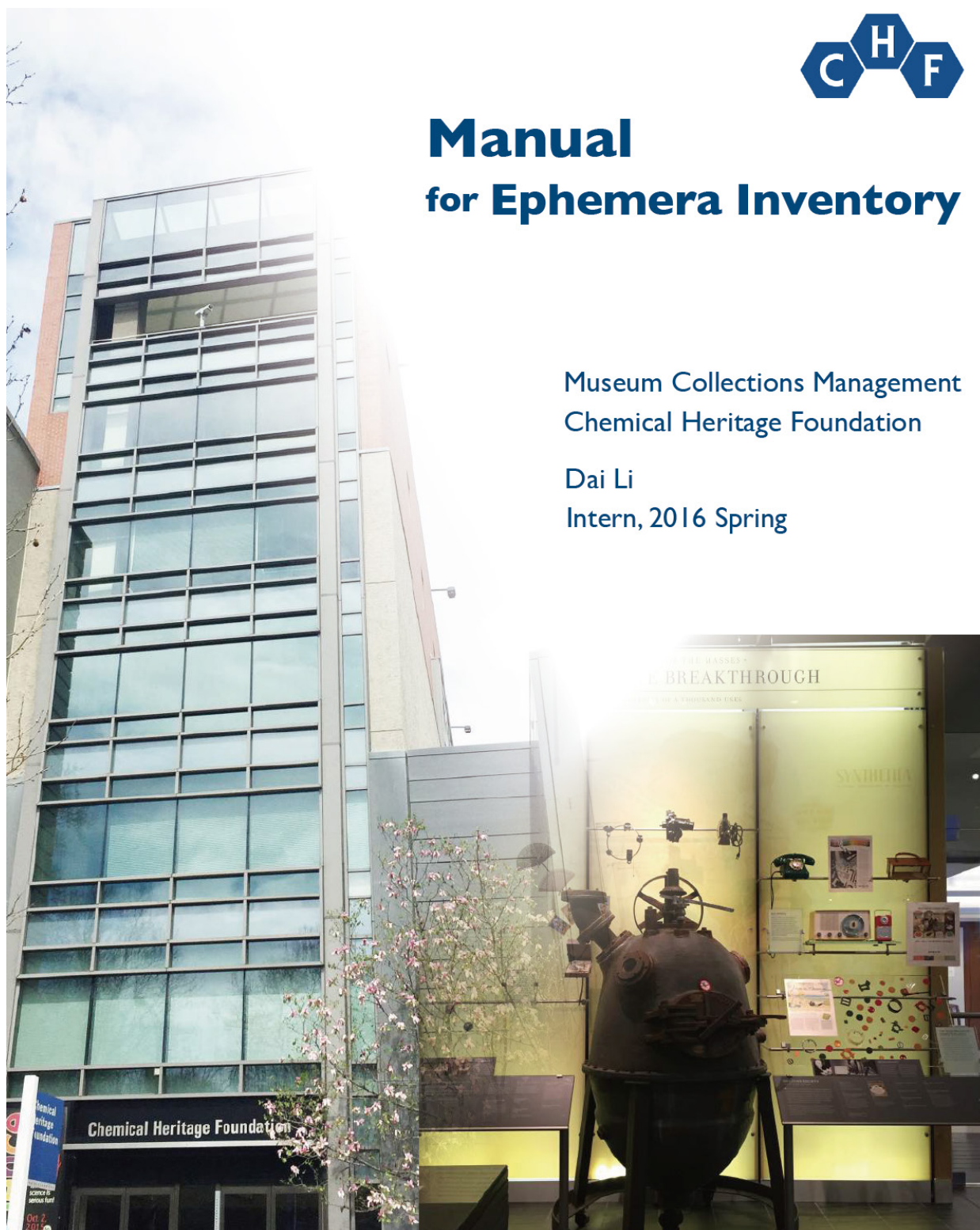


# Manual for Ephemera Inventory

Museum Collections Management  
Chemical Heritage Foundation

Dai Li  
Intern, 2016 Spring

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The cover of the Manual  
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# The Manual

## CHF Museum Collections

This part is intended to give the intended audience for the manual a general introduction of the museum's collections, which include the collections units, scope, and status.

## Inventory of Ephemera Collections

This section comprises three parts: **Planning the Ephemera Inventory**, **Conducting the Ephemera Inventory**, and **Completing the Inventory**.

**Planning the Ephemera Inventory** states what are some of the necessary preparations before conducting an ephemera inventory. This part mainly contains three aspects:

Prepare Yourself— what the audience should seriously consider in maintaining a professional appearance before the inventory.

Set Up the Work Area— preparation of the work environment of the ephemera inventory.

Supply for Ephemera Inventory— essential supplies when doing the ephemera inventory

Inventory tools  
© Dai Li





# The Manual

**Conducting the Ephemera Inventory** articulates important steps and components suitable for each type of particular ephemera materials. Moreover, some special situations are pointed out for further consideration as well. This section contains the following:

Assess the Ephemera— this part focuses on eight most common categories on the inventory spreadsheet, which correspond with the museum’s collections database PastPerfect. The description of each category is specifically explained, as the assessor needs to go through each item for collecting intended information. This would drive the inventory assessment to be as detailed as possible.

Introduction for Particular Ephemera— this part provides specific information that the different types of ephemera materials such as magazines, trade cards, pamphlets, etc. may need to include in the spreadsheet categories.

Special Situation— this topic stresses certain unexpected situations that the assessor may have. This would give them a heads up that they will need to consult the collections manager regarding these issues.

**Completing the Inventory** is the last main section of the manual. It is intended to finalize the inventory activity by typing obtained information into the corresponding electronic Excel Sheet and the main database PastPerfect.



## Expectations

I expect that the manual will be a beneficial document, which addresses issues in ephemera inventory for the Collections Management Department at the Museum at CHF.

I expect that the manual will be considered as part of the official document included in the Collections Policy for the department.

I expect that the manual will be an influential document that inspires interns and volunteers to develop other types of collections inventory manuals.

I expect that the manual will be helpful when dealing with ephemera collections in any segment of CHF.



Chemical images at Science at Play special exhibition at CHF  
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## Suggestions

### 1. To the Museum at CHF

Create a series of customized manuals for collections management activities such as acquisitions, fine art inventory, and artifacts inventory fit for the Museum at CHF.

Consider including manuals as part of the museum's official collections management documents.

Provide people who will need to directly contact collections with manuals, and familiarize them with the appropriate processes when handling collections.

Encourage interns and volunteers to add and edit the ephemera manual in order to include as many missing steps and techniques as possible in the manual.

### 2. To museum collections professionals

Familiarize yourself with the collections policy of the museum or the organization you will work for.

Research collection-related information available through online or published professional museum collections practice; particularly focus on the specific collections activities that you are about to conduct.

Join the professional collections-issue related conferences, listservs, webinars, symposiums, and discussion panels to obtain up-to-date collections management techniques and practices.






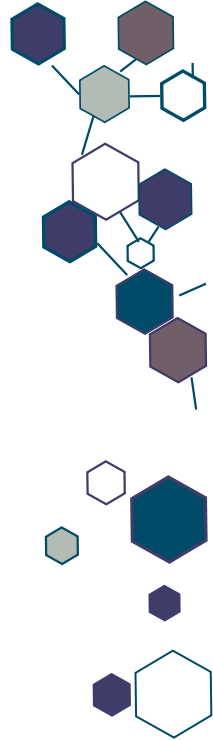
## Final Note

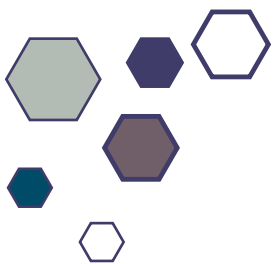
I am very delighted about the whole project I have accomplished for the Thesis Capstone, as well as the overall internship experience at CHF. For the Capstone project, I felt very happy to see that what I learned from the Museum Communication program could be so applicable in the real world. This just gave me a lot of hope and confidence in my pursuit of my future career.

For the development of my professional skills at CHF, I originally wished just to gain substantial collections management skills while completing my capstone project under a professional museum setting. However, this internship was much greater than my expectation. I especially wanted to thank Stephanie Lampkin for always being respectful and patient, and answering the countless questions I had. Her professional demeanor and scholarly attitude guided me every step of the way at CHF. Because of her, I suddenly realized how important a good mentor is in a person's career path. I also felt very lucky for working with such an amazing museum team at CHF. All of their compliments and encouragement have driven me to the success of the project. The most unexpected thing I gained from this internship was the general history of American chemical corporations and companies. It is always good to learn new things about American culture and I felt amazed to see what those companies looked like in the past. Finally, I look forward to seeing how this manual project could truly help interns and volunteers at the Museum at CHF in the future.



## Notes

1. Mission Statement, Chemical Heritage Foundation, <http://www.chemheritage.org/about/>
  2. Collections Status, Collections Policy, Chemical Heritage Foundation, last updated 2015.
  3. Things Great and Small: Collections Management Policies, John E. Simmons, American Association of Museums, 2006
  4. Tips for Collection Care, Winterthur Museum, Garden, and Library, Wilmington, DE, January 22, 2015
  5. PastPerfect official website: [www.pastperfect.com](http://www.pastperfect.com)
  6. MRM5 Museum Registration Methods 5TH Edition, Edited by Rebecca A. Buck and Jean Allman Gilmore, The AAM Press, 2010
  7. Chemical Heritage Foundation Collections Policy, Chemical Heritage Foundation, last updated 2015
  8. Chapter 6: Handling, Packing, and Shipping, Part I: Museum Collections. The Museum Handbook, National Park Service, Washington, DC, 1999
  9. Preserving and Conserving Your Collection, Linda Edquist, Smithsonian National Postal Museum, 2016
  10. Caring for Paper Collections, Preservation 101, Preservation Basics for Paper and Media Collections Online Textbook, Northeast Document Conservation Center, 2015
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# Manual for Ephemera Inventory

Museum Collections Management  
Chemical Heritage Foundation

**Dai Li**

Intern, 2016 Spring



# Introuction

This manual is exclusively designed for collections management volunteer and intern at the museum under the Roy Eddleman Institute at the Chemical Heritage Foundation (CHF). The purpose of this manual is to provide an informational and instructional framework to help the volunteer or intern make decisions regarding collections management activities of ephemera. This covers general knowledge of various archival materials and supplies to specific procedures necessary to complete an inventory. In all of these matters, this manual is devoted to engaging what would be conceived as a customized collections management manual fitting for the scope and nature of the museum's ephemera collection at CHF rather than a comprehensive one for general collections.

The content of this manual is a combination of my own professional and hands-on experience and training in the duration of the 2016 spring internship under the supervision of Stephanie Lampkin, the Museum Collections Manager at CHF, and several authorized museum collections stewardship handbooks and best collections management practices from multiple organizations and institutions.



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# CHF Museum Collections

Referring to CHF's current Collections Policy, the CHF museum collects Fine Art and Objects that fit into the overall mission of CHF—“to foster dialogue on science and technology in society”<sup>1</sup>. These collections are: Artifact Collections and Fine Art Collections. (See Appendix A Collections Status of Roy Eddleman Institute—CHF Museum.)

The CHF Museum maintains its own collection that is separate from the Othmer Library of Chemical History at CHF. The museum's ephemeral collections consist of various including science magazines and newspapers, chemical corporations trade cards, scientific instructional and informational booklets, and world fair pamphlets, etc. These materials hold certain referable information that depicts the history of chemical companies and their products. Likewise, the ephemeral collections are considered as functional as the Object and Fine Art Collections are-- to be the serviceable resources for research and museum exhibitions.

Overall, the three units of collections are being collected, managed, and cared for by the museum at CHF.

<sup>1</sup> *Chemical Heritage Foundation Collections Policy*, Chemical Heritage Foundation, Last updated May 21, 2015.



# Inventory of Ephemera Collections

This section of Inventory of Ephemera comprises two parts: Planning Ephemera Inventory and Conducting the Inventory.

**1. Planning Ephemera Inventory**, states what are some of the necessary preparations before conducting an ephemera inventory.

This part is listed in three aspects:

**1.1 Prepare Yourself**—what you should seriously consider in maintaining an professional appearance before the inventory;

**1.2 Set Up the Work Area**—preparation of the work environment;

**1.3 Supply For Archival Inventory**—essential supplies you might need to support during the inventory



# I. Planning the Ephemera Inventory

The very first thing to start an inventory is to plan ahead.

Every single thing you prepare--for example, either the instructional documents you will have to read prior to beginning the inventory, or the supplies you will need for the course of inventory--would provide you with conveniences and most importantly, secure the objects while assessing them.

Planning an inventory of ephemera is distinguished from other general inventory preparation. The ephemeral collections at CHF Museum are mostly made of paper materials. The preparation of inventory would vary from Object and Fine Art Collections. Always keep in mind, the deeper and more detailed preparation, the safer and more complete inventory you will achieve.



# I.I Prepare Yourself



Always remember to deeply wash your hands and dry them carefully before handling paper collections even if you will wear gloves. However, when handling paper collections, it is unnecessary to wear gloves because “it’s sometimes difficult to separate a single sheet, and this often causes more damage to the paper itself than just handling the paper with clean hands.”<sup>2</sup> In addition, white gloves contain small hair which could easily catch on paper edges.



Clip nails as the longer tips could scratch and damage papers



If you are wearing nail polish, remove it because it can get caught on papers



Remove any sharp objects that could abrade objects such as jewelries, watches, belts, ID badges, etc.



Fasten loose clothing, roll up your long sleeves so they are not touching on any objects, pull back long hair



Pay extra attention and maintain highly detail-oriented and calm demeanor



2. <https://schoolarchivist.wordpress.com/2013/04/22/gloves-or-no-gloves/>, schoolarchivist, April 22, 2013.



## I.2 Set Up the Work Area



Make sure you have enough space and clear path to allow you to process the inventory without obstacle since you may need to transport the objects from table to table or table to cart



Set up a clean table, put irrelevant objects away; plan an additional table for laying out inventory supplies



Use Tyvek, a brand of material that “has a higher strength-to-weight ration than paper, absorbs little or no moisture, is strong and rip-resistant, and is made of environmentally responsible material.”<sup>2</sup> to cover the table surface that you will need to place paper collections on



Ensure the work space has adequate lighting for you to clearly see the information you will need to collect for inventory

3. Tyvek® Brand <http://www.dupont.com/products-and-services/fabrics-fibers-nonwovens/protective-fabrics/brands/tyvek.html>, DuPont, 2016

## I.3 Supplies for Ephemera Inventory



**Tyvek:** you will need this material until finishing the inventory. This white custom-sized material is breathable and waterproof. It could prevent the collections from contacting the table directly (see photo A)



(Photo A: Ephemeral collections on Tyvek. ©Dai Li)



**Mylar:** water, oil, and insect resistant clear polyester sheet is good for protecting archival collections.

As Gaylord, one of the major archival supply shops, mentions that “Archival polyester is sturdy, flexible and chemically inert, so it won’t damage, discolor or adhere to contents.”<sup>4</sup> You will need to find an appropriate size and insert a single ephemera into one Mylar.

There are currently three kinds of forms of Mylar sleeves being used in the museum at CHF.

**L-sleeves** have two sides opening (see photo B), and

**Self-locking sleeves** are fully opening (see photo C). Both are easy to insert, pull out the paper objects.

**U-sleeves** (see photo D) have only one short side opening which may cause you to force insertion and removal that would damage the paper materials because Mylar has sharp edges.

4. <http://www.gaylord.com/Preservation/Archival-Envelopes%2C-Sleeves-%26-Protectors/Gaylord%26%23174%3B-4-mil-Archival-Polyester-Envelopes-with-Edge-Seal-%2810-Pack%29/p/HYB01694>, Gaylord, 2015.



(Photo B: L-sleeves. ©Dai Li)



(Photo C: Self-locking sleeves. ©Dai Li)



(Photo D: U-sleeves. ©Dai Li)



**Archival folders, sleeves:** after placing ephemeral objects in Mylar, you will also need an archival folder or sleeve to store the objects. Additionally, use pencil to mark records of the object on the top edge of that folder or sleeve.

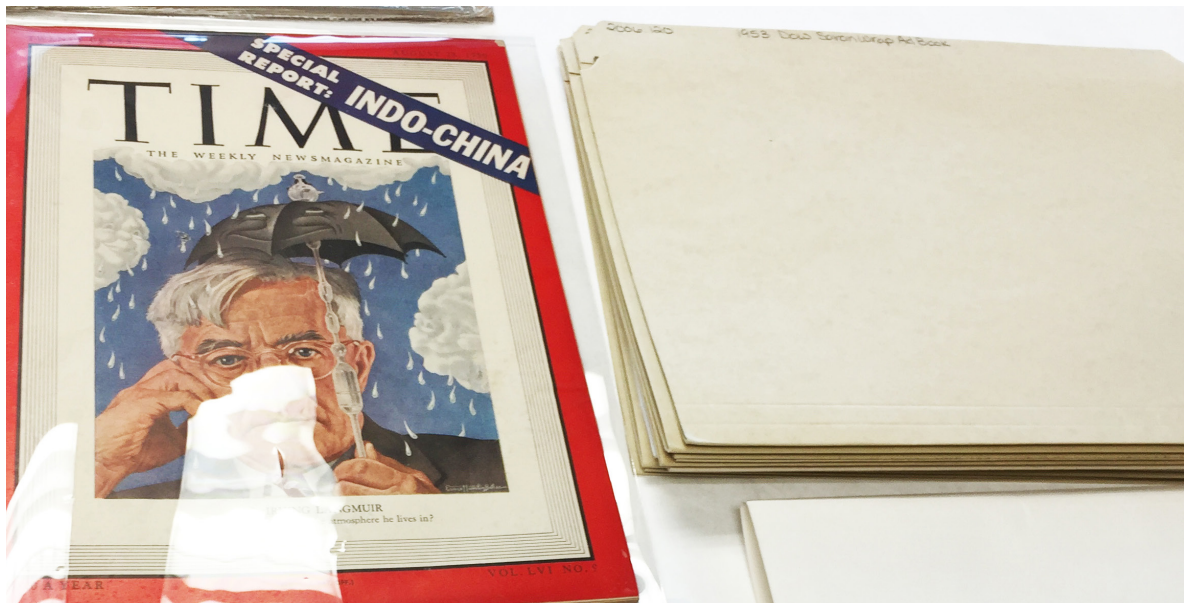
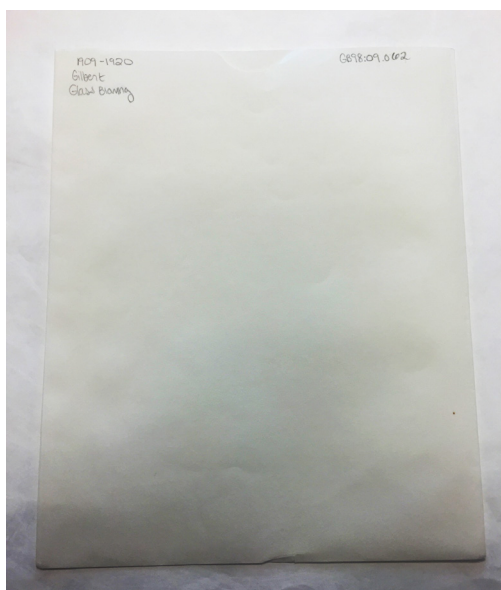


Photo E: folders using for storing mylared magazines. ©Dai Li



(Photo F: sleeve with ephemera object information marked on top of the sleeve. ©Dai Li)





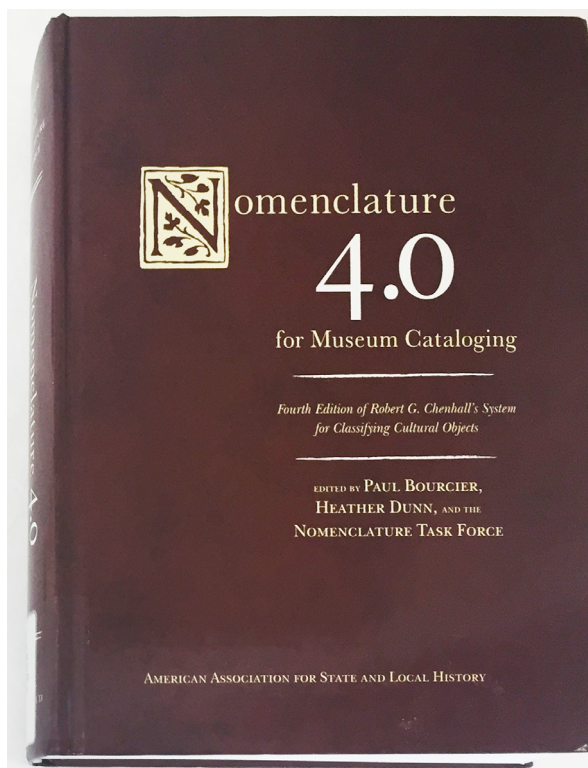
**Pencils and erasers:** use ONLY pencils when conducting inventory.



**Scissors and paper cutters:** be prepared to use scissor or paper cutters to tailor Mylar to suit the size of ephemeral objects.



**Professional tools:** Nomenclature 4.0 for Museum Cataloging: Robert G. Chenhall's System for Classifying Man-Made Objects (American Association for State and Local History (see photo G). This book is employed when in doubt of defining objects' names and is closely aligned with Objects Name section in PastPerfect entitled Lexicon. It also serves as one of the main cataloguing and classifying tools for collections at CHF. <sup>5</sup>



(Photo G: The book of Nomenclature 4.0 for Museum Cataloging. ©Dai Li)

5. Collections Management, Chemical Heritage Foundation Collections Policy, Chemical Heritage Foundation, Last updated, may 21, 2015;



**Computer or laptop:** computers and laptops are mostly useful for research of objects that contain less information or have separated from their main object.

## 2. Conducting the Inventory

Inventory is significant because everyone will have access to the collection that provides his or her needed research information and will benefit from your diligent and dedicated work attitude. In other words, as Matassa claims in her book of *Museum Collections Management: A Handbook*, that “Information contributes to knowledge and enjoyment of the objects. It can help make connections between objects, classification and entire collections, can aid research and enriches the visitor experience. Published information can enable remote users to search a collection, make comparisons and undertake research.”<sup>6</sup>

A spreadsheet of a specific component of an ephemeral collection, which will be directly exported from the museum’s collections database, PastPerfect, will be given and provided by the museum collections manager. The idea of starting inventory documentation on spreadsheet is easier and more perceivable for conducting the inventory. Moreover, it allows you to update and edit records that have been created in PastPerfect at one time once you have completed all items on the spreadsheet.

6. *Museum Collections Management: A Handbook*, Matassa, Freda, London: Facet Publishing, 2011.



## 2.1 Assess the Ephemera

When you go through each item of an ephemeral collection and refer back to the spreadsheet, ultimately, you will be able to address a couple of problems that have previously existed, “such as illegibly and incorrectly numbered objects, double numbers, missing numbers, missing records, and missing components.”<sup>7</sup> These outcomes make inventory meaningful and worthy. Once you have found any of these similar matters, report to the collections manager of the museum. It is always good to work as a team to solve these problems.

The commonest categories on the spreadsheet of an ephemeral collection which are selectively exported from PastPerfect are as below:

CAT	OBJECTID	OBJNAME	DESCRIP	CONDITION	CON NOTE	TITLE	HOMELOC
-----	----------	---------	---------	-----------	----------	-------	---------

(Figure 1: Spreadsheet components.)

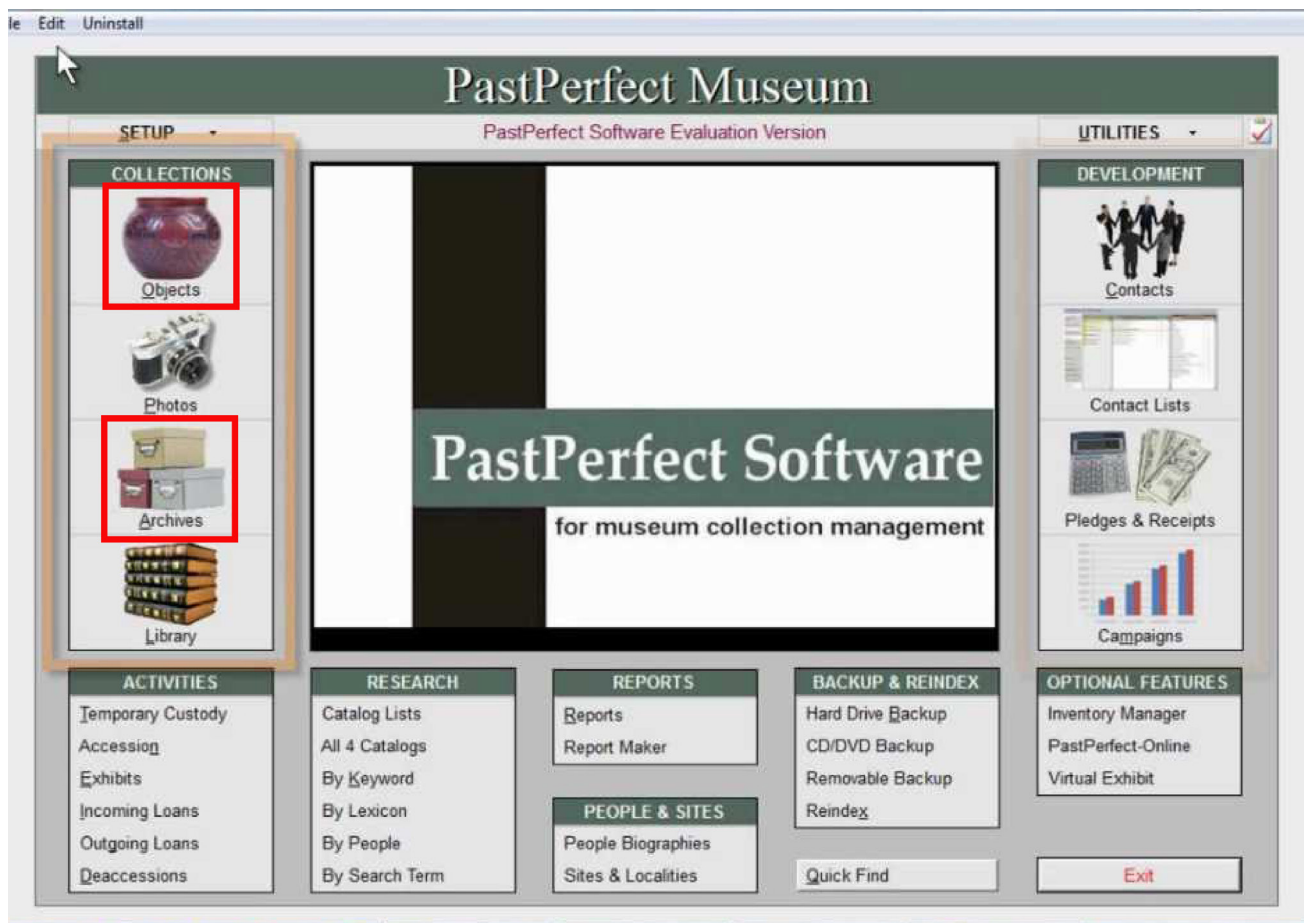


**CAT:** CAT refers to Catalog. This means the item was originally classified and recorded in a specific digital location in PastPerfect. For instance, it could be either in Archives or Objects catalog. (see photo H: catalog section on left side in PastPerfect)

If the ephemera item is in Object catalog in PastPerfect, the catalog section on the spreadsheet will appear in “O”, otherwise, it will appear in “A”, means the item is in Archive catalog.



7. *Museum Registration Methods 5th Edition*, Rebecca A. Buck & Jean Allman Gilmore, The AAM Press, 2010.



(Photo H: catalog section on left side in PastPerfect. Photo from Google)



**OBJECTID:** Object ID Number. Every single ephemeral collection will be assigned a unique object ID number such as 2000.020.001. The first number “2000” here, means the year the museum received this ephemera, which was in 2000; the second number “020” means this ephemera was part of the twentieth collection the museum received in 2000; and the last number “001” means this ephemera was the first item the museum processed out of the twentieth collection.

Sometimes, if it is a set of a few of similar ephemera, the object ID number would be in alphabetical order after the last number of that object ID number, for example, if there are five same postcards in a set, the object ID number would be 2000.020.002A-F.



**OBJNAME:** Object Name. As mentioned above, the museum uses Nomenclature to identify and classify objects’ name. It is aligned with the Object Name section in PastPerfect called Lexicon (see photo I: Lexicon in PastPerfect). However, for certain situation, you can also add a customized name in PastPerfect for the object which Nomenclature does not happen to have an appropriate name for.





Query

## Search by Lexicon

Search Catalogs: ☒ Objects ☒ Photos ☒ Archives ☒ Library

To start a search, select a Category, Classification, Sub-Classification or Term

Category: 6: Tools & Equipment for Communication  
 Classification: Written Communication T&E  
 Sub-Classifications: Writing Media

Classification	Sub-Classification	Primary Term	Secondary Term	Tertiary Term
Written Communication T&E	Writing Media	Book, Writing	Blankbook	
Written Communication T&E	Writing Media	Book, Writing	Blankbook	Book, Composition
Written Communication T&E	Writing Media	Book, Writing	Blankbook	Notebook
Written Communication T&E	Writing Media	Book, Writing	Notepad	
Written Communication T&E	Writing Media	Book, Writing	Notepad	Notebook, Adhesive
Written Communication T&E	Writing Media	Book, Writing	Notepad	Pad, Flip Chart
Written Communication T&E	Writing Media	Book, Writing	Notepad	Pad, Legal
Written Communication T&E	Writing Media	Card, Index		
Written Communication T&E	Writing Media	Label		
Written Communication T&E	Writing Media	Label	Tag	
Written Communication T&E	Writing Media	Notecard		
Written Communication T&E	Writing Media	Paper		
Written Communication T&E	Writing Media	Paper	Paper, Adhesive Note	
Written Communication T&E	Writing Media	Paper	Paper, Carbon	
Written Communication T&E	Writing Media	Paper	Paper, Copy	
Written Communication T&E	Writing Media	Paper	Paper, Onionskin	
Written Communication T&E	Writing Media	Paper	Paper, Staff	
Written Communication T&E	Writing Media	Paper	Paper, Typing	
Written Communication T&E	Writing Media	Paper	Paper, Writing	
Written Communication T&E	Writing Media	Paper	Stationery	
Written Communication T&E	Writing Media	Postcard		
Written Communication T&E	Writing Media	Postcard	Postcard, Picture	
Written Communication T&E	Writing Media	Tablet, Writing		
Written Communication T&E	Writing Media	Tablet, Writing	Chalkboard	
Written Communication T&E	Writing Media	Tablet, Writing	Slate, Writing	
Written Communication T&E	Writing Media	Tablet, Writing	Whiteboard	

☒ Hierarchical Listing of Terms ☐ Alphabetical Listing of Terms

Start New Query Run Query to Select Records

Exit

(Photo I: Lexicon in PastPerfect. Photo from Google)



**DESCRIP:** Description. The physical, visual, and written information you can perceive from that object. Try to be as detailed as possible since there might be some important and historically valuable information for research. Also, consider whether the description would also be serviceable for people with disabilities. This can be seen in objects' color, shape, weight, material, and smell. (See Table A: Instruction for Particular Ephemera).



**CONDITION:** Overall condition of the object. If it is a set of several objects in one folder, grade average condition in that set. Generally, the museum adapts four condition hierarchies: Excellent, Good, Fair, and Poor. This should be done after assessing the entire object, which means your assessment should be based on the condition note. (See below)



**CON NOTE:** Condition Note. Look over through the entire object. Mark as detailed as possible to the condition note of the item. Since you are doing ephemeral inventory, you may consider these aspects: paper torn? Discoloring on edges? Stains or spots on cover and back cover? Or even on inside of certain pages? Is bookbinder still stable? Missing pages? Any holes? (See Table A: Instruction for Particular Ephemera). You may also want to refer to the condition glossaries and indicators listed in the museum's Condition Report form. (See Appendix B Condition Report—Chemical Heritage Foundations.)



**TITLE:** Title is expected to be the main inscription printed on the object such as the name of a magazine or a book, an article's name, an advertisement slogan, a company's name, and an exhibition's name printed on pamphlet or booklet, etc.



**HOMELOC:** Home Location, the physical location where the item is stored.

## 2.2 Instruction for Particular Ephemera

The table below provides general aspects that you might need to consider to include in Description and Condition Note sections on spreadsheet when encounter various categories of ephemera.

Category	Description	Condition Note
Magazines, Booklets	Ads name; author; article's name and author; black&white or color printed; inside insertion; issue number; intended information for collecting; pages; pencil or pen marks; publisher; subject; year;	Binding; creases; discoloring; edges; holes; missing page; need conservation? stains & spots (water, oil, and insect); tears & losses;
Trade Cards	Ads name; black&white or color printed; cover & verso; intended information for collecting; pencil or pen marks; publisher; year;	Creases; discoloring; edges; holes; need conservation? stains & spots (water, oil, and insect); tears & losses;
Pamphlets	Ads name; authors; black&white or color printed; insertions; intended information for collecting; multiple-folded; pages; pencil or pen marks; publisher; subject; year;	Creases; discoloring; edges; holes; need conservation? stains & spots (water, oil, and insect); tears & losses;

<b>Category</b>	<b>Description</b>	<b>Condition Note</b>
Postcards	Ads name; black&white or color printed; insertions; intended information for collecting; pencil or pen marks; publisher; subject; year;	Edges; tears & losses; stains & spots (water, oil, and insect); holes; discoloring; creases; need conservation?
Posters	Ads name; black&white or color printed; intended information for collecting; pencil or pen marks; publisher; subject; year;	Creases; discoloring; edges; holes; need conservation? stains & spots (water, oil, and insect); tears & losses;
Manuscripts	Ads name; authors; black&white or color printed; insertions; intended information for collecting; pages; pencil or pen marks; publisher; subject; year;	Binding; creases; discoloring; edges; holes; missing pages; need conservation? stains & spots (water, oil, and insect); tears & losses;

(Table A: *Instruction for Particular Ephemera*)



## 2.3 Special Situation

Additionally, report to the collections manager of the museum if you have found the problems during the assessment listed below; do not try to completely figure them out by yourself.



The item in the ephemera collection box is not listed on the spreadsheet



The item listed on the spreadsheet is not in that corresponding ephemeral collection box



Multiple dissimilar items share one object ID number



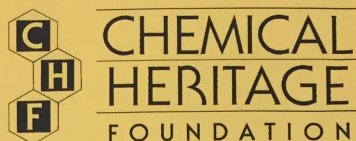
Multiple similar items share only one object ID number without alphabetically ordered letter



Doubled object ID number on two different items



Only a form of Separation Sheet of the item in a folder (See Photo J). This means the item is currently on display.



### Separation Sheet for Objects

*To be filed in place of the separated item in original location and also filed with the separated item.*

Object ID Number: 2007.131.001

Description of Item:

Jello Cookbook

Item original Home: Ephemera Box 4

Item now located: Museum

Completed by: RL Date: \_\_\_\_\_

Separation Sheet

(Photo J: Separation Sheet for Objects. ©Dai Li)

### 3. Completing the Inventory

After finishing the ephemera assessment, which means you may have fully marked and updated notes on each item on the spreadsheet (see photo k: ephemera inventory spreadsheet sample), you are moving forward to the next step—to complete the inventory. Other than just carefully ensuring all the items are put back to the ephemera collections box, there are two major steps to complete the inventory, editing and updating the Excel sheet and PastPerfect database.

CHF MUSEUM EPHEMERA COLLECTION BOX 3

CAT	OBJECTID	OBJNAME	DESCRIP	CONDITION	TITLE	HOMELOC
03/17 ✓	(A) 2008.009.001	Ad, Magazine	Color printed ad for Community Plate in The Ladies' Home Journal for November, 1917 on page 101. Image features a woman standing in front of a painting while holding a opened product's box. at the bottom is a dining knife. Silver	Fair—Small tears at bottom and right edge. discoloring around paper edge. Creases at bottom	"The Vogue of Community Plate" in The Ladies' Home Journal	Room 621 Ephemera Box 3
03/17 ✓	(A) 2008.009.002	Ad, Magazine	Blue printed ad for Community Plate in The Illustrated London News, Nov 29, 1919. image depicts a woman standing in front of a painting while holding a opened product's box. Two foxes are on the each side of the image.	Good—discoloring around the paper edge.	"Welcome is a gift of Community Plate—with its charming Period Design, its superb quality, and its absolute reliability." Community Plate	Room 621 Ephemera Box 3
03/17 ✓	(A) 2008.009.003	Ad, Magazine	Color printed ad for Teaspoons. Mainly light green tone with an image depicting a decent woman sitting on a chair.	Good—Small tears on right edge	"Community Plate, The Gift of Quality"	Room 621 Ephemera Box 3
03/17 ✓	(A) 2008.009.004	Ad, Magazine	Ladies' Home Journal issued in June, 1929. Image on 2/4 page shows 3 women standing around a giant spoon. The right side are some tea pots and dining sets.	Fair—Small tear on right edge, discoloring around page edge, losses on bindle side	"On the Tables of America's First Families Since 1849" "Pieces of 8 in the Modern Manner" Ladies' Home Journal	Room 621 Ephemera Box 3
03/17 ✓	(A) 2008.009.005	Ad, Magazine	The Saturday Evening Post Magazine issued in Jan 17, 1931. Color printed ad for Community Plate. Image shows a blonde woman wearing red dress holding a silver spoon. on her left side are three tablewares.	Fair—2 holes caused by pest damage at bottom. Some stains at bottom. Small losses on top left and right inner, and binder	"The Quest for Beauty Goes On" Community Plate. The Saturday Evening Post	Room 621 Ephemera Box 3
03/17 ✓	(A) 2008.009.006	Ad, Magazine	The Saturday Evening Post magazine issued in June 20, 1936. Color printed ad for Community Plate. Image shows several silver dining sets on purple and red tables.	Excellent	"Choose... For the Bride" Community Plate, The Saturday Evening Post	Room 621 Ephemera Box 3

(Photo K: sample of spreadsheet of ephemera inventory. ©Dai Li)

## 3.1 Editing the Excel Sheet

The approach of typing the spreadsheet notes into the corresponding electronic Excel sheet allows you to proofread the notes you have written down. This also provides you another chance to check whether you have missed items, or even a category. If you have newly created records—for example, two similar ephemera share one ID number or the item in the ephemera box is not listed in the spreadsheet—simply follow the format to type the new records in the Excel sheet after the existing records. You may want to highlight the whole row of new records in red in the Excel sheet to make it more noticeable that you will have to create records for these items in the PastPerfect as well.

## 3.2 Editing the PastPerfect Database

All the efforts above are intended to make the inventory proceed smoothly and faultlessly. Now it is the final step to complete the inventory, updating and adding ephemera collections' records in the PastPerfect. After your editing in the PastPerfect, all your inventory activities will be seen as worthy and useful for research and the museum exhibitions. Inventory spreadsheets and the electronic Excel will be the tools supporting and making the editing straightforward.

# Appendix

## Appendix A Collections Policy (Excerpt) Chemical Heritage Foundation

### 4. Collections Status (page. 8)

There are six main collecting units at CHF. These units and their respective CHF program areas are:

- Othmer Library of Chemical History
- 1. Modern Library Collections
- 2. Rare Book and Manuscript Collections
- 3. Archival Collections

Roy Eddleman Institute—CHF Museum

- 1. Artifact Collections
- 2. Fine Art Collections

Institute for Research

- 1. Oral History Collections

All CHF Collecting Units maintain their own collections as appropriate for the type of materials collected, but they work together to ensure that their collections fit into the overall mission of CHF, that the proper type of material is placed in the appropriate collection, that shared concerns related to storage and security are addressed, and that appropriate descriptive information is made accessible to researchers.



## 4.4 Artifact Collections (page. 11)

This unit collects scientific instrumentation, glassware, apparatus, and material culture artifacts in an attempt to gain a representative group of items as resources for research and exhibition (both virtual and actual). These items range from the tools of chemists to popular culture artifacts that show the full range, impact and interaction of science and society. The collection includes chemical instrumentation, glass apparatus, chemistry sets, product samples, consumer goods and teaching devices such as molecular models.

Strengths include:

- A comprehensive and unique collection of circa 1945-1965 analytical instrumentation.
- CHF's collection of analytical balances spanning the 1840s to 1980 (though this is a small sample of all those types that were produced).
- A collection of chemistry sets from the 20th century.

## 4.5 Fine Art Collections (page. 12)

CHF collects artworks consisting of a variety of media including oil paintings and portraits, works of art on paper, sculpture, multi-media works, and contemporary and non-traditional media that relate to the history of science and technology including items related to alchemy and other chemistry-related activities before the separation of the sciences.

Strengths include:

- Oil paintings on canvas or board depicting early modern chemical activities including distillation, metallurgical, apothecary, and medicinal, by Netherlandish, English, Italian, and American artists, activities spanning the seventeenth through twentieth centuries but with concentration in the seventeenth and eighteenth centuries.
- Oil portraits of people in chemically-related fields, most notably the portraits of Robert Boyle and Joseph Priestley.
- Seventeenth-, eighteenth- and nineteenth-century prints: including alchemists and alchemical scenes; apothecary or pharmaceutical scenes; laboratory and workshop scenes; caricatures and other satirical prints (most notably, sixteen Joseph Priestley-related satires); and various depictions of chemists, inventors, industrialists, physicians and other scientist.
- Watercolor on pith paper showing textile production of ramie that depict seed sowing, cultivation, harvest, spinning, weaving, dyeing and garment making; Chinese, circa, 1820.

## Appendix B

### Condition Report Collections Management Chemical Heritage Foundation

#### CONDITION REPORT

Accession Number: \_\_\_\_\_

Reporter: \_\_\_\_\_

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

Object Name: \_\_\_\_\_

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

Purpose of Report: accession\_\_\_\_ incoming loan\_\_\_\_ outgoing loan\_\_\_\_  
other \_\_\_\_\_

Who is loan to/from (if applicable)? \_\_\_\_\_

Brief Description (color, construction, materials, dimensions):\_  
\_\_\_\_\_  
\_\_\_\_\_

Condition Description: \_\_\_\_\_  
\_\_\_\_\_

Condition indicators - use numbers to indicate damage type and location on  
object images

1. abrasions
2. accretions
3. buckled
4. chip

- 5. corrosion
- 6. cracked
- 7. deformation
- 8. delamination
- 9. dented
- 10. dirt/grime
- 11. discolored
- 12. embrittlement
- 13. faded
- 14. flaking
- 15. folds
- 16. holes
- 17. insects/rodents
- 18. missing part
- 19. moisture damage
- 20. mold/mildew
- 21. powdering
- 22. rotted
- 23. scratches
- 24. shrinking
- 25. stained
- 26. tarnish
- 27. tears
- 28. warping
- 29. worn
- 30. wrinkling
- 31. othe

General Condition Summary: excellent\_\_\_\_ good\_\_\_\_ fair \_\_\_\_ poor \_\_\_\_

Stability: stable\_\_\_\_ unstable\_\_\_\_

Conservation Priority (lowest to highest): 0\_\_\_\_ 1\_\_\_\_ 2\_\_\_\_ 3\_\_\_\_ 4\_\_\_\_

Storage Reccomendations: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Additional Notes/ Recommendations \_\_\_\_\_

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Tools Needed: Pencils, paper, forms, camera, measuring tapes/plastic ruler, gloves (cotton or nitrile), dolly/cart, flashlight, UV light, magnifier  
Adequate lighting (raking light)

Definitions: [see MRM5 for further definitions)

Abrasion: Wearing away of surface caused by scraping rubbing, friction

Accretion: Deposit of extraneous material on the surface

Bleeding: suffusion of color into adjacent materials, often caused by water

Brittleness: A perceptible dryness and decline of organic material in paper which causes it to break or disintegrate when bent

Chip: defect in surface characterized by breaking away of material

Cockling: broad wrinkle or multiple wrinkles without creasing

Crease: line of crushed or broken fibers, made by folding usually

Dent: simple concavity caused by a blow

Discoloration: changes in hue or value due to ageing or staining

Distortion: warping or misshaping of original shape

Gouge: defect in surface where material has been scooped out

Fading: changes in hue visible on paper compared with an adjacent area that was protected from light

Foxing: yellow or brown spots on paper (usually rusting iron particles)

Hinge: cloth or paper tabs used to secure a work on paper

Loss: missing area or hole

Miter joints: four junctions at the corner of a frame

Mold: any fungi, ranging in color from gray-white to black

Mount: support on which paper is adhered

Pest damage: surface loss, tunneling, holes, fly specks etc caused by insects or pests


Smudge: combination of surface dirt and finger oils

Scratch: linear surface loss due to abrasion with sharp point

Soiled: Ground-in surface dirt/finger oils

Stain: discoloration caused by moisture





Tear: break in the paper, as a result of tension or torsion

Tideline: Outer edges of stain with minute deposits

Wear: Surface erosion, usually at edges, caused by repeated handling

Yellowing: color change caused by age, excessive handling, or previous bleaching



## Resources

Chemical Heritage Foundation Collections Policy, Chemical Heritage Foundation, last updated May 21, 2015

Museum Collections Management: A Handbook, Matassa, Freda, London: Facet Publishing, 2011.

Museum Registration Methods 5th Edition, Rebecca A. Buck & Jean Allman Gilmore, 2010, The AAM Press.

Sustaining Places: Resources for Small Museums and Historic Sites:  
<https://sustainingplaces.com/read/collections/collections-management/>

Gaylord Archival Supplies:  
<http://www.gaylord.com/>

