



**ABOVE** Former CCAHA conservator Lois Olcott Price examines a millennia-old papyrus belonging to Dropsie College for Hebrew and Cognate Learning (now the Hebert D. Katz Center for Advanced Judaic Studies of the University of Pennsylvania) in the early 1980s.

## Looking to the Future: Preservation Services

Consider the responsibility of caring for irreplaceable items. There are frequently no second chances and the challenges are seemingly endless. The one inescapable reality is that everything is at risk. CCAHA's preservation services team offers needed assistance—the essential planning work that allocates limited resources in order to best protect our cultural heritage.

CCAHA's preservation services staff largely focus on needs at small and medium-sized museums, archives, and historic sites. To safeguard their collections, they must consider the effects of fluctuating temperature and humidity, light levels, hungry pests, mold outbreak potential, pipe break risk, hurricane or earthquake likelihood, and more.

Dyani Feige serves as CCAHA's Director of Preservation Services, managing a department which reaches out to collecting institutions to help them meet their collections care goals. As this work requires first-hand observation, Feige is frequently on-site at locations all over the world.

In spring 2015, Feige was invited to Guatemala City to write a long-range preservation plan for the Museo Ixchel del Traje Indígena (Ixchel Museum of Indigenous and Traditional Clothing).

The art of preservation planning requires flexibility, creativity, and a large bank of knowledge drawn from experience. During a site visit, Feige brings knowledge honed from more than a hundred site visits conducted over the past seven years. While a site visit to Guatemala will certainly present new variations on collections care challenges, Feige arrives knowing the basic themes—the

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## Reflecting on the Past: Three Memorable Projects

One of the earliest projects CCAHA Senior Conservation Assistant Jillian Wilcox remembers from her 30 years at CCAHA is a series of 18th-century anatomical drawings by Dutch illustrator Jan van Rymsdyk. "They were so, so beautiful," she says, "The detail was exquisite. I loved thinking about their original use as teaching tools." The pastel drawings were brought to CCAHA from Pennsylvania Hospital in 1986 and 1987. CCAHA staff surface cleaned and inpainted the pastels before housing them in sealed packages.

"Over the years we've welcomed many researchers to study the drawings, which would not have been possible without the conservation treatment they received at CCAHA," says Stacey Peeples, Curator and Lead Archivist at Pennsylvania Hospital. In 2008, twenty years after the initial treatment, Pennsylvania Hospital brought several of the images back to CCAHA, this time to be reproduced as facsimiles for an exhibition. Today, those reproductions are displayed in offices and conference spaces in the Hospital's Pine Building.

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# LETTER

## from the executive director

Dear Friends,

When CCAHA founder Marilyn Kemp Weidner began her career in the early 1960s, paper conservation was considered secondary to the more established and respected practices of oil painting and objects conservation. Weidner saw the dearth of paper conservators as a problem: who would tend to the documents, photographs, and books that needed treatment?

Weidner sought out paper conservation training at the Philadelphia Museum of Art and Metropolitan Museum of Art. She set up a studio in her living room and quickly gained a reputation for her skillful treatments, fielding projects from around the country.

Business was good, but Weidner again noticed a void. Many small institutions could not afford to pay for conservation. The collections at these museums, archives, and libraries—critical to interpreting our shared heritage—weren't receiving the treatment they needed. Weidner founded CCAHA in 1977 to address that issue.

CCAHA was founded by an entrepreneurial conservator who saw a need: treatment options for institutions with limited resources. Since then, CCAHA has gone through many changes—moving twice, extending services to private clients, adding a dedicated photograph conservation section, preservation services, and a digital imaging studio—but one thing has stayed the same.

Our primary concern remains the preservation needs of the changing world and how we can best meet them. Whether through innovative conservation treatment, education programming, collaborative grantwriting, subsidized collections surveys, or project management, we are dedicated to anticipating and addressing these needs. It is by looking to the future that we can best preserve our past.

CCAHA's success is due to countless supporters, from program participants to generous funders to clients that entrust their treasures to our care. Thank you. We are so proud to share our first 40 years with you. We're looking forward to 40 more.

Sincerely,

Laura Hartz Stanton / Executive Director



LEFT TO RIGHT Staff members treat a large map in the 1980s // A staff member places a toned insert into a document belonging to the New York Public Library in 1984 // Participants in a 1982 technician training workshop held for CCAHA members.

*The Conservation Center for Art & Historic Artifacts (CCAHA) is a nonprofit conservation facility specializing in the treatment of works on paper, photographs, and books through conservation and state-of-the-art digital imaging services. Founded in 1977, CCAHA serves nonprofit cultural institutions, private individuals, and other collecting organizations. CCAHA's preservation services staff present educational programs, conduct preservation assessments, and develop emergency preparedness plans. CCAHA also offers fellowships, fundraising support, and disaster assistance.*



# QUESTIONS

for Mary Schobert

*CCAHA's Director of Conservation is our veteran staff member—here for 35 years! She looks back on favorite projects and tells us how CCAHA has changed over the past four decades.*

## **When did you start working at CCAHA? What was your position?**

I began on the first working day of 1982. I was hired as CCAHA's first Conservation Technician. While completing my MFA, I had worked in a book conservation lab. Jobs at that time were slim for artists, and I realized that I really enjoyed the conservation work. The conservator I was working with recommended CCAHA.

## **How has CCAHA changed while you've worked here?**

Obviously, it's grown a lot—we've added a book section, preservation services department, and digital imaging lab. On top of that, it has professionalized. At that time, conservation was still working to establish itself as a profession that required graduate degrees and an ethical code and not simply a craft learned here and there.

## **What were some of your favorite projects?**

You know, it's funny—I think of myself as an artist and a visual person, but many of the things that come to mind aren't images, they're written texts. We had documents from the Missouri District Court; things like the freedom suits, lawsuits filed by or on behalf of persons of color held in slavery—fascinating and memorable documents that changed our country. Another project was the letters of William Smith, the provost of the College of Philadelphia (now the University of Pennsylvania) that we worked on for the University Archives and Records Center. He wrote in the most beautiful way about the death of his wife and several others in his family from the yellow fever epidemic in 1793.

## **What were some of the most difficult projects?**

Many of the most technically-difficult things we do are also the most common. Though it's neither glamorous nor uncommon, removing pressure-sensitive tape from newspaper comes to mind—it's very difficult. I also once treated a platinum print by Thomas Eakins that had insect damage and required inpainting. It was very difficult, but I loved it, so it didn't feel difficult!

## **What has been the most rewarding aspect of this work?**

First of all, seeing the objects that come through the lab is always a thrill. There are some days I just can't believe spending time with these objects is my job. As a conservator, I also feel lucky because I can contribute to the preservation of these objects as well.

Perhaps the most rewarding aspect of working at CCAHA, however, has been the staff. I've had the privilege of working with wonderful people—intelligent, dedicated, and mission-driven. Conservation has been a collegial field from its foundation, and CCAHA staff members are always eager to share knowledge. It's also been so satisfying to see so many successful conservation careers launched in part by a fellowship year at CCAHA. Our fellows have gone on to play such a meaningful part in the development of the field.

—AMY HEUER



standard areas where existing conditions or policies may pose either an imminent or long-term threat. She's seen what's worked at other locations, as well as what hasn't worked.

In this case, Feige's preservation plan for the Ixchel Museum glanced at the large picture of the museum's needs, but primarily focused on the immediate challenges posed by the high degrees of humidity, heat, and light exposure. In this environment, mold was also an ongoing risk. Feige's 44-page preservation plan provided a blueprint to guide the Ixchel Museum staff in moving forward, systematically addressing their key challenges through her prioritized recommendations.

Many of the most successful models for preservation services have been forged in urban locations. The future of preservation services will encourage the highest levels of collections care across the map, in the countryside as well as cities.

In February 2017, CCAHA launched the National Endowment for the Humanities-funded Regional Heritage Stewardship Program to assist museums, libraries, archives, and historic sites in rural areas of the country including the Eastern Gulf Coast (Mississippi, Alabama, and the Florida panhandle) and the Appalachian regions of Kentucky, Ohio, and West Virginia. Coupled with CCAHA's management of the Documentary Heritage and Preservation Services for New York project, these initiatives represent a dramatic expansion of the stewardship model that CCAHA has developed in the Philadelphia region over the past 15 years.

Since 2002, with funding from the William Penn Foundation, CCAHA has assisted nearly 100 Philadelphia-area organizations through the Philadelphia Stewardship Program, a focused, incremental approach to preservation planning. These organizations have received essential planning documents like preservation needs assessments and emergency plans, improved their storage and exhibition environments, and adopted new staffing procedures to address security and housekeeping.

With the rural stewardship programs in Appalachia and the Eastern Gulf Coast, CCAHA will work with the local institutions to adapt aspects of the Philadelphia Stewardship Program to meet their needs. These new initiatives will combine in-person educational services with networking opportunities, phone consultation, conferences, and webinars.

The work of preservation services identifies concerns and prepares for potential emergencies. In 2016, CCAHA Preservation Specialist Samantha Forsko successfully launched the Pennsylvania Cultural Response Team, consisting of 49 individuals available to provide volunteer triage assistance when emergencies occur at cultural institutions anywhere in the state. They are trained and ready to serve.

To provide training across a large state like Pennsylvania, Forsko scheduled a combination of webinars and hands-on activities. The four webinars addressed available resources, insurance, development of a home disaster kit, health and safety concerns, and use of personal protective equipment (PPE). As a benefit, each member received a PPE starter kit.

To round out the training, Forsko offered daylong, in-person workshops held in three different locations across the state. Their goals were to introduce the Pennsylvania Cultural Response Team members to local emergency management, to encourage the integration of actions between Team members and emergency management, and to facilitate smooth coordination between cultural and response agencies. After training, each of these individuals began their volunteer service, linking cultural heritage staff to needed resources and assisting with response efforts when appropriate.

CCAHA's work linking emergency managers and first responders with a trained cultural response team promises to provide a critically-needed model, ripe for replication in other areas. The future of preservation services will be collaborative, bringing together expertise from many fields.



**LEFT TO RIGHT** In 1985, CCAHA staff were involved in a high profile triage project: the treatment of money salvaged from the safe of the Andrea Doria, which sank in 1956 // In the early 1980s, CCAHA developed innovative drying racks // A staff member in-paints a fraktur belonging to the Philadelphia Museum of Art in 1981.

Preservation services is a crucial tool in the toolbox for preserving cultural heritage, dovetailing with the work of conservators, archivists, and collections managers. As long as our cultural heritage is valued, preservation services will continue to be the engine that ensures our history and culture are preserved for generations to come. The future is in good hands.

—LEE PRICE

**BELOW** CCAHA's lab space in the early 1980s.



# FUNDING

OVER THE PAST 40 YEARS, WE HAVE RECEIVED GRANT FUNDING FROM THE FOLLOWING GENEROUS INSTITUTIONS. THANK YOU!

- The Arcadia Foundation
- ARCO
- Atlantic Richfield
- The Barra Foundation
- The Bay Foundation
- Helen D. Groome Beatty Trust
- Bell of Pennsylvania
- Beneficial Foundation
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- The Gladys Kriebel Delmas Foundation
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- The Getty Grant Fund
- Horace W. Goldsmith Foundation
- Graham Foundation
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- Independence Foundation
- Samuel H. Kress Foundation
- The Lenfest Foundation
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- National Center for Preservation Technology and Training
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- Neilsen & Bainbridge
- The Neubauer Family Foundation
- Nonprofit Finance Fund
- Penn Mutual Life Insurance Company
- The Pennsylvania Council on the Arts
- Pennsylvania Historical and Museum Commission
- The Pew Charitable Trusts
- The Philadelphia Cultural Fund
- The Philadelphia Foundation
- Philadelphia Newspapers
- PSFS
- Scott Paper Company
- Snyder Foundation
- Sovereign Bank
- Stockton Rush Bartol Foundation
- Sun Company
- William Penn Foundation
- Winterthur Research Fellowship

CCAHA'S LOGO



CCAHA HAS HAD THREE LOGOS. THE FIRST, AN ARC OF JAPANESE BRUSHES, WAS SKETCHED AND STENCILED BY A STAFF MEMBER IN THE EARLY 1980s.

CCAHA'S NEXT LOGO WAS MORE TEXT-BASED, WITH TWO LAYERED Cs.

IN 2009, THE LOGO WAS REINVENTED YET AGAIN, CREATING THE BLUE BOX WE'RE FAMILIAR WITH TODAY.



# QUESTIONS

## for Debbie Hess Norris

*Board Member Debbie Hess Norris, Chair and Professor of the Department of Art Conservation at the University of Delaware, has been affiliated with CCAHA for 37 years—first on the staff, and now on the Board of Directors. She discusses CCAHA's impact within the wider conservation landscape.*

### **When did you start working at CCAHA? What was your position?**

I started in 1980 as CCAHA's first Photograph Conservator. It was my first job out of graduate school. I still remember where I was when Marilyn Kemp Weidner, CCAHA's founder, called to tell me I got the job. I was so excited! Marilyn had a vision for a center that could service all kinds of institutions with paper-based collections, addressing conservation treatment and educational needs. Her expertise was in fine art, so she hired Lois Price to develop the library and archival conservation section and me to develop the photograph conservation section. It was an incredible opportunity.

### **What were some of your favorite projects?**

In the 1980s, the cultural heritage community was starting to realize the importance of preventive conservation and collections care strategy. CCAHA made a commitment, early on, to help institutions care for their materials. We realized that our work didn't need to focus only on conservation treatment and condition assessments—we could also advise institutions on caring for their collections more generally. The opportunity I value most from that time was working with large collections of photographs in many different institutions all over the country. I also, of course, loved the day-to-day examination

and conservation treatment work on a variety of 19th and 20th century photographs, along with the other objects—watercolors, maps, documents, etc.—that I saw pass through the lab.

### **When did you come onto the Board?**

I came onto the Board in 1997. I guess that makes 2017 my 20th year anniversary on the Board! It has been a privilege to watch CCAHA grow.

### **Where do you see the field of conservation heading and how do you think CCAHA fits into that?**

That's a big question! First, I think the emphasis on public engagement is growing. Through publicizing our work, we can increase awareness of the importance of cultural heritage preservation. CCAHA has been firmly committed to ensuring that our work is shared broadly—using social media, engaging the public in tours, and offering workshops.

Increased access to education is another focus in conservation. Whether collaborating with universities to introduce the field to undergraduates or incorporating online learning into their programming, institutions are encountering increasing demand for engaging with broader audiences, something CCAHA has been doing for some time.

Conservation and preservation efforts are becoming ever more integrated, both on a

national and a global scale. CCAHA will likely see an increasing need to collaborate—with other regional centers, with funders, with other institutions—to meet the needs of our clients. There are many opportunities to work globally; many places that would benefit from learning about CCAHA's experience as a regional center. And we would learn from them. We're well-positioned to address some of these needs, developing cost-effective preservation solutions for our shared cultural heritage centered on education, resource development, and advocacy.

Lastly, the needs of institutions are changing. The demand for expertise in the preservation of born-digital materials will only increase. As CCAHA creates preservation plans for institutions with these materials, we will need to build our strength in that capacity. There is also a growing necessity for disaster planning and response. CCAHA can draw upon its past successes in creating disaster recovery networks and writing disaster plans to address these needs.

—AMY HEUER



Longtime CCAHA staff members fondly remember treating Munro Leaf's original manuscript for *The Story of Ferdinand*. Leaf's story of a noncombative bull is familiar to many, as are the story's opening lines, penned in 1936 on yellow ruled paper: "Once upon a time in Spain there was a little bull and his name was Ferdinand. All the other little bulls he lived with would run and jump and butt their heads together, but not Ferdinand. He liked to sit just quietly and smell the flowers."

The Free Library of Philadelphia brought the six-page manuscript to CCAHA for treatment in 1987. CCAHA conservators surface cleaned the leaves and reinforced weak fold lines. They also spray deacidified the leaves to buffer against further acid-induced deterioration. Free Library Head of Special Collections Janine Pollock says that CCAHA's treatment has increased the manuscript's accessibility. "Due in no small part to its treatment at CCAHA," she says, "*The Story of Ferdinand* was used in an exhibition on the work of Robert Lawson in 2013." The manuscript is also frequently shown to visitors and used in classes during discussions of children's book production.

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CCAHA has treated numerous objects from the Rosenbach Museum & Library's collections over the years, but a favorite project that springs to Rosenbach Curator and Director of Collections Judy Guston's mind is CCAHA's treatment of a rare first edition dust jacket of Bram Stoker's *Dracula*. Before the 2000 treatment, the dust jacket was in pieces, which meant that the Rosenbach couldn't exhibit the volume as its readers first encountered it. CCAHA's conservators pieced the cover back together and fitted it over a book form so that the dust jacket could be displayed separately from the first edition, which could then be opened without fear of damaging the fragile dust jacket.

Since CCAHA's treatment, the dust jacket and first edition have had an active life. The objects are used for tours and exhibitions. In addition, they will likely be featured in the upcoming exhibition "Frankenstein & Dracula: Gothic Monsters, Modern Science," funded by the Pew Center for Arts & Heritage and the National Science Foundation. CCAHA's treatment has ensured that the objects can be enjoyed for years to come.

Thanks to CCAHA, these objects have been exhibited and enjoyed for decades. CCAHA's work stabilizes objects and increases their accessibility—whether institutions are storing them in safe housing, exhibiting them for audiences, or hanging their facsimiles on long-term display.

—AMY HEUER



CLOCKWISE FROM LEFT First edition dust jacket of *Dracula*. The Rosenbach is grateful to Peter Benoliel for funding the conservation treatment. // Munro Leaf's original manuscript for *The Story of Ferdinand* (Free Library of Philadelphia) // An 18th-century anatomical drawing by Dutch illustrator Jan van Rymdyk (Pennsylvania Hospital)



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# CALENDAR OF EVENTS

Throughout the year, CCAHA offers a number of programs to provide staff at collecting institutions with the knowledge and skills to support their collections care efforts. To register for any of these programs, please visit our website at [www.ccaha.org/education/program-calendar](http://www.ccaha.org/education/program-calendar).

## SEPTEMBER

### PROTECTIVE ENCLOSURES & STORAGE FOR ROLLED PAPER SEPTEMBER 7

Cliveden  
Philadelphia, PA

### INTO THE VAULT: LIBRARY & ARCHIVE STORAGE STRATEGIES SEPTEMBER 25-26

Harry Ransom Center at the  
University of Texas at Austin  
Austin, TX

## OCTOBER

### CARE & PRESERVATION OF PAINTINGS OCTOBER 3

Historical Society of Pennsylvania  
Philadelphia, PA

## NOVEMBER

### BEHIND THE SCENES: EXPLORING MUSEUM COLLECTIONS STORAGE NOVEMBER 8-9

College of Physicians of Philadelphia /  
Philadelphia Museum of Art  
Philadelphia, PA

### CARE OF PAPER: TECHNIQUES & MATERIALS FOR HANDLING & SUPPORT NOVEMBER 14

Franklin Institute  
Philadelphia, PA

## BECOME A MEMBER!

CCAHA membership is open to all nonprofit, tax-exempt organizations, including museums, archives, libraries, historical societies, academic institutions, state agencies, cooperative conservation programs, and private foundations. Benefits include \$125 credit towards a condition report, treatment proposal, and estimate; reduced rates for CCAHA-sponsored education programs; and a subscription to CCAHA's printed materials. Learn more at:

[www.ccaha.org/membership](http://www.ccaha.org/membership).