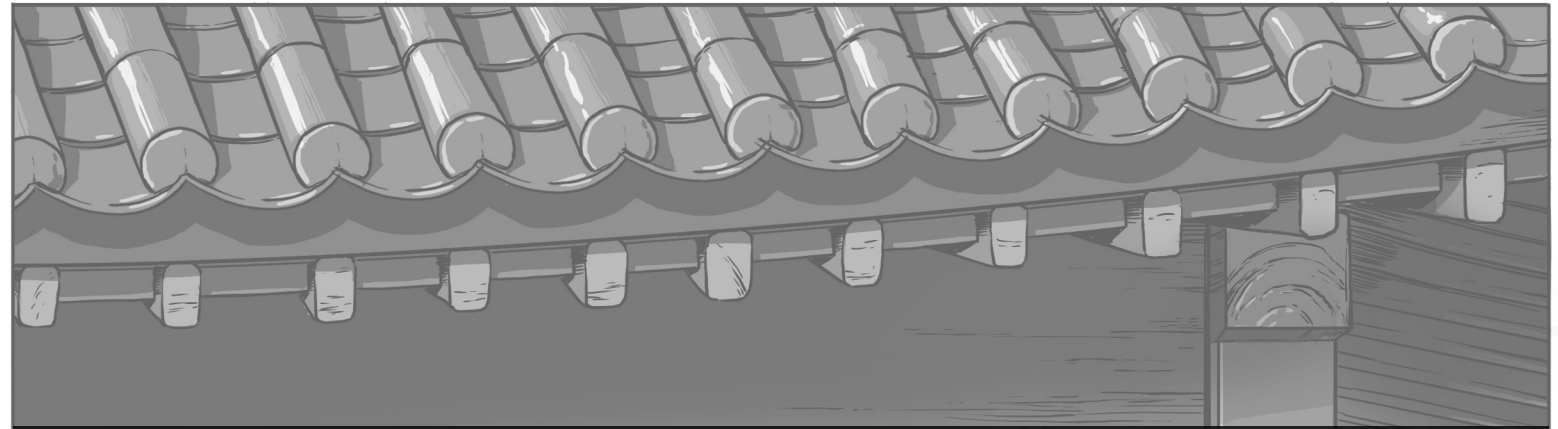




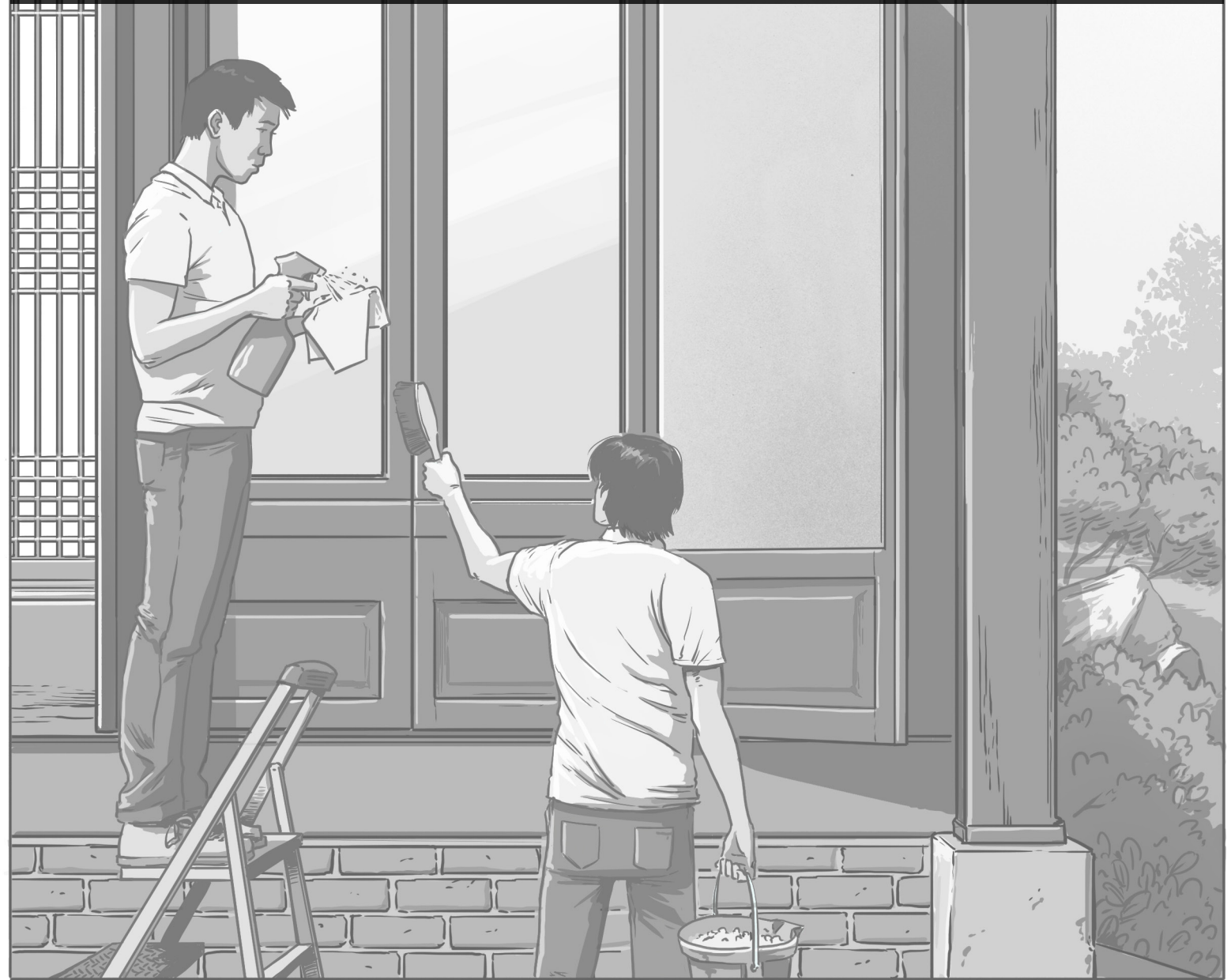
An Illustrated Guide to

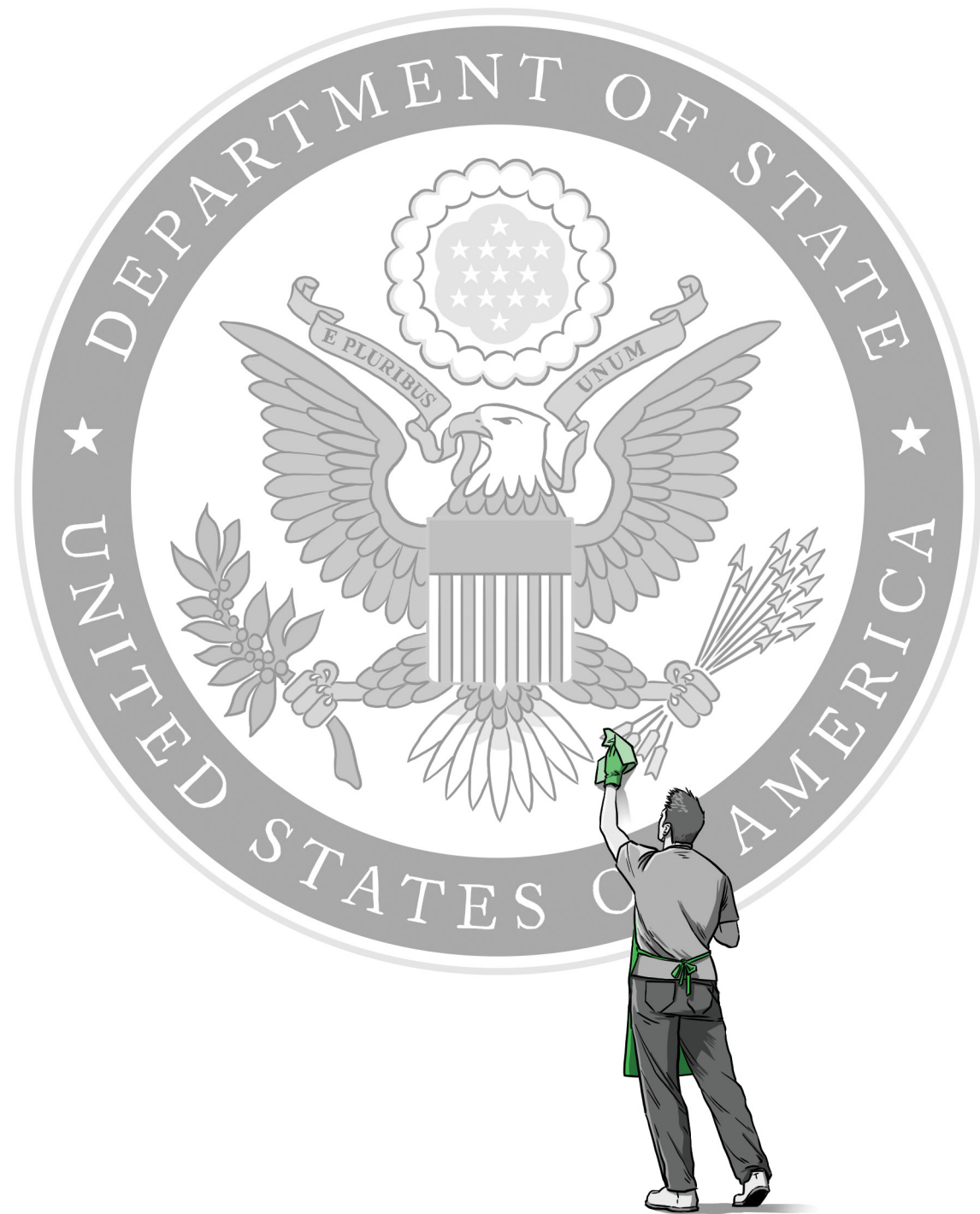
CARING *for the* DEPARTMENT OF STATE'S CULTURAL HERITAGE COLLECTION



An Illustrated Guide to

CARING *for the* DEPARTMENT OF STATE'S CULTURAL HERITAGE COLLECTION





An Illustrated Guide to

CARING *for the* DEPARTMENT OF STATE'S CULTURAL HERITAGE COLLECTION

Created by Johnna Rizzo and Matthew Twombly



Table of Contents

INTRODUCTION – WHAT IS CULTURAL HERITAGE AND THE COLLECTION?

WHEN AND HOW TO REPORT DAMAGE AND DO INVENTORY

AGENTS OF DETERIORATION—AND HOW TO STOP THEM

HANDLING, MOVING, AND STORING

ENVIRONMENTAL MONITORING

HOW AND WHEN TO CLEAN HERITAGE ITEMS

Including Cleaning Protocols and Recommended Frequency, by Material Type:

- Architectural Features, Fixtures, and Finishes
- Furnishings and Fine Art Objects
- Outdoor Sculpture

PESTS, AND WHAT TO DO ABOUT THEM

CULTURAL HERITAGE IN TIMES OF CRISIS

Including tip sheets for:

- Evacuating Collections
- Sheltering Collections in Place
- Handling, Packing, and Moving Heritage Objects
- Wet Salvage Techniques

SAFEGUARDING HERITAGE ITEMS DURING EVENTS



Introduction

What Is Cultural Heritage and the Collection?

The Office of Cultural Heritage (CH) in the Bureau of Overseas Buildings Operations oversees a stewardship program for the U.S. Department of State's culturally, historically, and architecturally significant properties and collections.

The collection CH cares for includes buildings, archaeological sites, landscapes, architectural elements, fine arts, furnishings, archival documents, objects, and other items of historic and cultural importance.

This effort is integral to the U.S. diplomatic mission abroad, strengthening communal ties through a shared cultural appreciation.

The CH team, headquartered in Washington, D.C., with offices in Buenos Aires, London, Paris, and Rome, supports all aspects of care for the heritage collections, from new damage reports to routine maintenance and conservation. CH conducts site visits and works with local specialists to preserve, repair, and restore the heritage collections for their safe display and continued use and is available at all times to assist with any questions and concerns regarding the collection.

For daily stewardship, we depend on you.

The goal of this manual is to provide guidance on handling, cleaning, storage, and more to help our colleagues around the world understand how best to care for these important cultural items. Thank you for your collaboration.



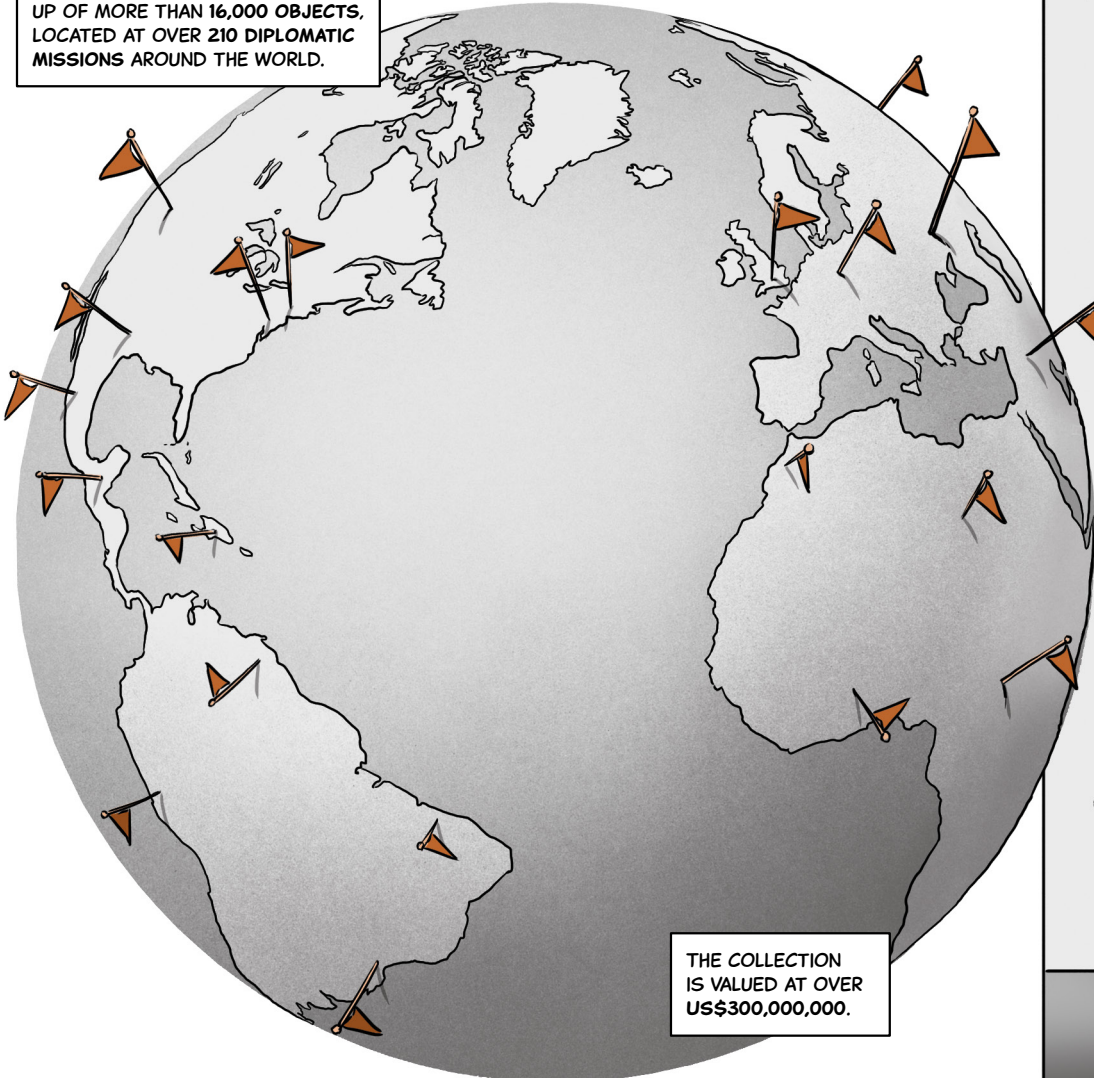


WHEN AND HOW TO REPORT DAMAGE AND DO INVENTORY

Instructions for assessing and recording condition and completing the annual inventory for heritage items

When and How to Report Damage and Do Inventory

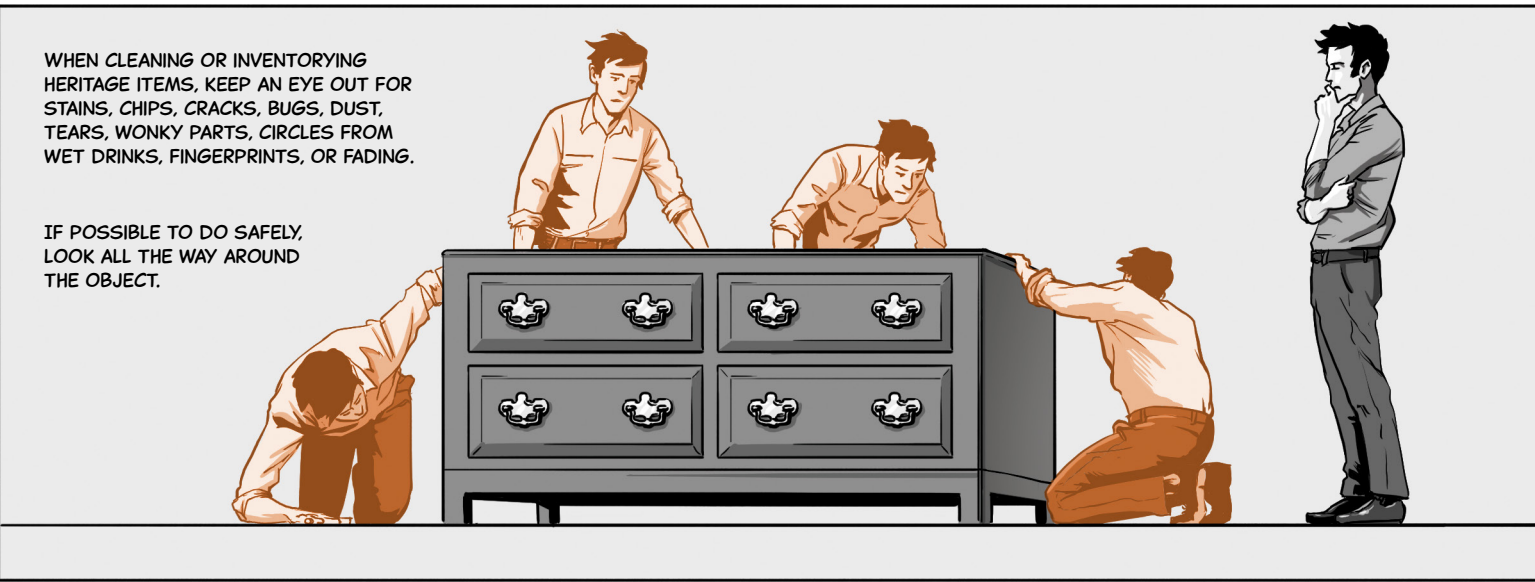
THE DEPARTMENT OF STATE'S HERITAGE COLLECTION IS MADE UP OF MORE THAN 16,000 OBJECTS, LOCATED AT OVER 210 DIPLOMATIC MISSIONS AROUND THE WORLD.



THE COLLECTION IS VALUED AT OVER US\$300,000,000.

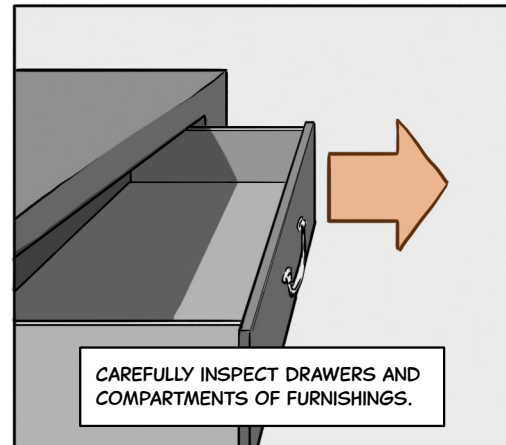


IT'S IMPOSSIBLE FOR ONE PERSON OR GROUP TO CARE FOR ALL OF THESE VALUABLE CULTURAL PIECES.

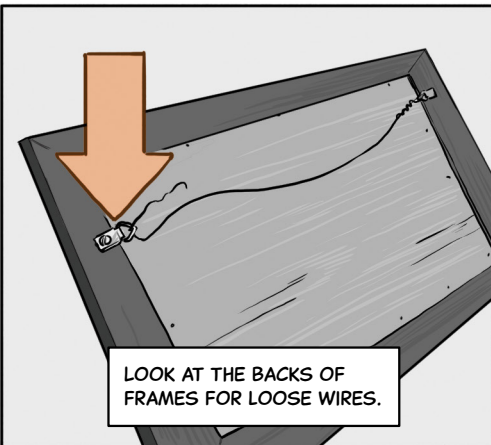


WHEN CLEANING OR INVENTORING HERITAGE ITEMS, KEEP AN EYE OUT FOR STAINS, CHIPS, CRACKS, BUGS, DUST, TEARS, WONKY PARTS, CIRCLES FROM WET DRINKS, FINGERPRINTS, OR FADING.

IF POSSIBLE TO DO SAFELY, LOOK ALL THE WAY AROUND THE OBJECT.



CAREFULLY INSPECT DRAWERS AND COMPARTMENTS OF FURNISHINGS.



LOOK AT THE BACKS OF FRAMES FOR LOOSE WIRES.



DAMAGE CAN HAPPEN ANYWHERE ON THE OBJECT AND IT MIGHT NOT BE OBVIOUS FROM LOOKING AT THE FRONT.



DETERIORATION CAN WORSEN OVER TIME AND CAN CAUSE PERMANENT DAMAGE AND EVEN DESTRUCTION.



YOU'RE PART OF A CARETAKING COMMUNITY. WE NEED YOUR HELP TO MAKE SURE THE COLLECTION LASTS FOR FUTURE GENERATIONS.



NEVER, EVER DISPOSE OF ANYTHING, EVEN TINY LITTLE BROKEN PIECES. THEY MAY BE CRUCIAL TO REPAIR.



DON'T TRY TO FIX THE ITEM YOURSELF.

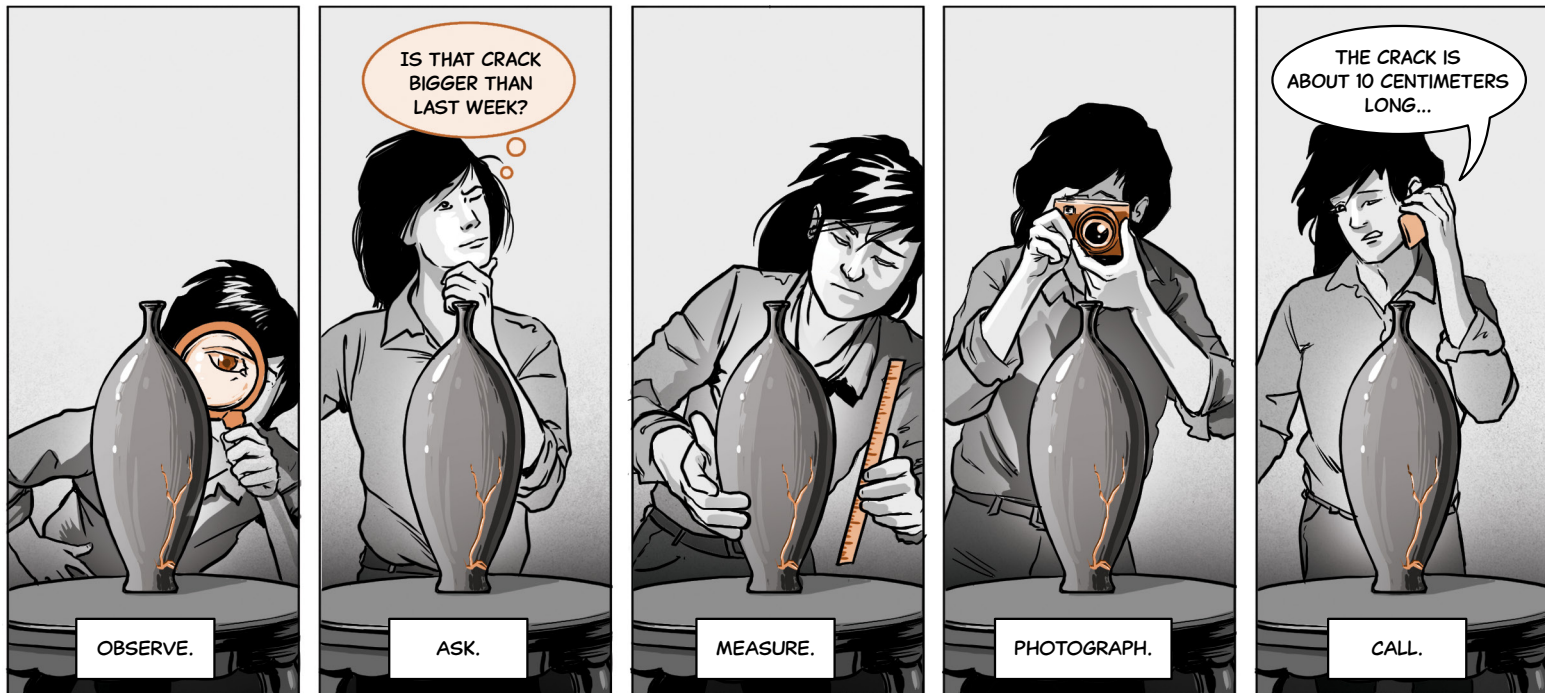
Reporting Damage

IT'S IMPORTANT TO REPORT ANY DAMAGE YOU NOTICE RIGHT AWAY.



DAMAGE REPORTS GIVE US A RECORD OF THE LIFE OF A PIECE AND LETS US KNOW IF IT NEEDS TO BE CONSERVED OR MOVED.

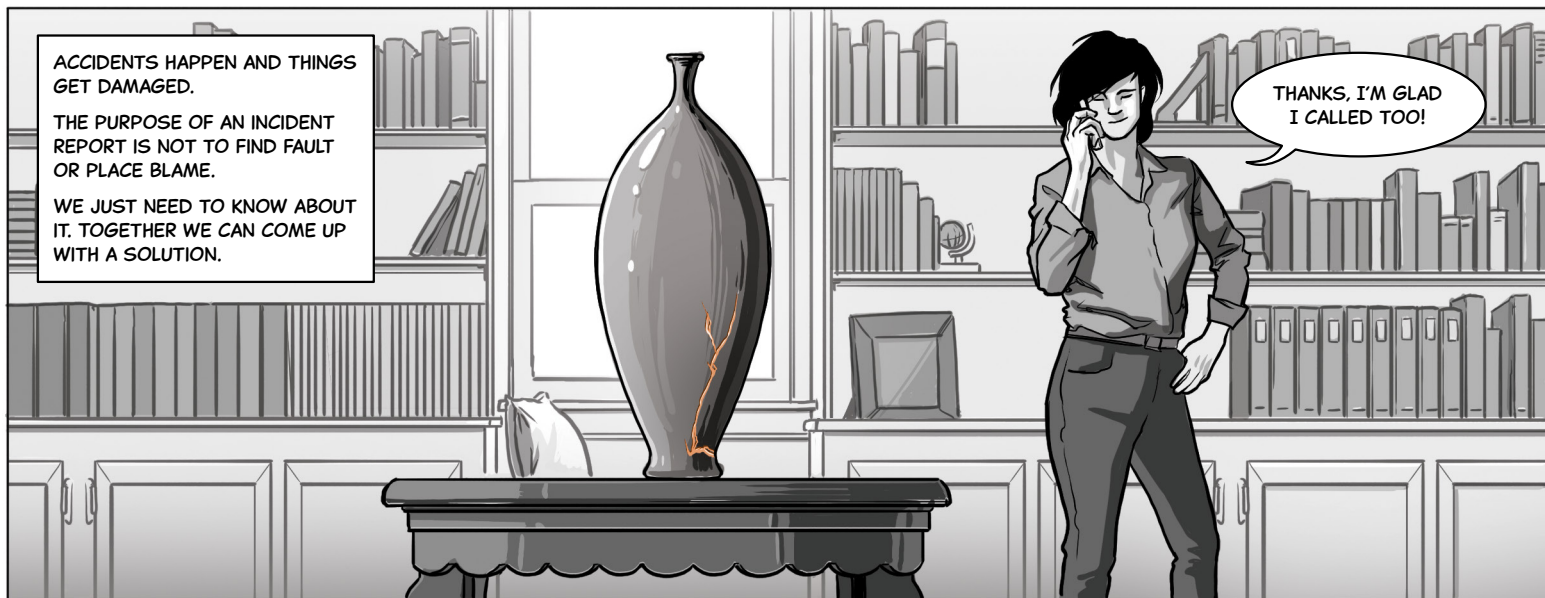
HERE'S A CHECKLIST TO HELP YOU GET STARTED ON THE DAMAGE REPORT.



ACCIDENTS HAPPEN AND THINGS GET DAMAGED.

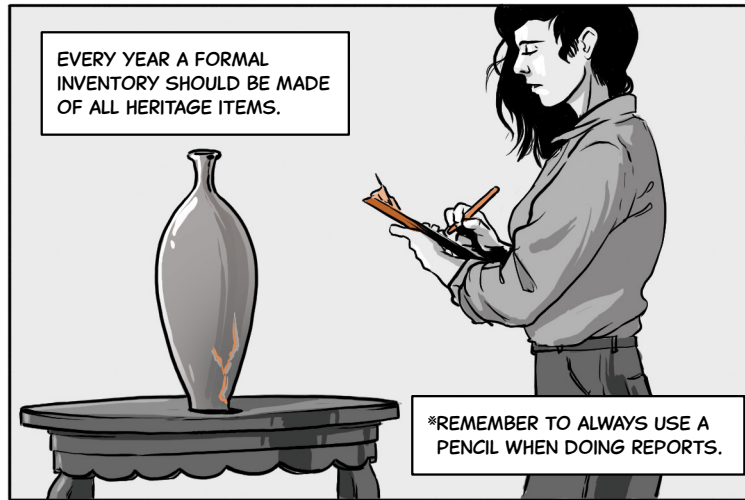
THE PURPOSE OF AN INCIDENT REPORT IS NOT TO FIND FAULT OR PLACE BLAME.

WE JUST NEED TO KNOW ABOUT IT. TOGETHER WE CAN COME UP WITH A SOLUTION.

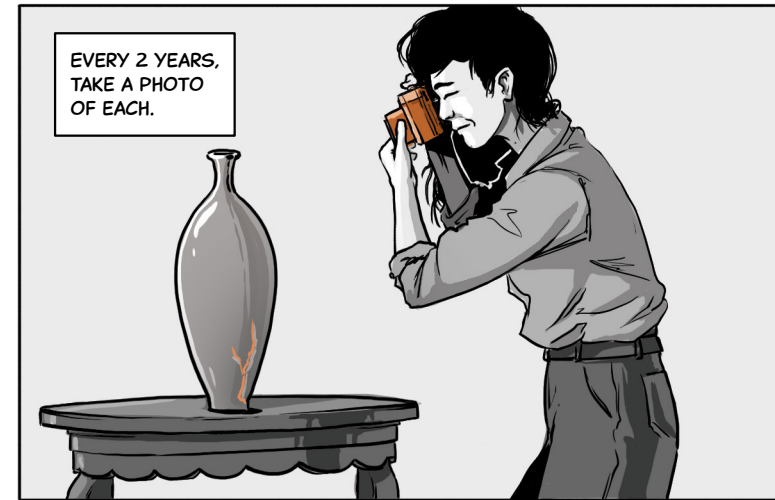


Annual Assessment and Inventory

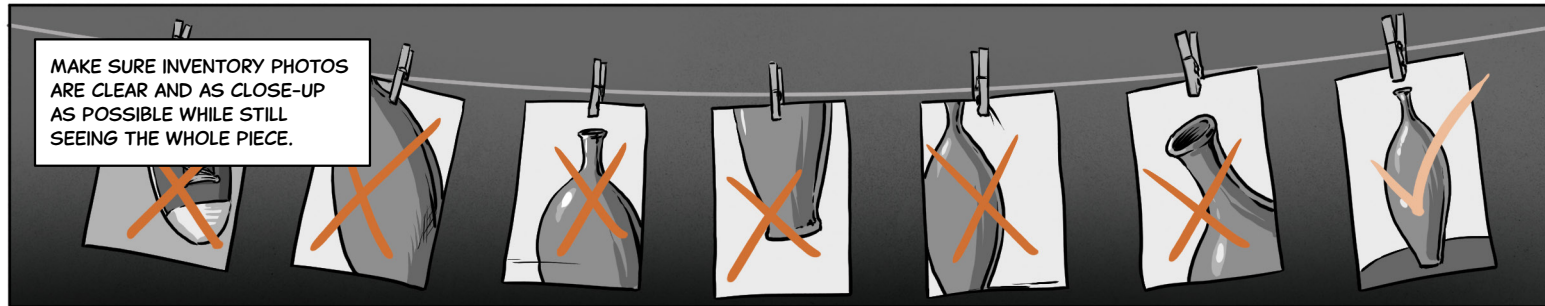
EVERY YEAR A FORMAL INVENTORY SHOULD BE MADE OF ALL HERITAGE ITEMS.



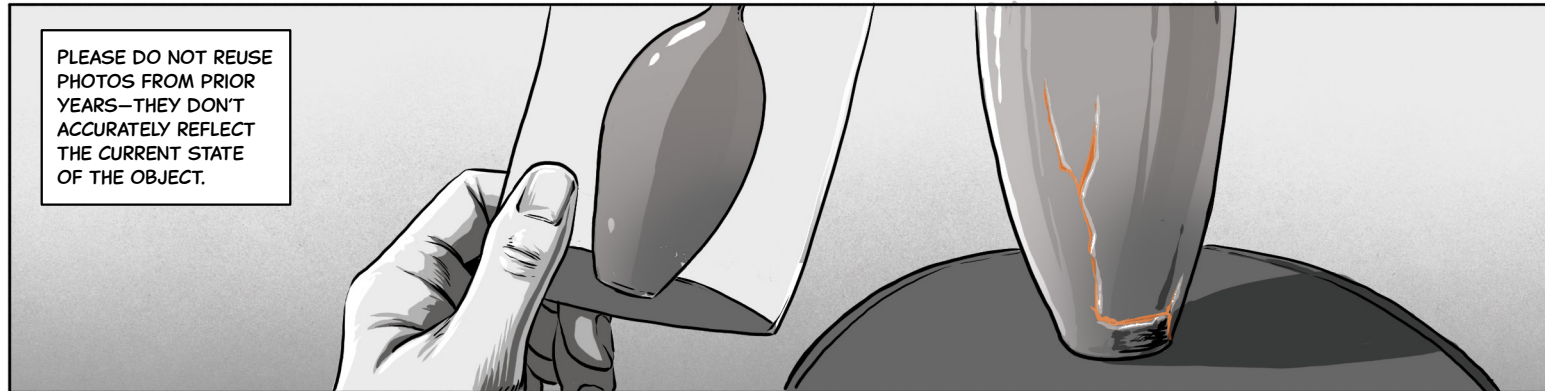
EVERY 2 YEARS, TAKE A PHOTO OF EACH.



MAKE SURE INVENTORY PHOTOS ARE CLEAR AND AS CLOSE-UP AS POSSIBLE WHILE STILL SEEING THE WHOLE PIECE.



PLEASE DO NOT REUSE PHOTOS FROM PRIOR YEARS—THEY DON'T ACCURATELY REFLECT THE CURRENT STATE OF THE OBJECT.



FOR YOUR ANNUAL INVENTORY REPORT, BEGIN BY SCANNING THE QR CODE ON EACH OBJECT AND VERIFYING WHAT WE CALL THE "TOMBSTONE INFORMATION."

THIS INCLUDES INFORMATION LIKE WHAT THE OBJECT IS AND WHAT IT IS MADE OF.

PLEASE CHECK TO MAKE SURE IT IS ACCURATE, COMPLETE, AND AS DESCRIPTIVE AS POSSIBLE (FOR EXAMPLE, IT DOESN'T JUST SAY "ARTWORK").

TYPE OF OBJECT:

Glass vase, blue

ALL OF THIS SHOULD BE INCLUDED ON THE ANNUAL DIGITAL REPORT (ILMS) AND THE TOP SECTION OF CONDITIONS ASSESSMENT FORMS.

IF YOU'RE NOT SURE IF SOMETHING IS A HERITAGE ITEM OR CAN'T FIND A TAG NUMBER, PLEASE REACH OUT TO US AND SEND US A PHOTO. WE CAN VERIFY FOR YOU.



CONTACT:
OBO-OPS-CH@STATE.GOV



AGENTS OF DETERIORATION— AND HOW TO STOP THEM



Understand the primary threats to heritage items and ways to prevent damage

Agents of Deterioration—and How to Stop Them

JAPAN, 1600S

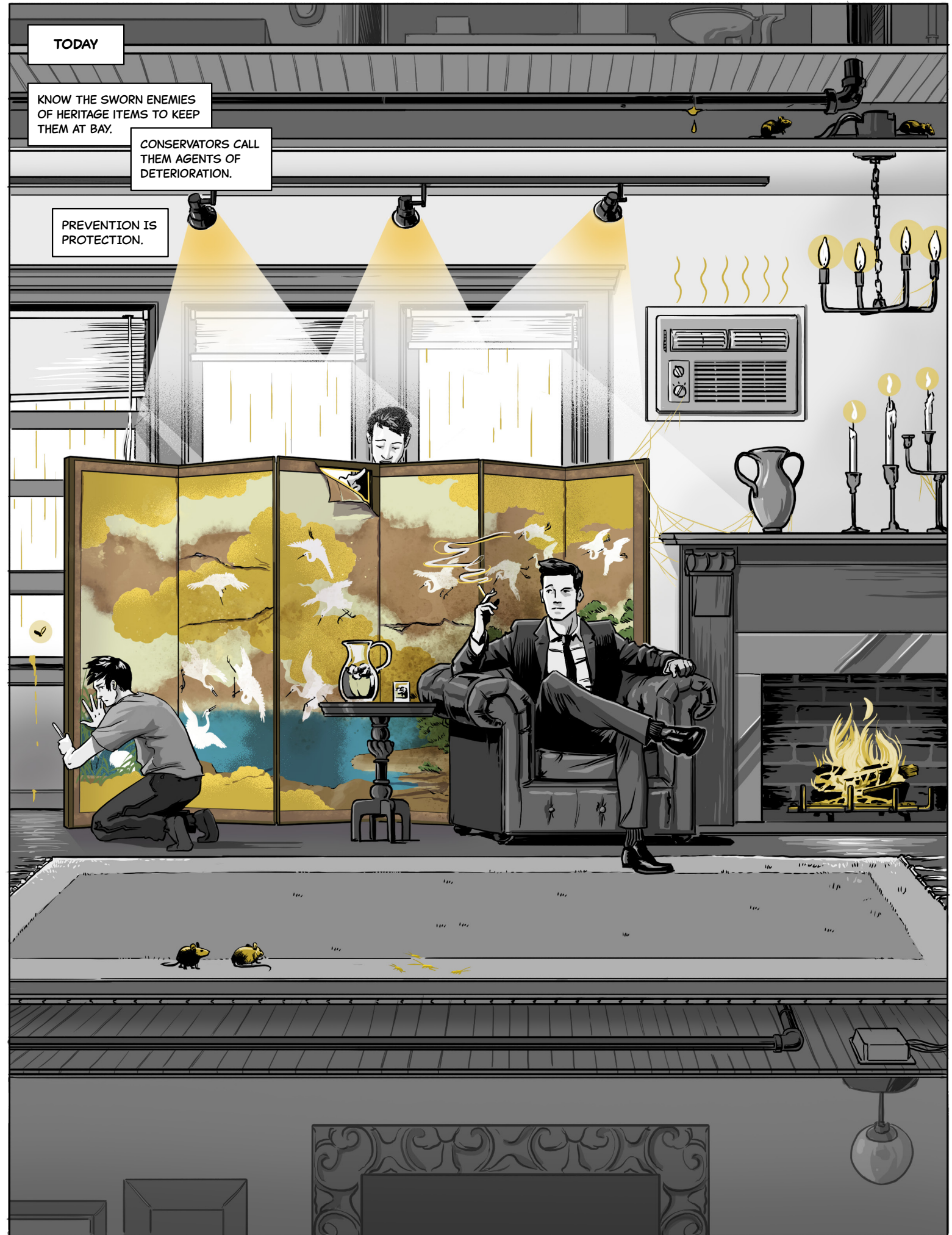


TODAY

KNOW THE SWORN ENEMIES OF HERITAGE ITEMS TO KEEP THEM AT BAY.

CONSERVATORS CALL THEM AGENTS OF DETERIORATION.

PREVENTION IS PROTECTION.



PHYSICAL FORCES

THE DEPARTMENT OF STATE HAS A MUSEUM-QUALITY COLLECTION, BUT WE ARE NOT A MUSEUM.

OUR COLLECTION IS INTENDED TO BE USED.

MOST ARE SAT ON...

...SLEPT IN...

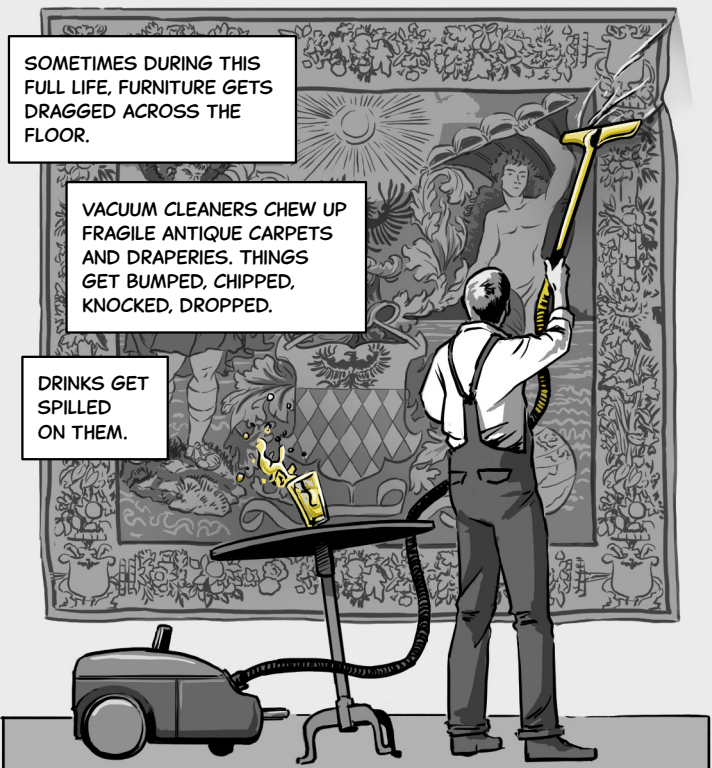
...AND EATEN FROM.



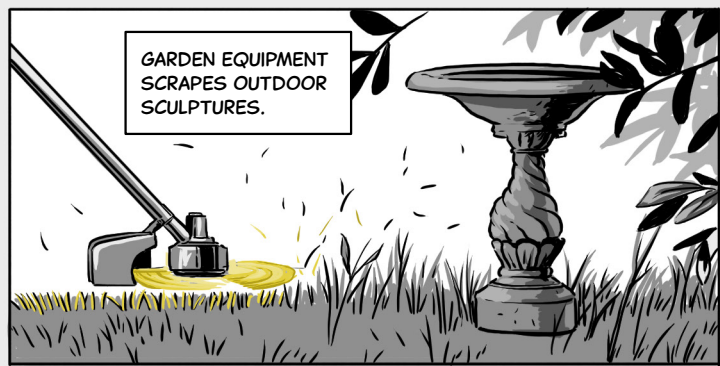
SOMETIMES DURING THIS FULL LIFE, FURNITURE GETS DRAGGED ACROSS THE FLOOR.

VACUUM CLEANERS CHEW UP FRAGILE ANTIQUE CARPETS AND DRAPERIES. THINGS GET BUMPED, CHIPPED, KNOCKED, DROPPED.

DRINKS GET SPILLED ON THEM.



GARDEN EQUIPMENT SCRAPES OUTDOOR SCULPTURES.



THEFT AND VANDALISM



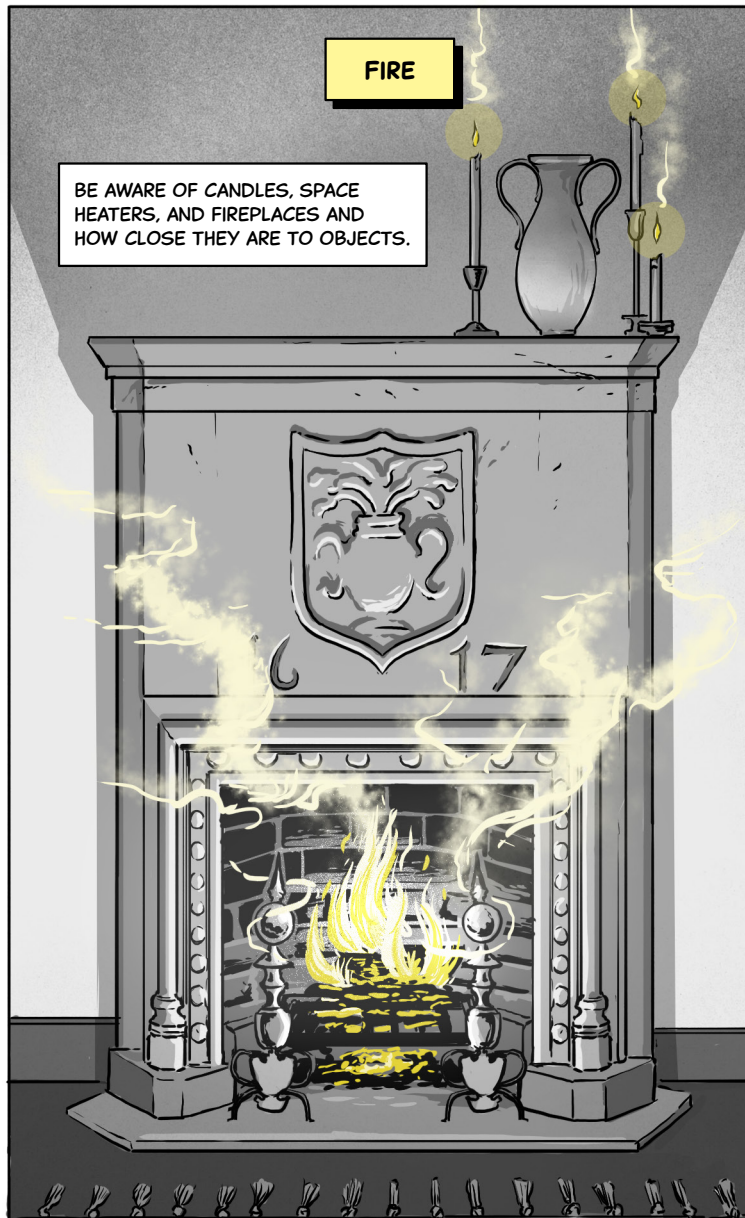
SOMETIMES PEOPLE LIKE SOMETHING SO MUCH, THEY TAKE IT FOR THEMSELVES.



OTHER TIMES, PEOPLE VANDALIZE SOMETHING BECAUSE THEY DON'T LIKE IT AND WANT TO GET RID OF IT.

FIRE

BE AWARE OF CANDLES, SPACE HEATERS, AND FIREPLACES AND HOW CLOSE THEY ARE TO OBJECTS.



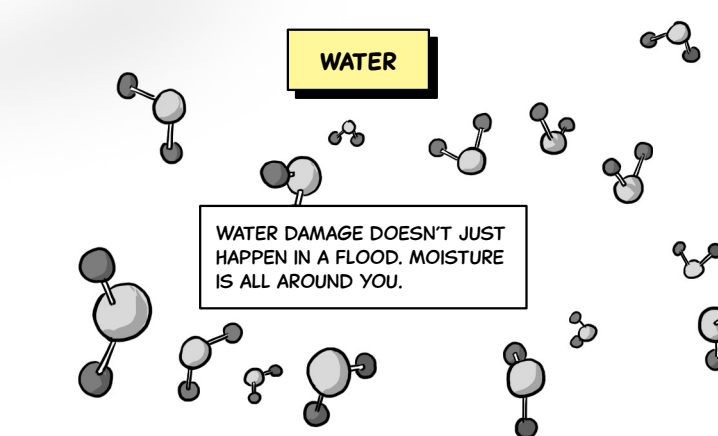
MOVE A RUG AWAY FROM A HEARTH AND PLACE OTHER OBJECTS FAR ENOUGH TO BE SAFE FROM SMOKE, SOOT, ASHES, AND SPARKS.

IF SOMETHING IS SOOT DAMAGED OR EVEN BURNED, PLEASE DO NOT DISPOSE OF IT. IT NEEDS TO BE DOCUMENTED AND SALVAGED.

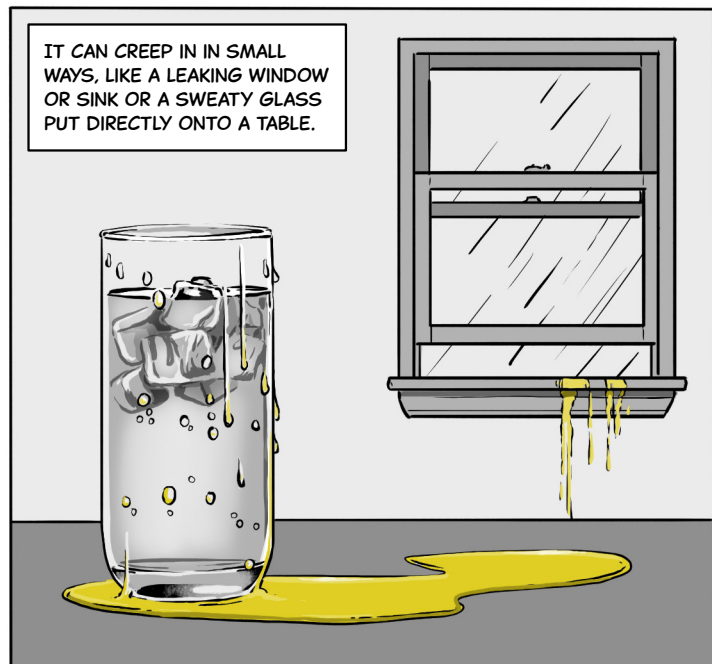


WATER

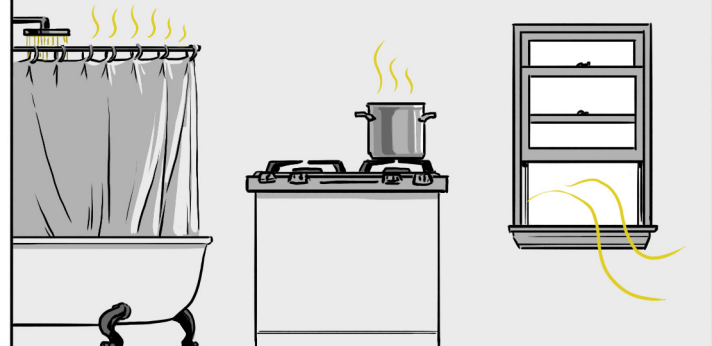
WATER DAMAGE DOESN'T JUST HAPPEN IN A FLOOD. MOISTURE IS ALL AROUND YOU.



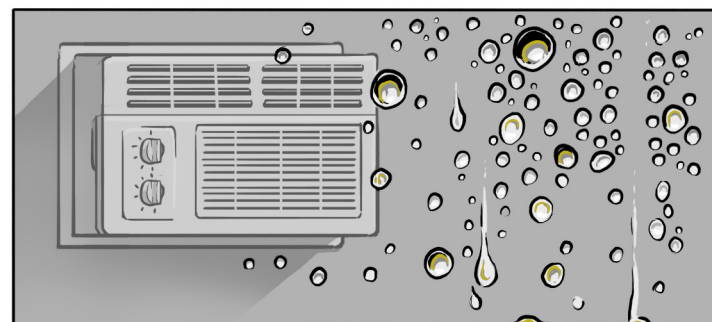
IT CAN CREEP IN IN SMALL WAYS, LIKE A LEAKING WINDOW OR SINK OR A SWEATY GLASS PUT DIRECTLY ONTO A TABLE.



ART OBJECTS DO NOT BELONG...



...IN BATHROOMS... ...OR KITCHENS... ...OR NEAR OPEN WINDOWS.



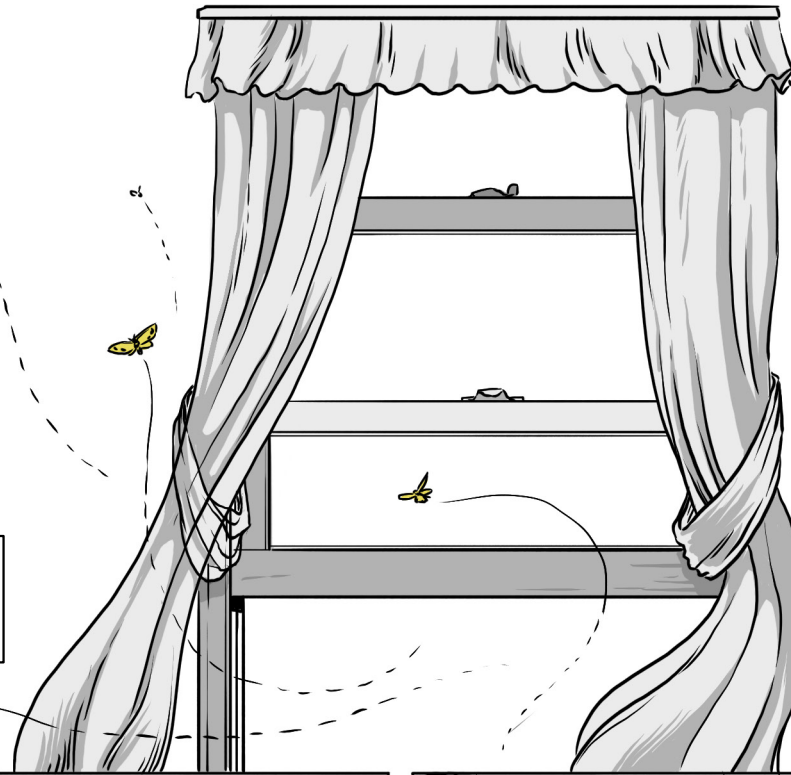
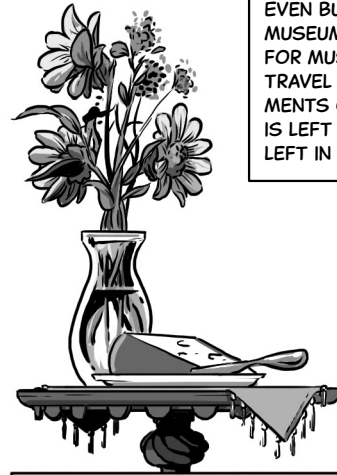
DROPLETS OF CONDENSATION CAN HAPPEN WHEN AIR-CONDITIONING IS ON HIGH AND SOMEONE OPENS A WINDOW.

PESTS

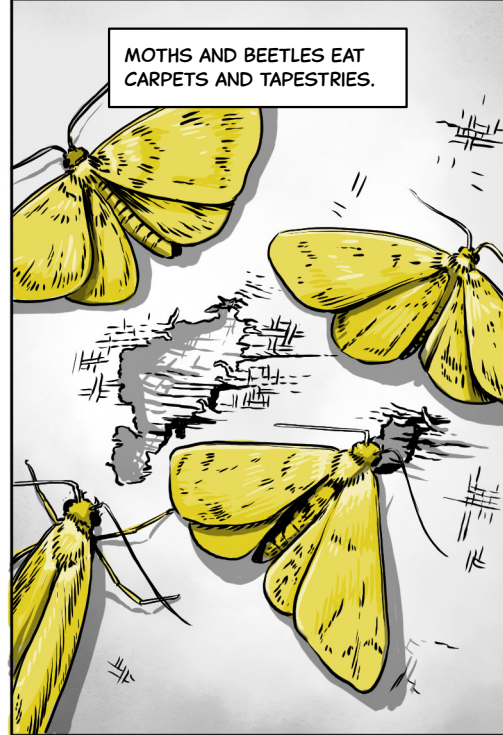
HIGH RELATIVE HUMIDITY AND LEAVING DOORS AND WINDOWS OPEN INVITES BUGS.

EVEN BUGS THAT AREN'T USUALLY MUSEUM PESTS BECOME FOOD FOR MUSEUM PESTS WHEN THEY TRAVEL IN ON FLOWER ARRANGEMENTS OR SEEK OUT FOOD THAT IS LEFT OUT OVERNIGHT OR TRASH LEFT IN BINS.

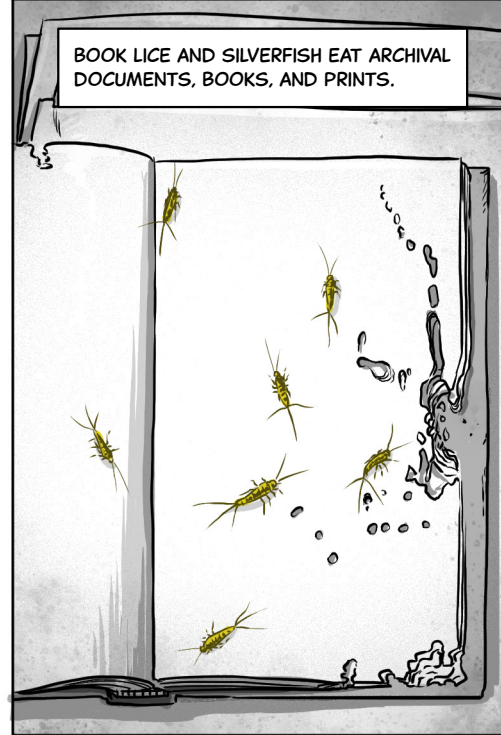
PESTS ARE PARTICULARLY ATTRACTED TO ORGANIC MATERIALS, SUCH AS WOOD, PAPER, SILK, AND WOOL.



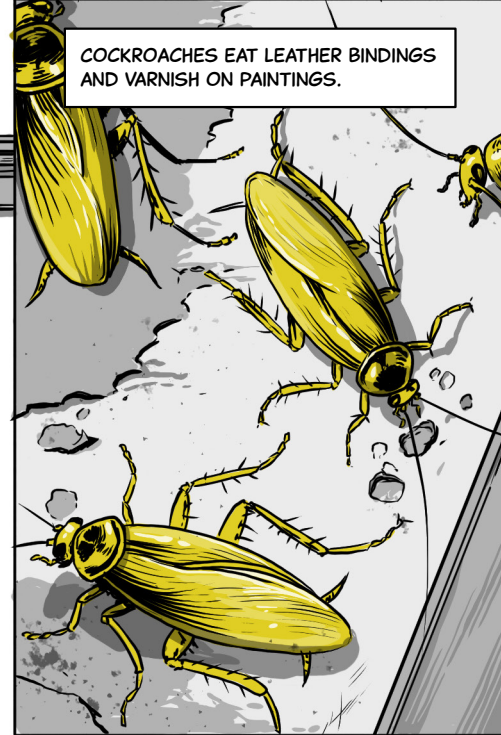
MOTHS AND BEETLES EAT CARPETS AND TAPESTRIES.



BOOK LICE AND SILVERFISH EAT ARCHIVAL DOCUMENTS, BOOKS, AND PRINTS.

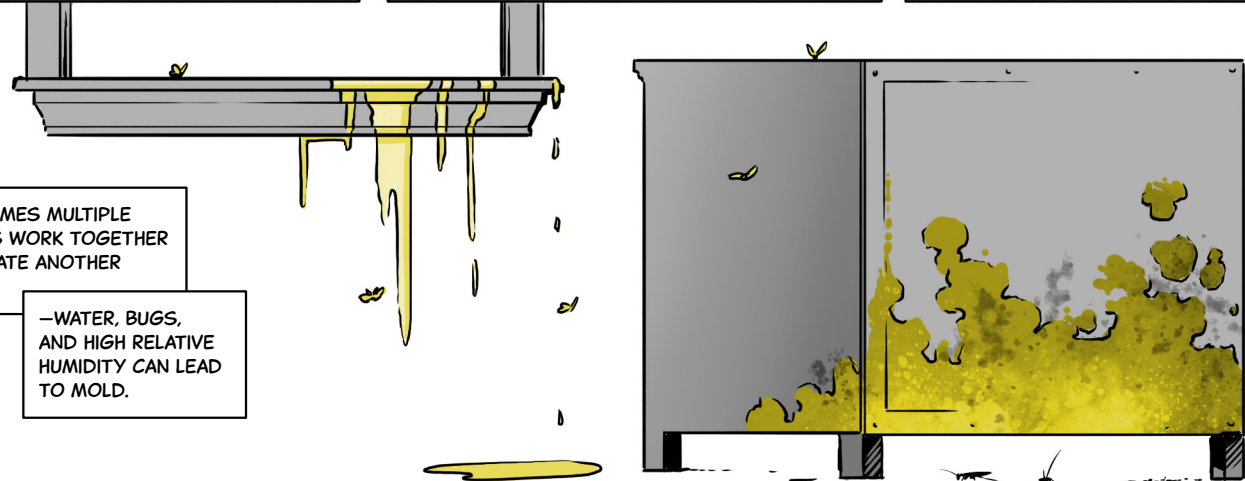


COCKROACHES EAT LEATHER BINDINGS AND VARNISH ON PAINTINGS.



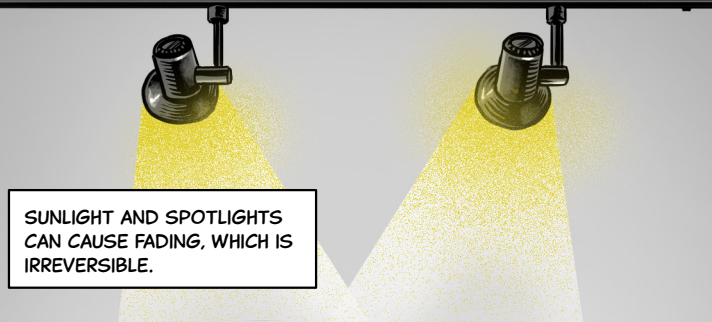
SOMETIMES MULTIPLE AGENTS WORK TOGETHER TO CREATE ANOTHER PEST—

—WATER, BUGS, AND HIGH RELATIVE HUMIDITY CAN LEAD TO MOLD.



LIGHT

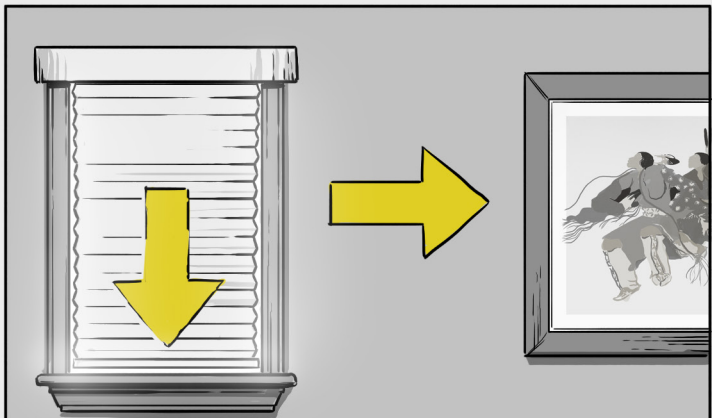
ALL LIGHT EXPOSURE IS DAMAGING, INCLUDING VISIBLE, INFRARED, AND ESPECIALLY ULTRAVIOLET.



SUNLIGHT AND SPOTLIGHTS CAN CAUSE FADING, WHICH IS IRREVERSIBLE.



INFRARED LIGHT CAUSES ITEMS TO HEAT UP, WHICH CAN CRACK PAINT AND VENEERS.



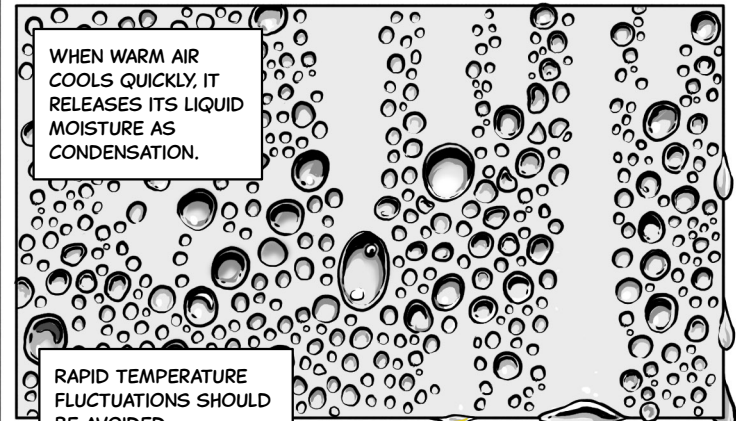
PUTTING UV FILTERING FILM ON WINDOWS OR CLOSING THE SHADES CAN HELP. SO CAN MOVING OBJECTS AWAY FROM LIGHT SOURCES.

TEMPERATURE AND RELATIVE HUMIDITY

WARM AIR HOLDS MORE MOISTURE.

MOISTURE

TEMPERATURE

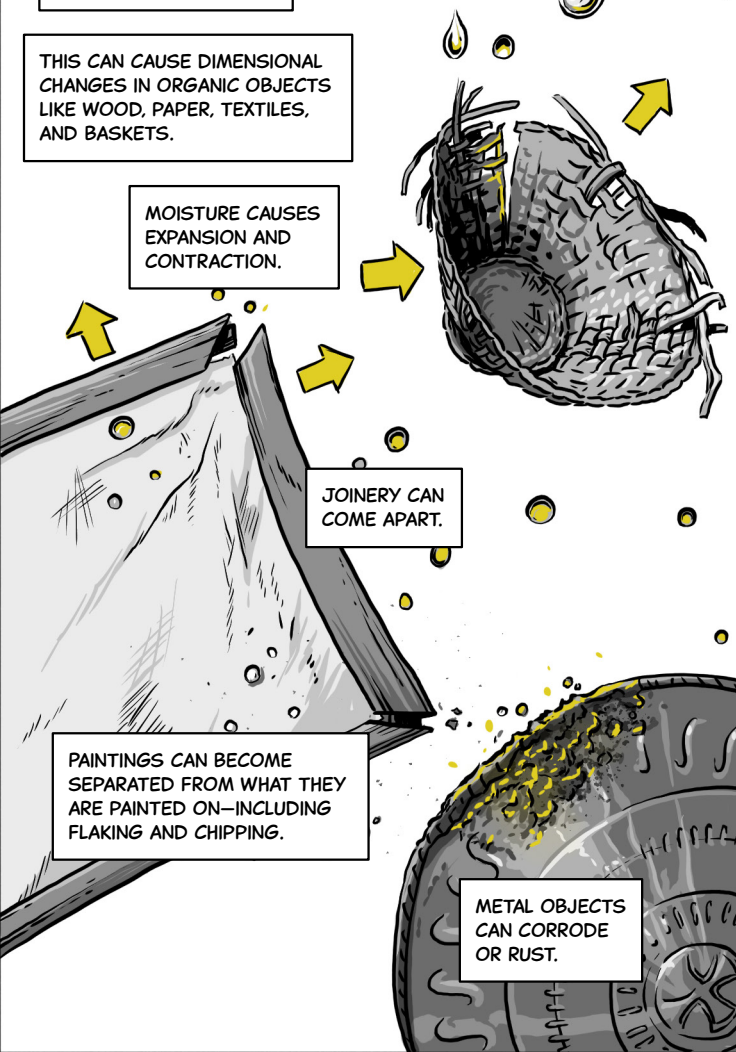


WHEN WARM AIR COOLS QUICKLY, IT RELEASES ITS LIQUID MOISTURE AS CONDENSATION.

RAPID TEMPERATURE FLUCTUATIONS SHOULD BE AVOIDED.

THIS CAN CAUSE DIMENSIONAL CHANGES IN ORGANIC OBJECTS LIKE WOOD, PAPER, TEXTILES, AND BASKETS.

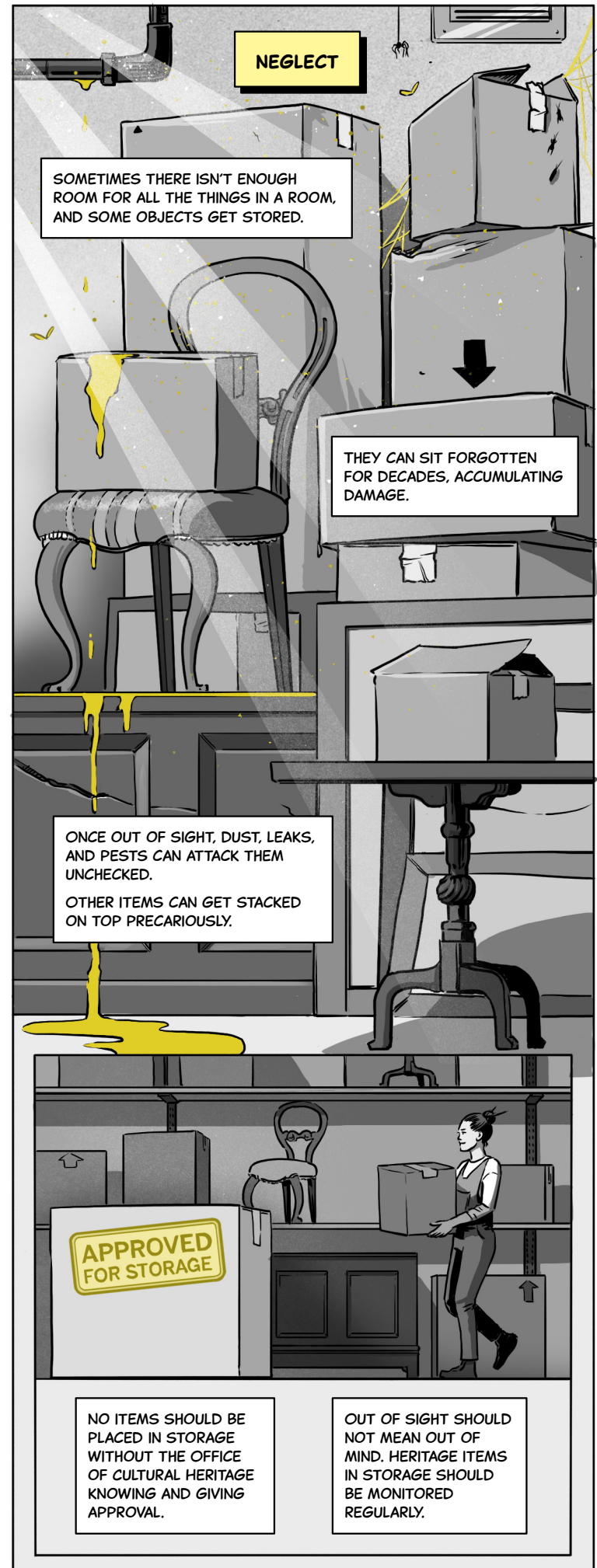
MOISTURE CAUSES EXPANSION AND CONTRACTION.



JOINERY CAN COME APART.

PAINTINGS CAN BECOME SEPARATED FROM WHAT THEY ARE PAINTED ON—INCLUDING FLAKING AND CHIPPING.

METAL OBJECTS CAN CORRODE OR RUST.



NEGLECT

SOMETIMES THERE ISN'T ENOUGH ROOM FOR ALL THE THINGS IN A ROOM, AND SOME OBJECTS GET STORED.

THEY CAN SIT FORGOTTEN FOR DECADES, ACCUMULATING DAMAGE.

ONCE OUT OF SIGHT, DUST, LEAKS, AND PESTS CAN ATTACK THEM UNCHECKED. OTHER ITEMS CAN GET STACKED ON TOP PRECARIOUSLY.

APPROVED FOR STORAGE

NO ITEMS SHOULD BE PLACED IN STORAGE WITHOUT THE OFFICE OF CULTURAL HERITAGE KNOWING AND GIVING APPROVAL.

OUT OF SIGHT SHOULD NOT MEAN OUT OF MIND. HERITAGE ITEMS IN STORAGE SHOULD BE MONITORED REGULARLY.



POLLUTANTS

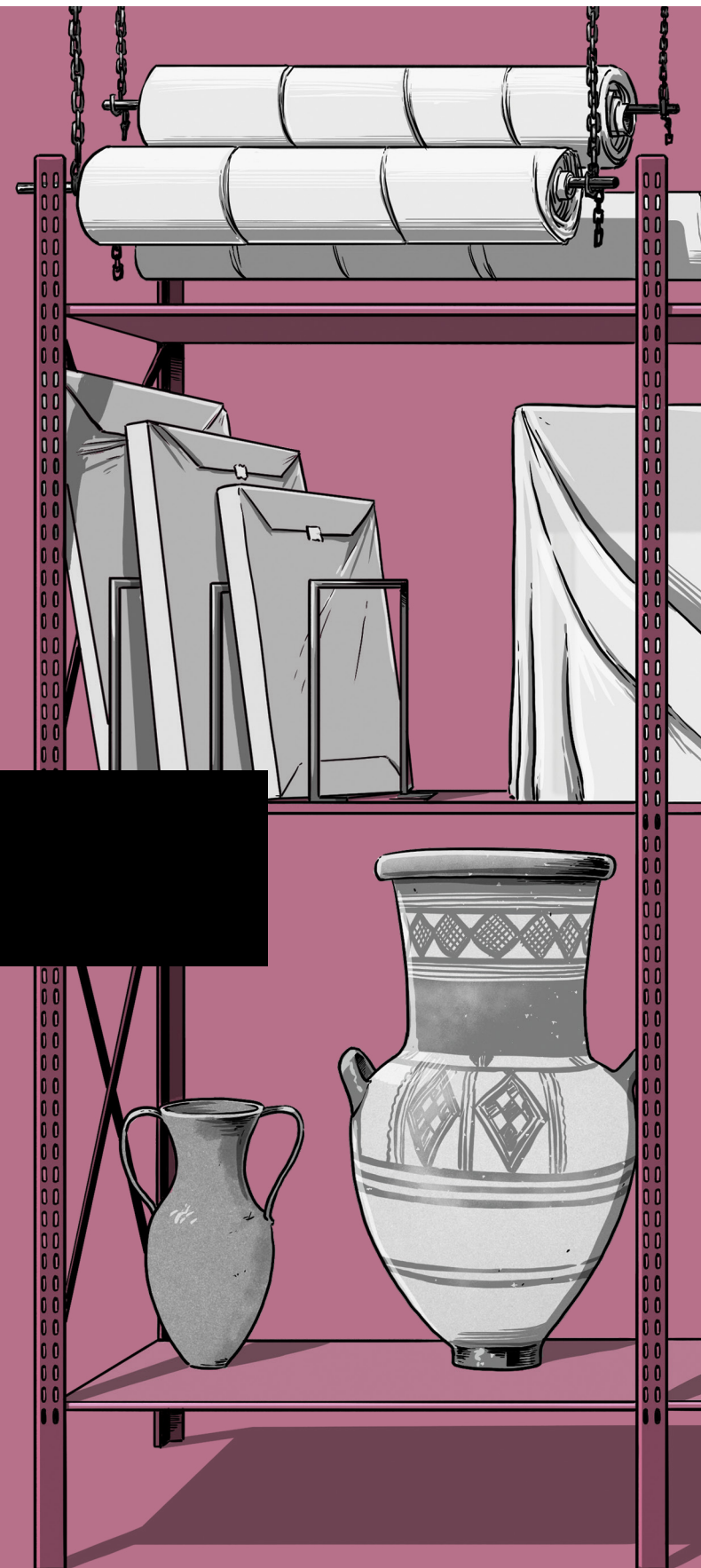
DUST CAN BE ABRASIVE AND THE PART OF DUST MADE UP OF ORGANIC MATERIAL LIKE SKIN CELLS CAN BECOME A FOOD SOURCE FOR BUGS. IT ALSO HOLDS MOISTURE UP AGAINST THE OBJECT.

CHEMICAL POLLUTANTS, SUCH AS CAR EXHAUST, CAUSE CHEMICAL REACTIONS AND CORROSION.

YOUR KEEPING AN EYE OUT FOR ANY OF THE AGENTS OF DETERIORATION IS HERITAGE ITEMS' BEST DEFENSE.

HANDLING, MOVING, AND STORING

Guidelines for safely lifting, relocating,
and storing heritage items



Handling, Moving, and Storing

CYPRUS, CA. 500 BCE



...TO PHOENICIA

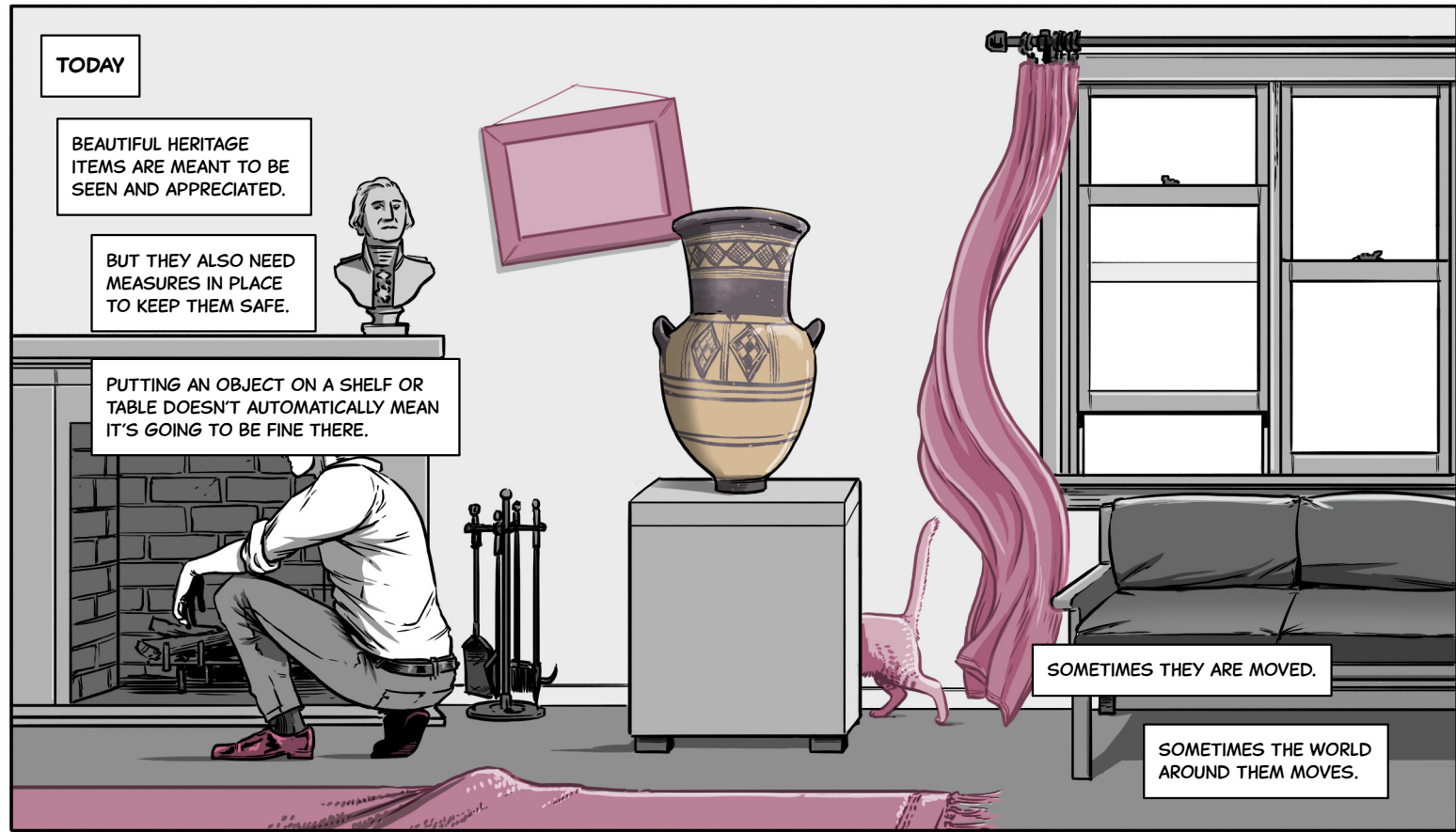


TODAY

BEAUTIFUL HERITAGE ITEMS ARE MEANT TO BE SEEN AND APPRECIATED.

BUT THEY ALSO NEED MEASURES IN PLACE TO KEEP THEM SAFE.

PUTTING AN OBJECT ON A SHELF OR TABLE DOESN'T AUTOMATICALLY MEAN IT'S GOING TO BE FINE THERE.



SOMETIMES THEY ARE MOVED.

SOMETIMES THE WORLD AROUND THEM MOVES.



ALWAYS ASK: IS IT SECURE?

MAKE SURE ITEMS AREN'T SITTING PRECARIOUSLY AND THAT THEY ARE FAR ENOUGH BACK ON A TABLE OR SHELF.

A FULL LIFE OF BEING ON DISPLAY MEANS THEY MIGHT BE SUBJECT TO EVERYDAY BUMPS AND SHIFTS. EVEN CYPRIOT AMPHORAS THAT WITHSTOOD ANCIENT ROLLING SEAS NEED SAFEGUARDING SO THEY CAN SURVIVE FOR MANY MORE CENTURIES TO COME.

SOMETIMES HERITAGE OBJECTS ARE SUBJECT TO MORE THAN TINY BUMPS AND SMALL SHIFTS.



IN SEISMIC AREAS, PLEASE CALL CH. WE CAN SUGGEST METHODS TO PREVENT THEM FROM TOPPLING OR FALLING.

All the Right Moves

ANY INTERACTION WITH HERITAGE OBJECTS NEEDS CAREFUL CONSIDERATION BEFOREHAND.

ANYTIME YOU HANDLE OR MOVE A HERITAGE OBJECT, YOU PUT IT AT RISK. IF IT IS ABSOLUTELY NECESSARY TO MOVE, PLEASE USE THE UTMOST CARE.

PROPER SAFEGUARDING STARTS IN ADVANCE OF EVER TOUCHING AN ITEM.



BEFORE YOU PICK IT UP...

FIRST CHECK YOUR OWN BODY. ARE YOU WEARING ANYTHING THAT MIGHT SCRATCH IT?

LONG HAIR SHOULD BE PULLED BACK.

ITEMS LIKE LANYARDS WITH IDS, BUTTONS, ZIPPERS, RINGS, WATCHES, AND NECKLACES CAN UNINTENTIONALLY SCRAPE ACROSS AN OBJECT AND DAMAGE IT.

LOOSE SHIRT HEMS AND BELT BUCKLES CAN CATCH OBJECTS.

AND ALWAYS, ALWAYS, ALWAYS THINK OF YOUR HANDS.

OILS ON YOUR HANDS SETTLE ON OBJECTS AND STAIN OR CORRODE THEM.



FINGERPRINTS CAN BECOME PERMANENT.

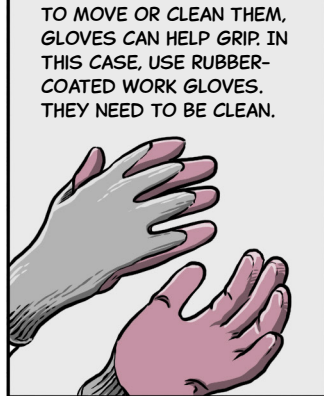
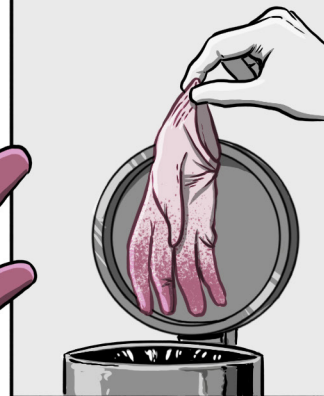
FOR METALS AND PAINTED OR GILDED SURFACES, WEAR CLEAN GLOVES.

UNPOWDERED NITRILE OR LATEX ARE IDEAL.

COTTON GLOVES ARE SLICK AND CAN GET DIRTY.

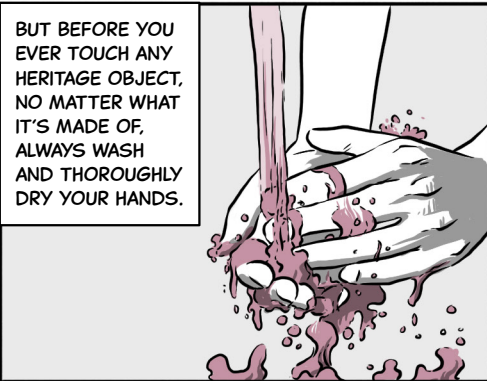
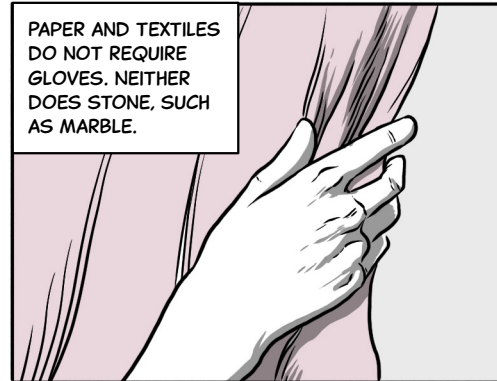
COTTON GLOVES WITH RUBBER NUBS ARE ALWAYS A NO-NO. THEY CAN CATCH ON OBJECTS AND BREAK OFF PIECES OR LEAVE MARKS.

SOMETIMES WHEN LIFTING LARGE OR HEAVY OBJECTS TO MOVE OR CLEAN THEM, GLOVES CAN HELP GRIP. IN THIS CASE, USE RUBBER-COATED WORK GLOVES. THEY NEED TO BE CLEAN.



PAPER AND TEXTILES DO NOT REQUIRE GLOVES. NEITHER DOES STONE, SUCH AS MARBLE.

BUT BEFORE YOU EVER TOUCH ANY HERITAGE OBJECT, NO MATTER WHAT IT'S MADE OF, ALWAYS WASH AND THOROUGHLY DRY YOUR HANDS.



Helpful Tips for if You Have to Hold or Move Something

WHEN LIFTING OR HOLDING, ALWAYS USE TWO HANDS.

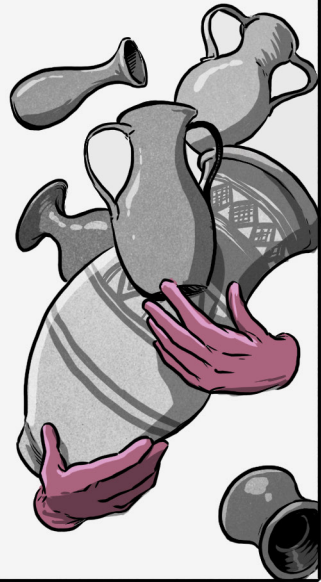
IMAGINE YOU ARE PICKING UP A BABY. FULLY SUPPORT THE OBJECT BY ITS CENTER OF GRAVITY WHEN LIFTING.



JUST AS YOU WOULDN'T PICK UP A BABY BY THEIR NOSE OR EARS, DON'T PICK UP AN OBJECT BY THEIR PROJECTING PARTS OR DECORATIVE HANDLES.



NEVER HANDLE OR HOLD MORE THAN ONE OBJECT AT A TIME.



FOR PAINTINGS, PHOTOGRAPHS, OR OTHER ARTWORK IN FRAMES, PLACE ONE HAND ON A SIDE OF THE FRAME AND ONE HAND ON THE BOTTOM, OR BOTH HANDS ON EITHER SIDE.

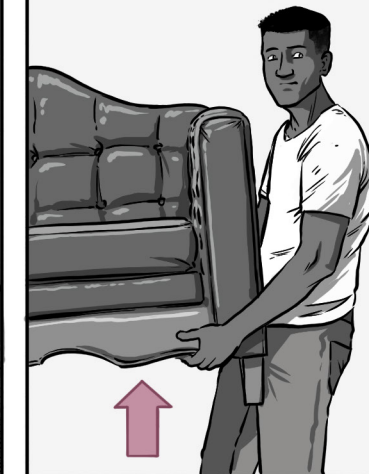
THE ARTWORK SHOULD BE FACING THE BODY.



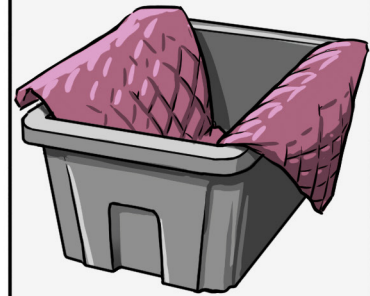
FOR TEXTILES, ROLL, DON'T FOLD



LIFT UP FURNITURE FROM THE BOTTOM. DON'T DRAG ACROSS FLOORS.



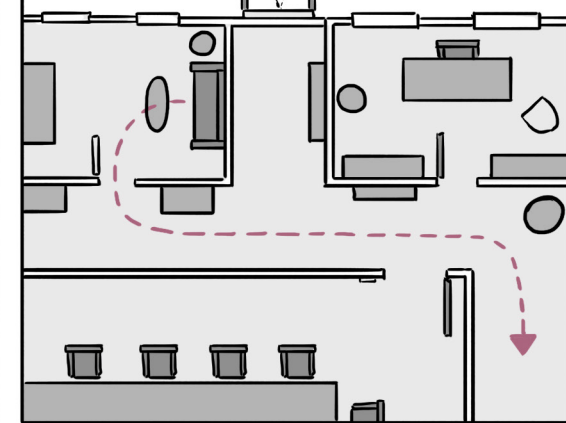
IF YOU NEED TO MOVE THE OBJECT, PADDED PLASTIC BINS CAN HELP KEEP THEM SAFE.



WORK IN TEAMS, EVEN FOR SMALL OBJECTS. EVEN IF AN ITEM IS SMALL AND LIGHT, YOU MIGHT NEED SOMEONE TO HOLD THE DOOR.



HAVE YOUR PATHWAY LAID OUT BEFORE YOU EVEN PICK UP THE PIECE. DO YOU NEED FURNITURE MOVED OUT OF THE WAY? SHOULD THE LOADING DOCK BE READY?



Storage—The Long and Short Term of It

THE DEPARTMENT OF STATE'S COLLECTION IS INTENDED TO BE IN USE AND ON DISPLAY. IF ITEMS ABSOLUTELY MUST BE PLACED IN STORAGE, CH NEEDS TO KNOW ABOUT IT IN ADVANCE. TOGETHER, WE WILL CREATE A SAFE STORAGE PLAN.

RUGS SHOULD BE ROLLED PILE OUT AROUND A PLASTIC TUBE. IF AROUND CARDBOARD, THERE NEEDS TO BE A PROTECTIVE LAYER, SUCH AS MYLAR, BETWEEN THE CARDBOARD AND THE RUG.

RUGS AND FURNISHINGS IDEALLY GET COVERED WITH WASHED MUSLIN. MUSLIN KEEPS THE DUST OFF, ABSORBS MOISTURE SO IT DOESN'T PENETRATE THE OBJECT, AND PREVENTS LIGHT DAMAGE.

PAINTINGS OR FRAMED THINGS SHOULD BE HUNG OR ON RACKS. THEY CAN ALSO BE STACKED VERTICALLY.

IN GENERAL, OBJECTS SHOULD BE STORED ON DEDICATED SHELVING MADE OF INERT MATERIALS, LIKE POWDER-COATED STEEL AND ALUMINUM. WIRE DECKING CAN BE LINED WITH PLASTIC PANELS. HEAVIER ITEMS SHOULD GO ON LOWER SHELVES.

ALSO THINK ABOUT OFF-GASSING. WOOD MATERIALS LIKE PLYWOOD, PARTICLEBOARD, AND MDF RELEASE ACIDS AND ARE CHEMICALLY TREATED, SO THEY CAN ACCELERATE AGING OF HERITAGE ITEMS. DON'T STORE ITEMS DIRECTLY ON THESE OR WITHOUT PROPER VENTILATION.

OBJECTS SHOULD BE STORED IN THEIR ORIGINAL INTENDED OR PROPER ORIENTATION. PUTTING THEM IN A DIFFERENT ORIENTATION CAN INTRODUCE STRESSES.

OBJECTS SHOULD NOT BE ON THE FLOOR. ELEVATE TO MAKE SURE THEY ARE NOT DAMAGED BY FLOODING AND LEAKS OR ACCIDENTAL CONTACT WITH FEET.

FOR LONG-TERM STORAGE:

LIGHT LEVELS NEED TO BE LOW.

THE AREA NEEDS TO BE REGULARLY MONITORED FOR LEAKS AND PEST ACTIVITY.

BE ALERT TO SHELF BOWING OR FAILURE.

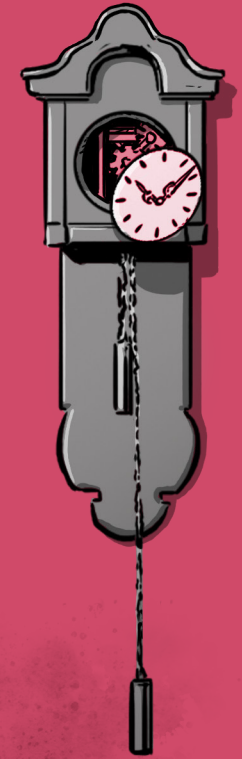
FIRE DETECTION AND SUPPRESSION NEEDS TO BE IN PLACE.

TEMPERATURE AND RELATIVE HUMIDITY NEED TO BE RELATIVELY CONSTANT. KEEP RELATIVE HUMIDITY BELOW 60 PERCENT OR MOLD CAN PROLIFERATE.

FOR PACKED ITEMS, PLASTIC BOXES ARE PREFERABLE TO CARDBOARD.

PLEASE CONTACT CH AND WE CAN HELP WITH A LONG-TERM STORAGE PLAN.
OBO-OPS-CH@STATE.GOV





ENVIRONMENTAL MONITORING

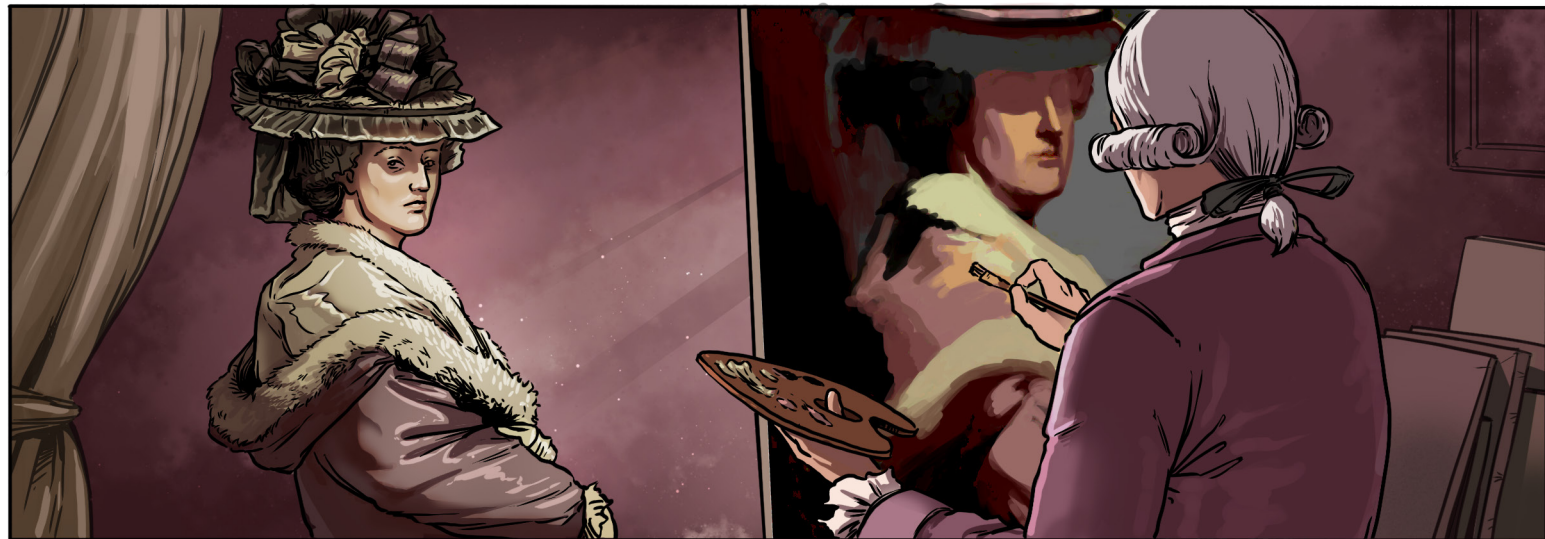
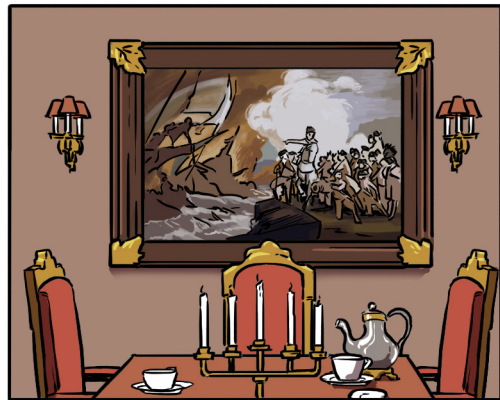
Guidance for monitoring and mitigating the effects of light, temperature, and humidity

Environmental Monitoring

BOSTON, EARLY 1770S

COPLEY OVER THERE IS PAINTING ALL THE IMPORTANT MERCHANTS HERE IN BOSTON.

ISN'T THAT THE PAINTER FELLOW COPLEY?



TODAY

BEAUTIFUL HERITAGE ITEMS ARE MEANT TO BE SEEN AND APPRECIATED. BUT THEY ALSO NEED SAFEGUARDING.

WHENEVER YOU PUT AN ITEM ON DISPLAY, THINK CAREFULLY ABOUT THE ENVIRONMENT WHERE IT WILL LIVE.

FLUCTUATIONS IN TEMPERATURE AND HUMIDITY CAN DESTROY HERITAGE OBJECTS. RAPID FLUCTUATIONS THROUGHOUT THE DAY ARE PARTICULARLY HARMFUL.



LIGHT, BOTH NATURAL AND MAN-MADE, CAN ALSO BE VERY DAMAGING.



Paying Attention to Environment

MONITORING AND MAINTAINING LIGHT LEVELS, TEMPERATURE, AND RELATIVE HUMIDITY IS INCREDIBLY IMPORTANT FOR A HERITAGE ITEM'S LIFE SPAN AND HEALTH.

45-55 PERCENT RELATIVE HUMIDITY IS A GOOD RULE OF THUMB TO SHOOT FOR.

70°F (21°C) IS A TEMPERATURE GOAL.

AIR CIRCULATION WHEN RELATIVE HUMIDITY IS HIGH IS ALSO A GREAT HELP.

CONSISTENCY IS THE MAIN OBJECTIVE.

OPTIMUM CONDITIONS MAY NOT ALWAYS BE ACHIEVABLE, FOR EXAMPLE, IN SUBTROPICAL AND TROPICAL CLIMATES.

IN THESE CASES, STABILITY IS MORE IMPORTANT THAN A STRICT RANGE.

LIGHT OF ANY KIND—INCLUDING NOT JUST UV LIGHT BUT ALL SUNLIGHT, SPOTLIGHTS, LAMPS, FIRELIGHT, AND EVEN CANDLELIGHT—DETERIORATES VENEERS, TEXTILES, PAPER, AND PAINT, AND CAN CAUSE YELLOWING, DARKENING, AND IRREVERSIBLE FADING.

LIGHT DAMAGE IS CUMULATIVE. THE NUMBER OF HOURS UNDER A BRIGHT HOT LIGHT MAKES THE DAMAGE PROGRESSIVELY WORSE.

WHAT ARE THE SIGNS TO LOOK FOR THAT LIGHT OR TEMPERATURE AND HUMIDITY IN A SPACE NEED ADJUSTING?

WITH TOO MUCH HUMIDITY:

WOOD JOINTS CAN OPEN AND CLOSE.

ORGANIC MATERIALS LIKE BASKETS CAN LOSE THEIR SHAPE.

PAINTINGS ON A STRETCHED CANVAS GET LOOSER, THEN TIGHTEN AS AIR DRIES.

VENEERS AND LACQUER SWELL AND SHRINK.

WORKS ON PAPER WARP.

DAMAGED OR SENSITIVE METALS CAN CORRODE.

WHEN COLD AND WARM AIR MEET LIKE AT WINDOWS, DOORS, AND AROUND AIR-CONDITIONING VENTS, THE COOLER AIR RELEASES WATER VAPOR THAT FORMS CONDENSATION.

HUMIDITY LEVELS OVER 60 PERCENT ENCOURAGE MOLD GROWTH. MOLD IS ESPECIALLY PREVALENT AROUND AREAS WITH CONDENSATION.

WAYS TO MITIGATE:

- PAY ATTENTION TO SEASONAL SHIFTS. USE HEATING AND COOLING AS NECESSARY TO MAINTAIN A CONSISTENT TEMPERATURE.
- EMPLOY LOCALIZED HUMIDIFICATION OR DEHUMIDIFICATION.
- KEEP OBJECTS OUT OF KITCHENS AND BATHROOMS.
- MOVE OBJECTS AWAY FROM DOORS AND WINDOWS.
- USE FANS TO CIRCULATE AIR—THOUGH DON'T POINT THEM DIRECTLY AT OBJECTS.
- IF MOVING OBJECTS IS NOT AN OPTION, KEEP DOORS AND WINDOWS CLOSED AND USE ALTERNATE ENTRY POINTS WHENEVER POSSIBLE.

WITH TOO MUCH LIGHT:

FADING.

VENEERS DISCOLOR AND PEEL.

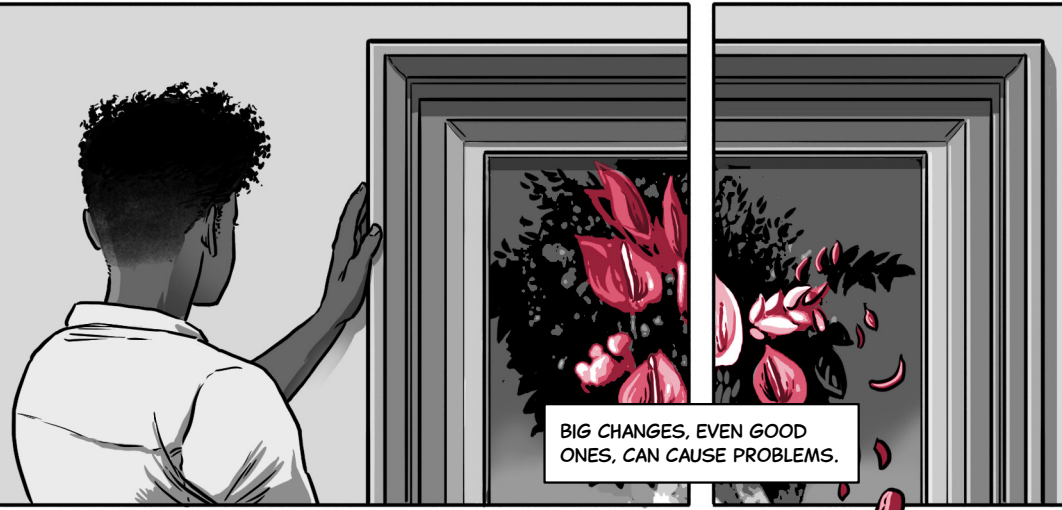
PAINT SEPARATES FROM CANVAS.

WAYS TO MITIGATE:

- LIGHT EXPOSURE IS CUMULATIVE. TURN OFF LIGHTS AND CLOSE DRAPES WHEN A ROOM ISN'T BEING USED.
- NEVER SPOTLIGHT ITEMS.
- MOVE OBJECTS AWAY FROM WINDOWS AND LAMPS.
- USE LOWER LUMEN LED BULBS. OTHER BULBS MAY EMIT TOO MUCH LIGHT AND HEAT.

IF YOU ARE MOVING AN ITEM—WHETHER FROM ROOM TO ROOM OR TO AN ENTIRELY NEW PLACE—KEEP IN MIND THE NEW ENVIRONMENT.

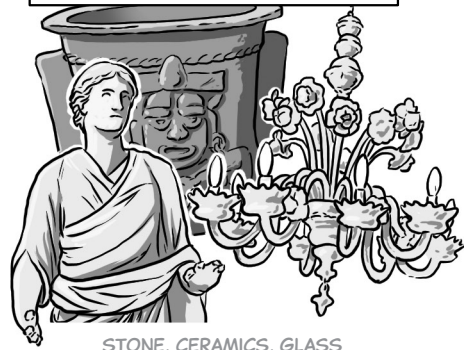
EVEN IF YOU'RE MOVING SOMETHING TO A BETTER ENVIRONMENT, IT'S ABOUT WHAT THE ITEM IS USED TO.



BIG CHANGES, EVEN GOOD ONES, CAN CAUSE PROBLEMS.

HERE ARE THE OBJECTS MOST AT RISK:

CLIMATE
(RELATIVE HUMIDITY/TEMPERATURE)



STONE, CERAMICS, GLASS



METALS, PRINTS AND PHOTOGRAPHS FRAMED WITH GLASS, PAINTINGS, TEXTILES, PLASTICS, FURNITURE

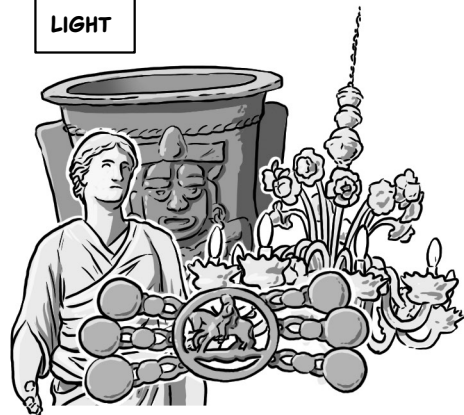
*COMPOSITE PIECES CAN BE ESPECIALLY AFFECTED BECAUSE ORGANIC AND INORGANIC MATERIALS REACT DIFFERENTLY TO HUMIDITY.



WOOD, COMPOSITE PIECES, UNFRAMED WORKS ON PAPER, ORGANIC MATERIALS

LESS SENSITIVE → MEDIUM SENSITIVE → VERY SENSITIVE

LIGHT



STONE, CERAMICS, GLASS, METALS



OIL PAINTINGS, FURNITURE, PAINTED AND VARNISHED WOOD

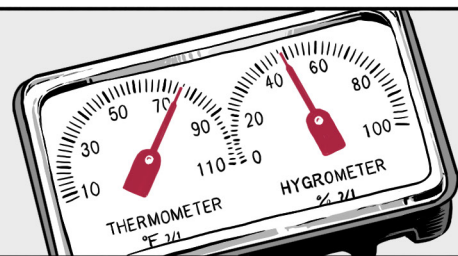


PLASTICS, LACQUER, TEXTILES, WORKS ON PAPER, PHOTOGRAPHS, ORGANIC MATERIALS

LESS SENSITIVE → MEDIUM SENSITIVE → VERY SENSITIVE

REGULARLY MONITORING THE ENVIRONMENT CAN HELP PROLONG THE LIFE OF HERITAGE OBJECTS.

MONITORING TECHNOLOGY RANGES FROM THERMOSTAT PANELS TO DIGITAL SENSORS TO NEEDLE-AND-PAPER MACHINES.



TO REQUEST INSTALLATION OF MONITORING EQUIPMENT OR FOR OTHER SUGGESTIONS ON HOW TO STABILIZE YOUR ITEM'S ENVIRONMENT, PLEASE REACH OUT TO CH.



HOW AND WHEN TO CLEAN HERITAGE ITEMS

Including Cleaning Protocols and Recommended Frequency, by Material Type:

- Architectural Features, Fixtures, and Finishes
- Furnishings and Fine Art Objects
- Outdoor Sculpture

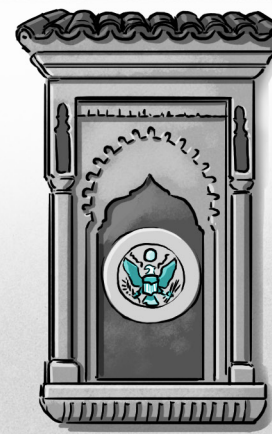
How and When to Clean Heritage Items

TANGIER, 1821



TODAY

IF YOU ARE WORKING IN A HERITAGE PROPERTY LISTED AS A HISTORIC BUILDING, THE FOLLOWING CLEANING PROTOCOLS WILL ALWAYS APPLY.

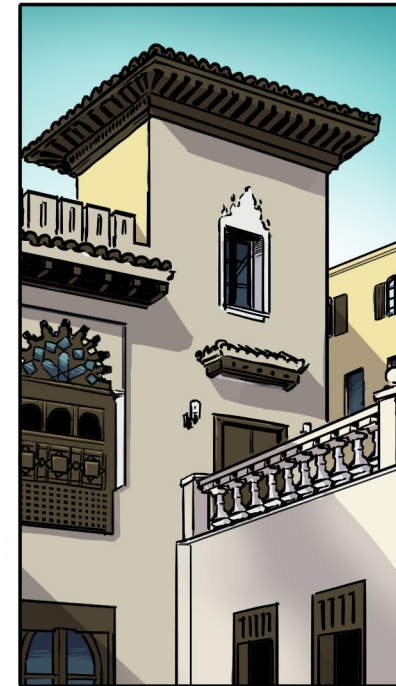


THIS WILL BE ESPECIALLY TRUE IF YOU ARE WORKING IN A REPRESENTATIONAL SPACE WHERE DIPLOMATIC EVENTS ARE HOSTED WITHIN A HERITAGE PROPERTY.



General Principles of Caretaking

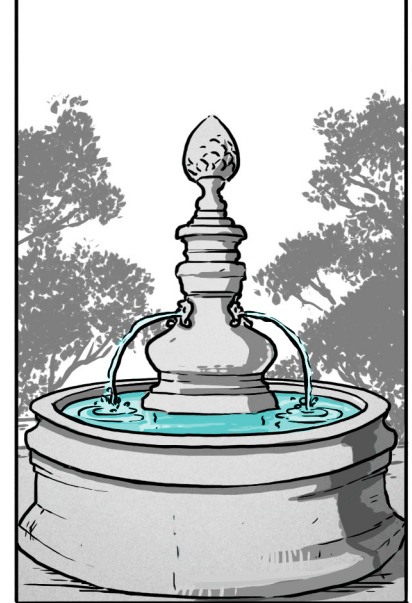
CHARACTER-DEFINING ARCHITECTURAL ELEMENTS—LIKE WOODEN LATTICEWORK, SUCH AS MASHRABIYA SCREENS, OR PIERCED DECORATION ON METAL, WOOD, OR STONE; FINIALS OR ORNAMENTATION; GLAZED TILES OR INLAID STONE OR MOSAICS—REQUIRE CAREFUL ATTENTION.



SO DO FINE ART PIECES...



...AND OUTDOOR SCULPTURES.



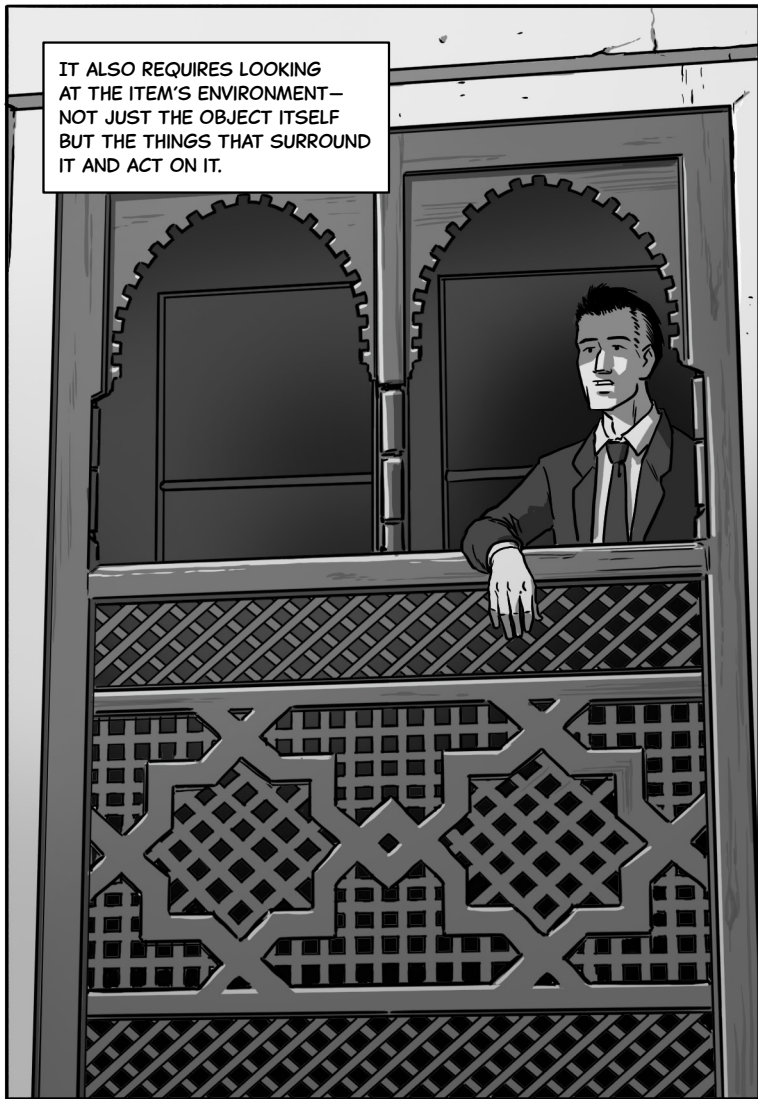
THE KEY TO THE CARE OF OUR HERITAGE COLLECTION IS A MINIMAL INTERVENTION APPROACH.

THAT INCLUDES GENTLY HANDLING AND TOUCHING ITEMS ONLY WHEN ABSOLUTELY NECESSARY.

IT ALSO MEANS ALWAYS TRYING THE MOST GENTLE METHOD OF CLEANING POSSIBLE FIRST, NO MATTER THE KIND OF OBJECT OR IF IT IS LOCATED INSIDE OR OUTSIDE.



IT ALSO REQUIRES LOOKING AT THE ITEM'S ENVIRONMENT—NOT JUST THE OBJECT ITSELF BUT THE THINGS THAT SURROUND IT AND ACT ON IT.



The Right Kind of Cleaning

IT'S INCREDIBLY IMPORTANT TO CLEAN THE RIGHT WAY.



CLEANING ITSELF CAN DO DAMAGE OR MAKE EXISTING DAMAGE WORSE IF IMPROPER METHODS AND CLEANING MATERIALS ARE USED.



FAMILIARITY WITH OUR COLLECTION IS HELPFUL, AS IS CONTINUITY OF PERSONNEL.

PEOPLE WHO WORK WITH THE OBJECTS WEEK AFTER WEEK WILL NOTICE CHANGES OVER TIME.

BUT EVEN WITHOUT THAT LEVEL OF EXPERIENCE, JUST BEING CAREFUL, OBSERVANT, AND SENSITIVE GOES A LONG WAY.

TAKE A LITTLE BIT OF EXTRA CARE WITH HERITAGE OBJECTS AND ALWAYS USE THE GENTLEST METHODS AND MATERIALS POSSIBLE. LESS IS MORE WHEN IT COMES TO HERITAGE OBJECTS.

IN THE FOLLOWING PAGES, WE DETAIL SPECIFIC AND SAFE METHODS FOR CLEANING EACH KIND OF HERITAGE OBJECT...

...BUT 3 BIG THINGS TO REMEMBER THAT APPLY TO ANY KIND OF HERITAGE OBJECT ARE:

1 STICK TO DRY CLEANING WHENEVER POSSIBLE...

...AND NEVER LET LIQUID STAND OR POOL ON AN OBJECT. WATER IS ONE OF A HISTORICAL OBJECT'S WORST ENEMIES.



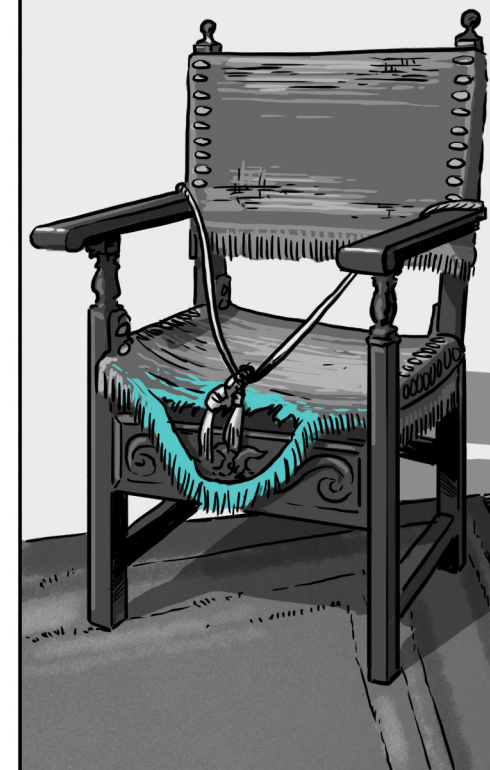
2 AVOID OVERCLEANING AND DON'T TRY TO MAKE IT LOOK NEW.

THE PATINA OF AGE IS PART OF A HISTORIC OBJECT'S LIFE AND HISTORY.



3 ALWAYS LOOK FIRST AND FROM AS MANY SIDES AS YOU CAN.

YOUR BEST TOOLS ARE YOUR EYES. IF SOMETHING LOOKS LIKE IT'S GOING TO FALL APART IF YOU TOUCH IT, THEN DON'T TOUCH IT!

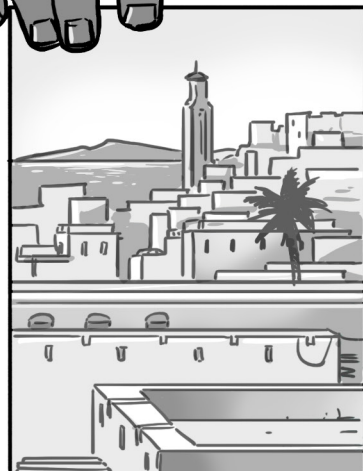


PREVENTIVE MAINTENANCE IS INCREDIBLY IMPORTANT TO HELP AVOID DAMAGE AND FUTURE DETERIORATION OR LOSS.



BEFORE YOU START ANY CLEANING OR ROUTINE CARE, LOOK CLOSELY AT THE OBJECT. IF THERE ARE ANY ANOMALIES OR DAMAGE, STAINING OR FLAKING, CORROSION OR MOLD REACH OUT TO CH.

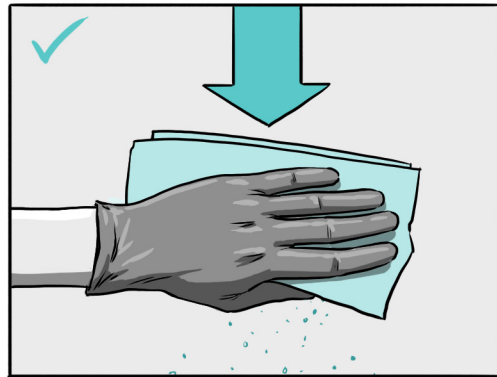
CH CAN HELP ARRANGE A SITE VISIT TO ASSESS DAMAGE OR ORGANIZE A SPECIALIZED CLEANING—AND ASSIST WITH FUNDING.



Techniques: Interiors

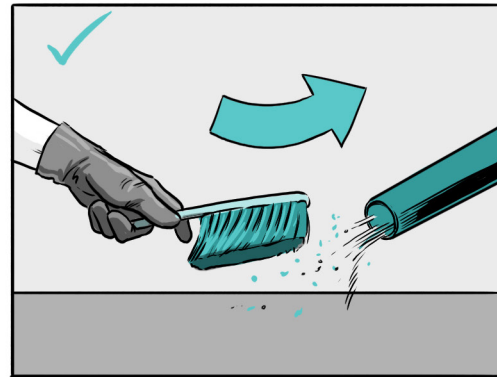
DO

ALWAYS CLEAN FROM TOP TO BOTTOM— BOTH OBJECTS AND ROOMS.



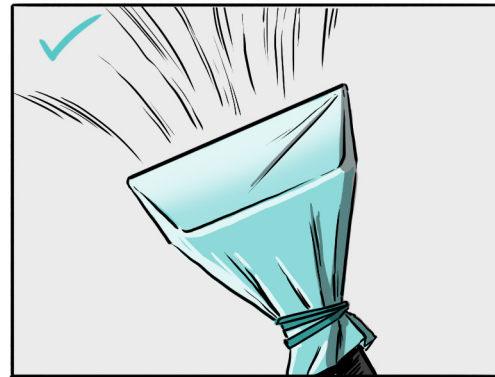
VACUUMS AND DUST BRUSHES MAKE A GREAT TEAM.

USE THE SOFT BRUSH TO DIRECT DEBRIS INTO THE VACUUM'S NOZZLE RATHER THAN PLACING THE NOZZLE DIRECTLY ON AN OBJECT.

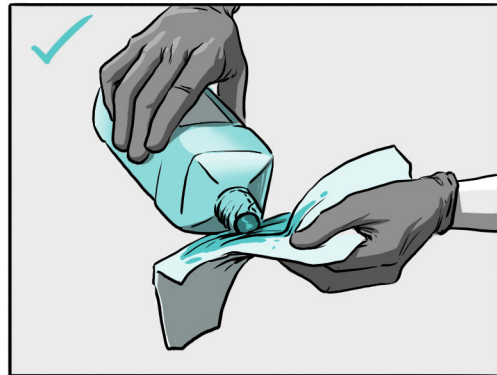


ATTACH CHEEEECLOTH OR NYLON HOSIERY TO THE OPENING OF THE VACUUM TO AVOID SUCKING UP LOOSE, SMALL, OR DELICATE PIECES OF FURNITURE, TEXTILES, OR ARTWORK OR LOOSE PARTS LIKE TASSELS.

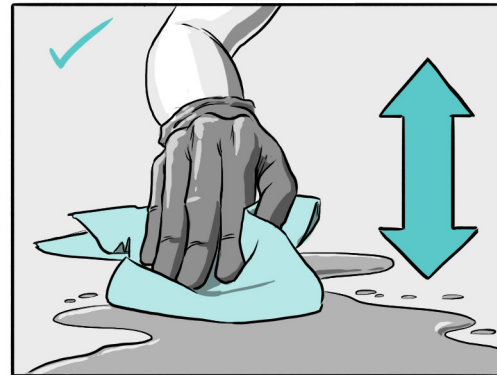
DO NOT USE A ROTARY BRUSH.



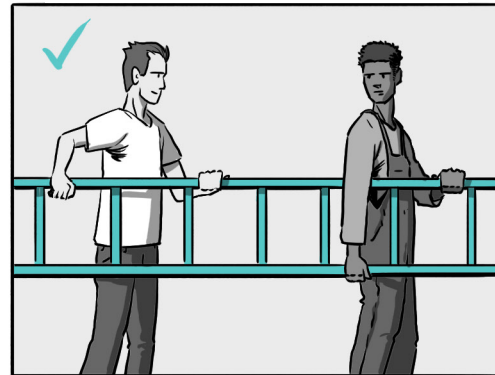
IF WET CLEANING IS ALLOWED, APPLY WATER OR ALCOHOL TO A CLOTH, NEVER DIRECTLY ONTO THE OBJECT.



FOR SPILLS, DAB, NEVER WIPE.

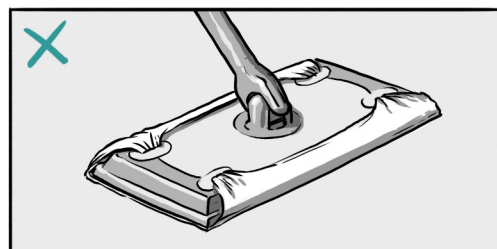


IF YOU'RE WORKING AT HEIGHTS AND WITH LADDERS, YOU SHOULDN'T WORK ALONE. GET HELP FROM A TEAMMATE.



AVOID

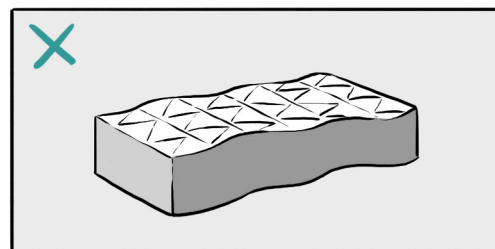
SWIFFERS. THEY CAN SNAG AND LEAVE RESIDUES. TRY NYLON CLOTHS WITH ELECTROSTATIC PROPERTIES INSTEAD.



FEATHER DUSTERS. FEATHER SPINES CAN SCRATCH. SYNTHETIC DUSTERS ARE A BETTER OPTION.



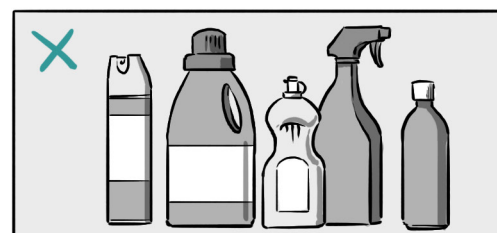
MAGIC ERASERS. THEY ARE LADEN WITH CHEMICALS THAT CAN ACCELERATE AGING.



SATURATED MOPS. MOST DAMAGE TO OBJECTS HAPPENS BECAUSE OF EXCESS WATER.



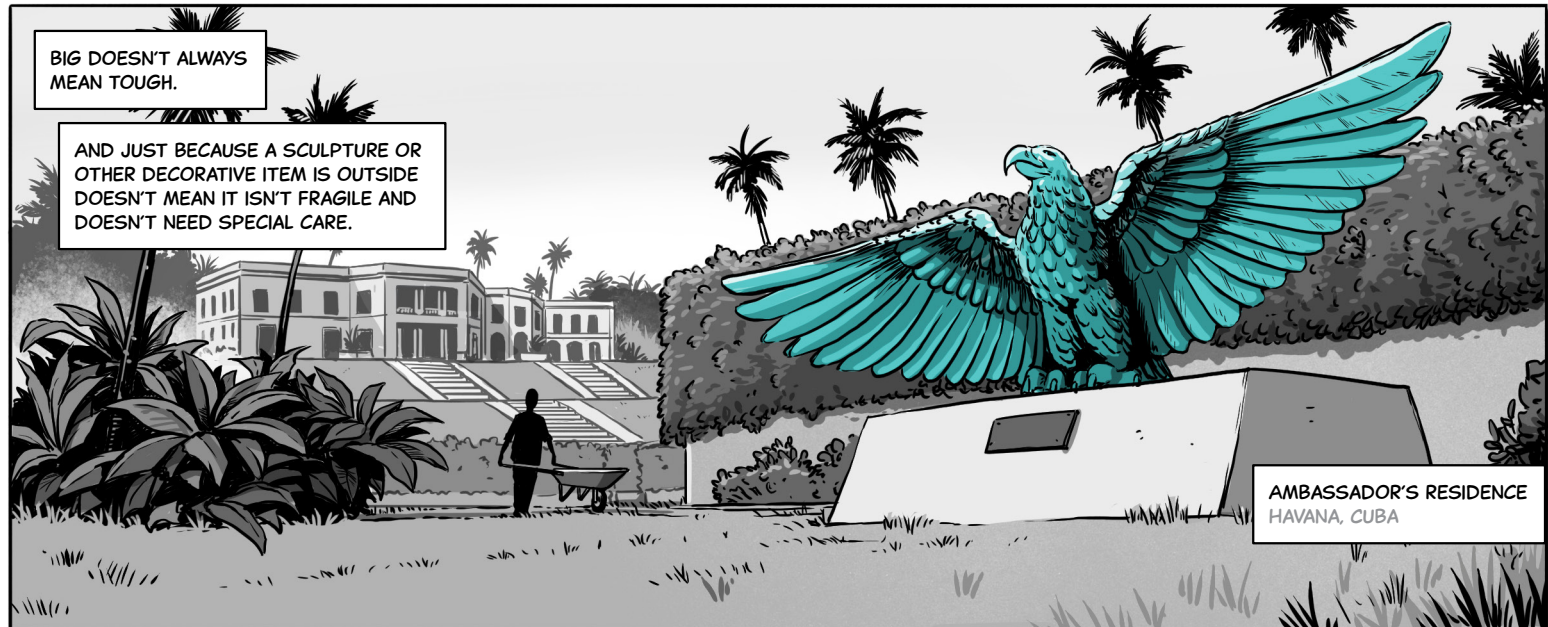
SOLVENTS AND COMMERCIAL CLEANERS. CLEANERS LIKE PLEDGE ARE ALSO WET—AND CONTAIN DAMAGING CHEMICALS.



IF YOU WANT TO USE SOMETHING BEYOND A DRY BRUSH OR CLOTH, UNLESS ALTERNATE CLEANING METHODS ARE SPECIFICALLY OUTLINED IN THE FOLLOWING PAGES, PLEASE ASK CH.

CH CAN TELL YOU IF WHAT YOU INTEND TO USE IS OKAY OR MAKE SUGGESTIONS.

Techniques: Exteriors



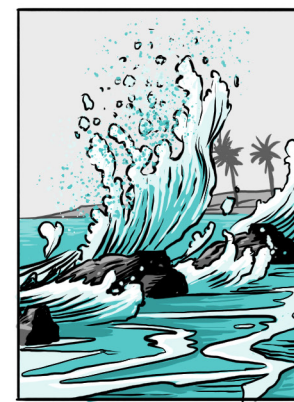
BIG DOESN'T ALWAYS MEAN TOUGH.

AND JUST BECAUSE A SCULPTURE OR OTHER DECORATIVE ITEM IS OUTSIDE DOESN'T MEAN IT ISN'T FRAGILE AND DOESN'T NEED SPECIAL CARE.

AMBASSADOR'S RESIDENCE HAVANA, CUBA

POLLUTANTS WILL DICTATE HOW OFTEN SOMETHING NEEDS TO BE CLEANED.

REACH OUT TO CH AND LET US KNOW ABOUT YOUR ENVIRONMENT TO HELP YOU COME UP WITH A SCHEDULE OR PLAN.



REPAIR BEYOND ROUTINE MAINTENANCE REQUIRES THE CULTURAL HERITAGE OFFICE'S INVOLVEMENT.

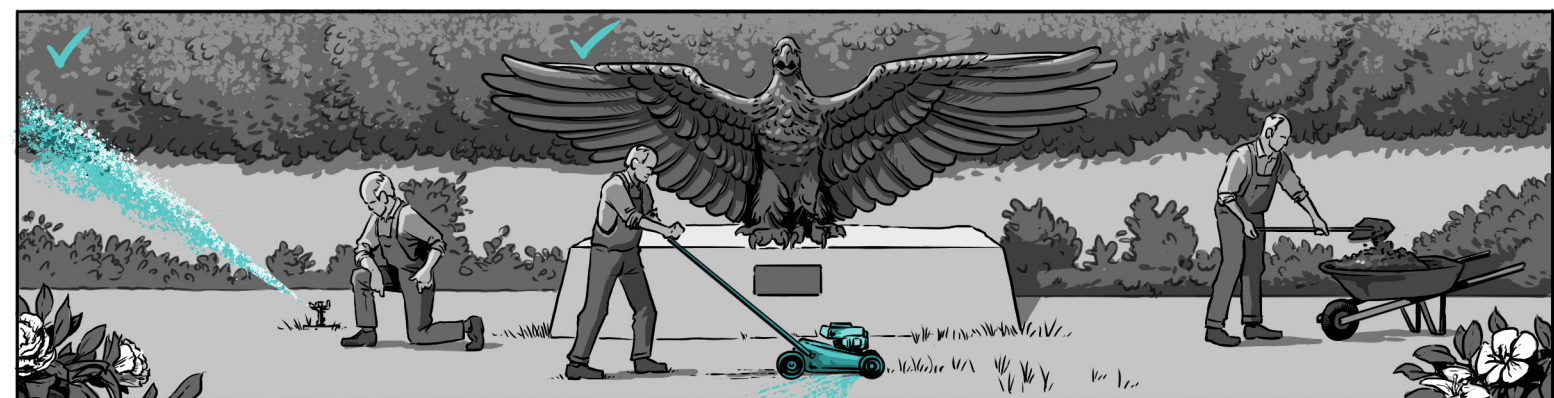
OR IF THE SCOPE OF WORK IS LARGE, PLEASE REACH OUT TO CH FOR A WORK PLAN AND ASSISTANCE IN FUNDING.

DO

DIRECT SPRINKLERS AWAY FROM OBJECTS.

BE AWARE OF CLIPPINGS AND ROCKS THAT CAN BE FLUNG.

SKIP FERTILIZERS, WHICH ARE ESSENTIALLY SALTS AND CAN DAMAGE OBJECTS.

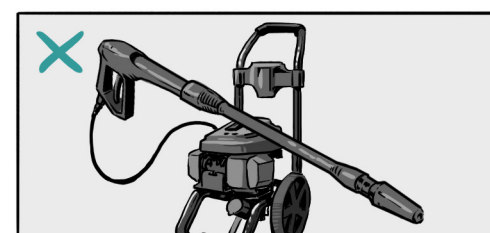


AVOID

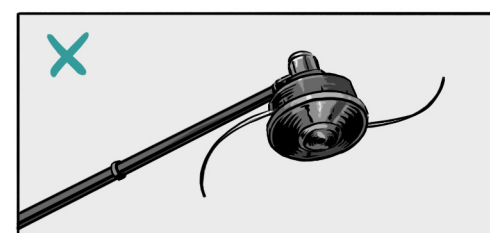
BLEACH



POWER WASHING



WEED WHACKERS

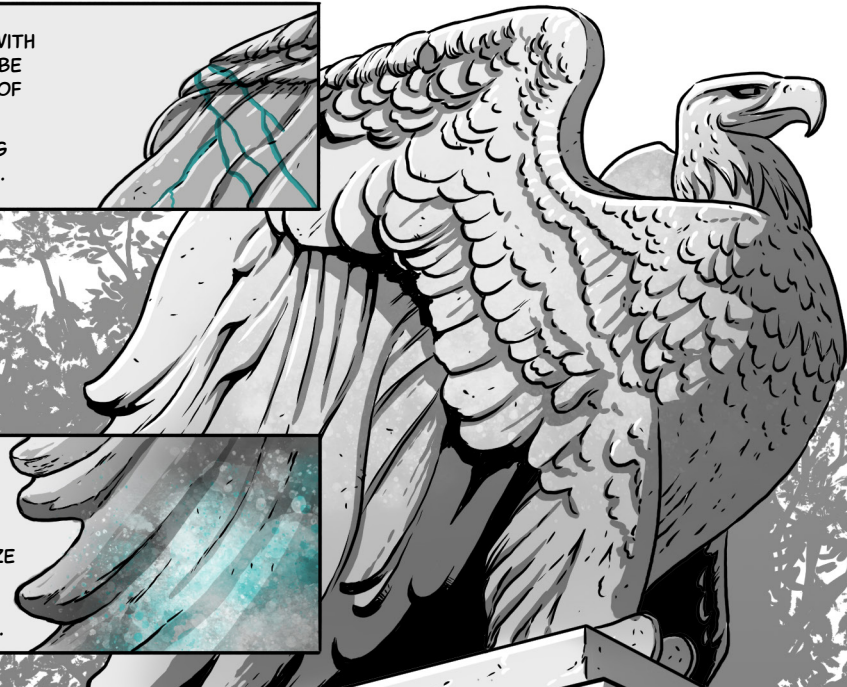


Paying Attention to Temperature Outside

PAY ATTENTION TO AMBIENT TEMPERATURE.

CLEANING POROUS SURFACES WITH WATER OUTSIDE SHOULD ONLY BE DONE WHEN THERE IS NO RISK OF FREEZING.

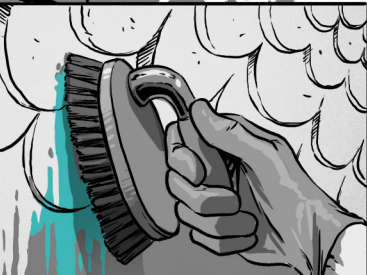
FREEZING CAN CAUSE CRACKING BECAUSE OF WATER EXPANSION.



SOLUBLE SALTS (DE-ICING PRODUCTS) DISSOLVE IN WATER AND IT CARRIES THEM DEEP INTO THE STRUCTURE OF POROUS MATERIALS WHERE THEY CRYSTALLIZE AND CAUSE EFFLORESCENCE OR WHITE BLOOMS AND CORROSION TO EMBEDDED FERROUS ELEMENTS.

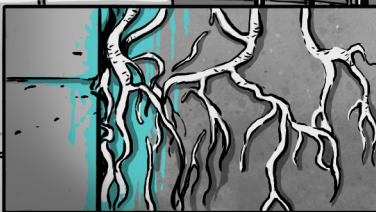
CAREFULLY AVOID CYCLIC WETTING LIKE WITH SPRINKLERS.

WHEN THAT WATER DISSOLVES SALTS OR FREEZES OVER AND OVER, IT CAN CAUSE DAMAGE.



BEFORE YOU APPLY A SOAP, PREWET POROUS SURFACES.

BY WETTING FIRST, THE WATER FILLS UP ALL THE PORES AND DOESN'T LET THE SOAP PENETRATE THE OBJECT AND DAMAGE IT.



DETERIORATION MAY ALSO BE HAPPENING UNDERGROUND.

FOR EXAMPLE, PLANTS CAN HOLD MOISTURE AGAINST AN OBJECT AND AFFECT DRAINAGE OR ROOTS CAN ENCROACH WHEN PLANTED TOO CLOSE.

Supplies and Equipment: Interiors

ALWAYS FOLLOW OSHA OR LOCAL SAFETY REGULATIONS.

AND BEFORE YOU START CLEANING, MAKE SURE YOU HAVE THE PROPER TOOLS CLOSE AT HAND TO KEEP BOTH YOU AND THE OBJECTS SAFE:

GLOVES (PREFERABLY NITRILE)



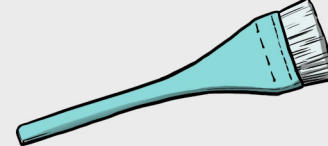
DUST MASK OR N95 MASK



VACUUM WITH HEPA FILTER

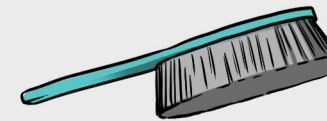


DUST BRUSHES WITH SOFT, NATURAL BRISTLES



MAKE SURE THE HANDLE IS SOFT TOO, SO IT WON'T SCRATCH EITHER.

BANNISTER BRUSH OR LONG, FLAT SOFT BRUSH

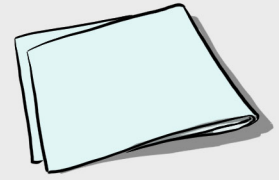


WRAP ANY METAL PIECES WITH BLUE TAPE OR CHAMOIS TO PREVENT SCRATCHES.

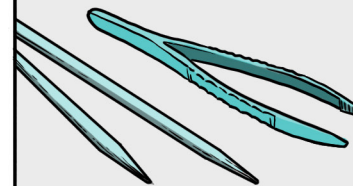
AIR PUFFERS TO GET DEBRIS OFF REALLY FRAGILE SURFACES



MICROFIBER CLOTHS OR CLEAN COTTON RAGS



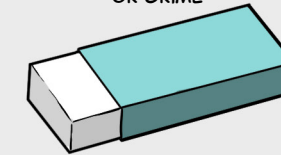
BAMBOO SKEWERS OR PLASTIC TWEEZERS



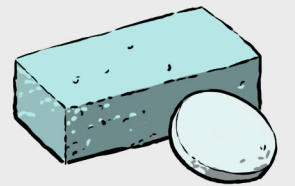
BROOMS ARE OKAY FOR FLOORS—BUT PAY ATTENTION AROUND PAINTED LEGS OF FURNITURE AS PAINT CAN FLAKE.



ERASER, EITHER WHITE VINYL OR KNEADED RUBBER, TO REMOVE SMUDGES, FINGERPRINTS, OR GRIME



SOOT SPONGE OR COSMETIC SPONGE



COLORLESS WINDOW CLEANER WITHOUT AMMONIA—TO BE USED ONLY ON WINDOW GLASS!



DISTILLED WATER



ALCOHOL (ETHANOL AND ISOPROPANOL)



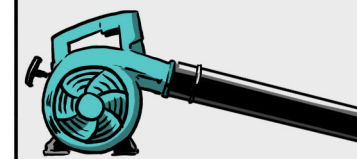
*COLLECTION CARE KITS ARE AVAILABLE UPON REQUEST.

Supplies and Equipment: Exteriors

WHISK BROOM



LEAF BLOWER



SOFT BRISTLE BRUSH

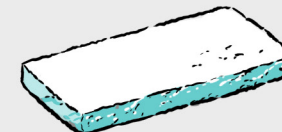


METAL BRISTLE BRUSH (STEEL, BRASS, ETC.)



USE LIKE METAL TO CLEAN LIKE, IE., STEEL BRISTLE TO CLEAN STEEL OR IRON.

SCOURING PAD

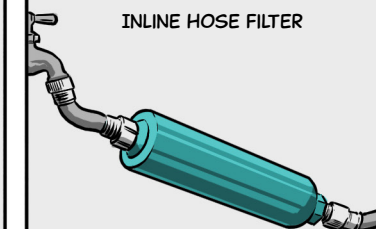


MILD DETERGENT THAT IS PH NEUTRAL



CONFIRM WITH CH BEFORE USE.

INLINE HOSE FILTER



HOSE AND NOZZLE



Cleaning Protocols and Recommended Frequency, by Material Type

Architectural Features, Fixtures, and Finishes

STONE AND CAST STONE UNFINISHED OR UNPAINTED
THINGS LIKE COLUMNS, CORBELS, STONE FIREPLACES; MATERIALS LIKE MARBLE, GRANITE, LIMESTONE, AND SANDSTONE

EXTERIORS

EQUIPMENT:



REMOVE ORGANIC DEBRIS LIKE LEAVES, GRASSES, OR DIRT WITH A WHISK BROOM OR STIFFER BRISTLE BRUSH.

POWER WASHING OR SANDBLASTING ARE TOO AGGRESSIVE AND AREN'T ACCEPTABLE.

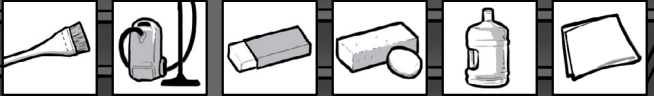
DO NOT OVERPAINT.

FREQUENCY OF CLEANING:
AS NEEDED; FLOORS AND DRAINS MORE OFTEN THAN FACADES



INTERIORS

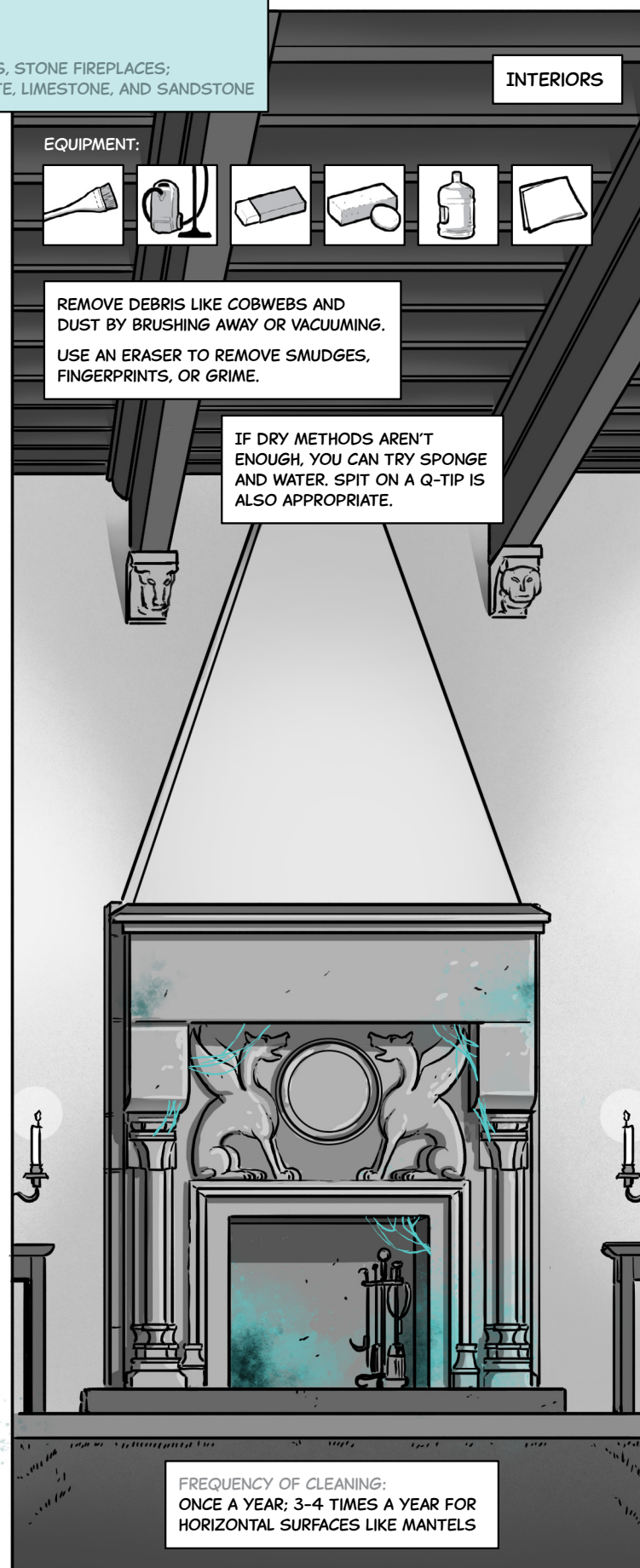
EQUIPMENT:



REMOVE DEBRIS LIKE COBWEBS AND DUST BY BRUSHING AWAY OR VACUUMING. USE AN ERASER TO REMOVE SMUDGES, FINGERPRINTS, OR GRIME.

IF DRY METHODS AREN'T ENOUGH, YOU CAN TRY SPONGE AND WATER. SPIT ON A Q-TIP IS ALSO APPROPRIATE.

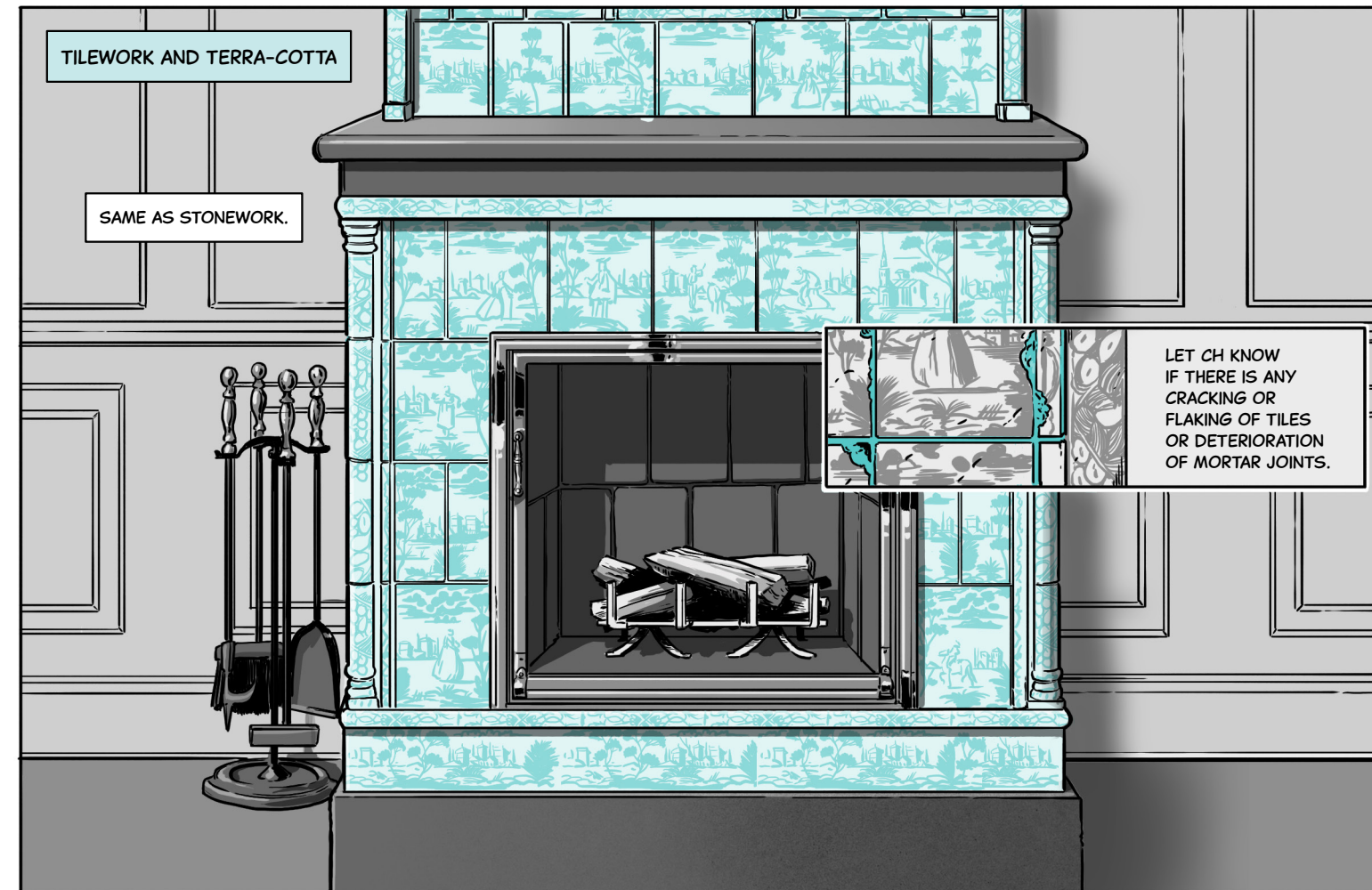
FREQUENCY OF CLEANING:
ONCE A YEAR; 3-4 TIMES A YEAR FOR HORIZONTAL SURFACES LIKE MANTELS



TILEWORK AND TERRA-COTTA


SAME AS STONEMWORK.

LET CH KNOW IF THERE IS ANY CRACKING OR FLAKING OF TILES OR DETERIORATION OF MORTAR JOINTS.



STONE AND TILE FLOORS

EQUIPMENT:

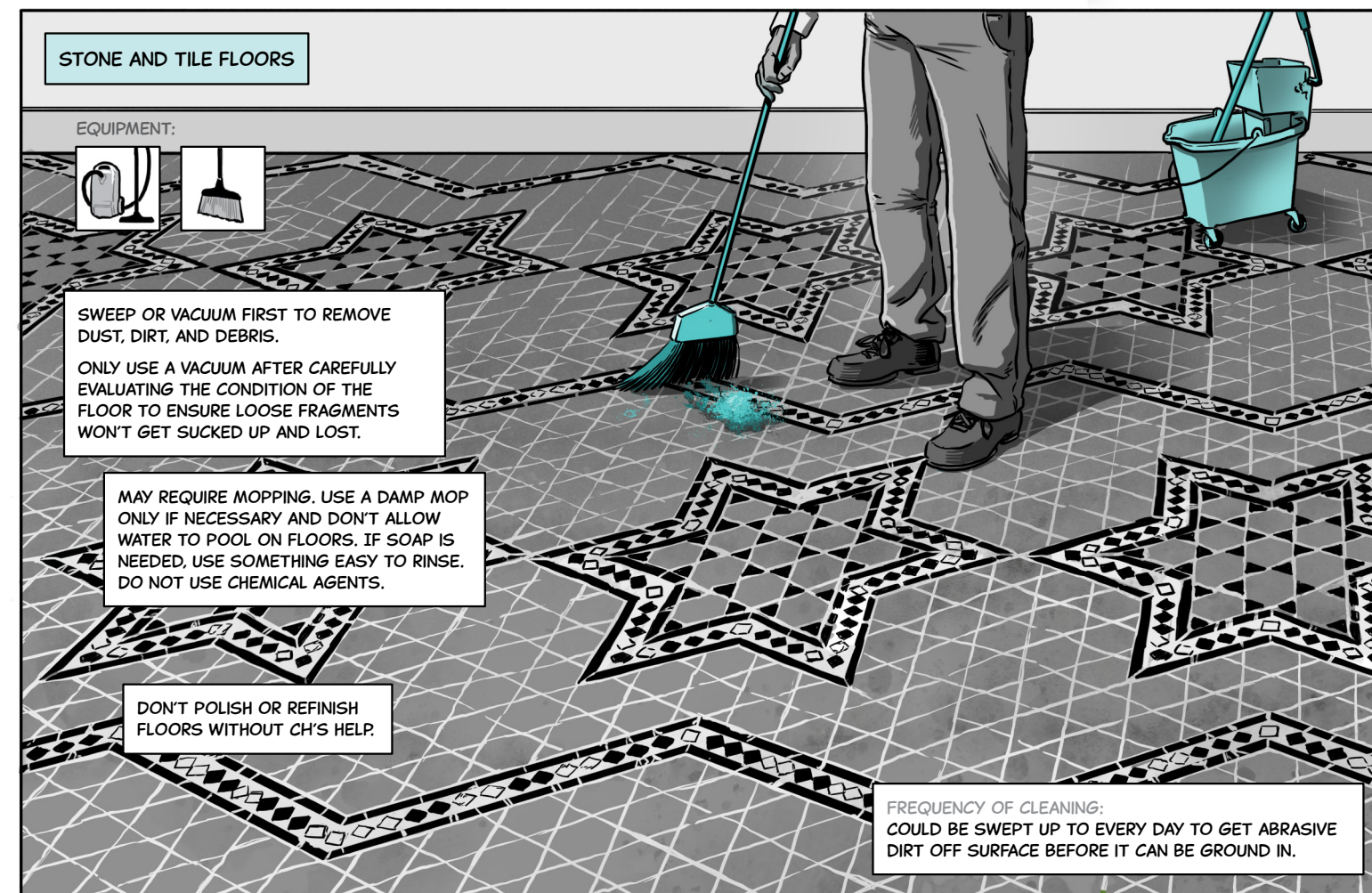


SWEEP OR VACUUM FIRST TO REMOVE DUST, DIRT, AND DEBRIS. ONLY USE A VACUUM AFTER CAREFULLY EVALUATING THE CONDITION OF THE FLOOR TO ENSURE LOOSE FRAGMENTS WON'T GET SUCKED UP AND LOST.

MAY REQUIRE MOPPING. USE A DAMP MOP ONLY IF NECESSARY AND DON'T ALLOW WATER TO POOL ON FLOORS. IF SOAP IS NEEDED, USE SOMETHING EASY TO RINSE. DO NOT USE CHEMICAL AGENTS.

DON'T POLISH OR REFINISH FLOORS WITHOUT CH'S HELP.

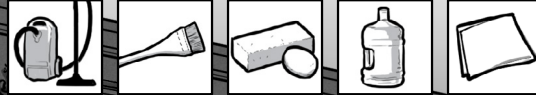
FREQUENCY OF CLEANING:
COULD BE SWEEPED UP TO EVERY DAY TO GET ABRASIVE DIRT OFF SURFACE BEFORE IT CAN BE GROUND IN.



WOODWORK
THINGS LIKE BOISERIES, PANELING, BOOKCASES,
AND DECORATIVE MOLDINGS

INTERIORS

EQUIPMENT:



REMEMBER TO WORK FROM HIGH TO LOW.

DUST IN THE DIRECTION OF THE GRAIN.

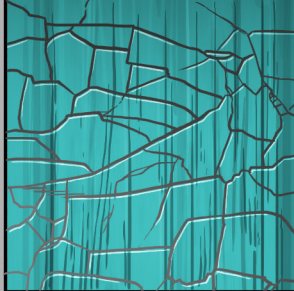
USE A SOOT SPONGE OR MAKEUP SPONGE FOR SMUDGES.

FREQUENCY OF CLEANING:
AS NEEDED, LIKELY 1-2
TIMES A YEAR

VARNISHED

DRY CLEAN AS A RULE, BUT A DAMP SPONGE MAY BE USED IF NECESSARY.

PAY ATTENTION TO THE CONDITION OF THE WOOD ITSELF. FINISHES THAT ARE CRACKED CAN TRAP WATER.



WOOD FLOORS
PARQUET OR DECORATIVE INLAY
AND ORIGINAL TO THE HOUSE

VACUUM OR SWEEP DEBRIS FIRST.
MAY REQUIRE OCCASIONAL
MOPPING WITH A DAMP MOP.
DO NOT USE CHEMICAL AGENTS.
DO NOT ALLOW WATER TO POOL
ON FLOORS.

INTERIOR FLOORS MAY BE WAXED,
USING FELT BUFFING PADS.

DON'T GET OVERZEALOUS AND
POLISH OR REFINISH FLOORS
WITHOUT CH'S HELP.

PAINTED (INTERIORS)

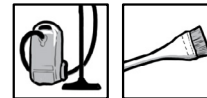
OKAY TO USE A DAMP SPONGE, UNLESS IT HAS A WATER-SOLUBLE FINISH. TEST IN AN INCONSPICUOUS PLACE TO MAKE SURE THE PAINT DOESN'T COME OFF.

FOR TENACIOUS MARKS, STAINS, OR FLAKING PAINT, REACH OUT TO CH.

DO NOT BE OVERZEALOUS IN YOUR MAINTENANCE AND REPAINT. YOU RISK LOSING THE ORIGINAL CHARACTER.

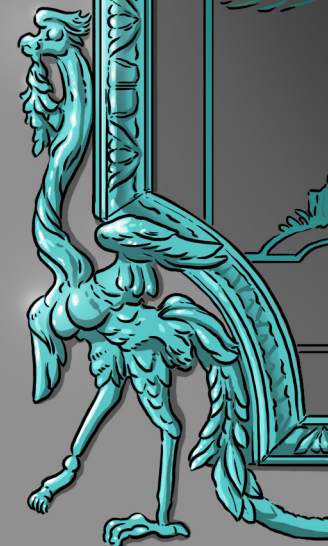
GILDED (INTERIORS)

EQUIPMENT:



USE ONLY SOFT BRUSHES LIKE PONY HAIR OR SHEEP HAIR, WITH DEBRIS DIRECTED INTO A COVERED VACUUM NOZZLE.

DO NOT USE WATER. IT MAY CAUSE GILDING ON INTERIOR SURFACES TO COME OFF.



FREQUENCY OF CLEANING:
CAREFULLY SWEEP DUST INTO A
VACUUM AS NEEDED TO REMOVE
ABRASIVE DEBRIS BEFORE IT CAN
BE GROUND IN.

EXTERIORS

EQUIPMENT:



WATER AND DETERGENT MAY BE USED ON FINISHED EXTERIOR WOODWORK.

DON'T FLOOD WITH WATER WHEN RINSING.



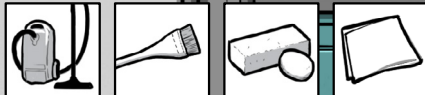
ROYAL SALA
BANGKOK, THAILAND

FREQUENCY OF CLEANING: AS NEEDED

METALWORK
THINGS LIKE STAIR RAILINGS, DOORKNOBS, AND KNOCKERS

INTERIORS

EQUIPMENT:



THE MAJORITY OF IRON METALWORK IN AN ARCHITECTURAL CONTEXT IS PAINTED BECAUSE EXPOSED FERROUS METAL WILL CORRODE.

IF THE SURFACE IS WAXED, IT CAN BE BUFFED WITH A MICROFIBER CLOTH.

FOR UNFINISHED SURFACES, REACH OUT TO CH TO SEE IF IT SHOULD BE WAXED, VARNISHED, OR OTHERWISE PROTECTED.


EXTERIORS

EQUIPMENT:



DON'T LEAVE STANDING RINSE WATER TO PUDDLE ON METALWORK. AFTER FINAL RINSE, BLOT WITH PAPER TOWELS OR COTTON TERRY TOWEL.

FREQUENCY OF CLEANING:
AS NEEDED, PROBABLY ONCE A YEAR



IF ANY EXTERIOR BRASSWORK OR COPPERWORK, SUCH AS A HINGE, NEEDS TO BE LUBRICATED, USE LIQUID GRAPHITE OR GRAPHITE LUBRICANT. AVOID LITHIUM OR WD-40.

OXIDATION

CONTACT CH TO DISCUSS BEFORE ADDRESSING ANY OF THESE CONDITIONS, PARTICULARLY FOR DECORATIVE METALWORK.

IF THERE IS SIGNIFICANT OXIDATION OR DARKENING OF HIGH POLISHED BRASS OR BRONZE, USE A COMMERCIAL POLISH OR POLISHING COMPOUND SPECIFICALLY INTENDED FOR USE ON BRASS OR COPPER ALLOYS.

APPLY ACCORDING TO LABEL.

POLISH RESIDUE MUST BE COMPLETELY REMOVED USING ETHANOL OR ISOPROPNOL ON EITHER COTTON BALLS OR MICROFIBER CLOTH.

MAKE SURE YOU GET INTO ALL THE CREVICES.

TAKE CARE TO NOT GET POLISHES OR SOLVENTS ON ANY OF THE SURROUNDING MATERIALS

CORROSION

ACTIVE CORROSION OF METALWORK NEEDS TO BE ABRASIVELY REMOVED WITH A METAL BRISTLE BRUSH.

MAKE SURE TO USE LIKE METAL WITH LIKE METAL. FOR EXAMPLE, FOR BRONZE AND BRASS, USE A BRONZE OR BRASS BRISTLED BRUSH.

CAN USE SCOURING PADS OR SANDPAPER WITH ANY OF THE TYPES OF METALS.

IF IRON OR STEEL, ONCE ALL LOOSE RUST HAS BEEN REMOVED, USE RUST CONVERTERS TO STABILIZE. SHOULD BE A PHOSPHORIC ACID-BASED SOLUTION.

CHECK WITH CH FOR MATERIALS TO TREAT AGAINST FURTHER CORROSION, A PROCESS CALLED PASSIVATING.

REPAINTING IRON OR STEEL

ONCE YOU HAVE A STABLE SURFACE, IRON OR STEEL OBJECTS MUST BE REPAINTED TO PREVENT FURTHER CORROSION.

FIRST PRIME WITH A CORROSION-INHIBITING PRIMER, THEN PUT A TOPCOAT ON.

USE PAINTS SPECIFIED FOR FERROUS METAL SURFACES.

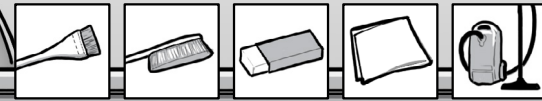
PROTECT ADJACENT SURFACES WHILE PAINTING.

NEVER PAINT ON A LOOSE, FLAKY SURFACE.

MATCH EXISTING SURFACE COLOR OR REACH OUT TO CH FOR RECOMMENDATIONS.

INTERIOR WALLS
THINGS LIKE PLASTER, PAINT, AND TEXTURED WALLPAPERS

EQUIPMENT:



FLAT, VERTICAL WALL SURFACES REQUIRE ONLY INFREQUENT DUSTING.

WALLPAPERS OR FABRIC WALL COVERINGS ONLY NEED DUSTING ABOUT ONCE A YEAR WITH A WIDE BANNISTER BRUSH. TEXTURED WALLPAPERS MAY REQUIRE MORE FREQUENCY.

USE A LIGHT HAND, AS WALLPAPERS CAN SCRATCH.

DO NOT GET PAPER AND FABRIC WALL COVERINGS WET! CONTACT CH IN THE EVENT OF A SPILL OR TEAR.

FOR DECORATIVE PLASTERWORK, ORNAMENTATION, OR BOISERIES, USE A PONY HAIR OR HAKE BRUSH TO GET DUST OUT OF CREVICES.

ERASERS CAN BE USED TO REDUCE SMUDGES, SCUFFS, AND FINGERPRINTS ON REPAINTED SURFACES. DO NOT USE ERASERS ON HISTORIC OR DECORATIVE FINISHES.

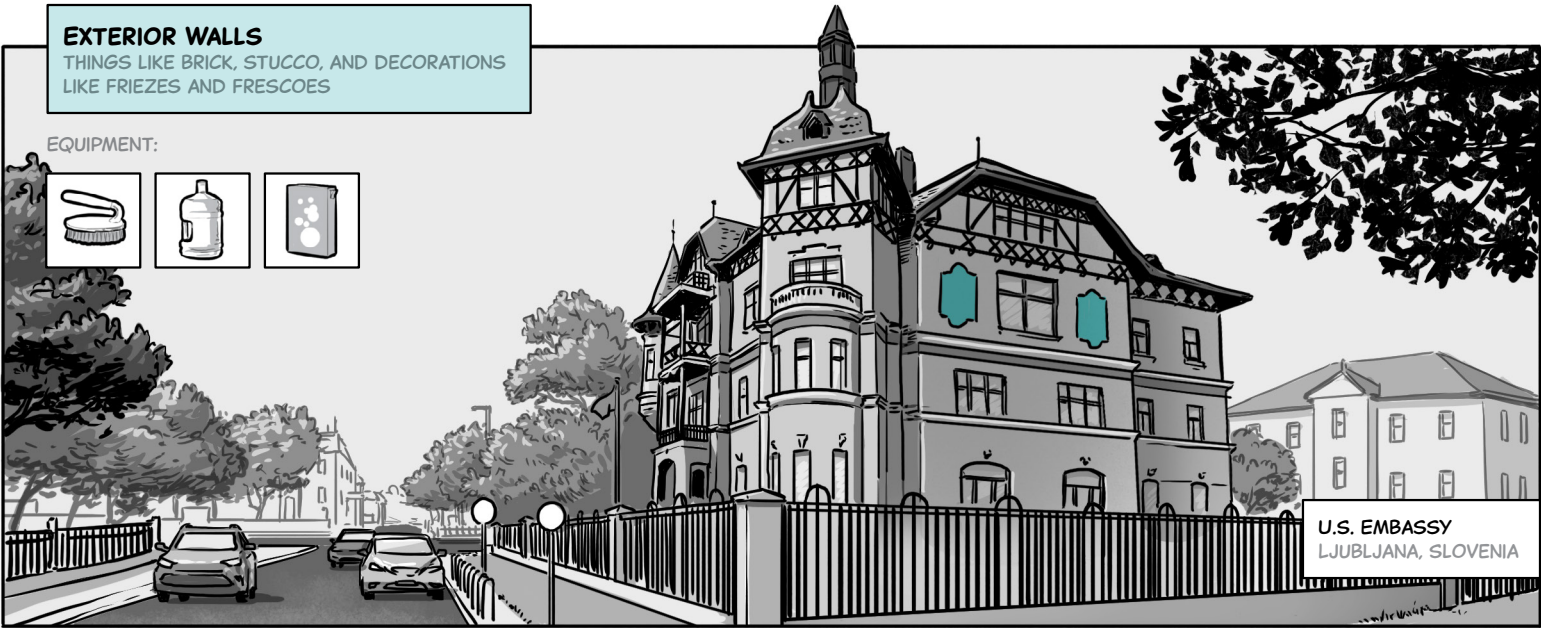
A DAMP RAG CAN BE USED ONLY ON NON-WATER-SOLUBLE PAINTED SURFACES IN CASE OF SPILLS.

NOTE: SOMETIMES PLASTER WAS MADE TO LOOK LIKE OTHER THINGS, LIKE WOOD OR METAL, FOR EXAMPLE, FOR DECORATIVE PURPOSES.

CAREFULLY OBSERVE ANY OBJECTS TO MAKE SURE THEY ARE THE MATERIAL YOU THINK THEY ARE!

EXTERIOR WALLS
THINGS LIKE BRICK, STUCCO, AND DECORATIONS LIKE FRIEZES AND FRESCOS

EQUIPMENT:



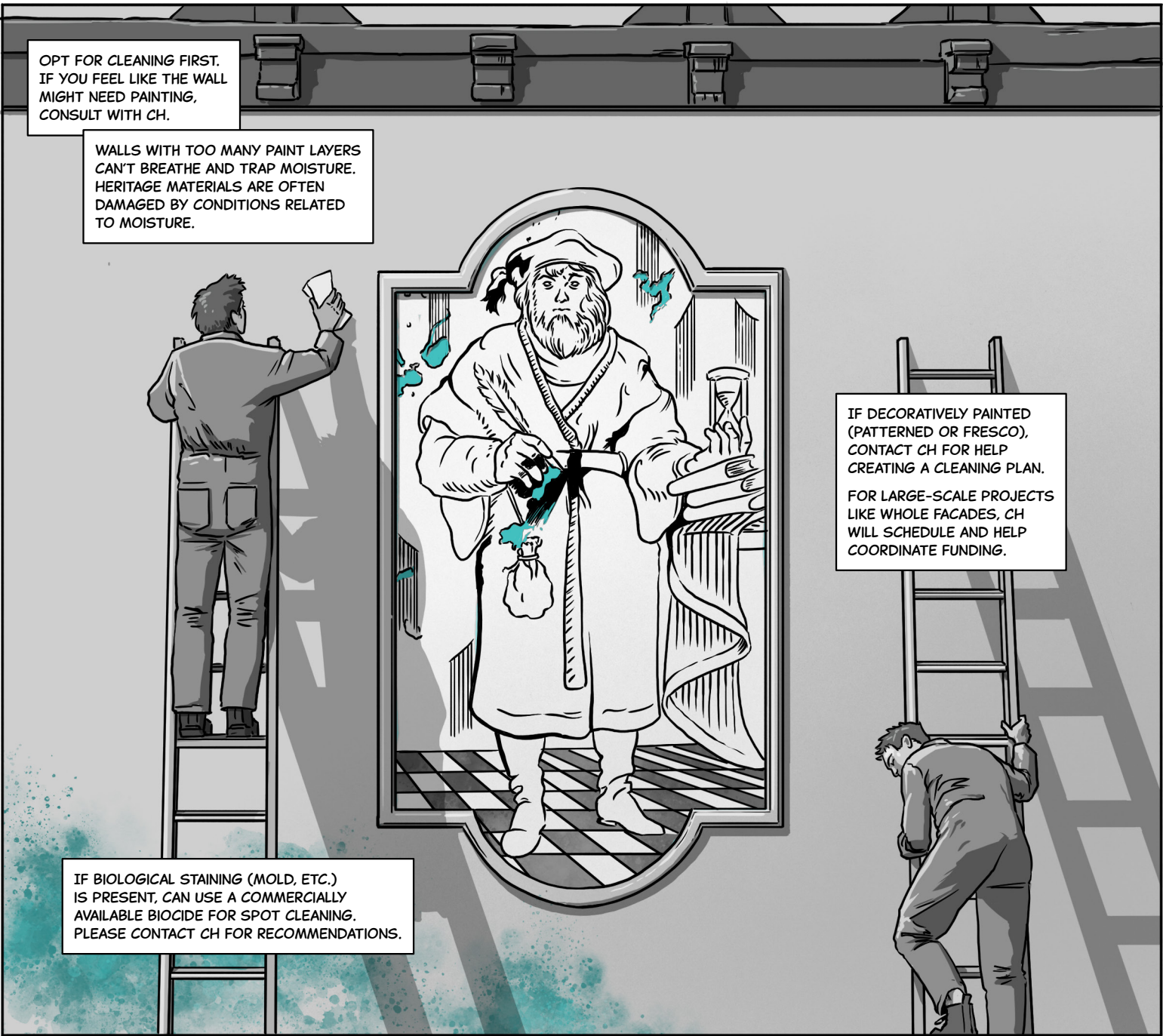
U.S. EMBASSY
LJUBLJANA, SLOVENIA

OPT FOR CLEANING FIRST. IF YOU FEEL LIKE THE WALL MIGHT NEED PAINTING, CONSULT WITH CH.

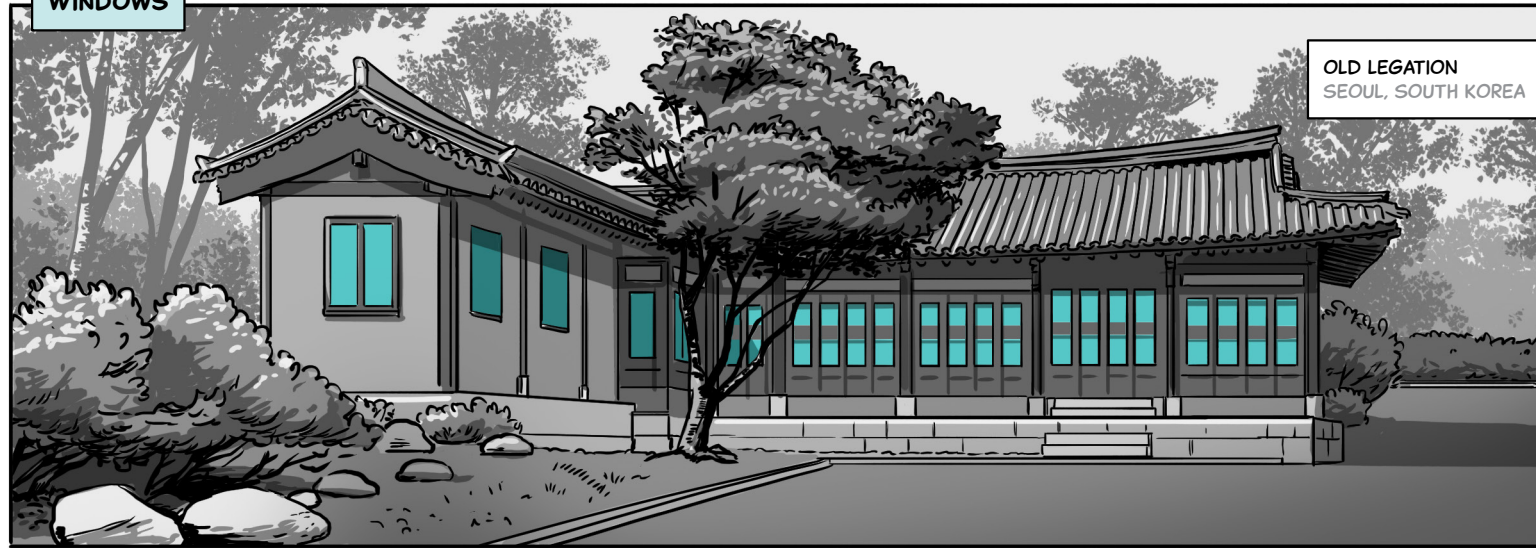
WALLS WITH TOO MANY PAINT LAYERS CAN'T BREATHE AND TRAP MOISTURE. HERITAGE MATERIALS ARE OFTEN DAMAGED BY CONDITIONS RELATED TO MOISTURE.

IF DECORATIVELY PAINTED (PATTERNED OR FRESCO), CONTACT CH FOR HELP CREATING A CLEANING PLAN. FOR LARGE-SCALE PROJECTS LIKE WHOLE FACADES, CH WILL SCHEDULE AND HELP COORDINATE FUNDING.

IF BIOLOGICAL STAINING (MOLD, ETC.) IS PRESENT, CAN USE A COMMERCIALY AVAILABLE BIOCIDES FOR SPOT CLEANING. PLEASE CONTACT CH FOR RECOMMENDATIONS.



WINDOWS



OLD LEGATION
SEOUL, SOUTH KOREA

INTERIORS

EQUIPMENT:



FOR WINDOW FRAMES, DEFER TO PROTOCOLS FOR THE TYPES OF MATERIALS (SUCH AS STEEL, PAINTED OR VARNISHED WOOD).

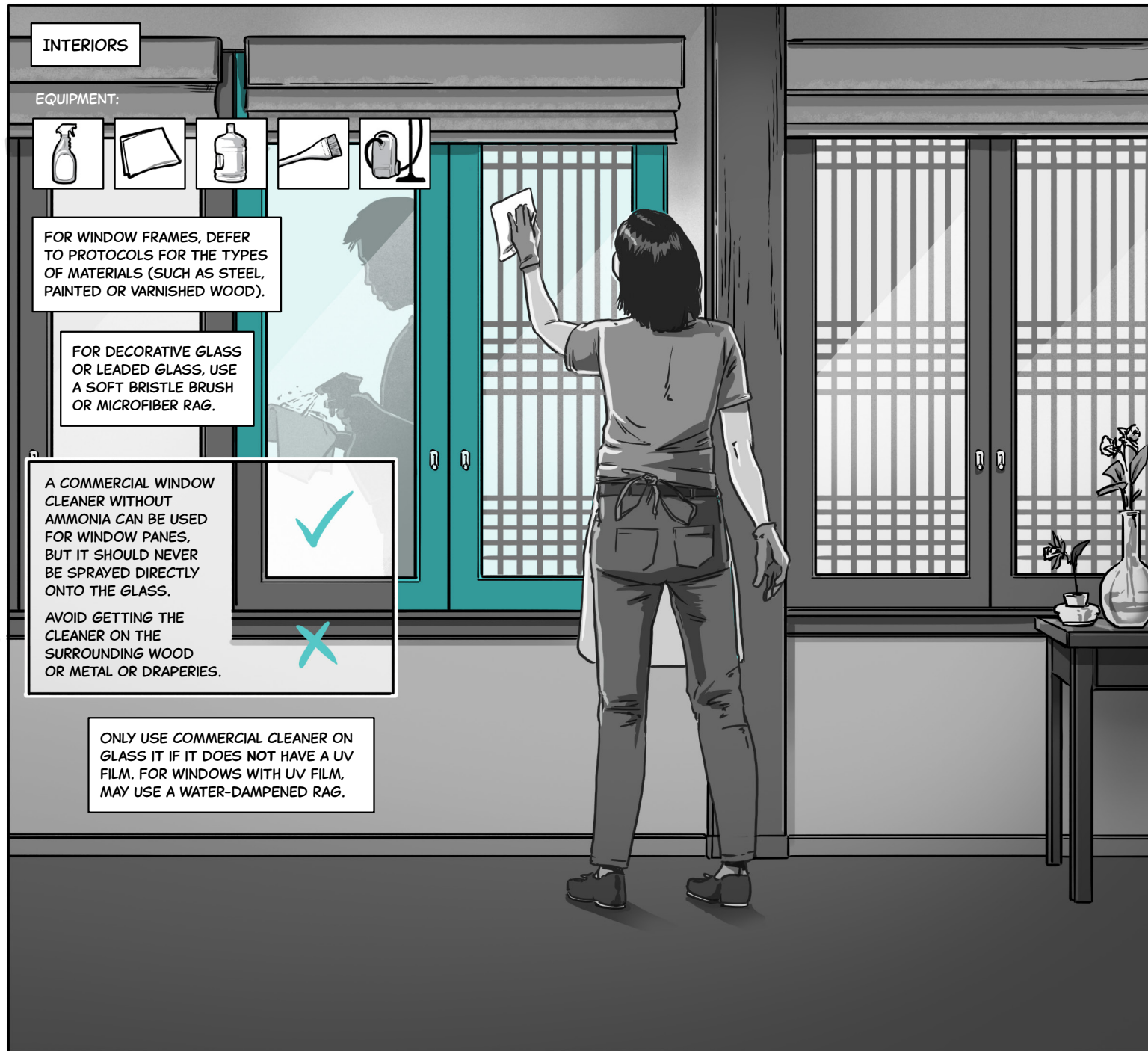
FOR DECORATIVE GLASS OR LEADED GLASS, USE A SOFT BRISTLE BRUSH OR MICROFIBER RAG.

A COMMERCIAL WINDOW CLEANER WITHOUT AMMONIA CAN BE USED FOR WINDOW PANES, BUT IT SHOULD NEVER BE SPRAYED DIRECTLY ONTO THE GLASS.

AVOID GETTING THE CLEANER ON THE SURROUNDING WOOD OR METAL OR DRAPERIES.



ONLY USE COMMERCIAL CLEANER ON GLASS IF IT DOES NOT HAVE A UV FILM. FOR WINDOWS WITH UV FILM, MAY USE A WATER-DAMPENED RAG.



EXTERIORS

EQUIPMENT:



A COMMERCIAL WINDOW CLEANER CAN BE USED FOR EXTERIOR WINDOW PANES, BUT IT SHOULD NEVER BE SPRAYED DIRECTLY ONTO THE GLASS.

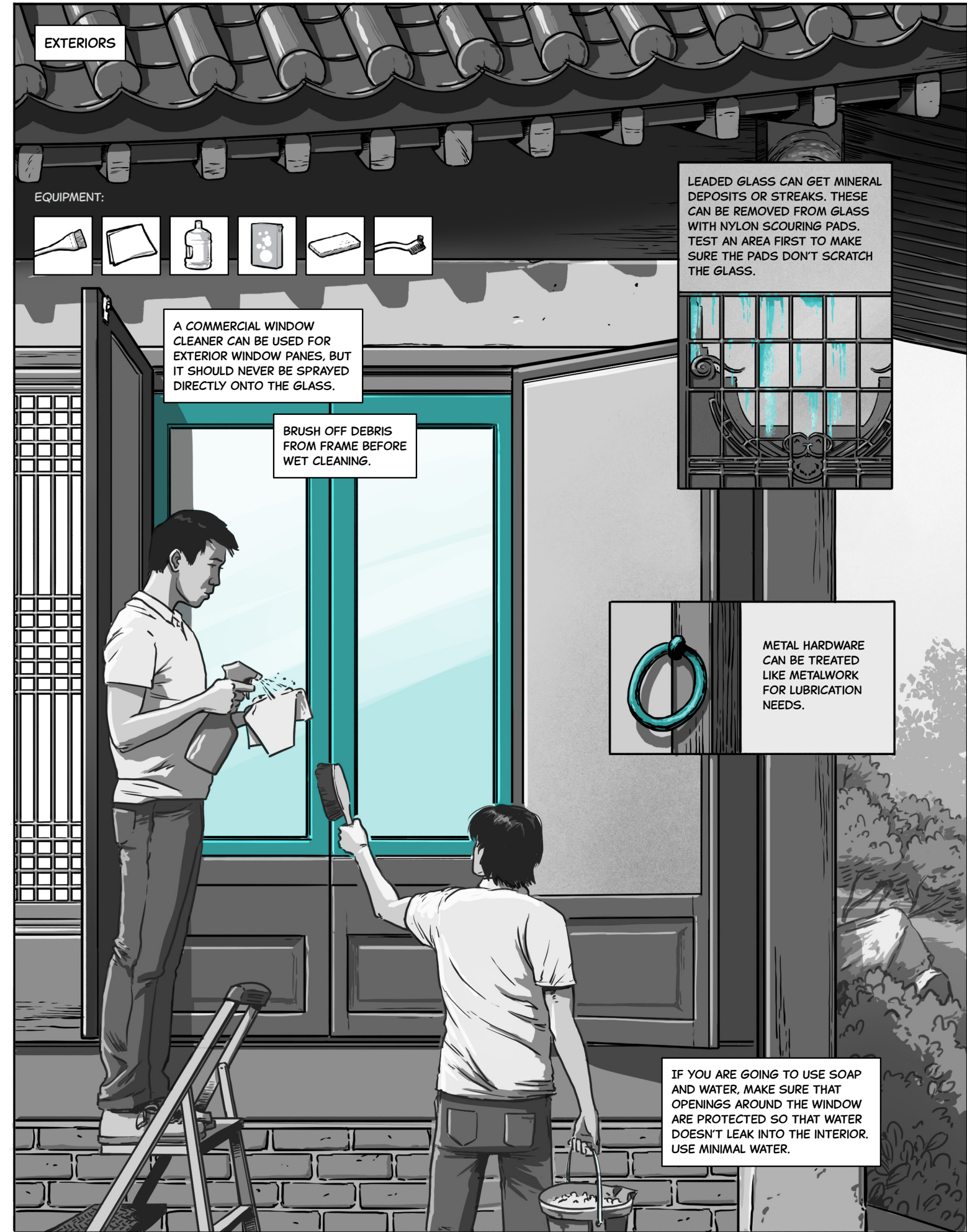
BRUSH OFF DEBRIS FROM FRAME BEFORE WET CLEANING.

LEADED GLASS CAN GET MINERAL DEPOSITS OR STREAKS. THESE CAN BE REMOVED FROM GLASS WITH NYLON SCOURING PADS. TEST AN AREA FIRST TO MAKE SURE THE PADS DON'T SCRATCH THE GLASS.



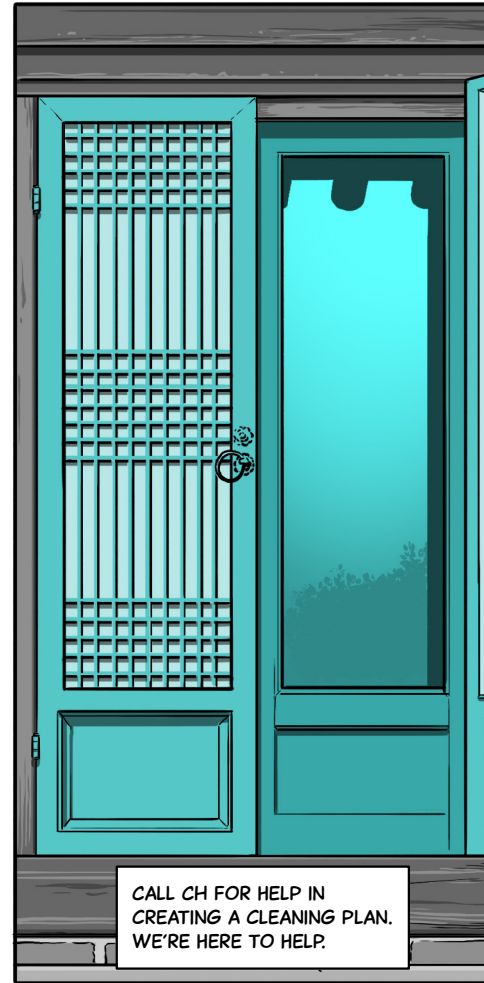
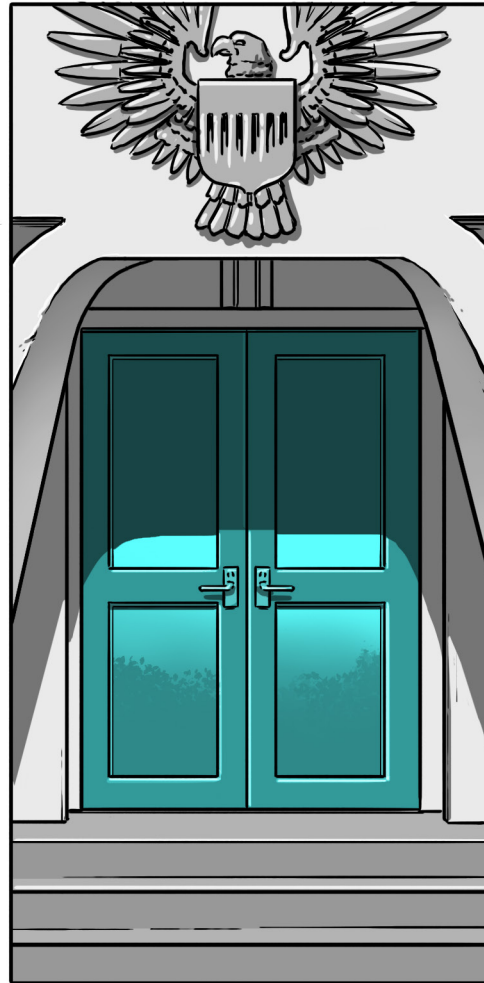
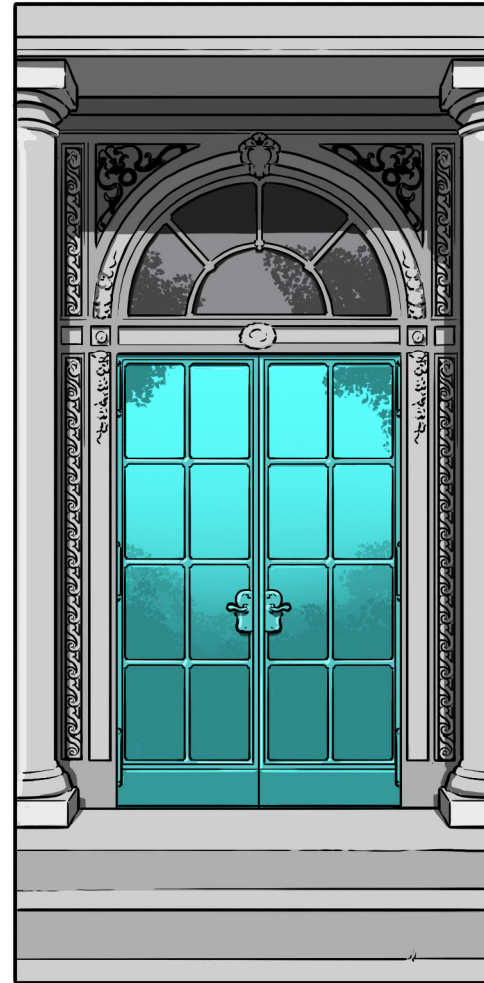
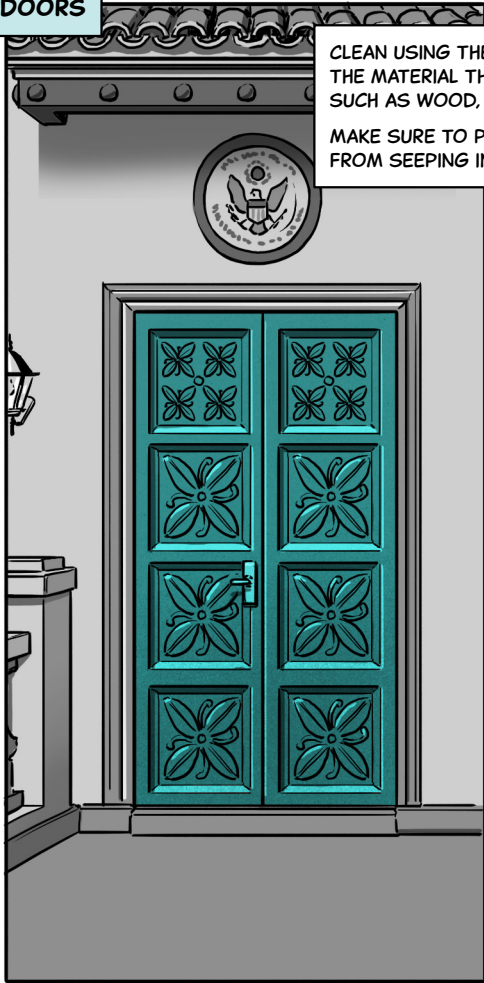
METAL HARDWARE CAN BE TREATED LIKE METALWORK FOR LUBRICATION NEEDS.

IF YOU ARE GOING TO USE SOAP AND WATER, MAKE SURE THAT OPENINGS AROUND THE WINDOW ARE PROTECTED SO THAT WATER DOESN'T LEAK INTO THE INTERIOR. USE MINIMAL WATER.



DOORS

CLEAN USING THE PROTOCOLS FOR THE MATERIAL THE DOOR IS MADE OF, SUCH AS WOOD, METAL, OR GLASS.
MAKE SURE TO PREVENT LIQUIDS FROM SEEPING INTO THE INTERIOR.



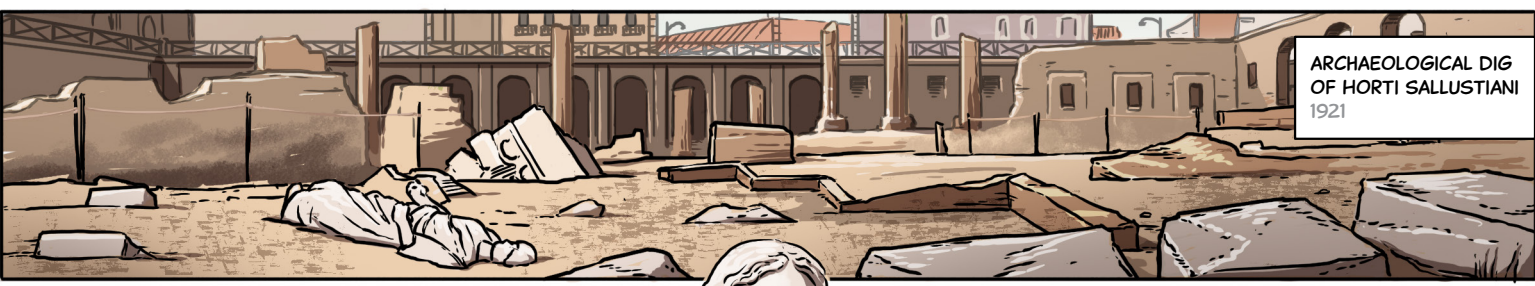
CALL CH FOR HELP IN CREATING A CLEANING PLAN. WE'RE HERE TO HELP.

Furnishings and Fine Art Objects

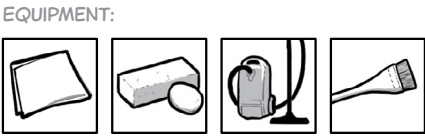
STONE
THINGS LIKE MARBLE BUSTS, STATUARY, AND GRANITE OBELISKS



HORTI SALLUSTIANI, ROME
1ST CENTURY CE



ARCHAEOLOGICAL DIG
OF HORTI SALLUSTIANI
1921

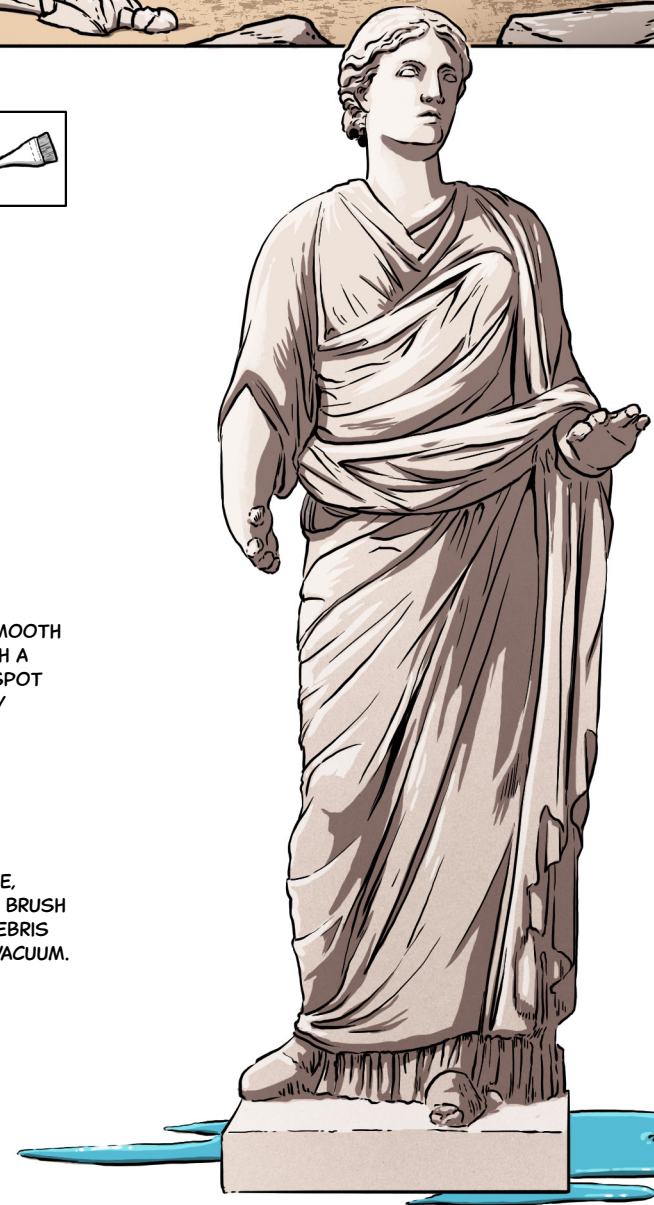


STONE CAN LAST FOR CENTURIES, BUT IMPROPER CLEANING CAN DAMAGE AND DETERIORATE IMPORTANT ARTIFACTS AND ART.

WHEN CLEANING STONE, FIRST ASK:
IS IT SMOOTH OR IS IT ROUGH?

POLISHED
FOR POLISHED, SMOOTH STONE, DUST WITH A SOFT CLOTH OR SPOT CLEAN WITH A DRY SPONGE.

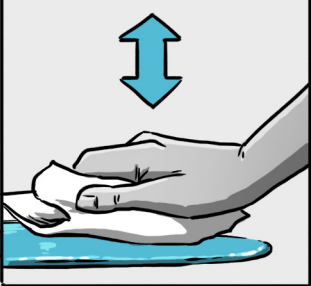
ROUGH
FOR ROUGH STONE, USE ONLY A SOFT BRUSH TO DIRECT ANY DEBRIS OR DUST INTO A VACUUM.



FREQUENCY OF CLEANING: EVERY 3 MONTHS

STONE SHOULD NEVER BE LEFT WET.
THE ACIDS IN SOMETHING LIKE SPILLED WINE WILL DETERIORATE THE STONE.

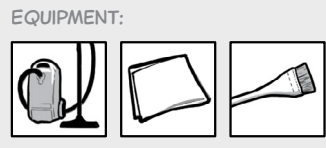
IF SOMETHING IS SPILLED, ABSORB WITH A CLOTH, BY DABBING, NEVER WIPING.



PLASTER
THINGS LIKE CAST BUSTS AND FIGURINES

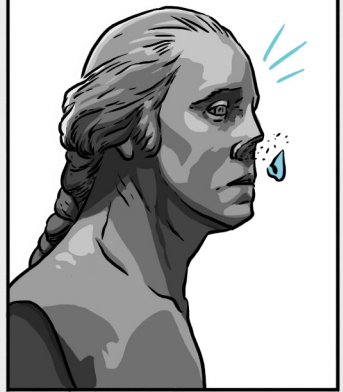


WASHINGTON CROSSING THE DELAWARE RIVER
1776



GEORGE WASHINGTON WAS A HARDY SORT. HIS PLASTER BUST IS DECIDEDLY LESS SO.

PLASTER IS VERY SENSITIVE TO ABRASION AND TENDS TO BE FRAGILE, SO USE ONLY A SOFT BRUSH TO DIRECT ANY DEBRIS OR DUST INTO A VACUUM.

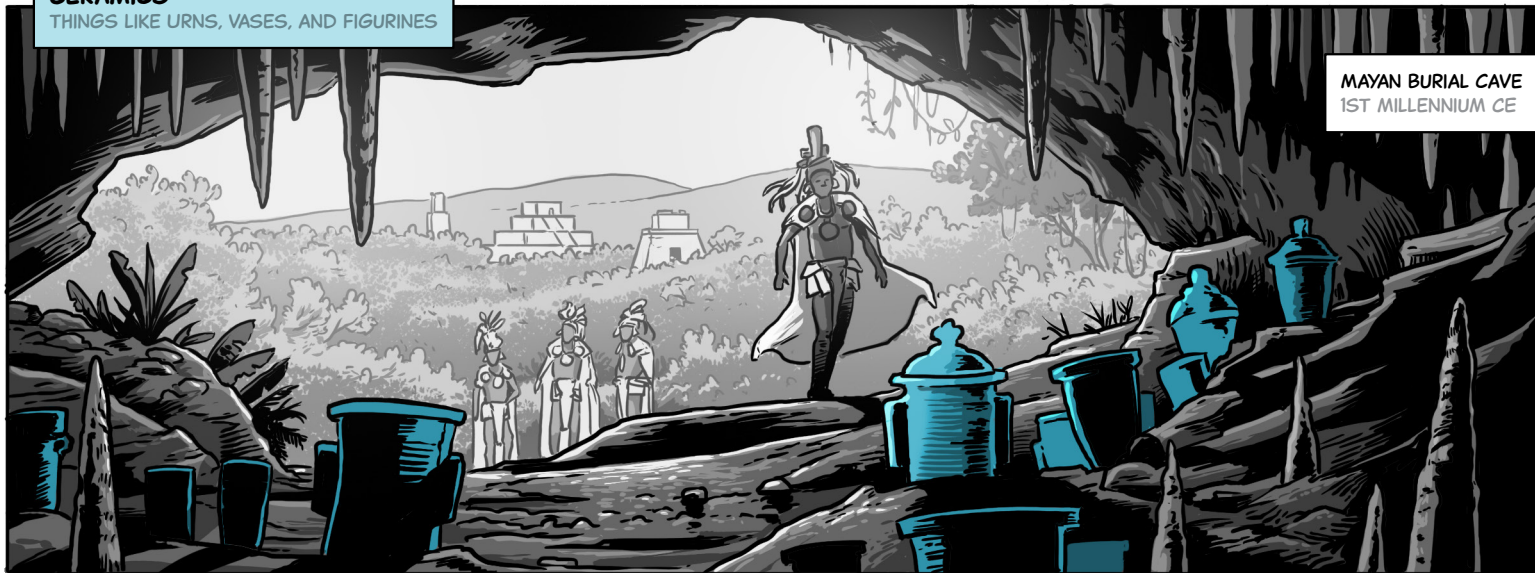


SPILLS NEED TO BE ADDRESSED IMMEDIATELY.

ABSORB WITH A CLOTH, BY DABBING, NEVER WIPING.

FREQUENCY OF CLEANING: ONCE EVERY 6 MONTHS AT MOST

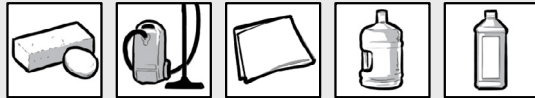
CERAMICS
THINGS LIKE URNS, VASES, AND FIGURINES



MAYAN BURIAL CAVE
1ST MILLENNIUM CE

GLAZED

EQUIPMENT:



BE AWARE OF MULTIPLE COMPONENTS LIKE LIDS.



UNGLAZED

EQUIPMENT:

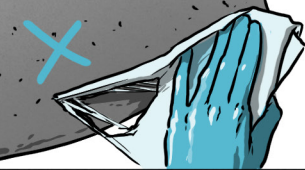


ANY DECORATION INCLUDING HANDLES SHOULD BE CLEANED WITH SOMETHING GENTLE, LIKE A SOFT BRISTLE BRUSH.

DON'T JAM A CLOTH AROUND DECORATION.

OKAY TO USE WATER, PREFERABLY DISTILLED, APPLIED WITH A SOFT CLOTH AND IMMEDIATELY DRIED. CAN USE A 1:1 ETHANOL TO WATER MIX.

FREQUENCY OF CLEANING:
DRY CLEAN UP TO ONCE EVERY 3 MONTHS;
WET CLEANING ONCE A YEAR



FREQUENCY OF CLEANING:
EVERY 3 MONTHS OR IF DUST BUILDS UP, OR THE ITEM SITS NEAR A KITCHEN, WINDOW, OR FIREPLACE

ONLY DRY CLEANING. USE A SOFT BRUSH OR COSMETIC SPONGE ONLY. CLOTHS CAN SNAG.

GLASS
THINGS LIKE MIRRORS AND CHANDELIERS

MURANO, ITALY
EARLY 1900s



EQUIPMENT:



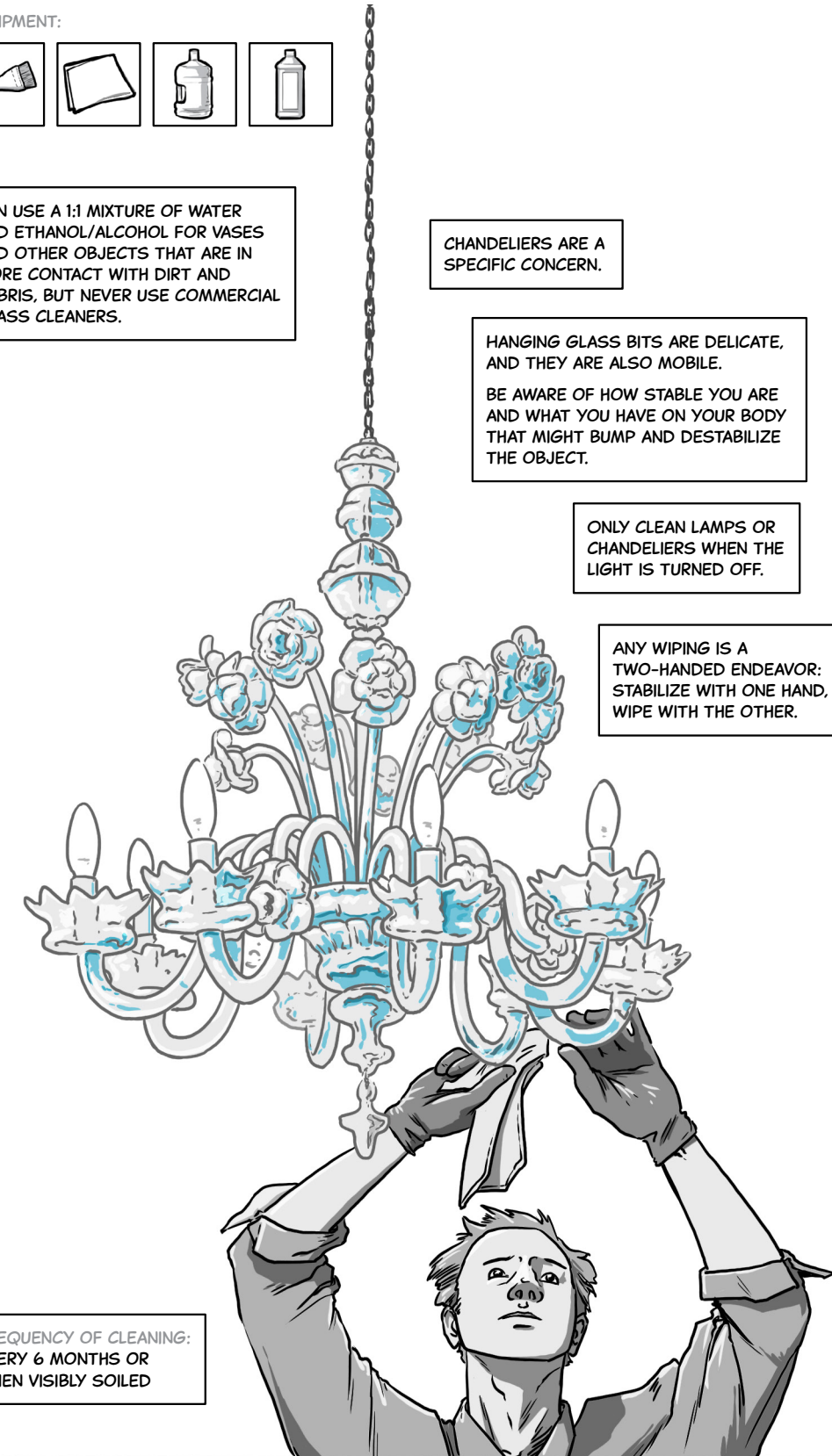
CAN USE A 1:1 MIXTURE OF WATER AND ETHANOL/ALCOHOL FOR VASES AND OTHER OBJECTS THAT ARE IN MORE CONTACT WITH DIRT AND DEBRIS. BUT NEVER USE COMMERCIAL GLASS CLEANERS.

CHANDELIERS ARE A SPECIFIC CONCERN.

HANGING GLASS BITS ARE DELICATE, AND THEY ARE ALSO MOBILE. BE AWARE OF HOW STABLE YOU ARE AND WHAT YOU HAVE ON YOUR BODY THAT MIGHT BUMP AND DESTABILIZE THE OBJECT.

ONLY CLEAN LAMPS OR CHANDELIERS WHEN THE LIGHT IS TURNED OFF.

ANY WIPING IS A TWO-HANDED ENDEAVOR: STABILIZE WITH ONE HAND, WIPE WITH THE OTHER.

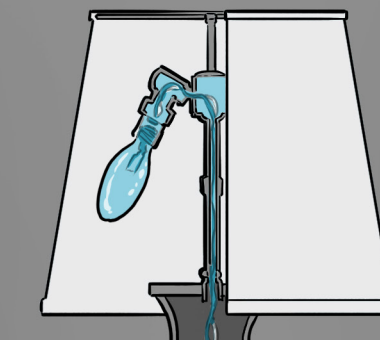


FREQUENCY OF CLEANING:
EVERY 6 MONTHS OR WHEN VISIBLY SOILED

MULTI-MATERIAL PIECES

FOR PIECES MADE OF SEVERAL KINDS OF MATERIALS, IT'S BEST TO THINK OF THE MATERIALS SEPARATELY AS WELL AS A WHOLE.

WITH LAMPS, IT'S NOT JUST A COMPOUND PIECE, BUT ELECTRICAL MACHINERY INSIDE.



MAKE SURE ITEMS ARE IN STABLE SPACES, AND CONSIDER THE INCREMENTAL MOVES EVERY TIME YOU TURN A LAMP ON OR OFF.

FREQUENCY OF CLEANING:
EVERY 3 MONTHS OR AS NEEDED. ONLY CLEAN SENSITIVE MATERIALS IF NECESSARY.

METALS
THINGS LIKE BRASS CANDLESTICKS AND BROZE SCULPTURES

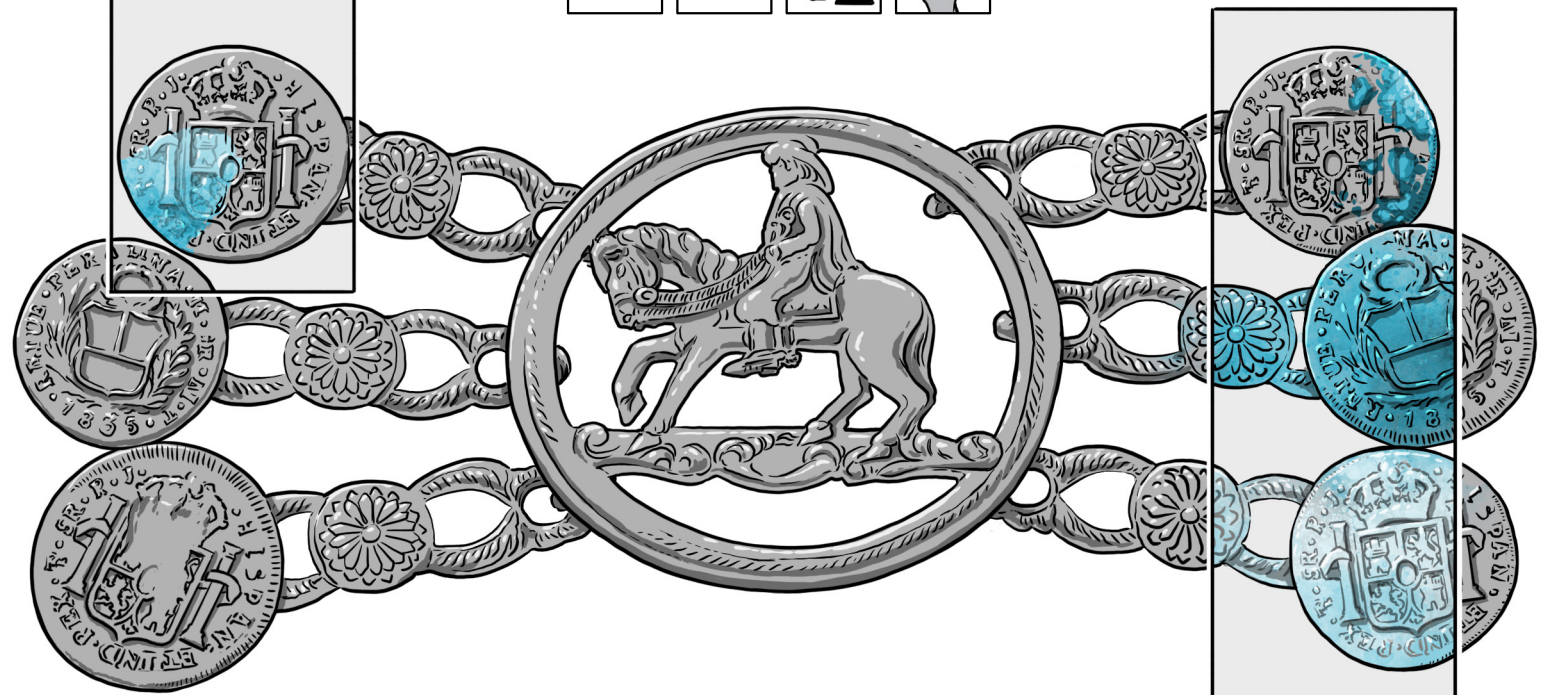


GAUCHOS, ARGENTINEAN PAMPAS
19TH OR 20TH CENTURY



NEVER TOUCH METALS WITH BARE HANDS. OILS ON YOUR HANDS CAN CORRODE METAL.

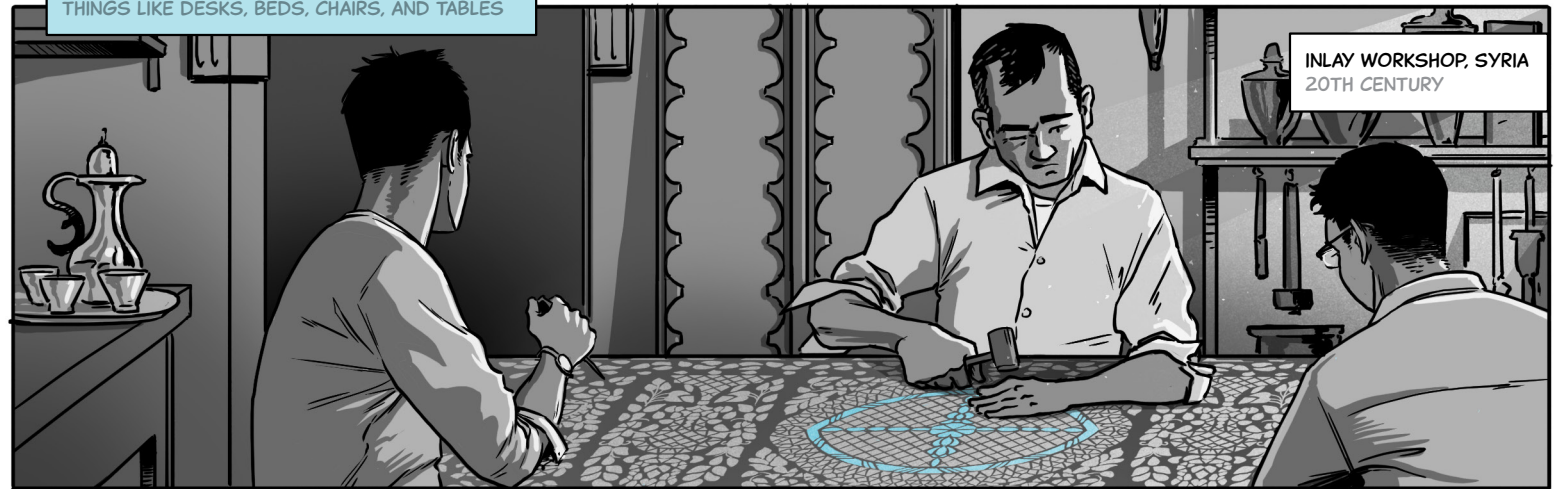
EQUIPMENT:



NOTE ANY COLOR CHANGE—NOT JUST RUST, BUT GREENS, WHITES, BLUES, OR SLIGHT LIGHTENING—AND LET CH KNOW.

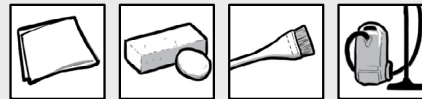
FREQUENCY OF CLEANING:
EVERY 3 MONTHS OR AS NEEDED

FURNITURE
THINGS LIKE DESKS, BEDS, CHAIRS, AND TABLES



INLAY WORKSHOP, SYRIA
20TH CENTURY

EQUIPMENT:



NO WAXING, POLISHING, OR COMMERCIAL CLEANERS.

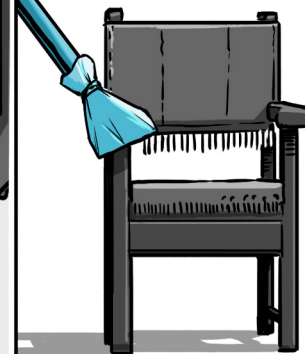
ALERT SOMEONE IF YOU SEE LIFTING OR LOSS OF INLAY OR THERE ARE WATER RINGS.

TREAT EACH PIECE OF THE FURNITURE ACCORDING TO THE MATERIAL. FOR EXAMPLE, A MARBLE TOP ON A TABLE IS TREATED AS STONE.

IF ROUGH OR HAS AN INLAY, USE A SOFT BRISTLE BRUSH TO AVOID SNAGGING WITH A CLOTH.



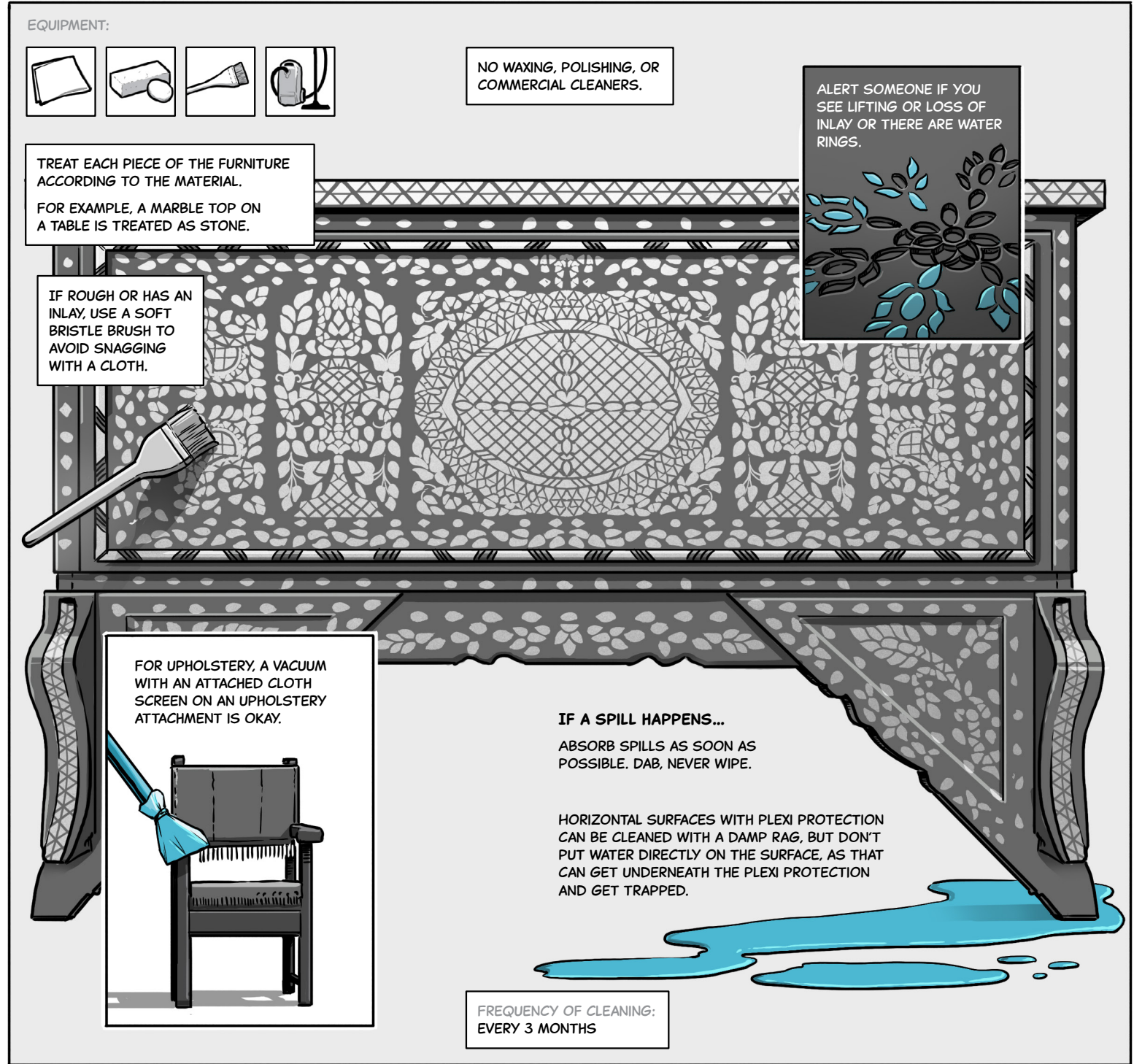
FOR UPHOLSTERY, A VACUUM WITH AN ATTACHED CLOTH SCREEN ON AN UPHOLSTERY ATTACHMENT IS OKAY.



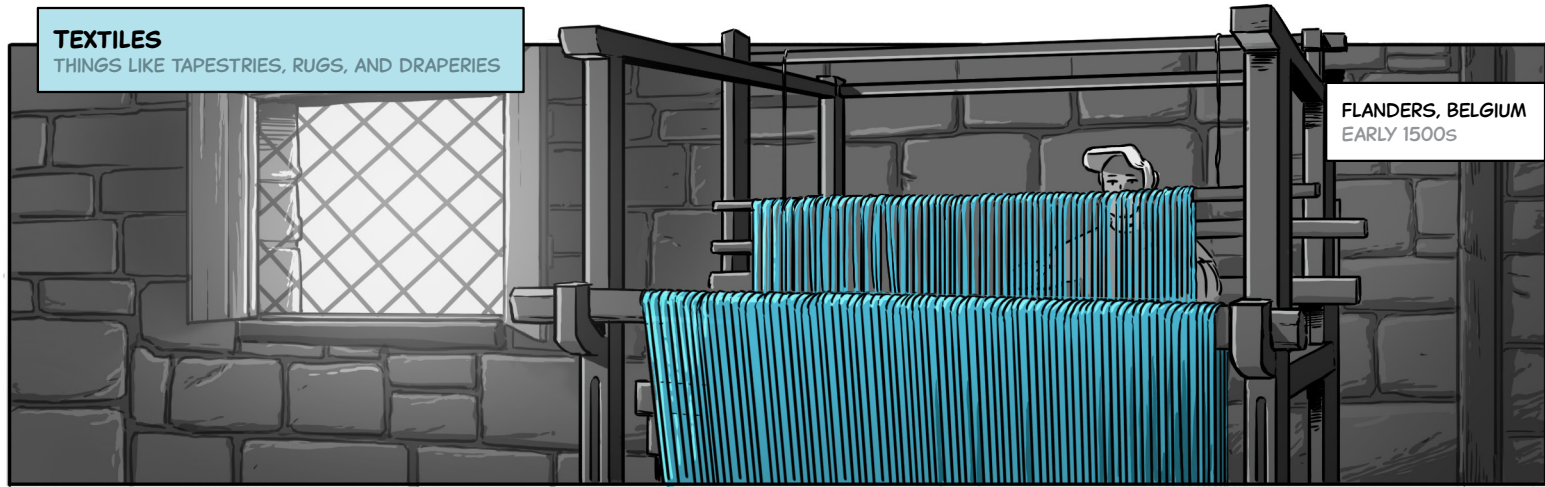
IF A SPILL HAPPENS...
ABSORB SPILLS AS SOON AS POSSIBLE. DAB, NEVER WIPE.

HORIZONTAL SURFACES WITH PLEXI PROTECTION CAN BE CLEANED WITH A DAMP RAG, BUT DON'T PUT WATER DIRECTLY ON THE SURFACE, AS THAT CAN GET UNDERNEATH THE PLEXI PROTECTION AND GET TRAPPED.

FREQUENCY OF CLEANING:
EVERY 3 MONTHS

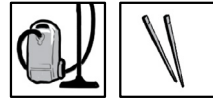


TEXTILES
THINGS LIKE TAPESTRIES, RUGS, AND DRAPERIES



FLANDERS, BELGIUM
EARLY 1500s

EQUIPMENT:



TEXTILES ARE INHERENTLY FRAGILE, SO SUPPORT THEM IN YOUR HAND AS YOU CLEAN AND USE A VACUUM WITH AN ATTACHED CLOTH SCREEN ON AN UPHOLSTERY BRUSH ON A LOW SETTING.

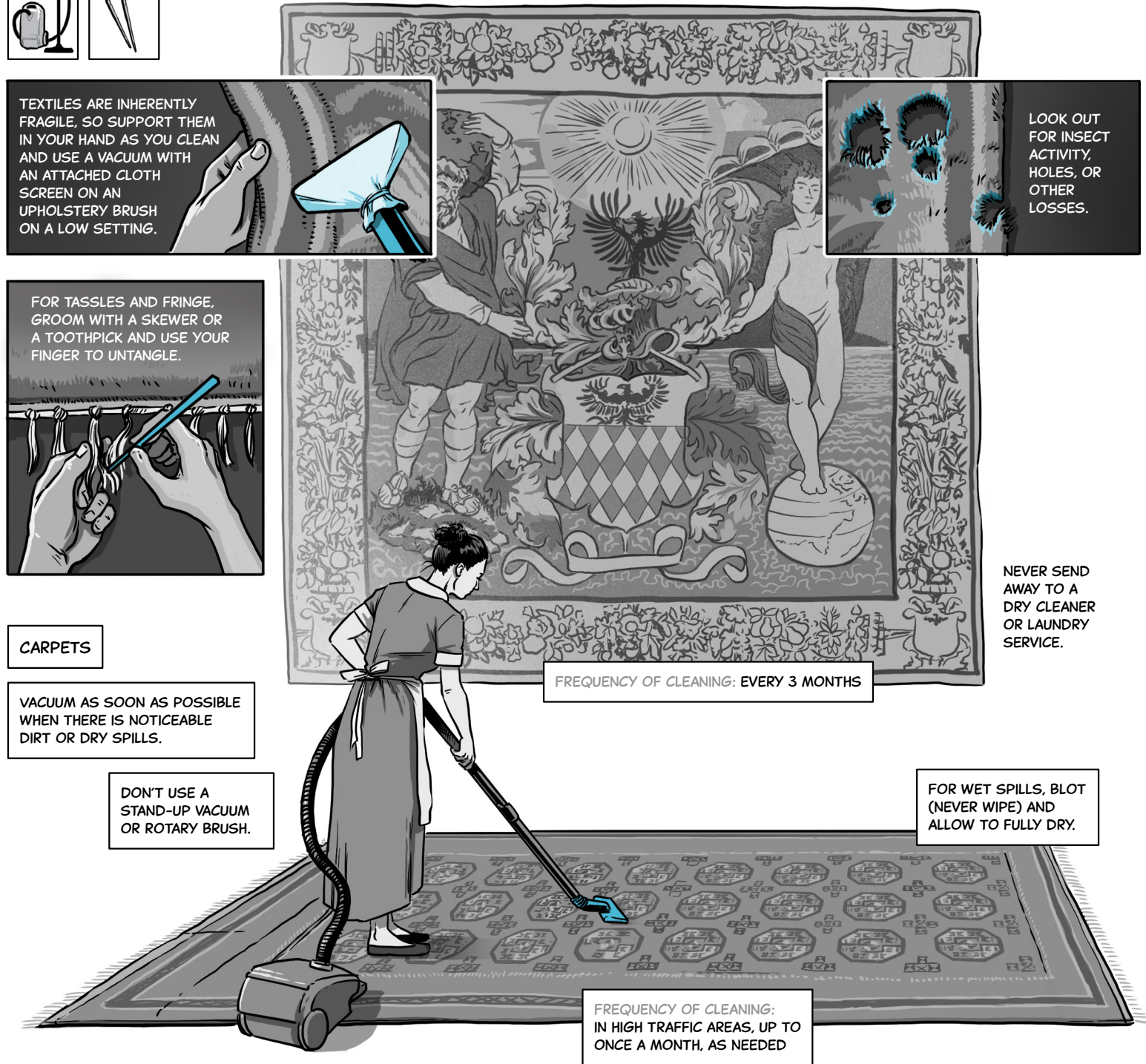


FOR TASSLES AND FRINGE, GROOM WITH A SKEWER OR A TOOTHPICK AND USE YOUR FINGER TO UNTANGLE.

CARPETS

VACUUM AS SOON AS POSSIBLE WHEN THERE IS NOTICEABLE DIRT OR DRY SPILLS.

DON'T USE A STAND-UP VACUUM OR ROTARY BRUSH.



FREQUENCY OF CLEANING: EVERY 3 MONTHS

FREQUENCY OF CLEANING: IN HIGH TRAFFIC AREAS, UP TO ONCE A MONTH, AS NEEDED

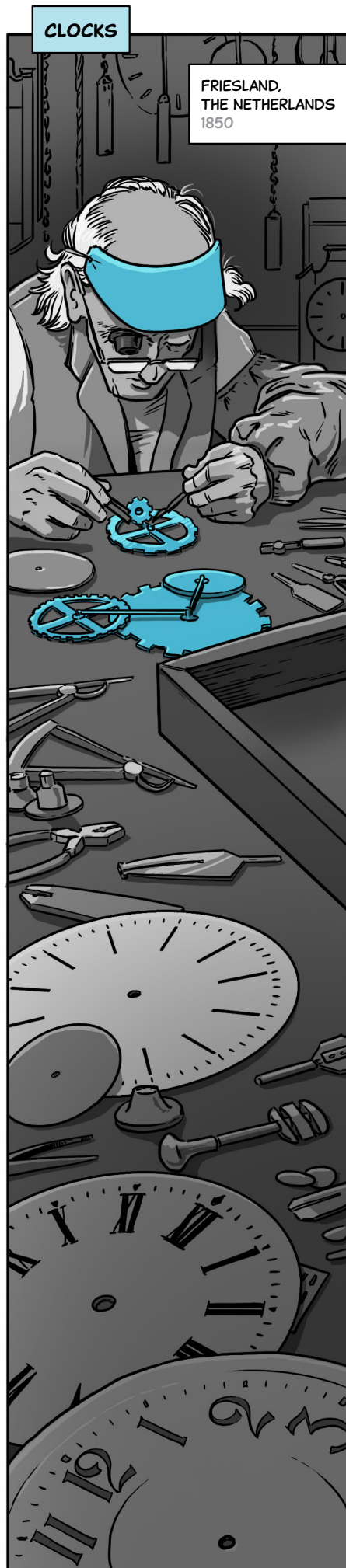
NEVER SEND AWAY TO A DRY CLEANER OR LAUNDRY SERVICE.



LOOK OUT FOR INSECT ACTIVITY, HOLES, OR OTHER LOSSES.

FOR WET SPILLS, BLOT (NEVER WIPE) AND ALLOW TO FULLY DRY.

CLOCKS



FRIESLAND, THE NETHERLANDS
1850

EQUIPMENT:



AS WITH ANY MULTI-MATERIAL PIECE, IT'S BEST TO THINK OF THE MATERIALS SEPARATELY AS WELL AS A WHOLE.

WITH CLOCKS, IT'S NOT JUST A COMPOUND PIECE, BUT COMPLEX MACHINERY INSIDE.



WHEN WINDING, USE GLOVES, BE CAREFUL NOT TO OVERWIND, AND MOVE SLOWLY AND CAREFULLY.

CASING

TREAT EXTERIOR ELEMENTS ACCORDING TO MATERIAL TYPE (FOR EXAMPLE, MARBLE, WOOD).

A DAMP CLOTH IS OKAY FOR GLASS FACES.

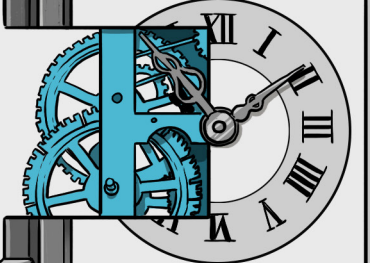
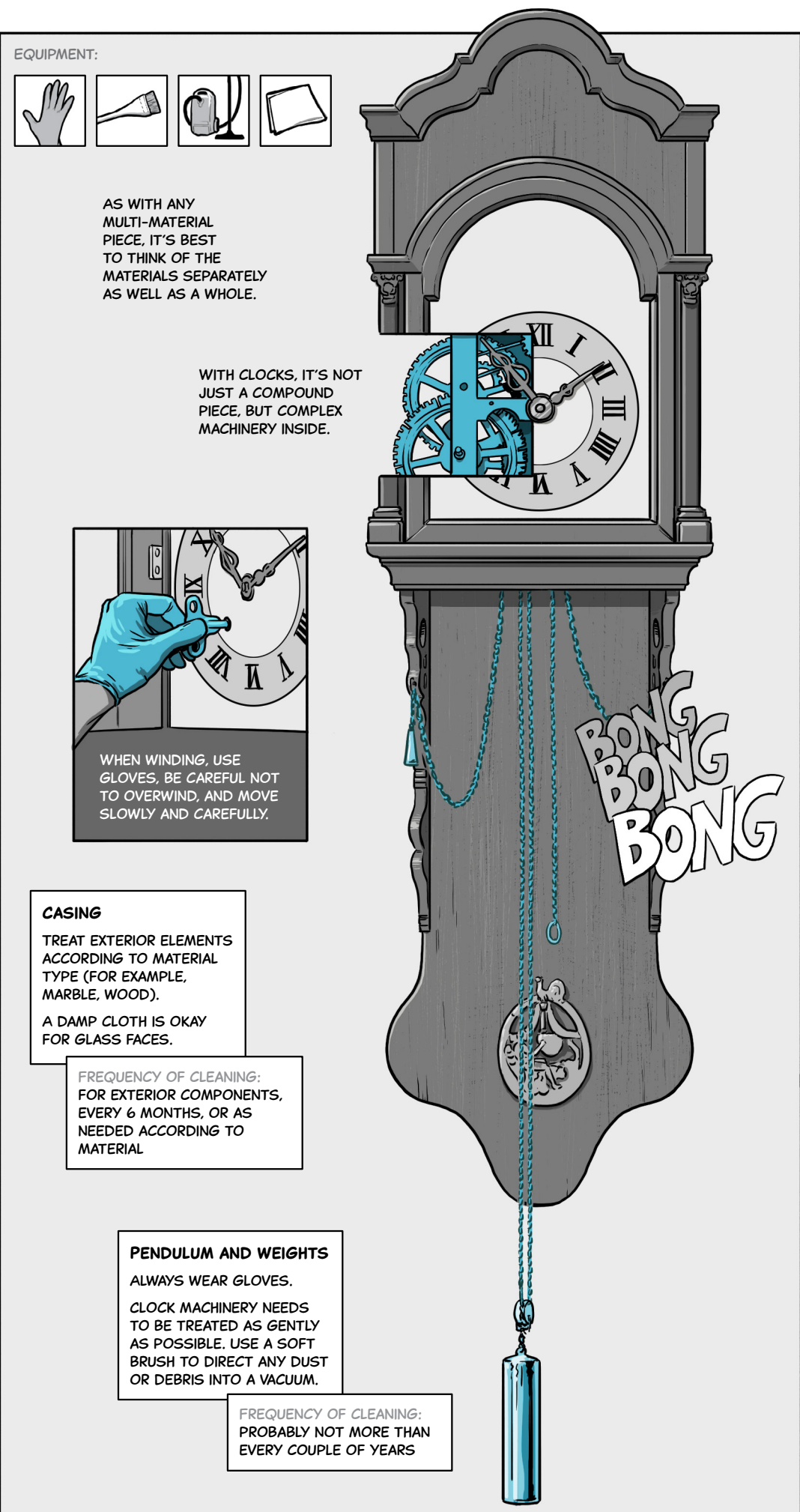
FREQUENCY OF CLEANING: FOR EXTERIOR COMPONENTS, EVERY 6 MONTHS, OR AS NEEDED ACCORDING TO MATERIAL

PENDULUM AND WEIGHTS

ALWAYS WEAR GLOVES.

CLOCK MACHINERY NEEDS TO BE TREATED AS GENTLY AS POSSIBLE. USE A SOFT BRUSH TO DIRECT ANY DUST OR DEBRIS INTO A VACUUM.

FREQUENCY OF CLEANING: PROBABLY NOT MORE THAN EVERY COUPLE OF YEARS



BONG
BONG
BONG

PAINTINGS

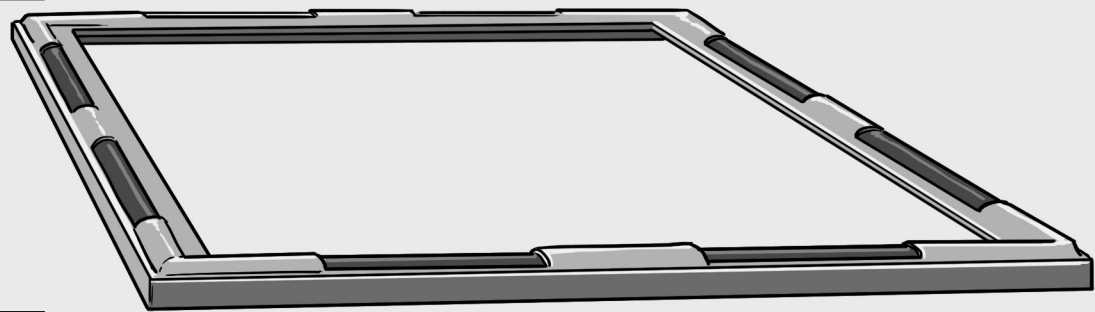


EQUIPMENT:

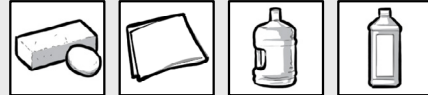


FRAMED WITHOUT GLASS

USE A SOFT BRISTLE BRUSH OR MICROFIBER CLOTH FOR SMOOTH FRAMES.



EQUIPMENT:

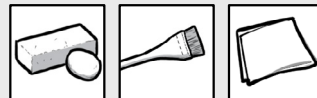


FRAMED WITH GLASS

FOR GLASS ONLY, DAMPEN A MICROFIBER CLOTH WITH A 4:1 MIXTURE OF WATER TO ISOPROPANOL. DRY AFTERWARD.

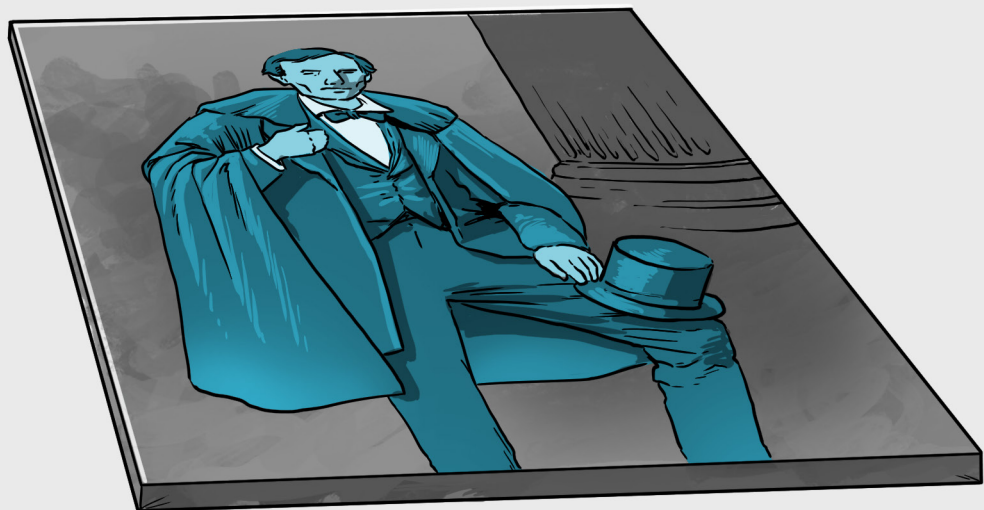


EQUIPMENT:



UNFRAMED

TRY NEVER TO TOUCH THE PAINTED SURFACE. ONLY USE A SOFT BRISTLE BRUSH.



NOTE IF THERE IS ANY DAMAGE TO THE PAINTING ITSELF—ANY CHIPPING, CRACKING, LOSSES, FIRE DAMAGE FROM BEING ABOVE A FIREPLACE, OR ANY CHANGES TO PAINT SURFACE OR FRAME.

FREQUENCY OF CLEANING: NOT MORE THAN ONCE A YEAR

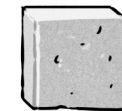
SCULPTURE



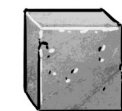
TREAT ACCORDING TO MATERIAL AND WHETHER THE SURFACE IS PAINTED OR NOT.



WOOD



PLASTER



STONE



METAL



GLASS

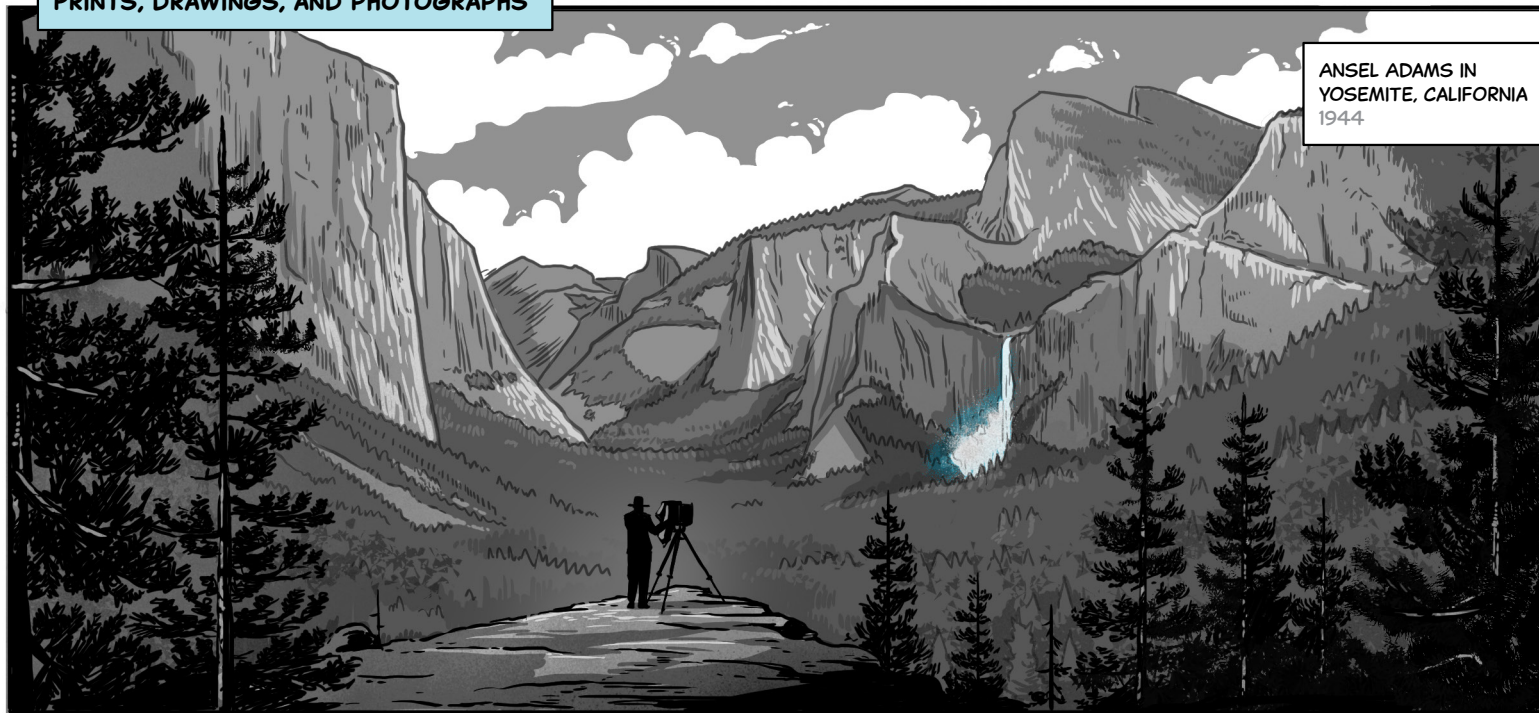
DO NOT LIFT BY PROTRUDING PARTS, AND BE CAREFUL AROUND PROTRUDING PARTS AND EXTREMITIES—THINGS LIKE NOSES, EARS, AND FINGERS—WHICH ARE INHERENTLY MORE FRAGILE.

NOTE ANY PLACES OF WEAR OR DAMAGE. A NOSE WORN DOWN BY RUBBING FOR LUCK, FOR EXAMPLE.

FREQUENCY OF CLEANING: EVERY 6 MONTHS



PRINTS, DRAWINGS, AND PHOTOGRAPHS



ANSEL ADAMS IN
YOSEMITE, CALIFORNIA
1944

EQUIPMENT:



HOLD WITH ONE HAND TO STABILIZE ON WALL, CLEAN WITH THE OTHER.

FOR CARVED OR ELABORATE FRAMES, USE A PONY HAIR OR HAKE BRUSH.

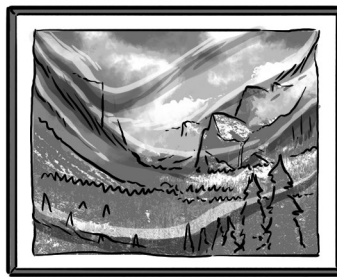
USE A MICROFIBER CLOTH FOR SMOOTH FRAMES.

FOR GLASS ONLY, DAMPEN A MICROFIBER CLOTH WITH A 4:1 MIXTURE OF WATER TO ISOPROPANOL.

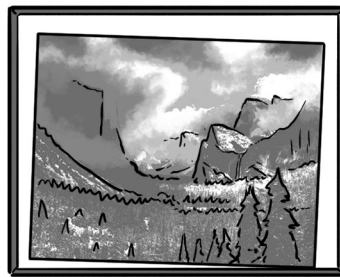
DRY AFTERWARD.



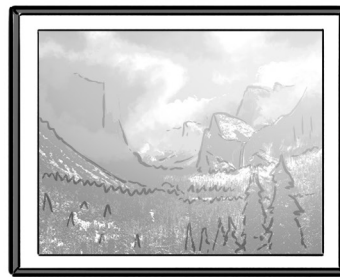
FREQUENCY OF CLEANING: EVERY OTHER MONTH



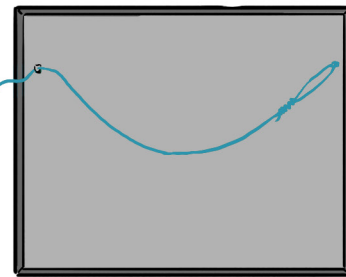
NOTE IF THERE ARE UNDULATIONS IN THE PAPER...



...IF THE ART IS SLIPPING IN THE FRAME...



... OR IF THERE IS FADING.



BE AWARE OF LOOSE WIRES OR HANGERS.

BOOKS AND PAPER



ALEXANDER HAMILTON PAMPHLET,
AMERICAN COLONIES
1774

EQUIPMENT:



NEVER, EVER USE WET CLEANING METHODS.

PAY ATTENTION, AS PAPER MIGHT BE PART OF OTHER OBJECTS. FOR EXAMPLE, JAPANESE SCREENS ARE OFTEN COVERED IN DECORATED PAPER.

BOOKS AND ARCHIVAL DOCUMENTS ARE OFTEN USED. HANDLE WITH CARE.

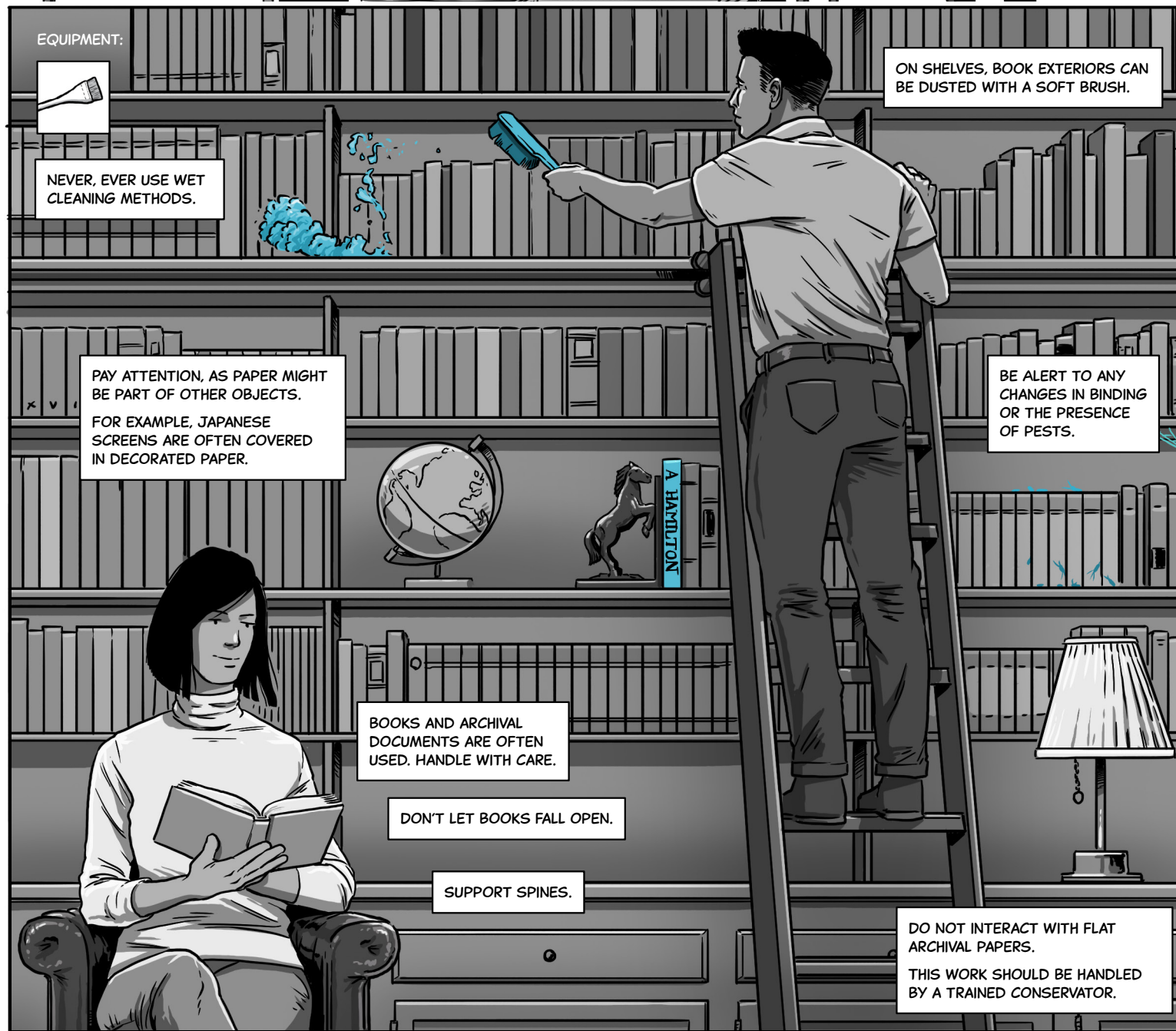
DON'T LET BOOKS FALL OPEN.

SUPPORT SPINES.

ON SHELVES, BOOK EXTERIORS CAN BE DUSTED WITH A SOFT BRUSH.

BE ALERT TO ANY CHANGES IN BINDING OR THE PRESENCE OF PESTS.

DO NOT INTERACT WITH FLAT ARCHIVAL PAPERS. THIS WORK SHOULD BE HANDLED BY A TRAINED CONSERVATOR.



ORGANIC MATERIALS, INCLUDING CULTURAL ART
 THINGS LIKE FEATHERS, FIBERS, BASKETRY, BEANS, AND GOURDS



DAN MASQUERADE, LIBERIA
 19TH TO MID-20TH CENTURY

PLASTICS, RUBBERS, COMPOSITES, AND MODERN MATERIAL ARTWORKS



"LA CHAISE," EAMES STUDIO, LOS ANGELES
 1948

EQUIPMENT:



CULTURAL OBJECTS MAY HAVE OTHER CARE CONCERNS BEYOND THE MATERIAL, INCLUDING INTANGIBLE HERITAGE AND CULTURAL SIGNIFICANCE.

PLEASE BE SENSITIVE WHEN CARING FOR THESE ITEMS.

CULTURAL ITEMS ARE FRAGILE AND OFTEN OLD.

CLEAN AND TOUCH AS LITTLE AS POSSIBLE.

MAY BE CLEANED WITH AIR PUFFER ONCE A YEAR, IF THAT.



MATERIALS



FEATHER



FIBER



BEAN



GOURD



BASKETRY

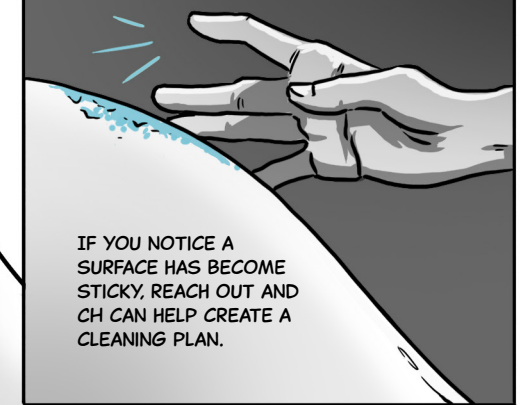
CONSIDER CALLING IN PROFESSIONALS TO CLEAN AND CARE FOR. CALL CH TO ORGANIZE.

EQUIPMENT:

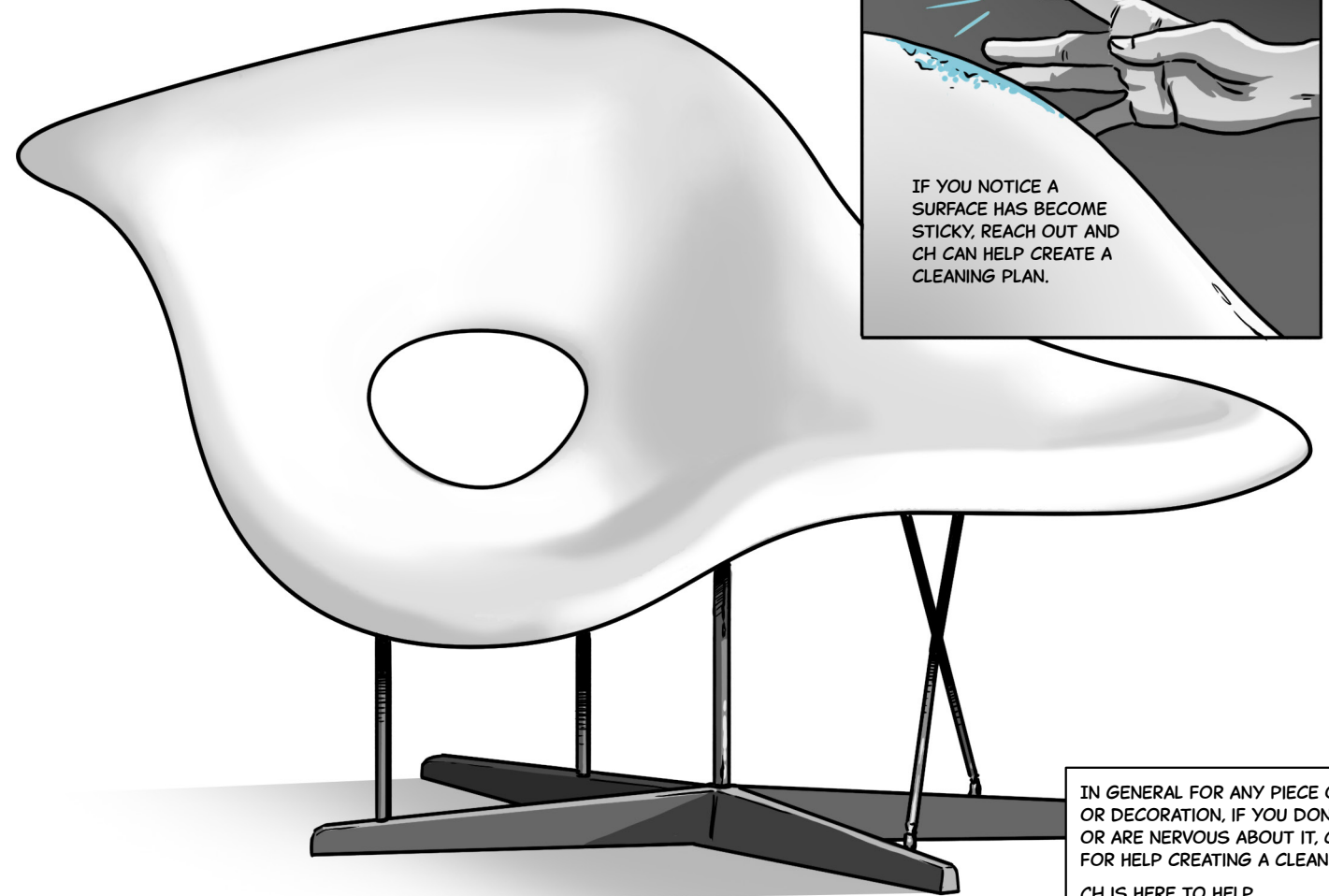


CHEMICALS OR SOLVENTS WILL DEGRADE AND DESTROY THESE MATERIALS. USE ONLY A DAMPENED MICROFIBER CLOTH.

SURFACES CAN GET STICKY AS THEY AGE. DON'T PANIC.



IF YOU NOTICE A SURFACE HAS BECOME STICKY, REACH OUT AND CH CAN HELP CREATE A CLEANING PLAN.



IN GENERAL FOR ANY PIECE OF ART OR DECORATION, IF YOU DON'T KNOW OR ARE NERVOUS ABOUT IT, CALL CH FOR HELP CREATING A CLEANING PLAN. CH IS HERE TO HELP.

FREQUENCY OF CLEANING: AS NEEDED

Outdoor Sculpture

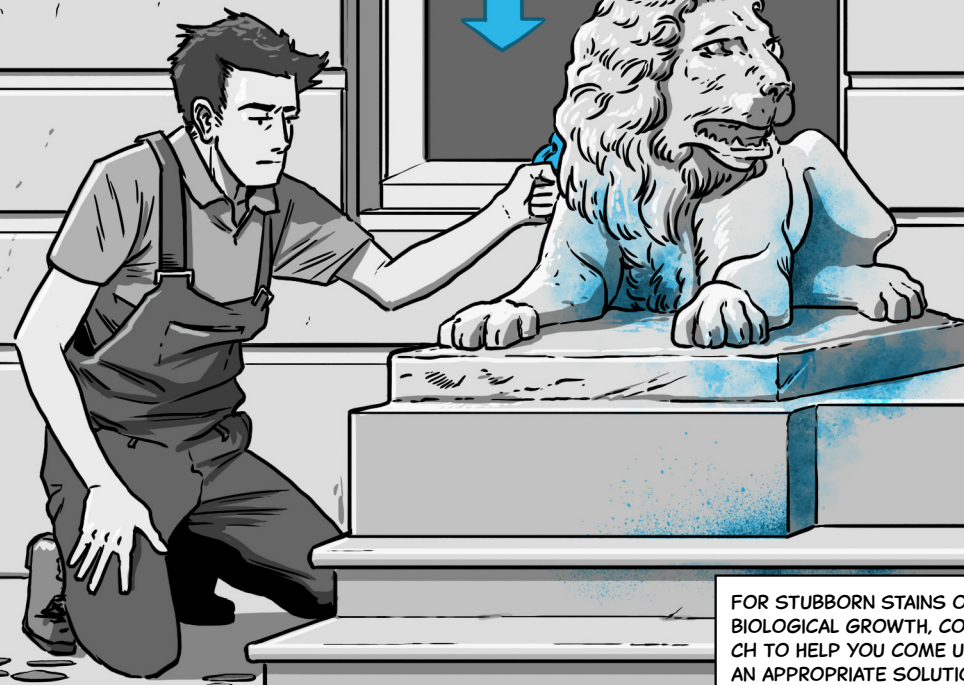
STONE AND MASONRY

EQUIPMENT:



PREWET SURFACE.
WASH FROM
TOP TO BOTTOM.
RINSE REALLY WELL.

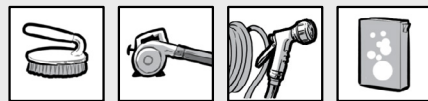
USE THE SMALLEST AMOUNT
OF DETERGENT POSSIBLE THAT
IS EFFECTIVE, DISSOLVED IN
WATER. YOU SHOULD SEE SUDS,
BUT NOT HAVE SO MANY SUDS
THAT IT'S DIFFICULT TO RINSE.



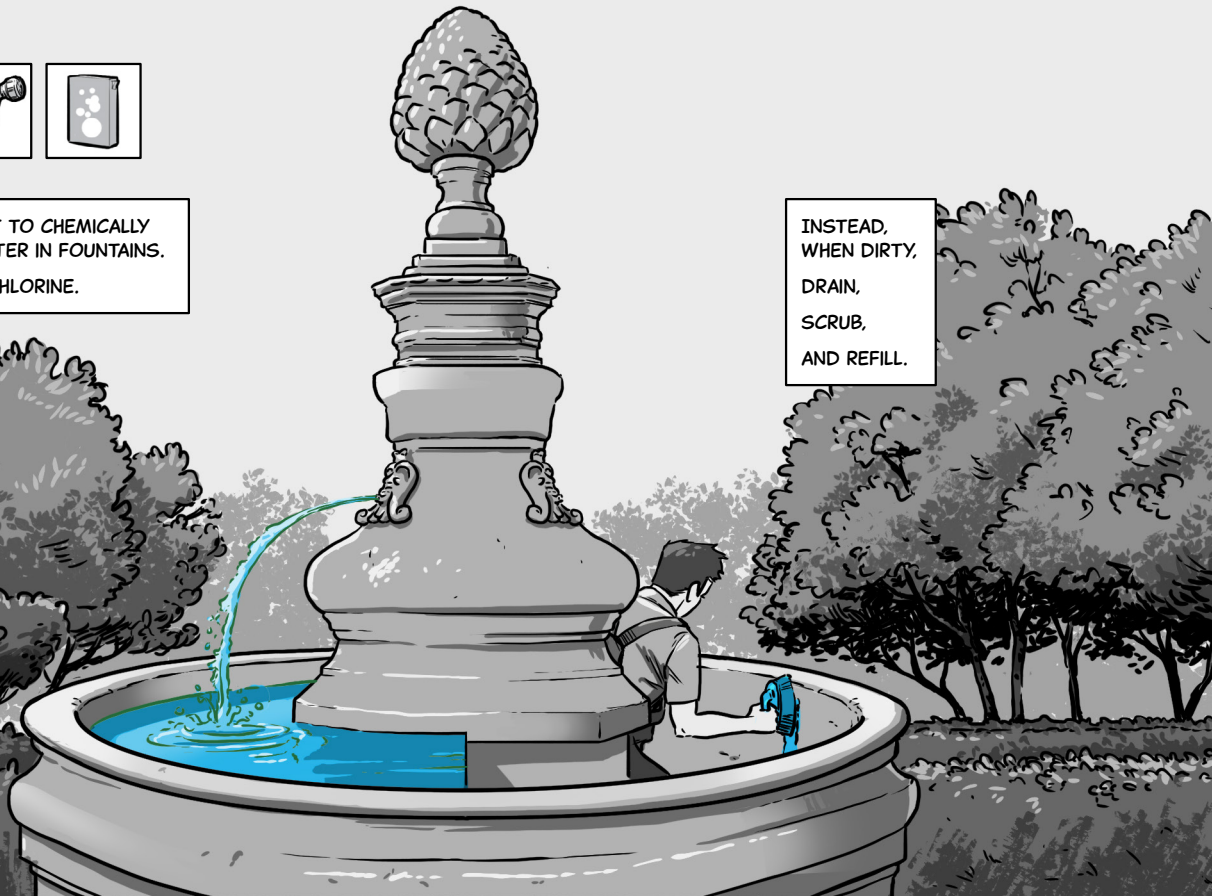
FOR STUBBORN STAINS OR
BIOLOGICAL GROWTH, CONTACT
CH TO HELP YOU COME UP WITH
AN APPROPRIATE SOLUTION.

FOUNTAINS

EQUIPMENT:

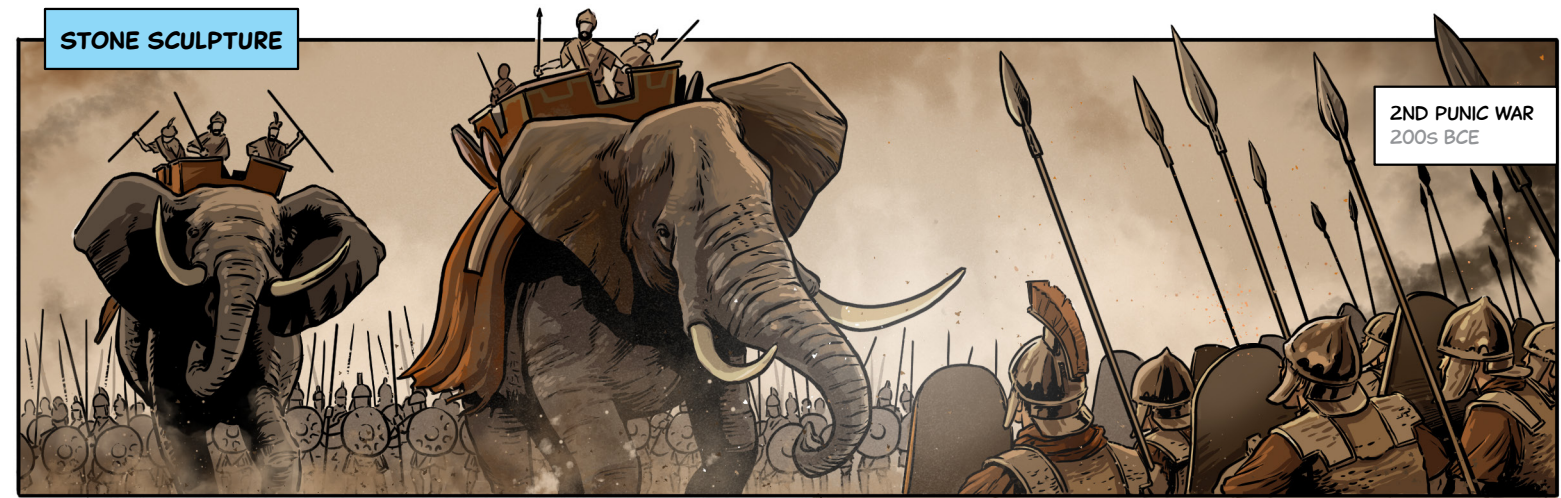


IT'S BEST NOT TO CHEMICALLY
TREAT THE WATER IN FOUNTAINS.
DO NOT USE CHLORINE.



INSTEAD,
WHEN DIRTY,
DRAIN,
SCRUB,
AND REFILL.

STONE SCULPTURE

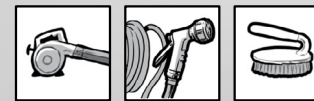


2ND PUNIC WAR
200s BCE

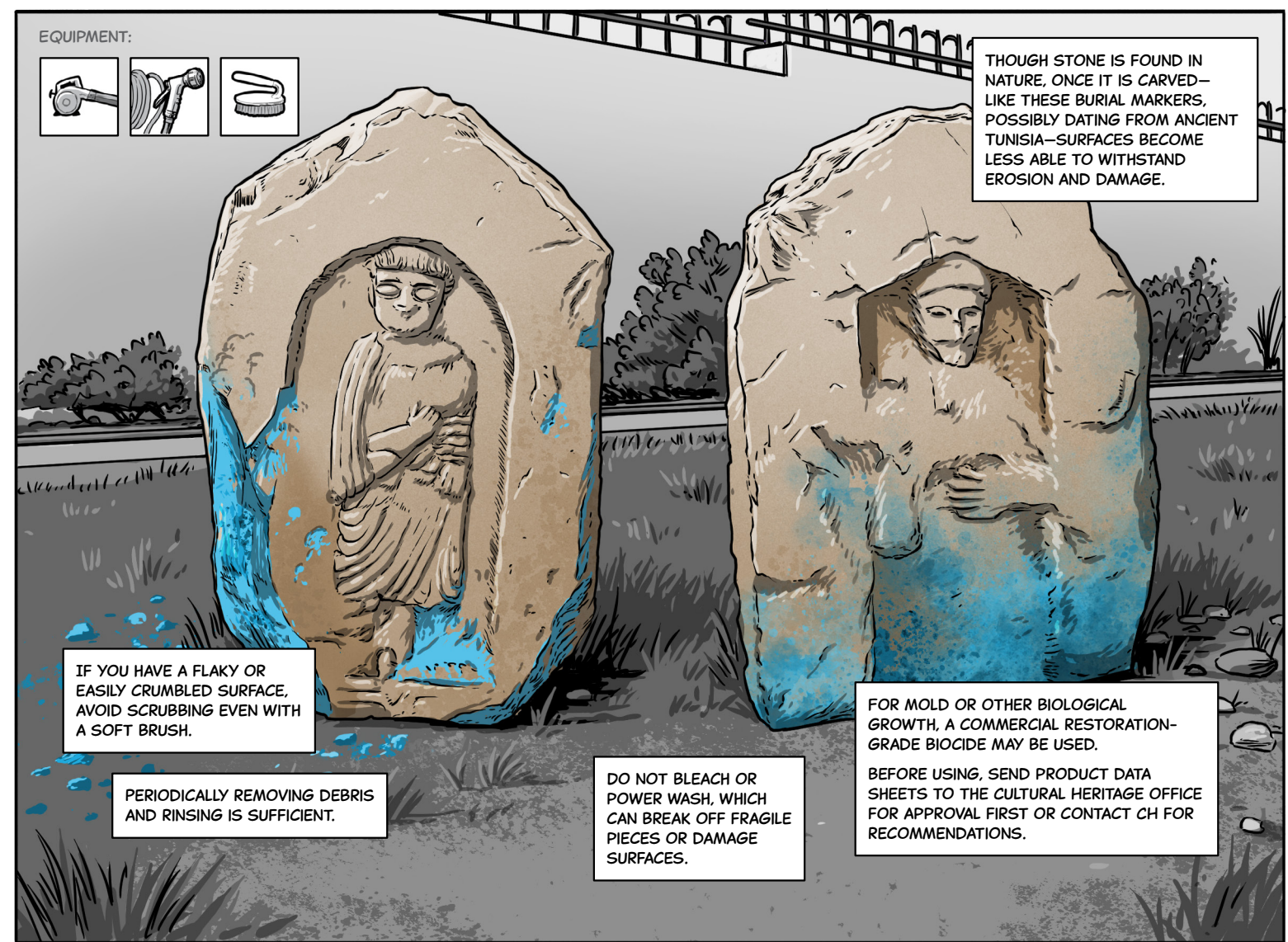


BACK IN CARTHAGE...

EQUIPMENT:



THOUGH STONE IS FOUND IN
NATURE, ONCE IT IS CARVED—
LIKE THESE BURIAL MARKERS,
POSSIBLY DATING FROM ANCIENT
TUNISIA—SURFACES BECOME
LESS ABLE TO WITHSTAND
EROSION AND DAMAGE.



IF YOU HAVE A FLAKY OR
EASILY CRUMBLING SURFACE,
AVOID SCRUBBING EVEN WITH
A SOFT BRUSH.

PERIODICALLY REMOVING DEBRIS
AND RINSING IS SUFFICIENT.

DO NOT BLEACH OR
POWER WASH, WHICH
CAN BREAK OFF FRAGILE
PIECES OR DAMAGE
SURFACES.

FOR MOLD OR OTHER BIOLOGICAL
GROWTH, A COMMERCIAL RESTORA-
TION-GRADE BIOCIDES MAY BE USED.

BEFORE USING, SEND PRODUCT DATA
SHEETS TO THE CULTURAL HERITAGE OFFICE
FOR APPROVAL FIRST OR CONTACT CH FOR
RECOMMENDATIONS.

METAL SCULPTURE

EQUIPMENT:



DON'T FILL IN CHIPS WITH PAINT.

MAKE SURE OBJECTS ARE NOT IN THE PATH OF SPRINKLERS OR WET AND REWET IN ANY WAY.



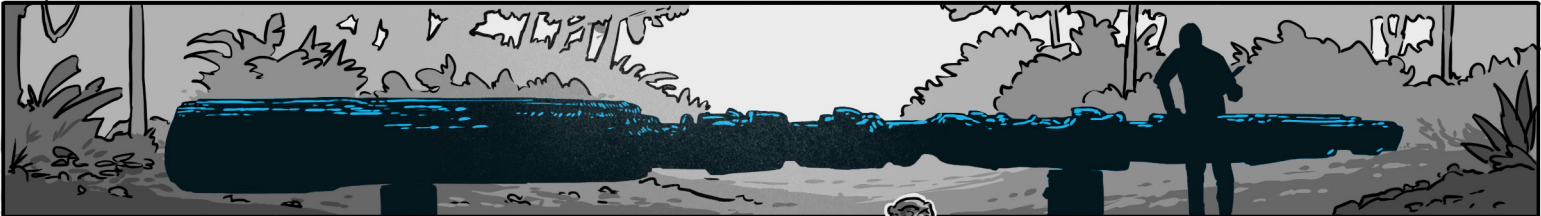
DO NOT APPLY RUST PREVENTION OR METAL TREATMENT.
IF RUST TREATMENT IS REQUIRED OR BRONZE NEEDS A COATING, PLEASE COORDINATE WITH CH.

AFTER WASHING FROM TOP DOWN WITH MILD DETERGENT, BLOT WATER AFTER RINSING.

DON'T LET STANDING WATER SIT ON METAL SCULPTURES.

WOOD SCULPTURE

KWILA WOOD FOREST, PAPUA NEW GUINEA
LATE 20TH CENTURY



EQUIPMENT:



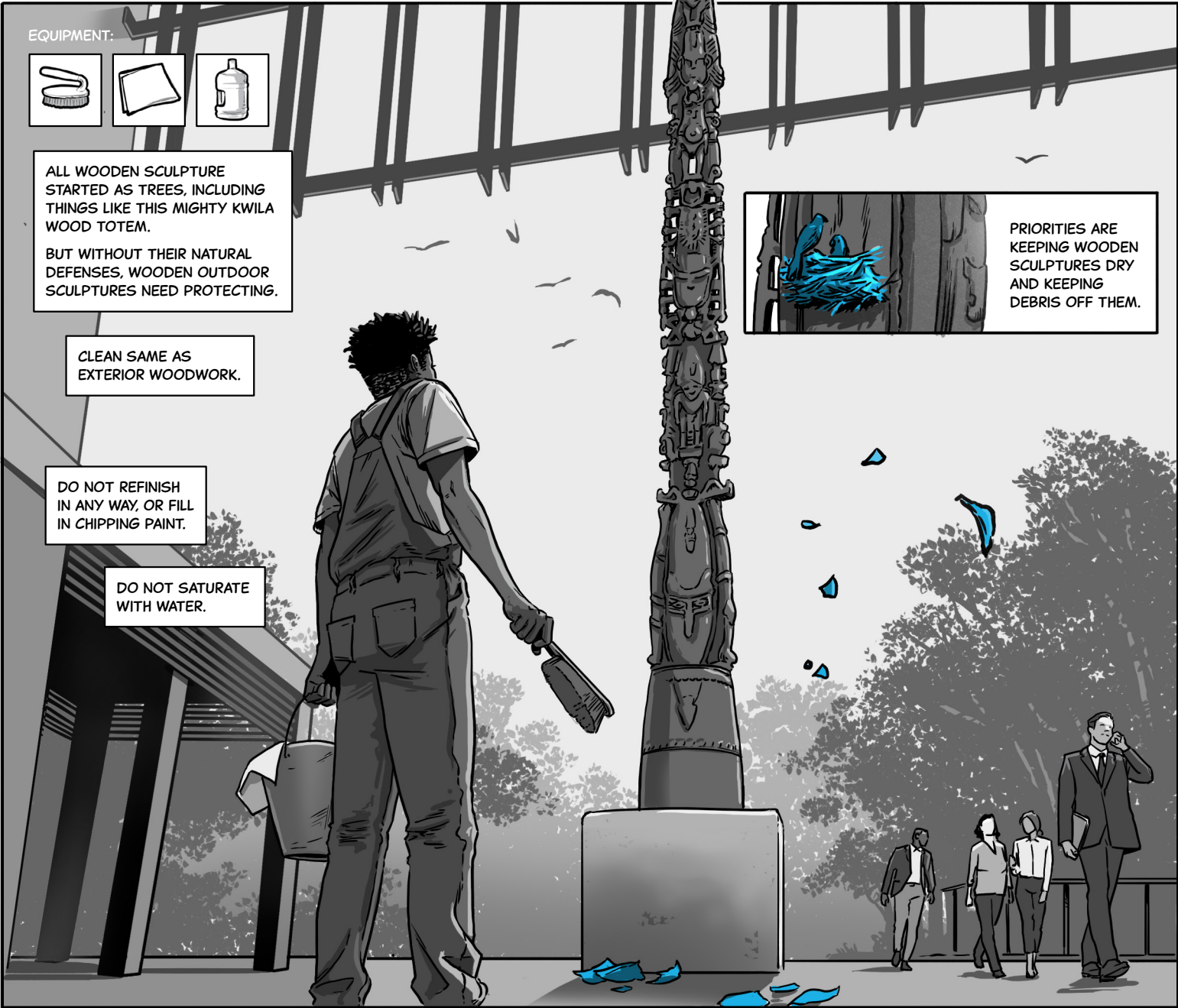
ALL WOODEN SCULPTURE STARTED AS TREES, INCLUDING THINGS LIKE THIS MIGHTY KWILA WOOD TOTEM.
BUT WITHOUT THEIR NATURAL DEFENSES, WOODEN OUTDOOR SCULPTURES NEED PROTECTING.

CLEAN SAME AS EXTERIOR WOODWORK.

DO NOT REFINISH IN ANY WAY, OR FILL IN CHIPPING PAINT.

DO NOT SATURATE WITH WATER.

PRIORITIES ARE KEEPING WOODEN SCULPTURES DRY AND KEEPING DEBRIS OFF THEM.



PESTS, AND WHAT TO DO ABOUT THEM

Recognize the signs of insect and rodent activity and learn how to limit their impacts to heritage items



Pests, and What to Do About Them

PRAGUE, LATE 1930s



JEWISH BANKER OTTO PETSCHKE'S HOUSE SURVIVED NAZI HABITATION...



...AND SOVIET SOLDIER OCCUPATION DURING WWII.



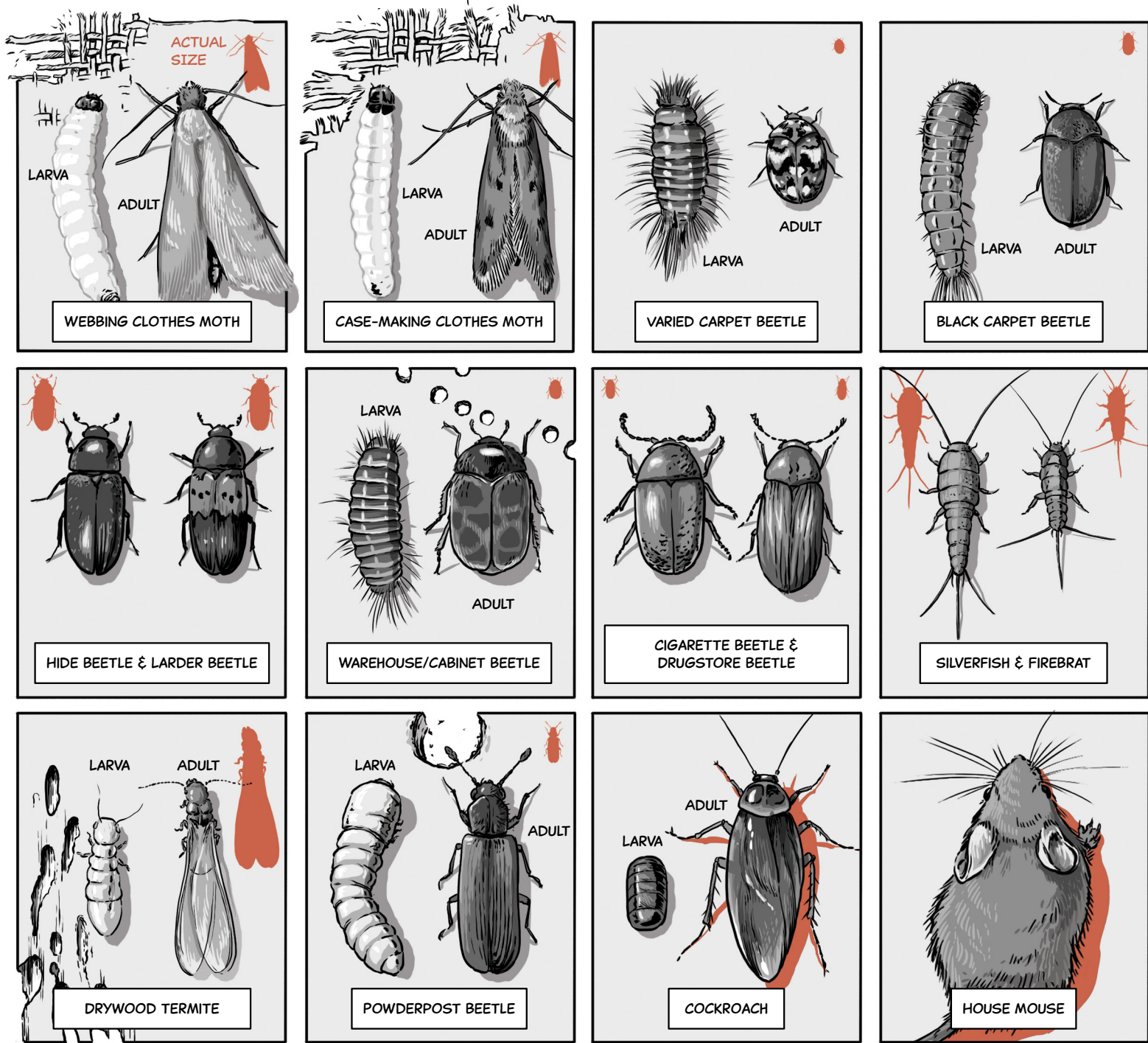
TODAY...

...MUCH SMALLER, BUT STILL INSIDIOUS, INHABITANTS LURK.

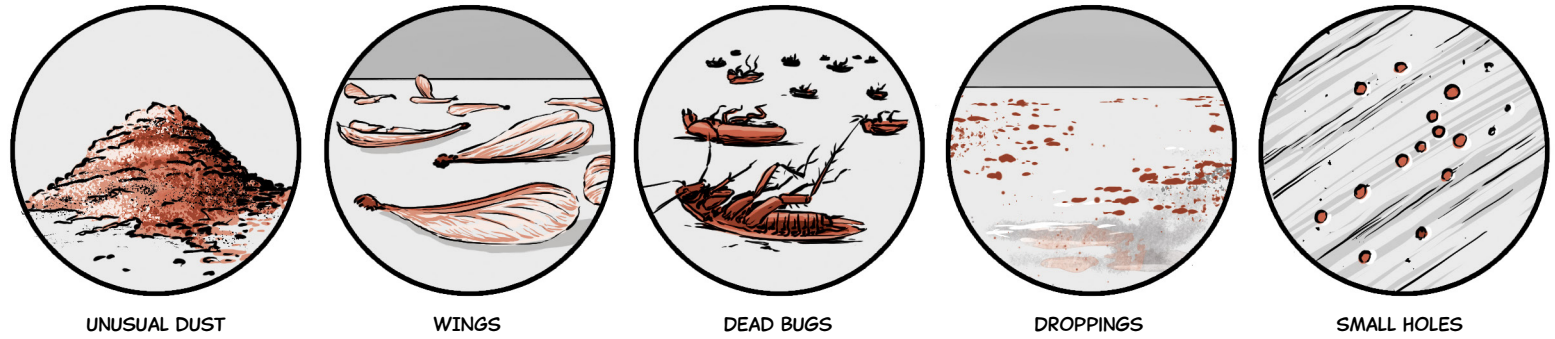


YOU MIGHT NOT SEE THE PESTS,
BUT YOU WILL SEE THE SIGNS
THAT THEY'VE BEEN THERE.

THE DIRTY DOZEN BELOW ARE OUR HERITAGE COLLECTION'S
MOST COMMON AND DESTRUCTIVE PESTS.
HERE'S HOW TO KNOW THEM IF YOU SEE THEM.



YOU CAN HELP PREVENT PERMANENT DAMAGE TO ART AND ARTIFACTS
BY LOOKING OUT FOR SIGNS THE DIRTY DOZEN HAVE PAID YOU A VISIT:

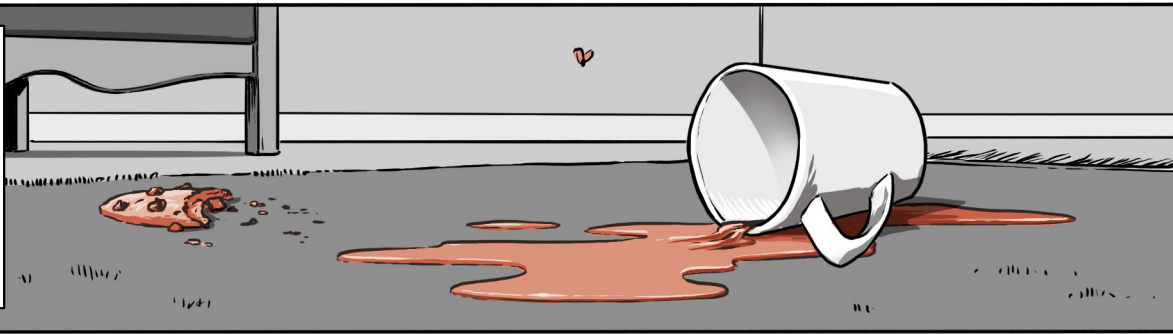


UNUSUAL DUST WINGS DEAD BUGS DROPPINGS SMALL HOLES

Closing the Doors to Pests

IF RUGS AND TAPESTRIES AREN'T CLEANED REGULARLY, THEY ARE MORE VULNERABLE TO LARVA DAMAGE.

SPILLED JUICE, COFFEE, WINE OR LITTLE MORSELS AND CRUMBS ALSO TEMPT PESTS, WHICH LAY THEIR EGGS AND THEIR LARVAE EAT THE NEAREST FOOD SOURCE - **THE OBJECT!**

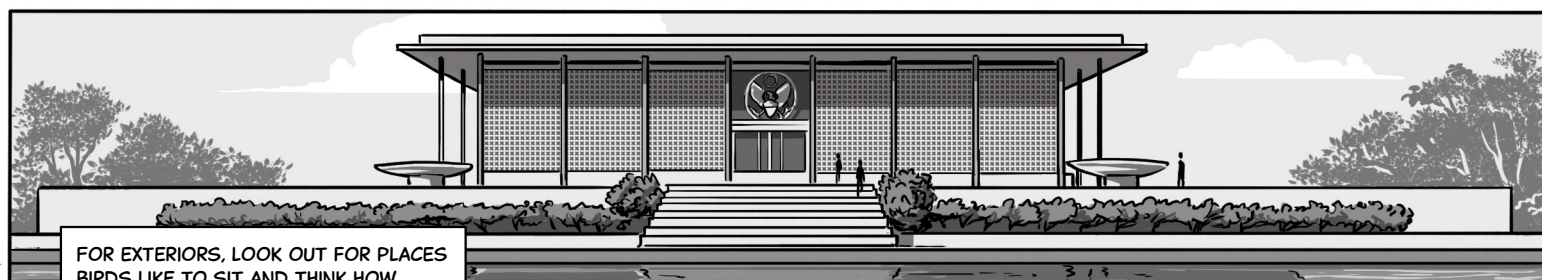
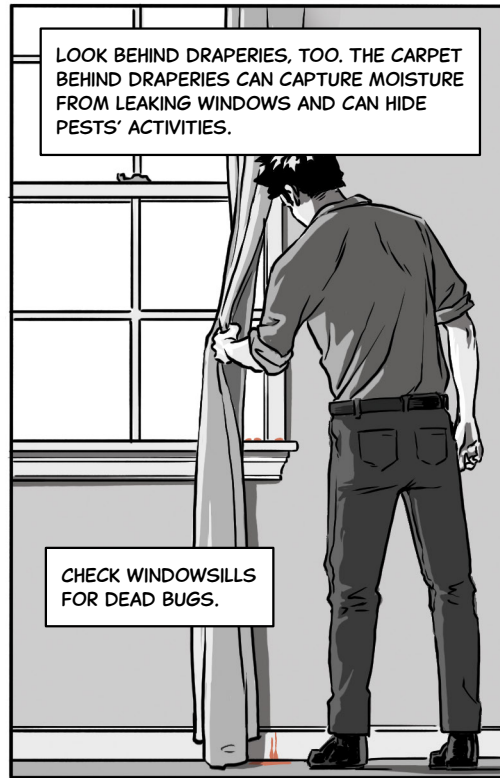
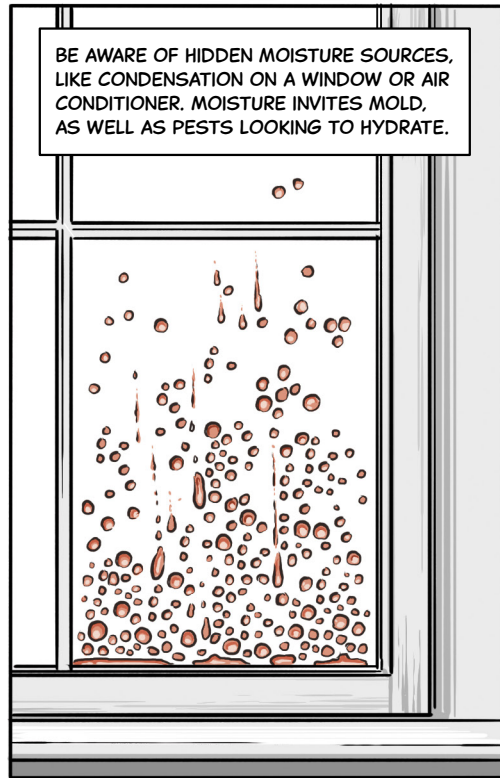


BE AWARE OF HIDDEN MOISTURE SOURCES, LIKE CONDENSATION ON A WINDOW OR AIR CONDITIONER. MOISTURE INVITES MOLD, AS WELL AS PESTS LOOKING TO HYDRATE.

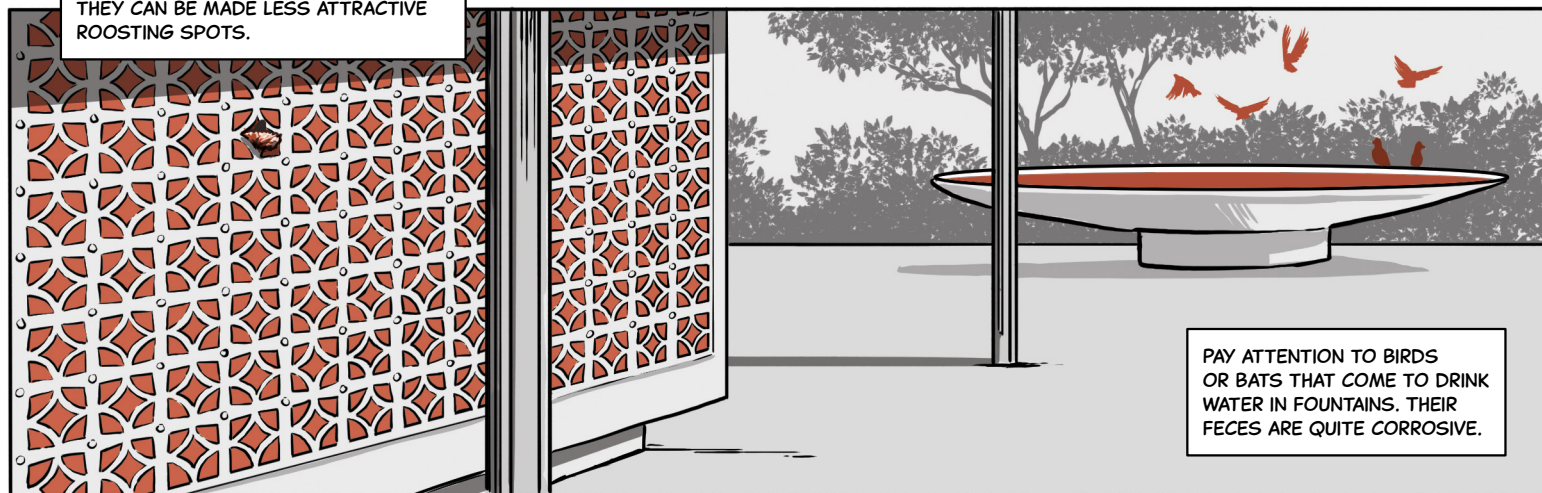
LOOK BEHIND DRAPERIES, TOO. THE CARPET BEHIND DRAPERIES CAN CAPTURE MOISTURE FROM LEAKING WINDOWS AND CAN HIDE PESTS' ACTIVITIES.

LOOK OUT FOR GNAWING MARKS, OR FLUFFY MATERIALS PULLED OUT. RODENTS USE THIS TO MAKE NESTING.

CHECK WINDOWSILLS FOR DEAD BUGS.



FOR EXTERIORS, LOOK OUT FOR PLACES BIRDS LIKE TO SIT AND THINK HOW THEY CAN BE MADE LESS ATTRACTIVE ROOSTING SPOTS.



PAY ATTENTION TO BIRDS OR BATS THAT COME TO DRINK WATER IN FOUNTAINS. THEIR FECES ARE QUITE CORROSIVE.

You've Seen Signs of a Pest. Now What Do You Do?

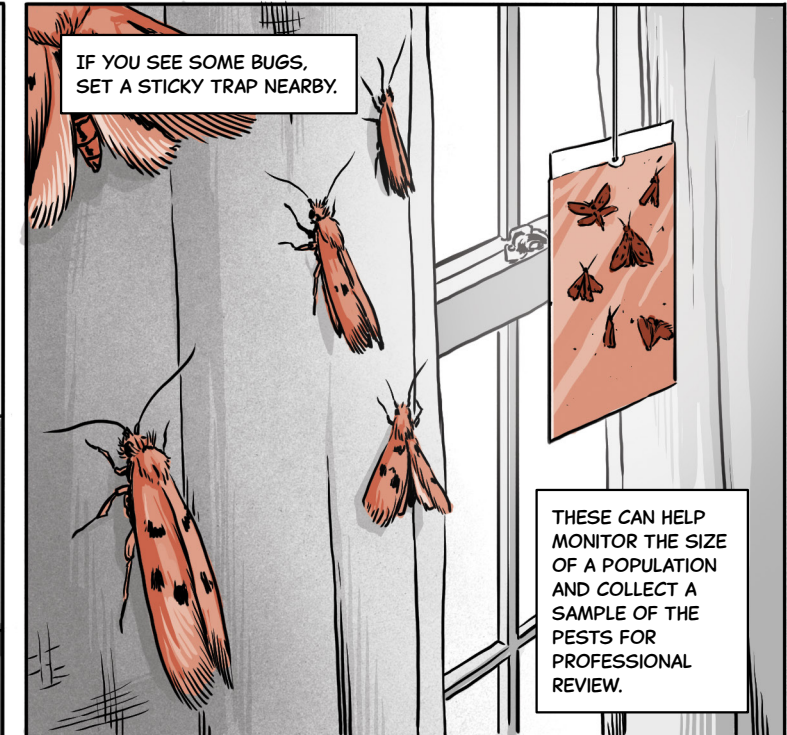
YOUR NEXT STEPS ARE INCREDIBLY HELPFUL.

SEND US A PHOTO IF YOU THINK SOMETHING LOOKS OFF ABOUT AN OBJECT OR THE AREA AROUND IT. WE CAN HELP GAUGE RISKS TO THE ITEM.



IF YOU SEE SOME BUGS, SET A STICKY TRAP NEARBY.

THESE CAN HELP MONITOR THE SIZE OF A POPULATION AND COLLECT A SAMPLE OF THE PESTS FOR PROFESSIONAL REVIEW.

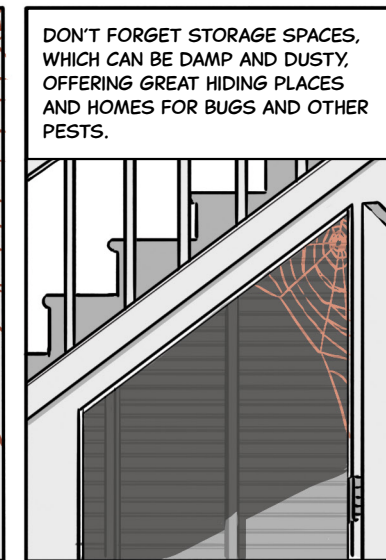
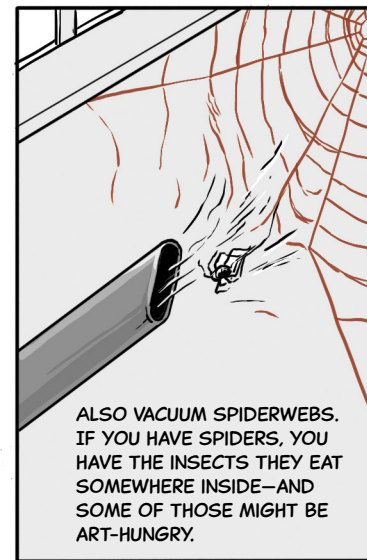


AFTER PHOTOGRAPHING, VACUUM UP ANY PILES OF FRASS OR WINGS OR DEAD BUGS. IF LEFT, THESE CAN BECOME FOOD SOURCES FOR OTHER PESTS.

ALSO VACUUM SPIDERWEBS. IF YOU HAVE SPIDERS, YOU HAVE THE INSECTS THEY EAT SOMEWHERE INSIDE-AND SOME OF THOSE MIGHT BE ART-HUNGRY.

DON'T FORGET STORAGE SPACES, WHICH CAN BE DAMP AND DUSTY, OFFERING GREAT HIDING PLACES AND HOMES FOR BUGS AND OTHER PESTS.

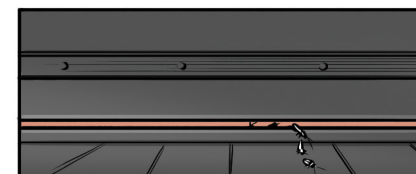
IF POSSIBLE, INSPECT ITEMS MONTHLY.



WEATHER STRIPPING AND THRESHOLD BARRIERS BLOCK ENTRYWAYS FOR PESTS.

1/4 INCH

1/2 INCH



PESTICIDES CAN DAMAGE GILDING, PAINT, AND OTHER APPLIQUÉS AND ARE HAZARDOUS TO HUMANS.

PESTICIDES ARE USED ONLY WITH GREAT CAUTION AFTER CAREFUL CONSULTATION WITH SPECIALISTS WHO WORK WITH US.



YOU DON'T NEED TO BE THE ENTOMOLOGIST, YOU NEED TO BE THE CONDUIT TO THE ENTOMOLOGIST.

PLEASE CONTACT US.

TOGETHER, WE'LL COME UP WITH A PLAN TO STOP DAMAGE BY PESTS.



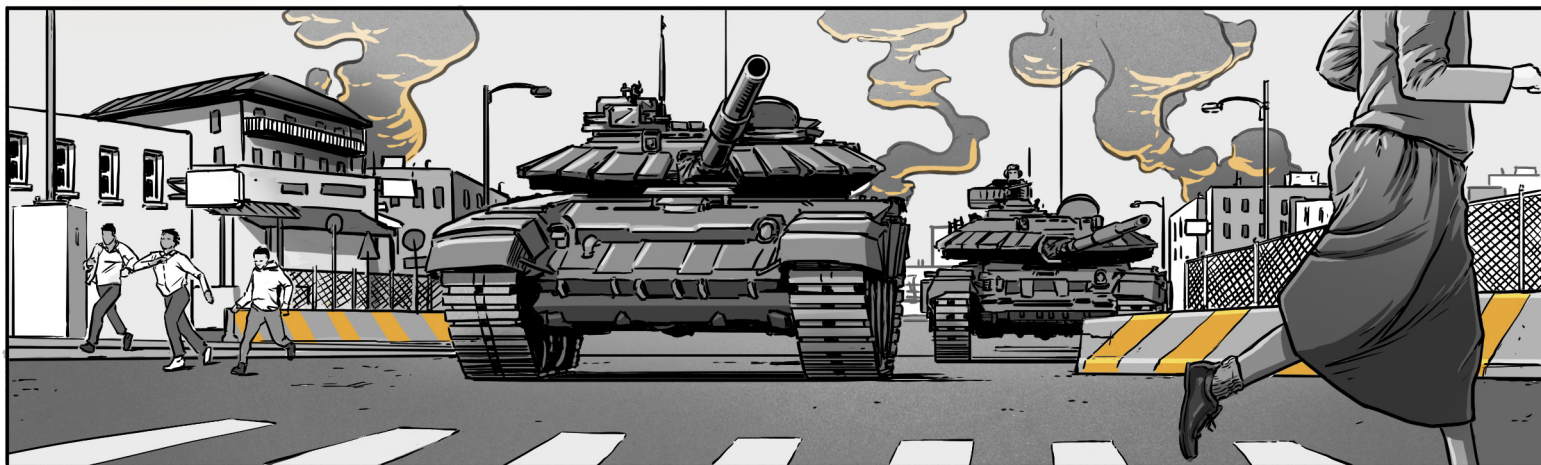
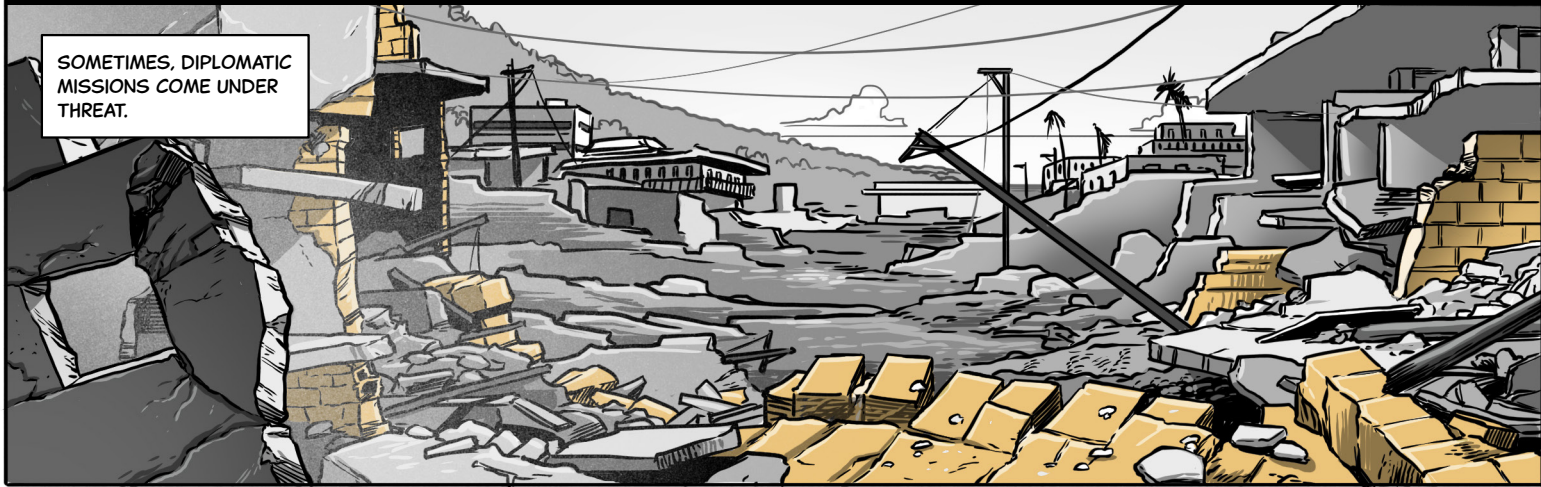
CULTURAL HERITAGE IN TIMES OF CRISIS

How and when to include heritage items in Emergency Action Planning

Including tip sheets for:

- **Evacuating Collections**
- **Sheltering Collections in Place**
- **Handling, Packing, and Moving Heritage Objects**
- **Wet Salvage Techniques**

Cultural Heritage in Times of Crisis



Emergency Planning

WE HAVE HERITAGE ITEMS OF CULTURAL SIGNIFICANCE WE ARE SAFEGUARDING. HOW DO WE DO THAT IN AN EMERGENCY?

IT STARTS WITH DOING AN INVENTORY AND ASSESSMENT OF ALL HERITAGE ITEMS AND IDENTIFYING WHICH ARE VULNERABLE AND WHICH ARE TOP PRIORITIES FOR CULTURAL REASONS WELL BEFORE ANY THREAT MIGHT PRESENT ITSELF. CH CAN HELP. THE GOAL IS TO CREATE A PLAN THAT CAN BE IMPLEMENTED QUICKLY AND SAFELY. INCORPORATE THESE SCENARIOS INTO YOUR POST'S BIENNIAL EVACUATION DRILLS.

CONTACT CH FOR GUIDANCE ON SAFEGUARDING ITEMS THAT YOU CAN BUILD INTO YOUR POST'S EMERGENCY ACTION PLANS FOR BOTH EVACUATING AND SHELTERING IN PLACE SITUATIONS, SUPPLEMENTARY TO WHAT IS INCLUDED IN 12 FAH-1, ANNEX K, ADDENDUM 2 AND POSTS' INDIVIDUAL EMERGENCY ACTION PLANS. IN THE EVENT OF A U.S. EMBASSY OR CONSULATE CLOSURE, PLEASE CONTACT CH. THE OFFICE OF CULTURAL HERITAGE CAN OFFER INFORMATION THAT CAN BE HELPFUL IN SUCH STRESSFUL MOMENTS.

THE FOLLOWING PAGES WILL TAKE YOU THROUGH THE THREE STAGES OF AN ACTION PLAN FOR COLLECTIONS:

CONTACT: OBO-OPS-CH@STATE.GOV



PREPARATION AND PLANNING,



IMPLEMENTATION,



AND RESPONSE AND RECOVERY.



Prepare and Plan

MOST OF THE WORK SHOULD BE DONE IN THE PREPARATION AND PLANNING STAGE.

THIS TAKES PLACE WELL BEFORE AN EVENT, AND EVEN WHEN NO EVENT IS ON THE HORIZON. THINK OF IT AS A "JUST IN CASE."

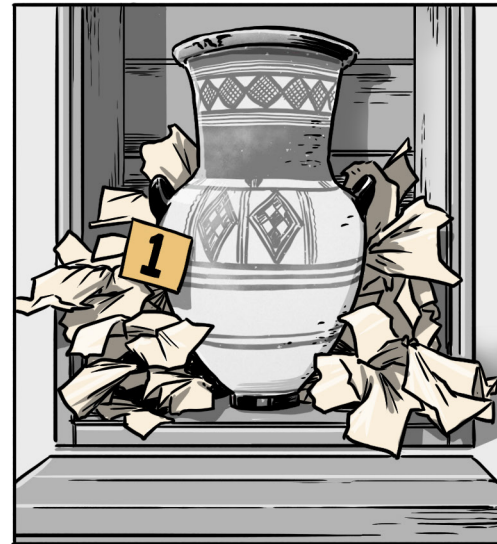


IT STARTS WITH TAKING A CLOSE LOOK AT INVENTORY AND PRIORITIZING WHAT ARE THE MOST IMPORTANT ITEMS.



TODAY

CONSIDER HAVING LEVELS OF PRIORITY, TO TAKE INTO ACCOUNT HOW MUCH TIME YOU HAVE (FOR EXAMPLE, 1, 2, 3). CH CAN HELP PRIORITIZE.



MAKE A CHECKLIST OF OBJECTS, INCLUDING BOTH WHERE AN ITEM IS NOW AND WHERE YOU INTEND TO PUT IT FOR SAFEGUARDING. ASSIGN EACH ITEM A PRIORITY NUMBER.



PHOENICIA, 500 BCE

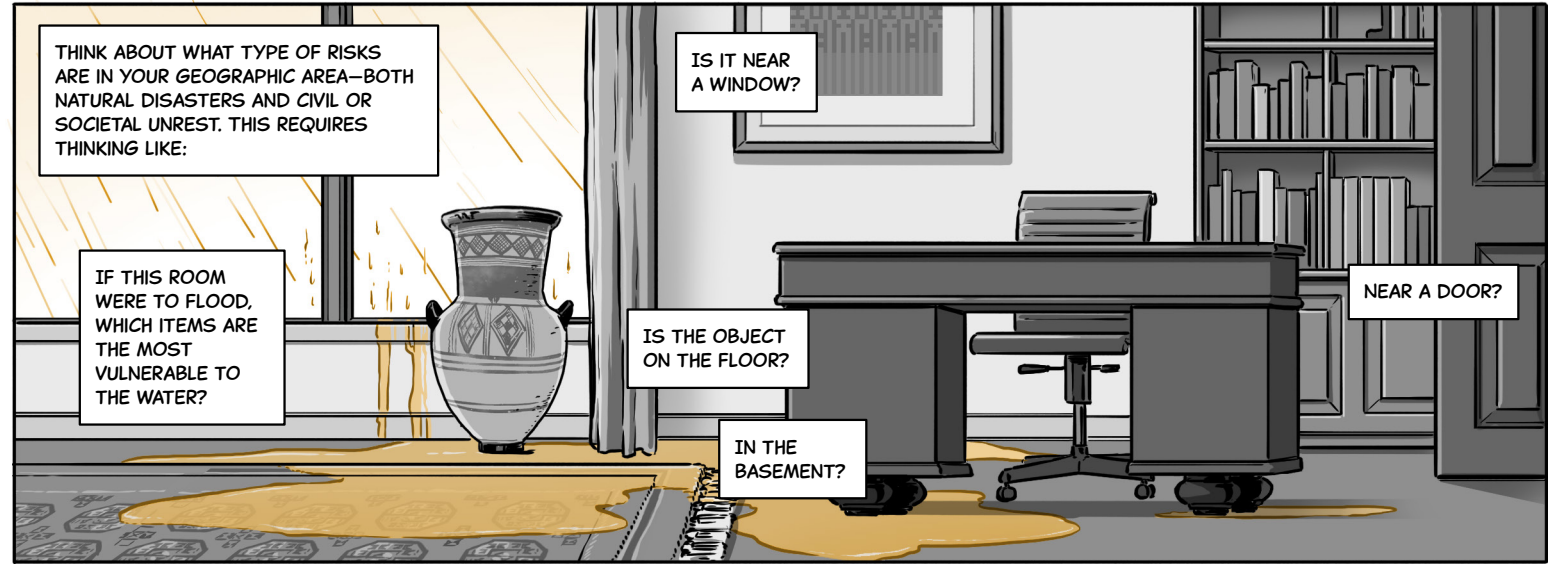
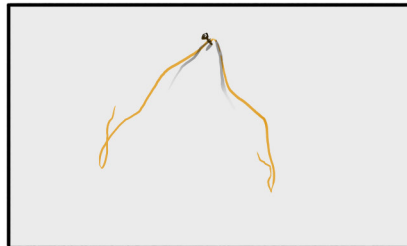
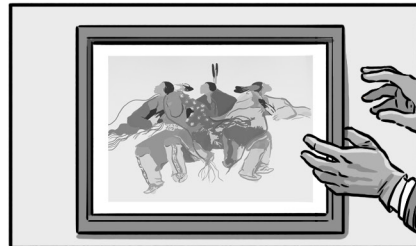
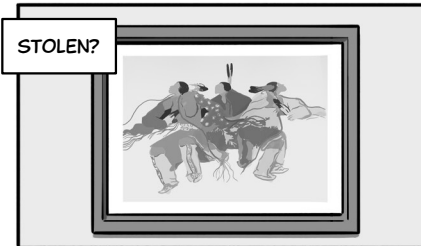
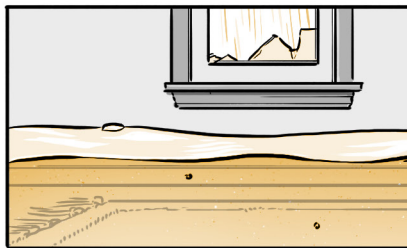
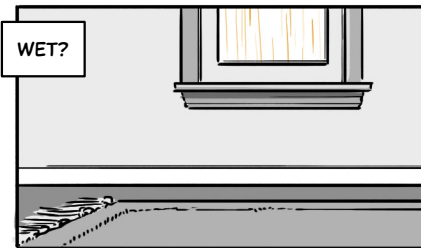
WHEN PRIORITIZING, YOU ARE NOT JUST ASSESSING PHYSICAL RISK TO ITEMS BUT ALSO ASSESSING SIGNIFICANCE.

IS THERE A HIGH VALUE OR IMPORTANT STORY ATTACHED LIKE WITH THIS ANCIENT AMPHORA? IS THE ITEM IRREPLACEABLE?

FOR EACH ITEM, DO A VULNERABILITY AND RISK ASSESSMENT.

LOOK AROUND YOU AND THINK ABOUT ALL THE WAYS THE CHANGING ENVIRONMENT COULD AFFECT OBJECTS. REFER TO THE AGENTS OF DETERIORATION AND THINK ABOUT HOW EACH MIGHT AFFECT AN ITEM.

ARE THEY GOING TO GET...



THINK ABOUT WHAT TYPE OF RISKS ARE IN YOUR GEOGRAPHIC AREA—BOTH NATURAL DISASTERS AND CIVIL OR SOCIETAL UNREST. THIS REQUIRES THINKING LIKE:

IF THIS ROOM WERE TO FLOOD, WHICH ITEMS ARE THE MOST VULNERABLE TO THE WATER?

IS IT NEAR A WINDOW?

IS THE OBJECT ON THE FLOOR?

NEAR A DOOR?

IN THE BASEMENT?



THINK CRITICALLY: HOW CAN I PROTECT THIS?

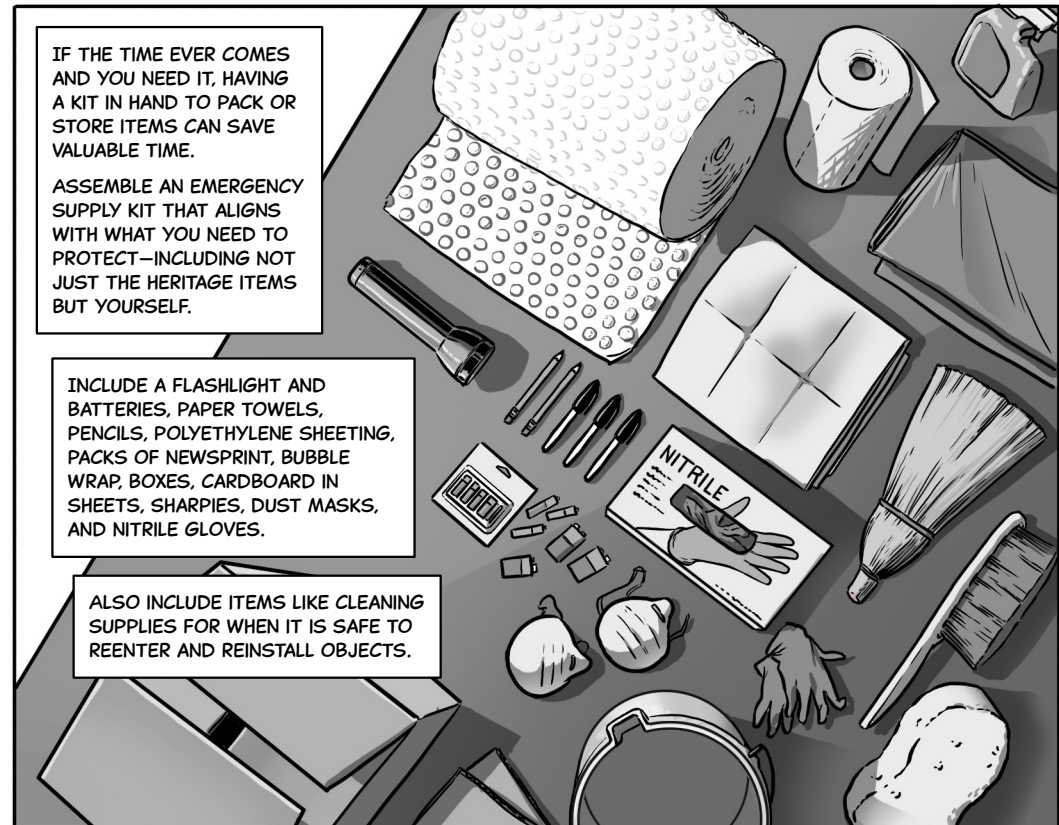
SHOULD I SECURE THIS?

SHOULD I COVER THIS SOMEHOW?

SHOULD I MOVE THIS?

SHOULD I ELEVATE THIS?

THIS TYPE OF RISK ASSESSMENT CAN ALSO BE DONE IN THE MOMENT IF YOU HAVEN'T BEEN ABLE TO DO IT IN ADVANCE.

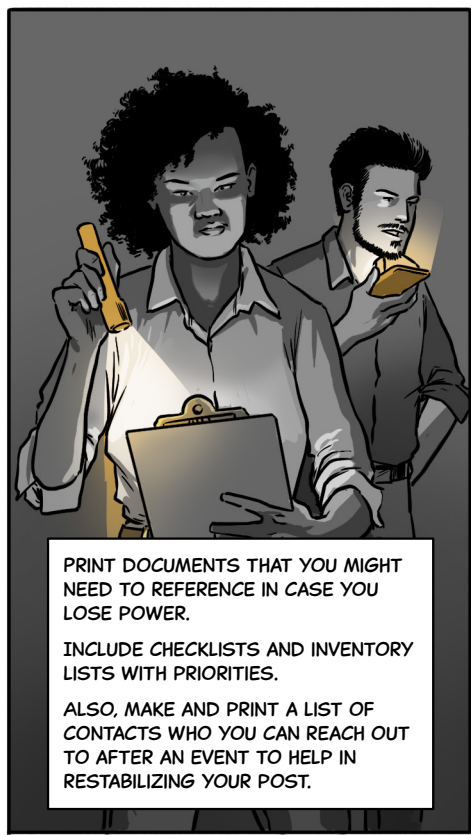


IF THE TIME EVER COMES AND YOU NEED IT, HAVING A KIT IN HAND TO PACK OR STORE ITEMS CAN SAVE VALUABLE TIME.

ASSEMBLE AN EMERGENCY SUPPLY KIT THAT ALIGNS WITH WHAT YOU NEED TO PROTECT—including not just the heritage items but yourself.

INCLUDE A FLASHLIGHT AND BATTERIES, PAPER TOWELS, PENCILS, POLYETHYLENE SHEETING, PACKS OF NEWSPRINT, BUBBLE WRAP, BOXES, CARDBOARD IN SHEETS, SHARPIES, DUST MASKS, AND NITRILE GLOVES.

ALSO INCLUDE ITEMS LIKE CLEANING SUPPLIES FOR WHEN IT IS SAFE TO REENTER AND REINSTALL OBJECTS.



PRINT DOCUMENTS THAT YOU MIGHT NEED TO REFERENCE IN CASE YOU LOSE POWER.

INCLUDE CHECKLISTS AND INVENTORY LISTS WITH PRIORITIES.

ALSO, MAKE AND PRINT A LIST OF CONTACTS WHO YOU CAN REACH OUT TO AFTER AN EVENT TO HELP IN RESTABILIZING YOUR POST.

Implement

SOMETHING IS HAPPENING AND IT IS TIME TO ACT ON YOUR PREPARATION PLAN.

FIRST CONSIDER YOURSELF: YOUR SAFETY IS OF UTMOST PRIORITY. BUT IF YOU HAVE ADVANCE NOTICE OF AN EVENT AND CAN SAFELY ADDRESS SAFEGUARDING HERITAGE ITEMS, HERE ARE SOME ACTION ITEMS TO IMPLEMENT IN THE MOMENT.

RISK TIMETABLE: 3-4 DAYS OR MORE

ARE WE SHELTERING THESE ITEMS IN PLACE?

NO, WE'RE EVACUATING COLLECTIONS. LET'S START WITH PRIORITY 1 ITEMS.

IF YOU ARE NOT AT PERSONAL RISK AND YOU HAVE 3-4 DAYS OR MORE IN ADVANCE OF A KNOWN EVENT, THEN:

1. CONTACT THE CULTURAL HERITAGE OFFICE.
2. CONSULT PROPER HANDLING AND MOVING INSTRUCTIONS, ATTACHED AT THE END OF THIS CHAPTER AS A TIP SHEET AS WELL AS IN THE MOVING AND HANDLING CHAPTER.
3. CONFER WITH COLLEAGUES AT POST AND IN CH TO SEE IF PIECES IN THE COLLECTION SHOULD STAY IN PLACE OR BE RELOCATED WITHIN THE BUILDING, OR IF THEY NEED EVACUATING TO STORAGE OR ANOTHER POST, OR POSSIBLY RETURNED TO WASHINGTON, D.C.
TIP SHEETS FOR BOTH EVACUATING AND SHELTERING IN PLACE SCENARIOS ARE PROVIDED AT THIS END OF THIS CHAPTER.
4. FOCUS ON PRIORITY OBJECTS. YOU MIGHT BE ABLE TO ADDRESS ALL THE ITEMS ON YOUR INVENTORY, BUT START WITH THE ONES IDENTIFIED AS MOST IMPORTANT.

DRAWDOWN STATUS

IF YOU ARE NOT AT PERSONAL RISK BUT YOUR POST IS IN DRAWDOWN STATUS, THEN:

1. CONTACT THE CULTURAL HERITAGE OFFICE. WE CAN HELP DETERMINE WHAT IS FEASIBLE IN THE TIME YOU HAVE.
2. CONFER WITH COLLEAGUES AT POST AND IN CH TO DETERMINE WHETHER THE COLLECTION CAN STAY OR NEEDS TO BE EVACUATED. DETAILS ON POTENTIAL CONDITIONS CAN BE HELPFUL HERE:
 - WILL THERE BE ELECTRICITY ONCE STAFF DEPARTS?
 - IS THE PLAN TO RETURN TO THIS POST/BUILDING?
 - WHAT SECURITY MEASURES WILL REMAIN IN PLACE ONCE EVACUATED?
3. FOCUS ON THE MOST VULNERABLE PRIORITY OBJECTS, AS DETERMINED IN THE PLANNING PHASE.

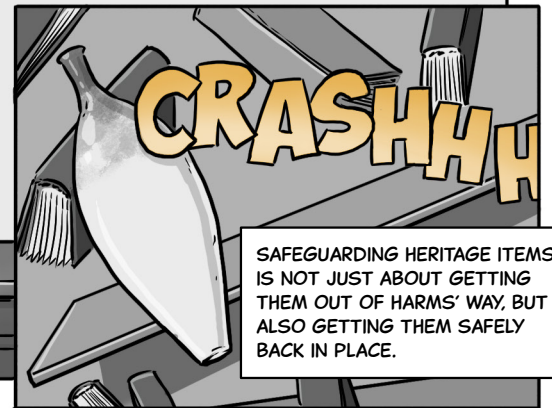
Respond and Recover

THE RESPONSE PHASE OCCURS IN THE FIRST 48 HOURS TO 2 WEEKS AFTER IT HAS BEEN DEEMED SAFE TO RETURN TO THE POST.

BEYOND THAT IS WHAT IS CALLED RECOVERY: THE LONGER-TERM ADDRESSING OF DAMAGE AND RESUMING NORMAL OPERATIONS.

EVEN THOUGH YOU HAVE BEEN CLEARED FOR REENTRY, DON'T RUSH TO PUT THINGS BACK. PLEASE CONTACT CH BEFORE YOU RETURN OBJECTS TO THEIR PLACE SO WE CAN HELP YOU ASSESS THE STABILITY OF THE ENVIRONMENT AND POTENTIAL HAZARDS.

*REMEMBER TO WEAR PERSONAL PROTECTIVE EQUIPMENT FOR YOUR HEALTH AND SAFETY.



SAFEGUARDING HERITAGE ITEMS IS NOT JUST ABOUT GETTING THEM OUT OF HARMS' WAY, BUT ALSO GETTING THEM SAFELY BACK IN PLACE.

TO ASSESS IF A SPACE IS SAFE TO PUT OBJECTS BACK INTO, THINK ABOUT THINGS LIKE:

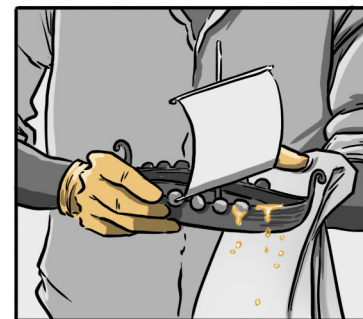
IS THERE HVAC TO STABILIZE TEMPERATURE AND HUMIDITY?

DO YOU NEED SUPPORT FROM OUTSIDE CONTRACTORS TO ADDRESS CONDITIONS?

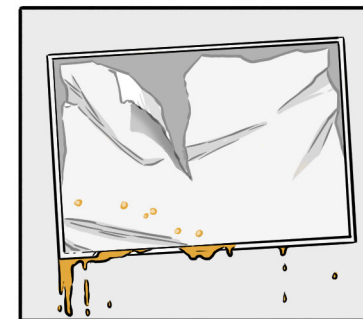
IS THERE A NEED FOR AIR SCRUBBERS TO ADDRESS POLLUTANTS OR HUMIDIFIERS/DEHUMIDIFIERS AND FANS TO STABILIZE THE MOISTURE IN THE AIR?



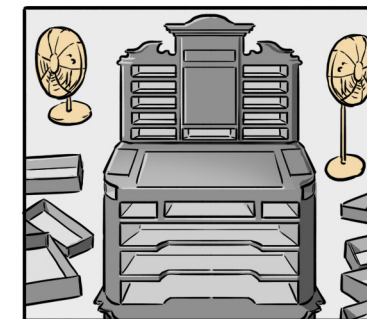
ONCE YOU'VE ASSESSED THE BUILDING, LOOK AT THE ITEMS THEMSELVES. REFER BACK TO INVENTORY NOTES AND START A DAMAGE ASSESSMENT:



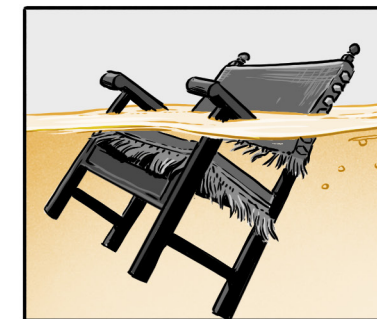
1. TRIAGE ITEMS IF NEEDED. START WITH THE HIGHEST PRIORITY OBJECTS.



2. HEAVILY DAMAGED OBJECTS MIGHT BE TOO FAR GONE. DIVERT RESOURCES TO SALVAGEABLE ITEMS, EVEN IF LOWER PRIORITY. A TIP SHEET OF RESPONSE BY MATERIAL IS ATTACHED TO THIS CHAPTER.



3. DIFFERENT TYPES OF OBJECTS WILL REQUIRE DIFFERENT SALVAGE METHODS. BEFORE YOU TRY TO RESCUE ANY DAMAGED ITEMS, ENGAGE CULTURAL HERITAGE.



4. SOME ITEMS MAY BE CONSIDERED A TOTAL LOSS, BUT BEFORE DISPOSING OF ANYTHING, CONSULT CULTURAL HERITAGE TO CONSIDER HOW BEST TO DOCUMENT FOR POSTERITY.

RECOVERY IS THE LONG GAME. ONCE THINGS ARE SALVAGED, PRIORITIZE ITEMS FOR TREATMENT OR RESTORATION IN CONSULTATION WITH CULTURAL HERITAGE.

Evacuating Collections

With sufficient notice before a potential emergency or broad-scale disaster like a hurricane/typhoon, or in the event of a Post evacuation, collections may be evacuated to a safe area. Heritage collections should be evacuated if a security presence will not be maintained at Post.



RECORD KEEPING

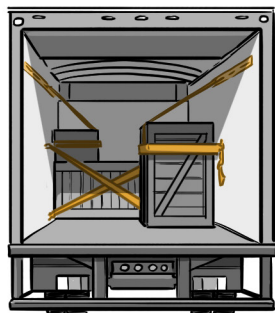
- Designate a documenter to ensure all items are accounted for.
- If possible, print ILMS records, inventory sheets, and collections profiles for reference.
- Have a packing list by box. Place a copy in the box, keep a copy with the documenter, and take a photograph of the packing list and email to **OBO-OPS-CHHeritageCollections@state.gov**.
- Photograph the contents placed in each box for future reference. Email photos to CH at the address above.

PACKING IN AN EMERGENCY

- See "Handling, Packing, and Moving."
- In an emergency, packing in standard cardboard boxes or file boxes is fine. Lidded plastic bins are also appropriate for packing small objects and documents.
- Do not use bubble wrap directly against objects. Use plastic sheeting for wrapping and clean newsprint for padding instead. Use plastic sheeting and rigid pieces of cardboard to protect framed works of art.
- For efficiency, work in an assembly line with one person wrapping objects, one placing them into boxes, and one recording which objects are in each box.
- Label boxes with any special handling needs, such as "This Side Up" or "Fragile." When packing, be mindful of the weight of each box. Mark heavy boxes as such.
- For truck and container transport, sufficiently pad items and secure them in place using nylon ratchet straps.

STORAGE

- If temporary storage is needed, identify a safe space that is clean, dry, well ventilated, and secure.
- Coordinate with appropriate parties to ensure travel routes will remain open while evacuating the collection.
- Remove objects from box trucks or containers as soon as possible upon arrival and place in storage.
- Use care when stacking boxes to ensure boxes on the bottom can sustain the weight of boxes on top.
- Store collections, whether in packed boxes or individually, on shelves. If shelving is not available, raise items off the floor on pallets or 2x4s.
- For longer-term storage (one month to indefinite), unpack and unwrap all objects to allow air to circulate. Use packing materials to protect objects as needed, but do not leave them tightly wrapped.
- Heritage items must be stored long term in a secure, climate-controlled facility.

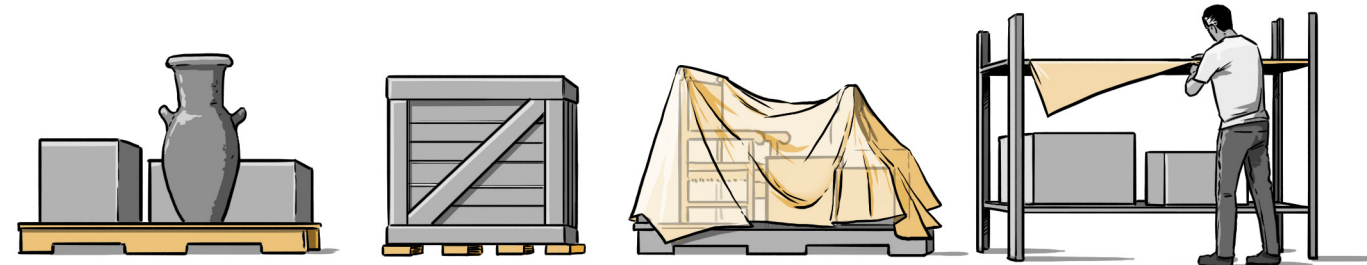


Sheltering Collections in Place

With sufficient notice before a potential emergency or broad-scale disaster like a hurricane/typhoon, the safest and best option may be to secure collections within the building to minimize the chance for loss or damage. Damage is risked each time an object is handled or relocated, so keeping heritage objects at Post with minimal handling/moving is ideal.

MOVE COLLECTIONS TO THE SAFEST SPACE WITHIN THE BUILDING

- See "Handling, Packing, and Moving."
- Inner rooms with no windows on a high floor are typically the safest place during an emergency.
- If possible, move your collections from subgrade storage to higher ground.
- Carefully wrap small objects in plastic sheeting (do not use bubble wrap directly against an object), and pack multiple items in the same box or bin. Include a packing list in each tub. Tape tubs shut with packing tape.
- Try to keep records of what was moved, from where, and its new location.
- CH can help Post prioritize heritage objects based on their vulnerability and value.



PROTECT AGAINST DAMAGE

Water is often the biggest threat to collections and historic buildings, especially in an emergency scenario. Moisture infiltration in the form of floods, leaks, hoses and sprinkler systems, condensation, etc. can cause irreversible damage as well as make environments more hospitable to mold and pests.

- Raise objects and packed boxes several inches off the floor.
- Store boxes on pallets or rows of 2x4s to elevate them off the floor if no shelving is available.
- Drape objects and packed boxes with plastic sheeting to protect against leaks from above.
- If items are stored on shelves, wrap the entire shelf in plastic and secure corners with packing tape.
- Have provisional equipment like fans and dehumidifiers on standby, ready to mobilize in the aftermath. Mold growth can be prevented with air circulation and relative humidity below 60 percent.

IMMOVABLE HERITAGE AND LARGE-SCALE ARTWORKS

- Do not attempt to move artworks that require rigging or heavy equipment before an emergency.
- If possible, construct freestanding plywood boxes around outdoor artworks to protect them from projectiles or falling debris.
- Shore artworks with wood bracing and/or nylon straps to prevent them from toppling (contact CH for details).
- Proprietary custom dams (for water events) and impact screens are available in special circumstances (contact CH for details).



These tips are intended to serve as quick reference for emergency scenarios and are not a comprehensive guide to handling, packing, and moving heritage objects. Consult the “Handling, Moving, and Storing” chapter in this manual and contact CH for object specific guidance.

GENERAL GUIDELINES FOR HANDLING AND MOVING HERITAGE OBJECTS

- Remove jewelry, belt buckles, keys, ties or other items that may scratch or become entangled with the objects being moved. Tuck your badge and lanyard away.
- Check for and note damage, previous repairs, loose parts, etc. These areas are especially vulnerable.
- Always lift an object using both hands. Only handle one object at a time.
- Plan your route before moving artwork and take your time. Work in teams—have someone open doors, communicate with passersby, and clear your path.
- Use freshly washed hands. Wear nitrile gloves for metals, lacquer, or painted surfaces.

THREE-DIMENSIONAL OBJECTS (SCULPTURE, FURNITURE, CULTURAL OBJECTS, ETC.)

- Lift objects at their center of gravity and attempt to keep objects in the proper orientation and upright.
- Do not lift items by their projecting parts. Lift chairs, for example, by the seat rails and not by their arms.
- Never drag furniture.
- Handle and move individual components separately.
- Carry folding screens with two people and place padding between the panels to prevent damage.
- Moving oversize objects that require equipment should be coordinated with CH.

PAINTINGS AND FRAMED WORKS OF ART

- Do not touch the front or back of a painting.
- Handle by grasping either side of the frame with the artwork facing your torso.
- Use two people positioned on each side for large works, supporting the frame from the bottom and sides.

TEXTILES (RUGS, TAPESTRIES, FLAGS, ETC.)

- Textiles must be fully supported before they are moved. Ideally, textiles are rolled (pile-side out) around a large, wrapped tube. Without a tube, textiles can be gently accordion folded or loosely rolled.

DOCUMENTS, PHOTOGRAPHS, AND WORKS ON PAPER

- Keep documents, photos, and unframed works on paper flat and faceup. Contact CH for oversize works.
- Fully support documents and paper works on trays, sheets of rigid cardboard or mat board, or in boxes. If using nonarchival cardboard, place a sheet of plastic between the cardboard and the document or artwork.
- Do not fold documents. Do not attempt to unfold folded documents.

These tips are intended to serve as quick reference for emergency scenarios and are not a comprehensive guide to handling, packing, and moving heritage objects. Consult the “Handling, Moving, and Storing” chapter in this manual and contact CH for object specific guidance.

BASIC PACKING INSTRUCTIONS

- Have a work area designated, cleared, and prepared with materials required for packing artworks.
- Once fully packed, write the object’s brief description/artist + title and ILMS number on the exterior of the box or a piece of painters’ tape to label the wrapped exterior of the work for identification.
- Do not use ink pens and markers around unwrapped artworks.
- Refer to “Evacuating and Storing Collections” for guidance on record keeping, etc.

THREE-DIMENSIONAL OBJECTS (SCULPTURE, FURNITURE, CULTURAL OBJECTS, ETC.)

- For emergency prep, most objects can be safely wrapped in clean newsprint or plastic. Do not use bubble wrap directly against the surface of an object.
- Small objects are safest in boxes. Pad around fully wrapped objects with newsprint, bubble wrap, or packing peanuts.
- Do not overload the boxes with more weight than the box can sustain.
- Attempt to keep larger items upright.
- Large objects and furniture can be protected during transit and in storage with clean moving blankets.

PAINTINGS AND FRAMED WORKS OF ART

- For frames with glass or plexi, lay the framed work facedown on a sheet of Tyvek or ethafoam. For paintings and unglazed framed works, contact CH for assistance.
- Trim the Tyvek to an appropriate size for fully wrapping the work. Neatly fold the Tyvek around the frame like wrapping a gift. To secure, tape the Tyvek to itself with blue painter’s tape. Do not allow tape to come into direct contact with the frame.
- Next, wrap the frame with bubble wrap, making sure that the corners and bottom edge of the frame are well protected. Secure bubble wrap to itself with blue painter’s tape.
- Stand fully wrapped artworks upright in a large open-top cardboard box. Place a layer of bubble wrap or a folded, clean moving blanket in the bottom of the box. Place sheets of rigid cardboard between frames. Cardboard sheets should be at least the height of the adjacent frames.
- Stuff bubble wrap or newsprint into box and around frames to ensure art works are snug inside of box and will not tip over or knock into each other.
- Do not overload the boxes with more weight than the box can sustain.

TEXTILES (RUGS, TAPESTRIES, FLAGS, ETC.)

- For protection during transport or short-term storage, rolled or loose accordion-folded textiles can be wrapped in a clean white bedsheet, washed Tyvek, or polyethylene film secured at each end of the roll like a candy wrapper with string, rubber bands, or tape.

DOCUMENTS, PHOTOGRAPHS, AND WORKS ON PAPER

- Documents, photographs, and works on paper can be stacked faceup in adequately sized boxes, interleaved with Tyvek or plastic sheets cut to size. Use boxes that are larger than the collection items themselves.

(Based on recommendations from the Foundation for Advancement in Conservation.)

GENERAL TIPS

- Contact the Office of Cultural Heritage as soon as possible.
- Focus on high priority assets first if known or identified.
- Ask CH about freezing organic materials that cannot be dried within 48 hours.
- Do NOT freeze metals, glass, porous materials like stone or ceramic, paintings, and furniture.
- Avoid touching/handling soot-covered objects before speaking with a conservator.
- Increase airflow with fans, open windows, dehumidifiers, and HVAC (if available).
- Mold is best removed once it is dry with a HEPA-filtered vacuum; residual mold can be cleaned from surfaces with a little free-and-clear dish soap in water and a microfiber cloth; avoid disinfectants.

PAINTINGS

- Carefully remove paintings from their frames, but do not remove them from their stretchers.
- Keep wet paintings horizontal and paint-side up.
- Avoid touching the painted surface.
- Air-dry, faceup, away from direct sunlight.

ART ON PAPER OR PHOTOS IN FRAMES

- Remove from frames in a safe, dry place.
- Do not remove if artwork is stuck to the glass/glazing.
- If image is stuck, leave artwork in frame and place glass-side down and contact a conservator.
- Place artworks faceup and air-dry slowly.

FURNITURE

Wood

- Rinse or sponge surfaces gently to clean, then blot, and air-dry slowly.
- If painted or varnished surfaces are flaking, don't touch and allow to air-dry slowly.
- Use weights or clamps to hold lifting veneers in place while drying; separate weights from wood with a piece of plastic sheeting.

Upholstery

- Remove cushions, seats, and other separate pieces.
- Wrap upholstered materials in cloth to air-dry and contact CH for next steps.
- Clean/blot wood section per above and air-dry slowly.

TEXTILES

- Provide adequate physical support when moving heavy textiles.
- Do not unfold delicate or damaged textiles.
- Do not stack wet textiles.
- Rinse wet or muddy textiles with clean water, drain, and blot items with clean cotton towels or sheets to remove excess water.
- Shape each damp textiles to its original form for drying.
- Air-dry textiles indoors with fans.
- Textiles can be frozen if drying within 48 hours isn't possible; contact CH for guidance.

(Based on recommendations from the Foundation for Advancement in Conservation.)

BOOKS

- If rinsing is necessary, hold book closed.
- Stand partially wet or damp books on top or bottom edge with covers opened to 90 degrees for air-drying.
- Lay very wet books flat on a clean surface and interleave with an absorbent material like paper towels; change out interleaving when damp.
- Books can be wrapped in freezer paper, packed tightly spine-side down, and frozen until time and resources permit.

PAPER

- Air-dry flat as individual sheets or small piles.
- Interleave piles with paper towels and replace interleaving when damp.
- Do not unfold or separate wet sheets.
- Paper can be stacked, wrapped in freezer paper, and frozen.

ORGANIC MATERIALS

Leather

- Rinse/sponge with clean water to remove mud.
- Pad with towels or newsprint (no ink) to maintain shape.
- Change blotting material regularly.
- Air-dry and manipulate to keep supple.

Baskets

- Rinse, drain, and blot.
- Stuff with paper towels or clean rags to retain shape and absorb moisture.
- Change blotting material regularly.

Bone and Shell

- Rinse, drain, and blot.
- Place on clean blotting material and air-dry slowly.

INORGANIC MATERIALS

Ceramics

- Identify whether ceramic is glazed and contact CH for drying procedures; note that unglazed or low-fired ceramics are water sensitive.
- If broken or cracked, place fragments in a zippered plastic bag once dry until treatment is possible.

Stone

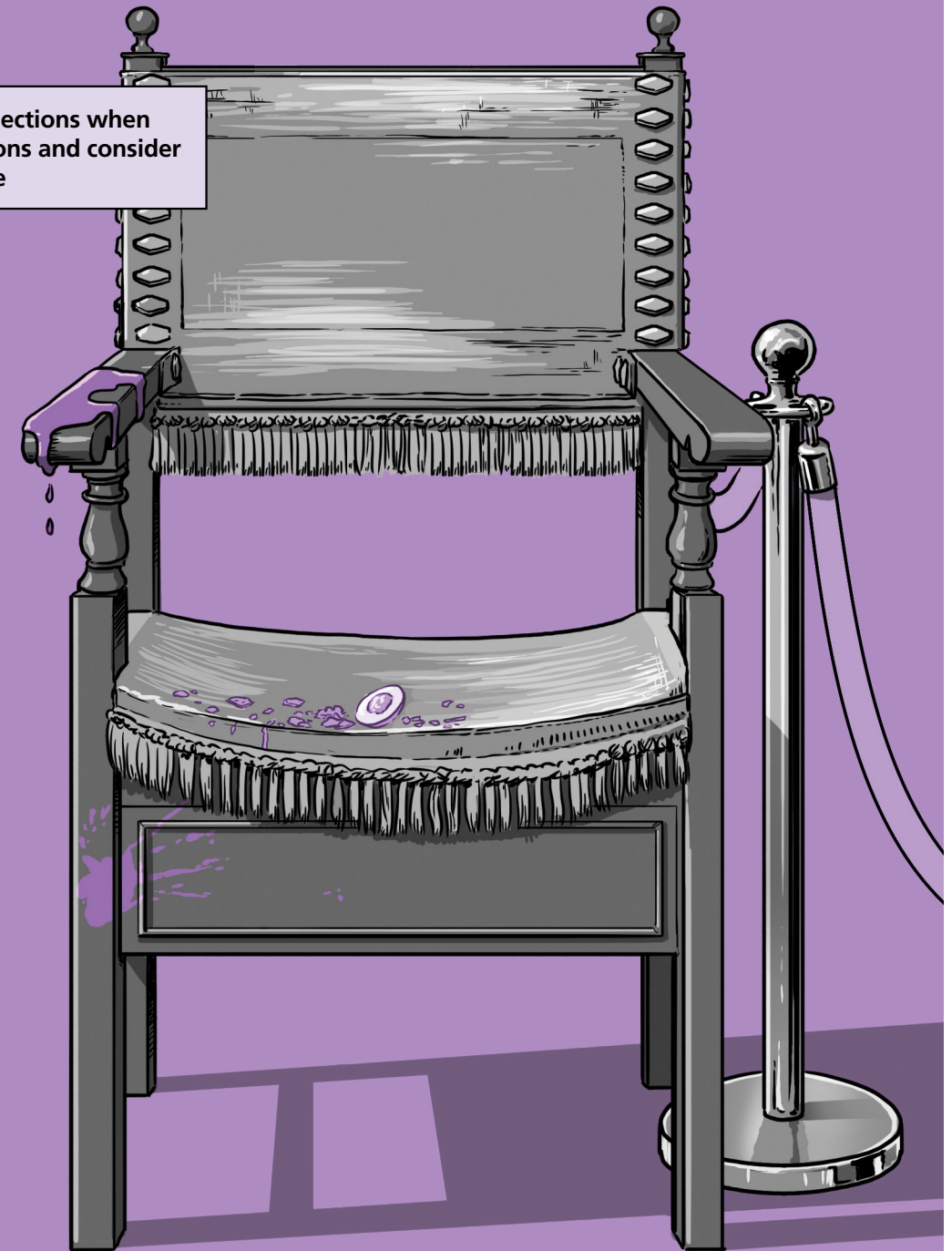
- Can be rinsed if necessary.
- Smooth-surfaced stone can be blotted and air-dried.
- Rough or finishes stone should be air-dried; don't blot.

Metal

- Use gloves to handle.
- Rinse unfinished metal with sponges and blot to dry.
- If metal has a finish that is flaking or lift, don't touch; leave to air-dry with flaking faceup if possible.

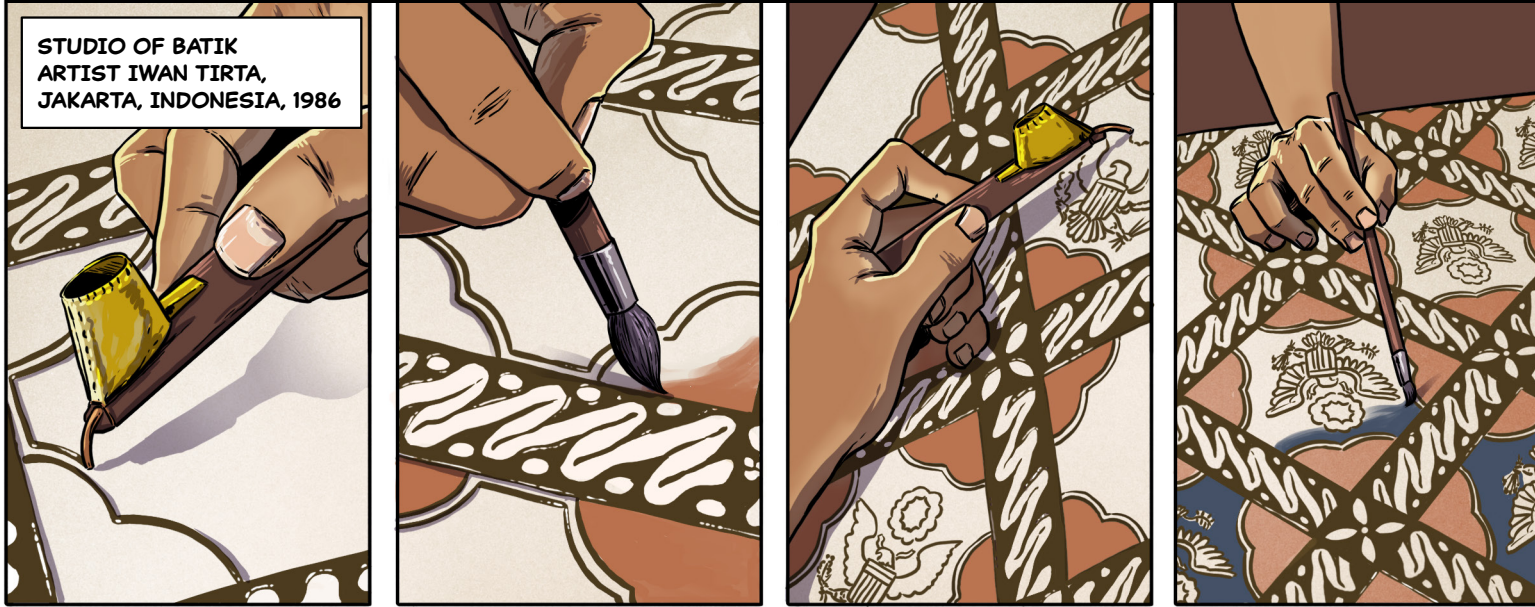
SAFEGUARDING HERITAGE ITEMS DURING EVENTS

Recognize the risks to collections when hosting diplomatic functions and consider ways to minimize damage



Safeguarding Heritage Items During Events

STUDIO OF BATIK
ARTIST IWAN TIRTA,
JAKARTA, INDONESIA, 1986



STATE DEPARTMENT COLLECTIONS
ARE MEANT TO BE SHARED.
THEY ARE PART OF OFFICES AND
RESIDENCES AND SPACES THAT
SHOWCASE AND REPRESENT
CULTURES AND COMMUNITIES.

ON A RARE OCCASION,
THEY MIGHT EVEN INSPIRE
A SHIRT WORN BY A
PRESIDENT FOR A PARTY.

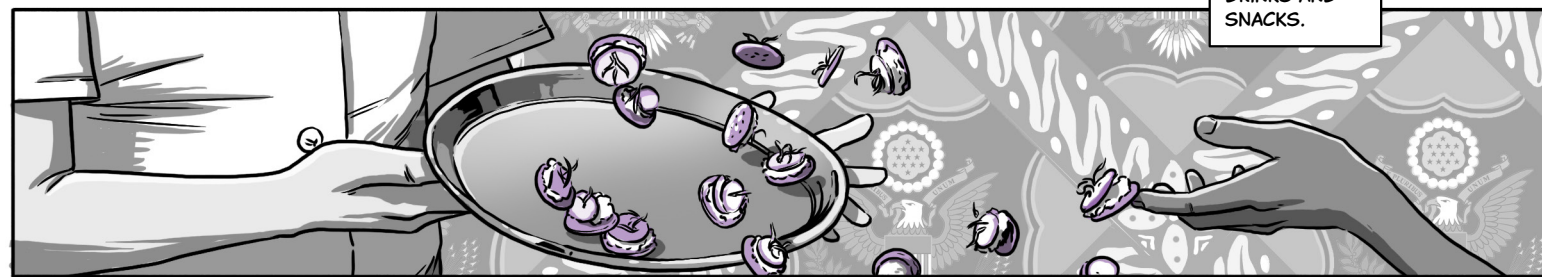


TODAY

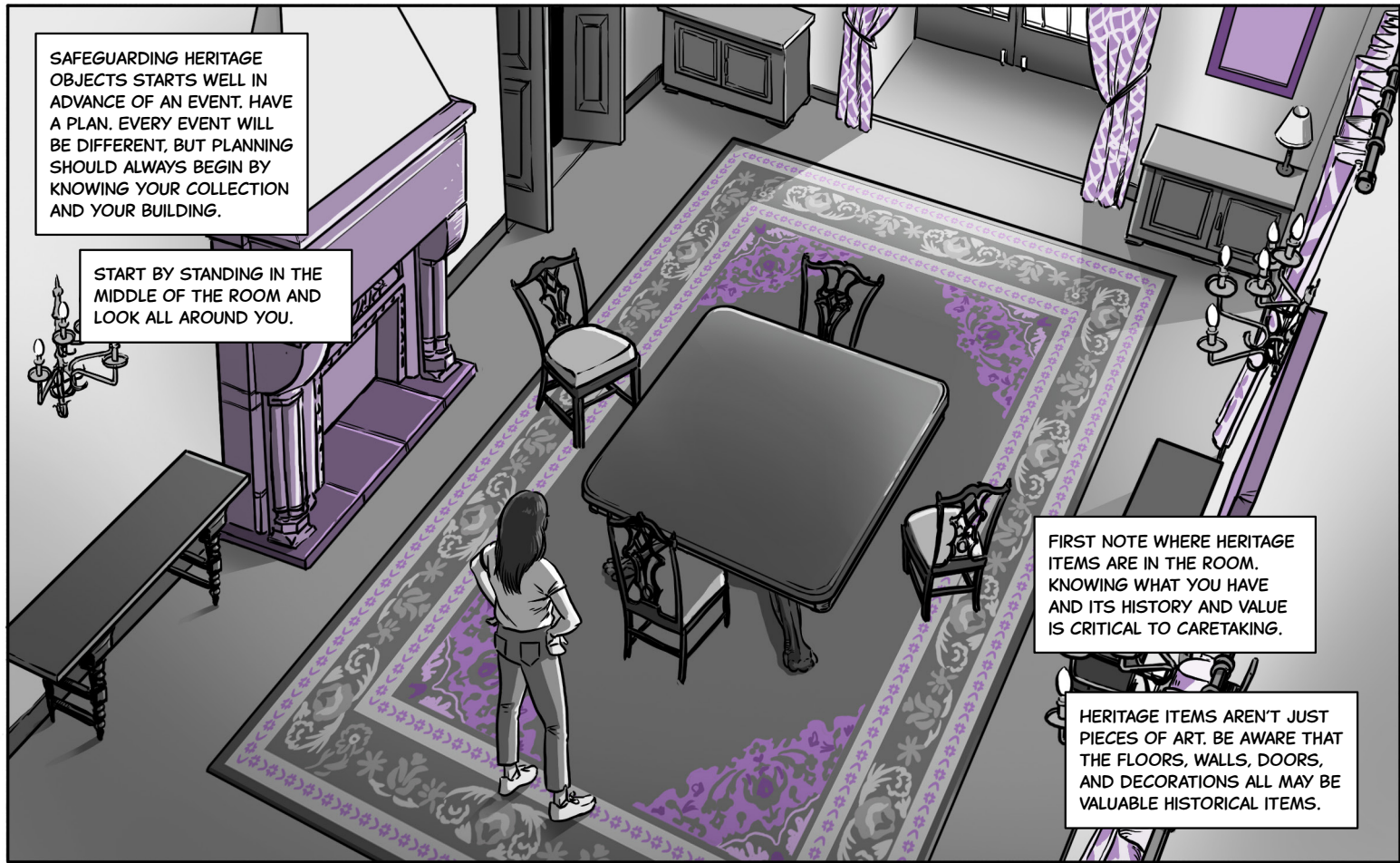
BUT THAT KIND OF ACCESSIBILITY
MEANS THAT DURING DIPLOMATIC
EVENTS THEY MIGHT BE AT THE
MERCY OF CLAPPING HANDS...



...AND SPILLED
DRINKS AND
SNACKS.



Balancing Stewardship and Diplomacy

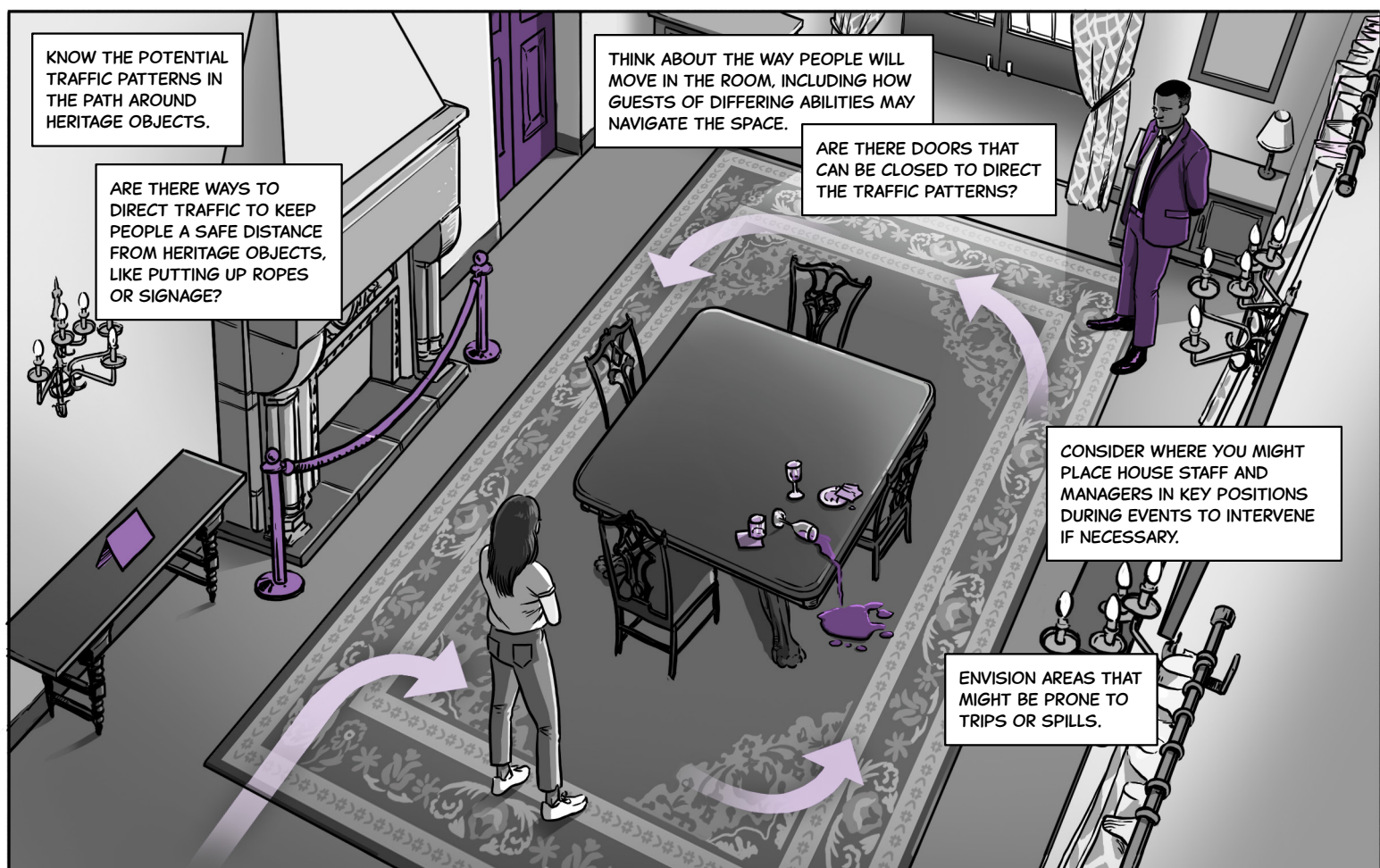


SAFEGUARDING HERITAGE OBJECTS STARTS WELL IN ADVANCE OF AN EVENT. HAVE A PLAN. EVERY EVENT WILL BE DIFFERENT, BUT PLANNING SHOULD ALWAYS BEGIN BY KNOWING YOUR COLLECTION AND YOUR BUILDING.

START BY STANDING IN THE MIDDLE OF THE ROOM AND LOOK ALL AROUND YOU.

FIRST NOTE WHERE HERITAGE ITEMS ARE IN THE ROOM. KNOWING WHAT YOU HAVE AND ITS HISTORY AND VALUE IS CRITICAL TO CARETAKING.

HERITAGE ITEMS AREN'T JUST PIECES OF ART. BE AWARE THAT THE FLOORS, WALLS, DOORS, AND DECORATIONS ALL MAY BE VALUABLE HISTORICAL ITEMS.



KNOW THE POTENTIAL TRAFFIC PATTERNS IN THE PATH AROUND HERITAGE OBJECTS.

ARE THERE WAYS TO DIRECT TRAFFIC TO KEEP PEOPLE A SAFE DISTANCE FROM HERITAGE OBJECTS, LIKE PUTTING UP ROPES OR SIGNAGE?

THINK ABOUT THE WAY PEOPLE WILL MOVE IN THE ROOM, INCLUDING HOW GUESTS OF DIFFERING ABILITIES MAY NAVIGATE THE SPACE.

ARE THERE DOORS THAT CAN BE CLOSED TO DIRECT THE TRAFFIC PATTERNS?

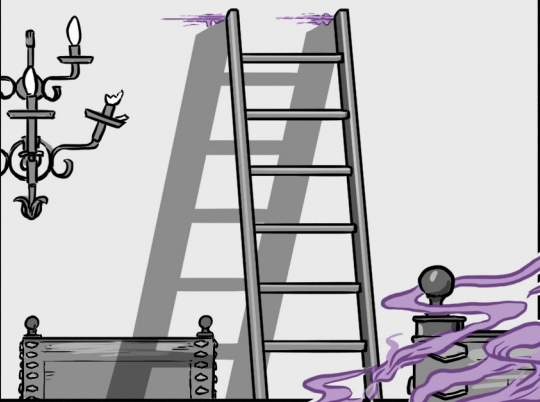
CONSIDER WHERE YOU MIGHT PLACE HOUSE STAFF AND MANAGERS IN KEY POSITIONS DURING EVENTS TO INTERVENE IF NECESSARY.

ENVISION AREAS THAT MIGHT BE PRONE TO TRIPS OR SPILLS.

How to Keep Objects Out of Harm's Way

ALWAYS THINK ABOUT AN EVENT FROM SETUP TO CLEANUP.

CAN YOU MINIMIZE THE SETUP OR FURNITURE BEING BROUGHT INTO A HERITAGE ROOM? IF THERE ARE ITEMS BEING BROUGHT IN, MAKE SURE TO BE AWARE OF PROXIMITY TO WALLS AND WALL TREATMENTS THAT COULD BE DAMAGED.



NEVER USE:
CANDLES
OPEN FLAMES
COOKING EQUIPMENT

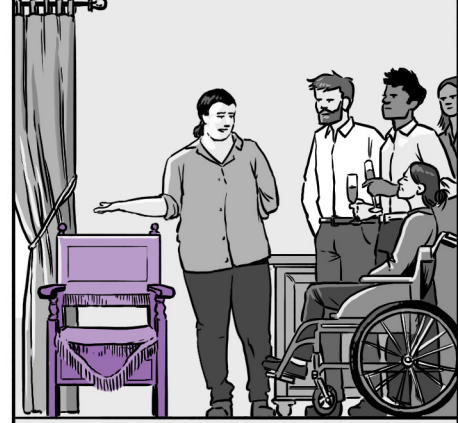
THINK ABOUT THE KIND OF EVENT AND WHO WILL ATTEND BEFOREHAND. WILL THERE BE CHILDREN? DANCING? RED WINE?

IF THERE WILL BE FOOD SERVED, THINK ABOUT THE SIZE AND TYPE OF FOOD. CONSIDER BITE-SIZE ITEMS TO MINIMIZE CRUMBS. IF THERE'S GOING TO BE A BUFFET, WORK WITH YOUR EVENT ORGANIZER FOR PROTECTION FOR FOOD SPLATTERING AND ICE MELTING.

CONSIDER USING HANDOUTS TO IDENTIFY HERITAGE PIECES OR POSSIBLY HAVING A DOCENT PRESENT DURING AN EVENT. CH CAN ALSO PROVIDE LABELS FOR HERITAGE ITEMS. MAKING PEOPLE AWARE OF WHAT THEY HAVE IN FRONT OF THEM CAN HELP PROTECT IT.

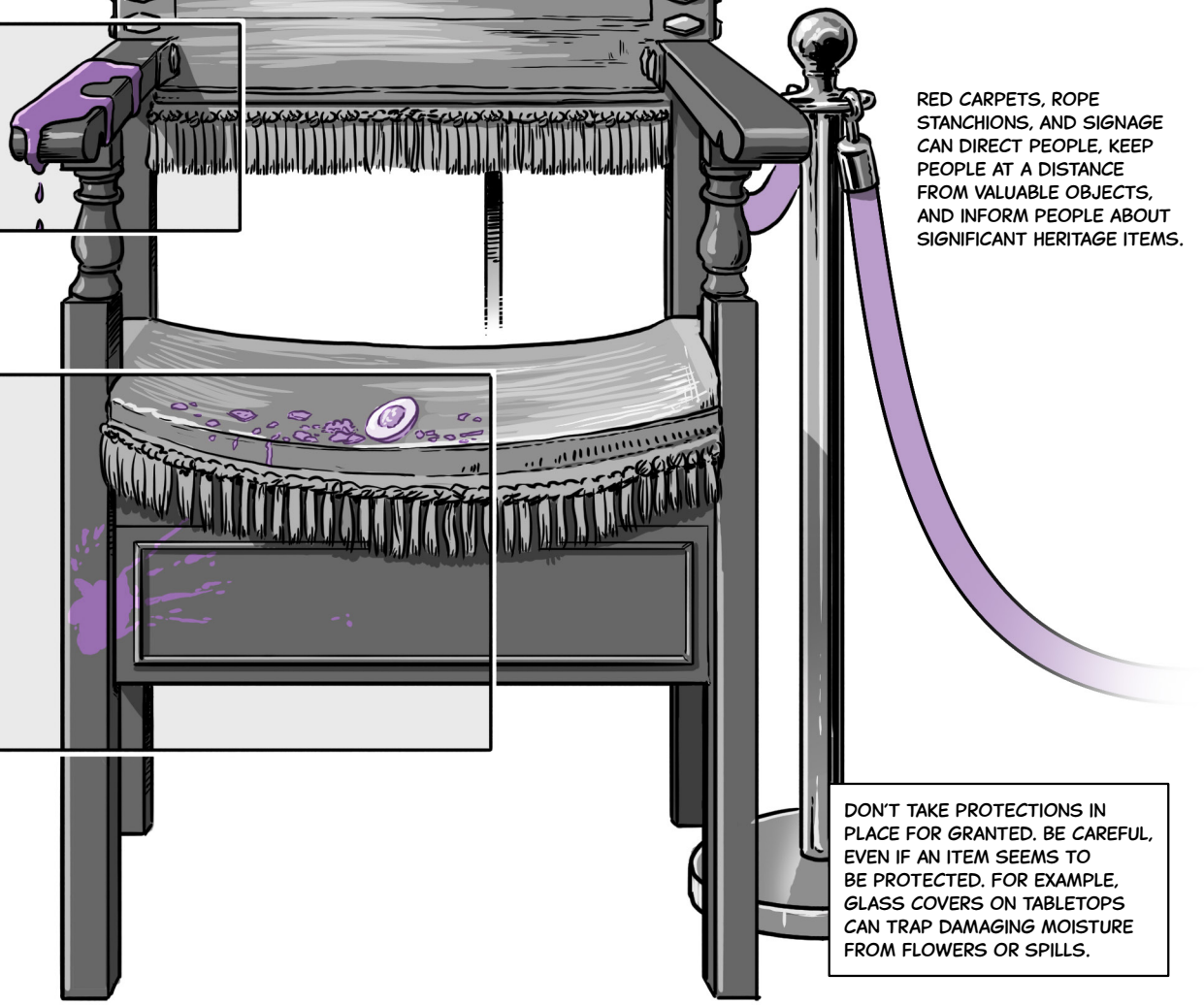
Spanish Frailero Armchair
Walnut and velvet,
ca. 1700

FOR LARGER EVENTS, CONSIDER MAPPING OUT ROUTES AND HAVING VOLUNTEERS TO GUIDE AND KEEP PEOPLE MOVING.



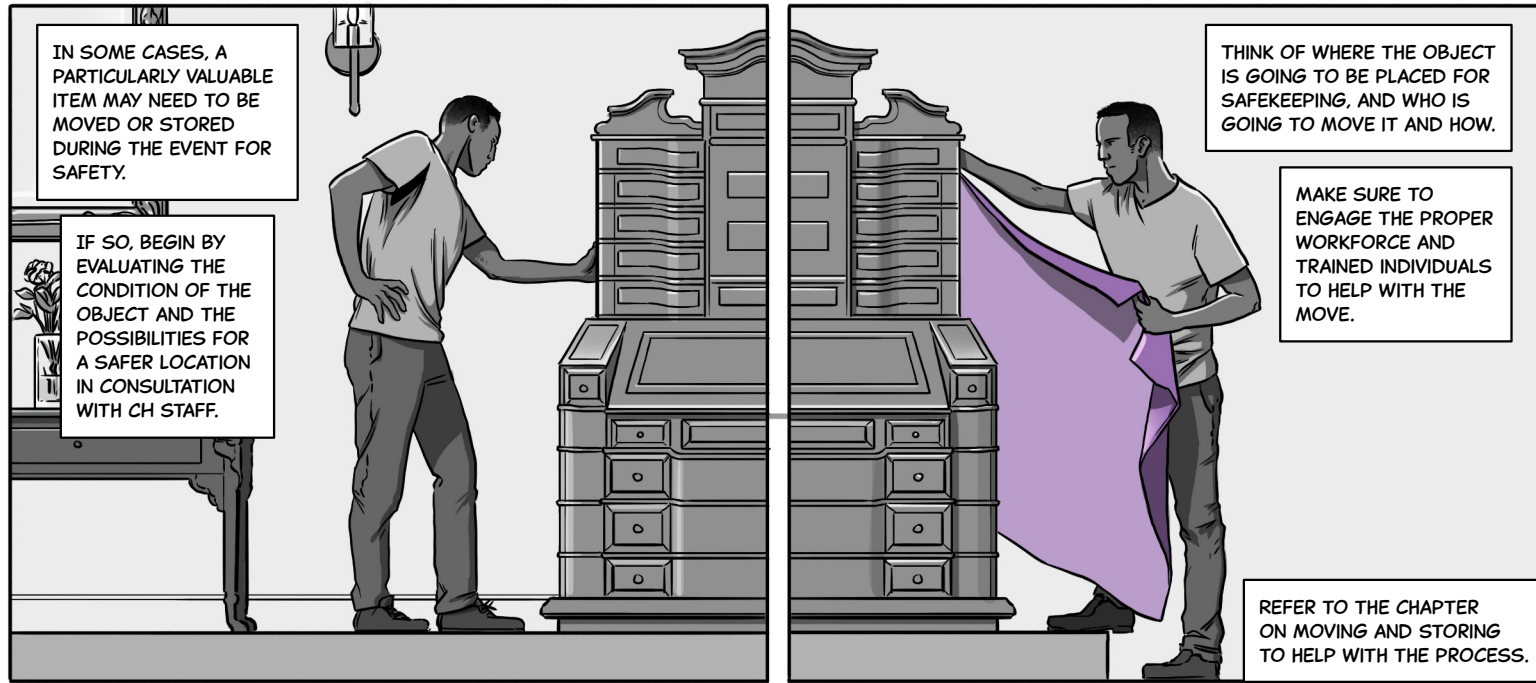
THINK ABOUT HOW MANY PEOPLE THE SPACE CAN SAFELY AND COMFORTABLY ACCOMMODATE BEFORE CREATING A GUEST LIST. ALSO THINK ABOUT HOW CROWDED ROOMS CAUSE A SHARP UPTICK IN TEMPERATURE AND RELATIVE HUMIDITY.

RED CARPETS, ROPE STANCHIONS, AND SIGNAGE CAN DIRECT PEOPLE, KEEP PEOPLE AT A DISTANCE FROM VALUABLE OBJECTS, AND INFORM PEOPLE ABOUT SIGNIFICANT HERITAGE ITEMS.

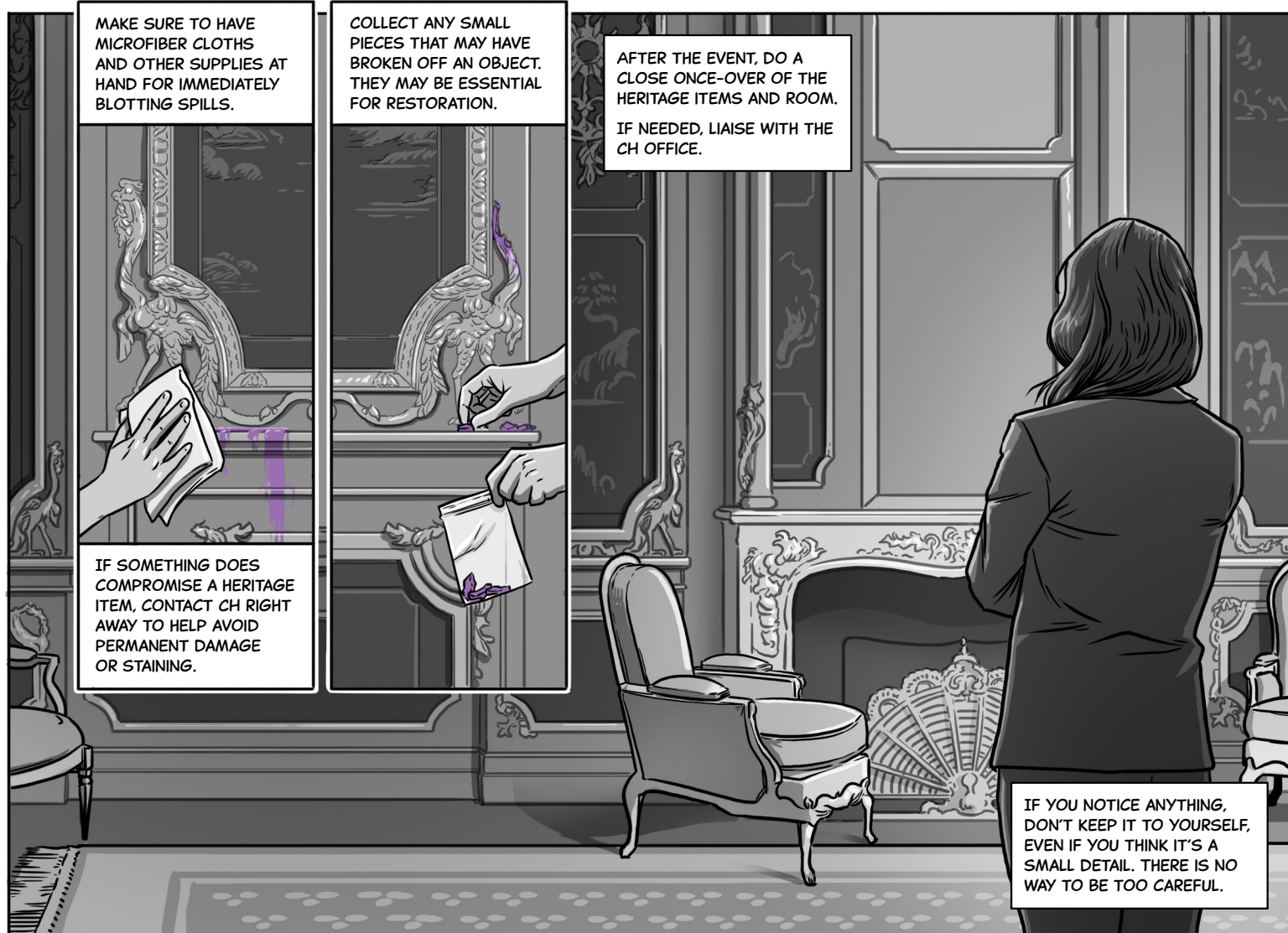


DON'T TAKE PROTECTIONS IN PLACE FOR GRANTED. BE CAREFUL, EVEN IF AN ITEM SEEMS TO BE PROTECTED. FOR EXAMPLE, GLASS COVERS ON TABLETOPS CAN TRAP DAMAGING MOISTURE FROM FLOWERS OR SPILLS.

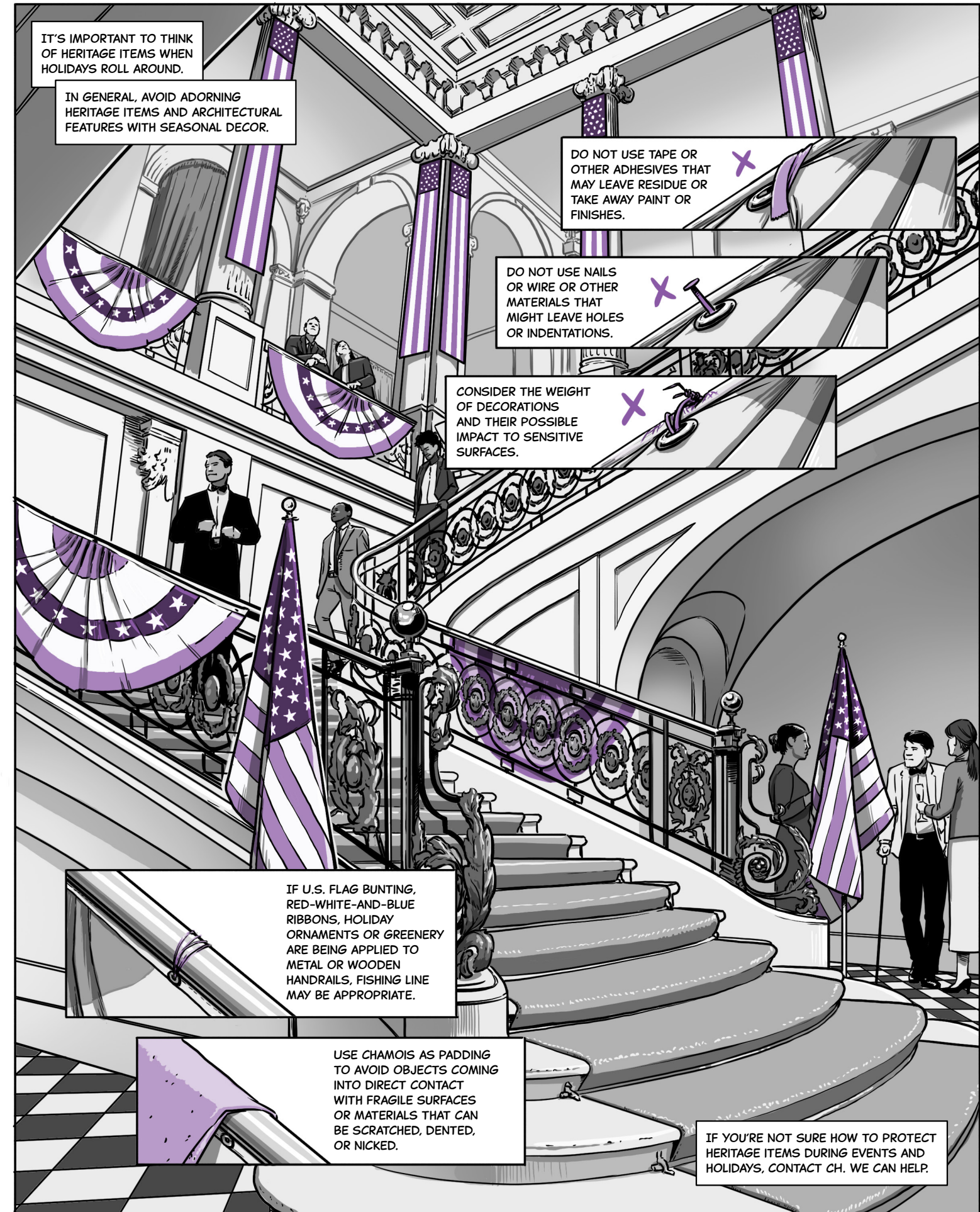
How to Properly Take an Item Out of the Room for Safekeeping



During and After the Event



Holiday Decor



The Office of Cultural Heritage, Bureau of Overseas Buildings Operations, U.S. Department of State wishes to acknowledge the support of their colleagues at posts around the world and thanks the following individuals for their invaluable assistance with the production of the manual (listed alphabetically):

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American Institute for Conservation

<https://www.culturalheritage.org/>

Canadian Conservation Institute, Notes and Publications

<https://www.canada.ca/en/conservation-institute.html>

English Heritage, Collections Conservation Advice and Guidance

<https://www.english-heritage.org.uk/learn/conservation/collections-advice-and-guidance/>

Foundation for Advancement in Conservation, Connecting to Collections Care

<https://connectingtocollections.org/>

Getty Conservation Institute, Publications and Resources

https://www.getty.edu/conservation/publications_resources/

Historic New England, Property Care White Papers

<https://www.historicnewengland.org/preservation/for-professionals-students/property-care-white-papers/>

International Centre for the Study of the Preservation and Restoration of Cultural Property

<https://www.iccrom.org/>

National Park Service, Museum Management Program, Conserve O Grams

https://www.nps.gov/museum/publications/consveogram/cons_toc.html

National Park Service, Museum Management Program, Museum Handbook

<https://www.nps.gov/museum/publications/handbook.html>

National Park Service, National Center for Preservation Technology and Training Online Resources

<https://www.nps.gov/subjects/ncptt/online-resources.htm>

National Park Service, Technical Preservation Services, Preservation Briefs

<https://www.nps.gov/orgs/1739/preservation-briefs.htm>

National Preservation Institute

<https://www.npi.org/>

The National Trust Manual of Housekeeping: The Care of Collections in Historic Houses Open to the Public
Amsterdam; Boston: Elsevier, 2006

U.S. Department of State, Foreign Service Institute, Preservation of U.S. Heritage Assets,
course code PA479

U.S. Department of State forms for reporting on CH Collections, available at:
usdos.sharepoint.com/sites/OBO/ops/ch

ABRASIVE: a quality of coarseness that grinds, rubs, or scrapes, resulting in damage to surfaces it comes into contact with

AGENTS OF DETERIORATION: the primary threats or forces that break down objects of cultural significance, such as moisture, fire, and pollution

APPLIQUÉ: applied ornament or decoration

BIOLOGICAL STAINING: discoloration caused by the presence of fungi, algae, or other plant material often found on porous outdoor surfaces; a biocide is often used to treat biological staining and growth

BOISERIE: a French term used to describe ornately decorated paneling, often made of wood

CHEMICAL AGENT: any chemical element or compound occurring naturally or man-made

CONDITIONS ASSESSMENT: a detailed examination and survey, often with written and photographic documentation, of an object's condition

CORROSION: the electrochemical degradation of metal due to reactions with its environment, such as rusting

DAMAGE REPORT: a report, also referred to as an incident report, that formally documents damage to an object

DRY CLEANING: cleaning without using a liquid, such as dusting or vacuuming

▲ **EFFLORESCENCE:** white powdery or crusty salts left on the surface of a porous material when the water carrying them evaporates

FERROUS: containing iron

◀ **FRASS:** fine, powdery refuse or excrement of wood-boring insects

GILDING: a decorative finish of metallic leaf, often gold, applied to a metal, wood, or other material

HERITAGE OBJECT: an object with historical, cultural, natural, educational, or artistic significance; an object included on the U.S. Department of State's list of heritage assets

HERITAGE PROPERTY: a structure or site with historical, cultural, natural, educational, or artistic significance

INERT: the quality of being non-reactive with other materials

◀ **INLAY:** decoration created by embedding a different material into a surface

LEADED GLASS: pieces of glass separated by a thin strip of lead to create a pattern or design, such as a stained glass window

MINIMAL INTERVENTION: an approach that achieves an objective using the gentlest means and least physical intervention

MORTAR JOINT: the space between masonry units such as bricks or stones that is filled with mortar or grout, which is often a mixture of lime or cement, sand, and water that sets to form a hard solid material; mortar joints help walls breathe and are intended to be replaced periodically to preserve the masonry units

MULTI-MATERIAL: composite or made up of more than one type of substance, such as a clock, which includes metal, glass, and wood

MYLAR: a clear, colorless chemically inert plastic film used as a barrier to moisture, oil, grease, or other potentially damaging substances

OFF-GASSING: the airborne release of potentially harmful chemicals

ORNAMENTATION: decoration added to make an object or surface appear more elaborate

OVERCLEANING: cleaning something too vigorously or too often, which can cause damage or produce an aesthetically unacceptable result

OXIDATION: a process in which a material chemically reacts with oxygen to form ► an oxide, such as rust; these reactions often form a deposit or discoloration on the surface of a material such as metal

PASSIVATING: chemically treating a material to make it less reactive; such as treating metal to stabilize it and increase its resistance to corrosion

POLLUTANT: a gaseous, aerosol, or particulate contaminant ►

POROUS: having microscopic spaces or voids through which air or liquid can pass

PREVENTIVE MAINTENANCE: measures and actions aimed at avoiding and minimizing deterioration or future damage

RELATIVE HUMIDITY: a percent measurement of water vapor relative to the ambient temperature of the air; the amount of water in the air

REPRESENTATIONAL SPACE: a space that serves a role in representing the United States government where receptions or functions are held, including hosting foreign guests

RUST CONVERSION: see PASSIVATING

SALVAGE: to rescue something from further damage or destruction ►

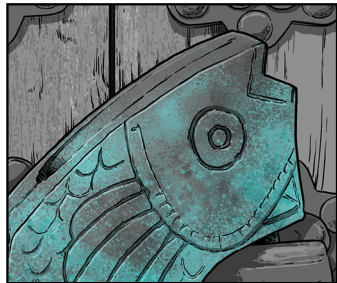
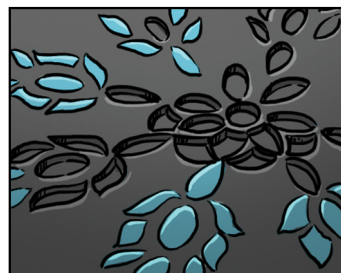
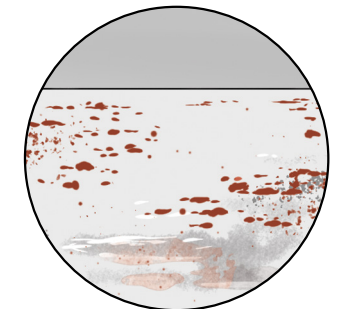
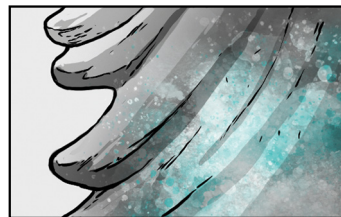
SATURATE: to soak a material with a liquid to the point that no more liquid can be absorbed

SOLVENT: a substance, usually a liquid, that dissolves another substance; water is the most common solvent; organic solvents include things like white spirits, ethanol, and acetone

TOMBSTONE INFORMATION: the typical data associated with a heritage object, including information such as title, date, maker, material, and accession number

VARNISHED: having a transparent decorative or protective coating made of resin that forms a hard glassy film

WET CLEANING: cleaning using a liquid such as water or a chemical solvent



INCLUDED IN WHEN AND HOW TO REPORT DAMAGE AND DO INVENTORY:

Sagger raku pot by Ramon Camarillo, porcelain, 2015. From the Bishkek Art in Embassies Collection.

INCLUDED IN AGENTS OF DETERIORATION—AND HOW TO STOP THEM:

◀ *Painted six-paneled folding screen*, Japan. From Havana Heritage Collection.

Victorian side chair, walnut, ca. 1850. From the Dublin Heritage Collection.

George III wine table, mahogany, ca. 1790. From the Brussels Heritage Collection.

“Atlas and Fortuna as Patron Saints of the World” by Jan Gheeteels (in Brussels), tapestry, ca. 1500. From the Vienna Heritage Collection.

“The Hunter” (portrait of Cardinal Infante Fernando), oil on canvas, mid-17th century. From the Madrid Heritage Collection.

Stone fireplace surround at Byne House, verde antico marble and limestone, ca. 1617. From the Madrid Heritage Collection.

“He, She, and Honor Dancin’” by Sam English, screenprint, ca. 1990. From the Port Moresby Heritage Collection.

Butterfly wings pattern basket by Anonymous from the Pima ‘Akimal O’odham’ Tribe, cattail leaf, willow, and devil’s claw, ca. 1890. From the Nairobi Heritage Collection.

Round Persian tray (tabletop), brass, early 20th century. From the Damascus Heritage Collection.

INCLUDED IN HANDLING, MOVING, AND STORING:

White painted amphora, Cypro-Geometric III, 9th century BCE. From the Nicosia Heritage Collection.

Bust of George Washington, after Jean-Antoine Houdon, faux bronze plaster, undated. From the London Heritage Collection.

“Leaves” by Ellsworth Kelly, lithograph, 1997. From the Beijing Heritage Collection.

INCLUDED IN ENVIRONMENTAL MONITORING:

“Letitia F. Balfour, Daughter of Francis Leigh” by John Singleton Copley, oil on canvas, 1782. From the London Heritage Collection.

Regency gilded convex mirror, ca. 1815. From the Dublin Heritage Collection.

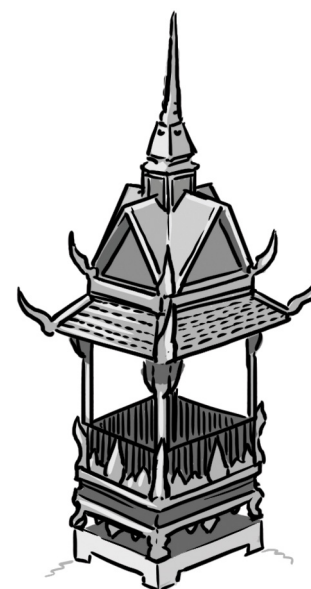
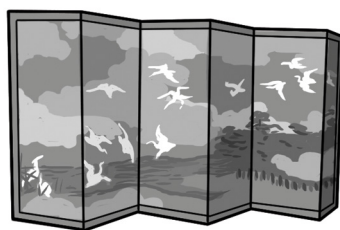
Imperial-style French boule chest. From the Brussels Heritage Collection.

▲ *Painting of a vase of flowers* by Candido Portinari. From the Brasília Heritage Collection.

INCLUDED IN HOW AND WHEN TO CLEAN HERITAGE ITEMS:

◀ *Tangier Old Legation*. Gifted to the United States in 1821. Tangier, Morocco.

Masthead eagle, bronze, 1954. Torn from the top of the Maine monument by a tropical hurricane then placed by a group of Cubans and Americans as a symbol of enduring friendship in 1954. From the Havana Heritage Collection.



Carved stone eagle by C. Paul Jennewein, marble, 1933. From the Paris Heritage Collection.

Palazzo Corpi doorway, 1870. Former U.S. Consulate General, Istanbul, Turkey.

Stone fireplace surround at Byne House, verde antico marble and limestone, ca. 1617. From the Madrid Heritage Collection.

Delft tiled stove at Villa Åkerlund, Stockholm, Sweden, ceramic tile from the Netherlands, early 18th century. From the Stockholm Heritage Collection.

Zellige tile floor at the Tangier Old Legation. Gifted to the United States in 1821. Tangier, Morocco.

Regency-style boiserie, 18th century. From the Prague Heritage Collection.

Spanish pine ceiling, pine painted in red, blue, and gold, early 18th century. At Byne House, U.S. Embassy Madrid Deputy Chief of Mission Residence. From the Madrid Heritage Collection.

Gilded Chinese lacquer panels, early 18th century. Salvaged from the Hôtel du Havre and installed in the Hôtel de Pontalba 1852-1876. At the Hôtel de Rothschild, U.S. Embassy Paris Ambassador’s Residence. From the Paris Heritage Collection.

▲ *Royal Sala*, ca. 1970. At the U.S. Embassy Bangkok, Bangkok, Thailand.

Entrance to Villa Otium, 1911. At the U.S. Embassy Oslo Ambassador’s Residence, Oslo, Norway.

Bronze door lock in the shape of a fish, 1883. At the Seoul Old American Legation, Seoul, South Korea.

Chinese hand-painted wallpaper, mid-18th century. At the Winfield House, U.S. Embassy London Ambassador’s Residence. From the London Heritage Collection.

Sgraffiti panels and frieze, 1897. At the U.S. Embassy Ljubljana Chancery, Ljubljana, Slovenia.

Seoul Old American Legation, 1883. Seoul, South Korea

Doors from: U.S. Embassy Lima Ambassador’s Residence, designed by Paul Franz Jaquet and Leland W. King for the Foreign Buildings Office, 1945; Villa Otium, U.S. Embassy Oslo Ambassador’s Residence, designed by Henrik Bull, 1911; Villa Petschek, U.S. Embassy Prague Ambassador’s Residence, 1929; U.S. Embassy Dublin Chancery, Designed by John Johansen, 1964.

INCLUDED IN FURNISHINGS AND FINE ARTS SECTION:

Horti Sallustiani archaeological site, 1st century CE. Rome, Italy.

▲ *Female statue representing a Roman matron*, white marble, undated. From the Rome Heritage Collection.

Bust of George Washington, after Jean-Antoine Houdon, faux bronze plaster, undated. From the London Heritage Collection.

◀ *Mayan urn*, late Classic Age, 800 CE. Donated in memory of U.S. Ambassador Francis Meloy. From the Guatemala City Heritage Collection.

Murano glass chandelier, ca. 1920. From the Vienna Heritage Collection.

INCLUDED IN *FURNISHINGS AND FINE ARTS SECTION: Continued*

Black ground cloisonné enamel vase. From the London Heritage Collection.

◀ **Rastra con Estribos,** silver. From the Buenos Aires Heritage Collection.

Damascene chest with mother-of-pearl inlay, ca. 1978. From the Amman Heritage Collection.

Spanish frailero armchair, walnut and 16th-century foliate needlework, ca. 1700. From the Madrid Heritage Collection.

"Atlas and Fortuna as Patron Saints of the World" by Jan Gheeteels (in Brussels), tapestry, ca. 1500. From the Vienna Heritage Collection.

Bokhara rug, date and provenance unknown. Previously in Damascus. From the Amman Heritage Collection.

Friese Staartklok wall clock, ca. 1850. From the Amsterdam Heritage Collection.

Portrait of Abraham Lincoln by Charles Sneed Williams, oil on canvas, undated. Donated by Mrs. Charles S. Williams, 1965. From the London Heritage Collection.

Totem pole from 1970 World's Fair, Spokane, Washington, by the Native American Artists Collaborative. From the Tashkent Art in Embassies Collection.

"Clearing Winter Storm, Yosemite National Park" by Ansel Adams, silver gelatin print, 1944, printed 1970. From the Yerevan Heritage Collection.

◀ **"A full vindication of the measures of the Congress, from the calumnies of their enemies, in answer to a letter, under the signature of A.W. Farmer : whereby his sophistry is exposed, his cavils confuted, his artifices detected, and his wit ridiculed; in a general address to the inhabitants of America, and a particular address to the farmers of the province of New-York. By Alexander Hamilton, a friend to America."** 1774. From the Rare Book collection at the Ralph J. Bunche Library, U.S. Department of State.

◀ **Face mask,** Dan People, Côte d'Ivoire, wood, 1965. From the Abidjan Heritage Collection.

▼ **"La Chaise"** by Charles and Ray Eames, fiberglass, oak, and steel, ca. 1948, produced 1990. From the Accra Heritage Collection.

INCLUDED IN *OUTDOOR SCULPTURE SECTION:*

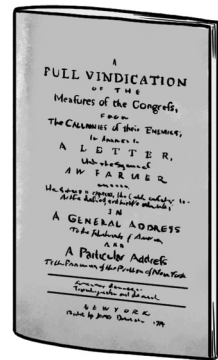
Lion sculptures flanking the entrance to the Hôtel de Tallyrand, limestone, 18th century. At the George C. Marshall Center, Paris, France.

Italian fountain with pinecones and masks at Villa Taverna, Rome, marble and bronze, early 17th century. From the Rome Heritage Collection.

Funerary stelae, limestone, Roman period. From the Tunis Heritage Collection.

Gong by Harry Bertoia, ferrous metal with bronze powder coating, ca. 1951. From the Munich Heritage Collection.

Papua New Guinea totem pole, kwila wood, late 20th century. From the Port Moresby Heritage Collection.



INCLUDED IN *PESTS, AND WHAT TO DO ABOUT THEM:*

Villa Petschek, U.S. Embassy Prague Ambassador's Residence, 1929. Prague, Czech Republic.

U.S. Embassy New Delhi Chancery, designed by Edward Durell Stone, 1958. New Delhi, India.

INCLUDED IN *CULTURAL HERITAGE IN TIMES OF CRISIS:*

Sagger raku pot by Ramon Camarillo, porcelain, 2015. From the Bishkek Art in Embassies Collection.

◀ **White painted amphora,** Cypro-Geometric III, 9th century BCE. From the Nicosia Heritage Collection.

"He, She, and Honor Dancin'" by Sam English, screenprint, ca. 1990. From the Port Moresby Heritage Collection.

▼ **Bust of George Washington,** after Jean-Antoine Houdon, faux bronze plaster, undated. From the London Heritage Collection.

Twin pedestal desk, oak and marquetry, late 19th century. From the Jerusalem Heritage Collection.

Bokhara rug, date and provenance unknown. Previously in Damascus. From the Amman Heritage Collection.

"La Ana Illa Ana" (There Is No 'I' But 'I') by Kamal Boullata, silkscreen, undated. From the Amman Heritage Collection.

Viking longship model, silver, ca. 1964. Commemorating the first Leif Eriksson Day, 1964. From the Oslo Heritage Collection.

Austrian/German secretaire bookcase, maple and walnut, ca. 18th century. From the Budapest Heritage Collection.

INCLUDED IN *SAFEGUARDING HERITAGE ITEMS DURING EVENTS:*

Great Seal Parang Rusak by Iwan Tirta, framed batik, undated. From the Jakarta Heritage Collection.

Dining room at Byne House, U.S. Embassy Madrid Deputy Chief of Mission Residence. Madrid, Spain.

Spanish frailero armchair, walnut and 16th-century foliate needlework, ca. 1700. From the Madrid Heritage Collection.

Austrian/German secretaire bookcase, maple and walnut, ca. 18th century. From the Budapest Heritage Collection.

Pontalba Salon at Hôtel de Rothschild, U.S. Embassy Paris Ambassador's Residence, 1852 (with 18th-century lacquer paneling). Paris, France.

Grand staircase at Palacio Bosch, U.S. Embassy Buenos Aires Ambassador's Residence, 1912. Buenos Aires, Argentina.



Condition Report Template

OBJECT TOMBSTONE INFORMATION	IMAGE/DRAWING
Type of Object:	
Object Title:	
Tag Number:	
Location: <i>(i.e. building, floor, room, etc.)</i>	
Description:	
Material(s):	
Date/Period/Origin/Style:	
Dimension:	
Examined By: <i>(name of individual or company)</i>	
Project:	

STRUCTURE	SURFACE
<input type="checkbox"/> Structural instability	<input type="checkbox"/> Atmospheric soiling, dirt, grime, dust
<input type="checkbox"/> Fragmentation (broken or detached elements)	<input type="checkbox"/> Flaking/ scaling/ tenting
<input type="checkbox"/> Cracking	<input type="checkbox"/> Superficial/hairline cracking
<input type="checkbox"/> Spalling	<input type="checkbox"/> Surface erosion
<input type="checkbox"/> Losses	<input type="checkbox"/> Scratches/ scuffs/ abrasion
<input type="checkbox"/> Holes	<input type="checkbox"/> Disaggregation/ friability/ powdering
<input type="checkbox"/> Tears/ creases	<input type="checkbox"/> Impact damage (gouges, dents, etc.)
<input type="checkbox"/> Loose elements	<input type="checkbox"/> Staining (extrinsic or intrinsic)/ crocking
<input type="checkbox"/> Displacement/ misalignment/ planar distortion	<input type="checkbox"/> Light damage/ fading
<input type="checkbox"/> Deformation/ hysteresis/ cockling	<input type="checkbox"/> Discoloration/ blanching
<input type="checkbox"/> Open, separating, or otherwise deteriorated joints	<input type="checkbox"/> Accretions (gum, guano, paint splatters, etc.)
<input type="checkbox"/> Failing joints, welds, seams, etc.	<input type="checkbox"/> Overpainting
<input type="checkbox"/> Corrosion/ bronze disease	<input type="checkbox"/> Efflorescence (salt blooms)
<input type="checkbox"/> Moisture damage	<input type="checkbox"/> Biodeterioration (fungal/mold or algal growth)
<input type="checkbox"/> Infestation/ insect damage	<input type="checkbox"/> Graffiti/ vandalism
<input type="checkbox"/> Vegetation (plant growth)	<input type="checkbox"/> Missing hardware
<input type="checkbox"/> Loose/ failing/ missing anchors or mount hardware	<input type="checkbox"/> Superficial corrosion/ tarnish
<input type="checkbox"/> Failing/ inappropriate previous repairs	<input type="checkbox"/> Animal, bird, or insect nests
<input type="checkbox"/> Other <i>(describe)</i>	<input type="checkbox"/> Polish residue
	<input type="checkbox"/> Trash or other debris
	<input type="checkbox"/> Other <i>(describe)</i>

GENERAL CONDITION:

Excellent – object’s aesthetic and structural integrity are well intact
Good – object has sustained minor superficial damage but maintains its structural integrity
Fair – object exhibits superficial damage and mild to moderate structural instability
Poor – object exhibits moderate to severe superficial and structural damage

General comments:

(include comments on placement, features/suitability of location, functionality if in use, aesthetics, etc.)

Assessor: *(name and title)* _____

Date: _____

CONSERVATION PRIORITY:

- 1** urgent, object at risk
- 2** structural stabilization required
- 3** surface stabilization required
- 4** stable but cosmetic improvements recommended
- 5** no treatment needed at this time

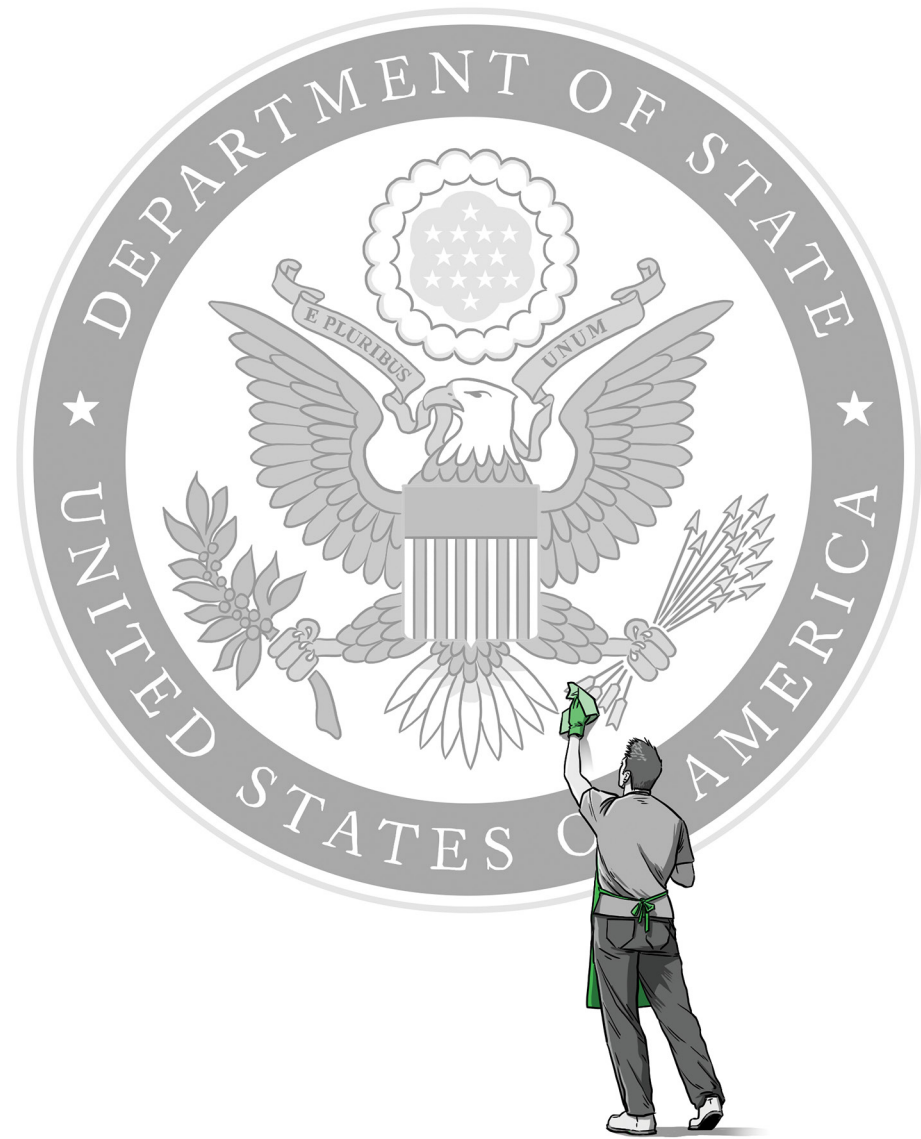
Comments on condition: *(include comments on evidence of past restoration/conservation)*

Recommendations: *(include recommendations for treatment, packing, storage, etc.)*

Additional photographs, sketches, diagrams:

Assessor: *(name and title)* _____

Date: _____



2023

Created by Johnna Rizzo and Matthew Twombly

Produced in collaboration with the Office of Cultural Heritage: Lauren Hall, project manager and architectural conservator; Raina Chao, collections conservator; and Lauren Roedner, collections manager

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