

Greater Harrington Historical Society Emergency Plan



TABLE OF CONTENTS

Introduction	Page 1
Scope	Page 2
<u>Discovery and Notification Procedures</u>	
Accidental Damage to Collections	Page 17
Collapse of Shelving and Other Structural Failures	Page 18
Evacuation	Page 19
Fire Emergency - Minor	Page 21
Fire Emergency - Major	Page 22
Smoke and Fumes	Page 23
Bomb Threat	Page 24
Active Shooter	Page 26
Medical Emergency/Accident	Page 28
Thunderstorm/Lightning	Page 29
Tornado	Page 31
Severe Winter Storm	Page 33
Flood and Water Damage – Minor	Page 35
Flood and Water Damage – Major	Page 36
Power or HVAC System Malfunction	Page 37
Biological – Mold & Mildew	Page 38
Biological – Rodents & Insects	Page 39
Vandalism	Page 40

TABLE OF CONTENTS (continued)

Emergency Plan Personnel Responsibilities

Assessment Director Responsibilities	Page 41
Facilities Manager Responsibilities	Page 41
Assessment Team Leader Responsibilities	Page 42
Assessment Team Structure	Page 43
Assessment Team Responsibilities	Page 44
Insurance	Page 46
Media Inquiries	Page 47
Purchasing Authority	Page 47

Recovery Procedures

Recovery Director Responsibilities	Page 49
Recovery Secretary	Page 50
Curator	Page 51
Recovery Team Responsibilities	Page 51
Team Leader Responsibilities	Page 52
Record Keeping	Page 52
Guidelines for Recovery Team Leaders	Page 53
Books:	
Cloth or Paper Covers	Page 55

TABLE OF CONTENTS (continued) Recovery Procedures (continued)

Books:

Leather or Vellum Covers Page 57

Inorganics:

Ceramics, Glass, Metals, Stone (Decorative/Historic) Page 59

Leather and Rawhide Page 60

Magnetic Media: Computer Diskettes Page 62

Magnetic Media: Reel to Reel Tapes Page 64

Microfilm and Motion Picture Film Page 66

Paintings on Canvas Page 67

Paper: Coated Page 69

Paper: Framed or Matted, Preparation for Drying Page 72

Paper: Uncoated Page 74

Photographs and Transparencies Page 77

Record Albums Page 81

Scrapbooks Page 82

Textiles and Clothing Page 84

Textiles: Costume Accessories Page 86

Vellum and Parchment: Bindings and Documents Page 87

Wood Page 88

Appendixes

Appendix 1 Disaster Response Kits	Page 90
Appendix 2 Supplies/Equipment	Page 92
Appendix 3 List of Services and Outside Expertise	Page 94
Appendix 4 Site Specific Information	Page 96
Appendix 5 Artifact Incident Report Form	Page 97
Appendix 6 Injury Report Form	Page 100
Appendix 7 Telephone Bomb Threat Checklist	Page 102
Appendix 8 Quick reference guide	Page 103

INTRODUCTION

This plan outlines the steps and procedures to be used in response to an emergency at any of the facilities of the Greater Harrington Historical Society. Its primary goal is to minimize or eliminate damage to the collections after first ensuring personnel safety. The plan has been developed by the Society's Curator in liaison with the Society's Board of Directors. It is reviewed periodically and revised as necessary to keep the contents current. All staff are encouraged to familiarize themselves with the plan and to study the parts relevant to their areas.

Causes of disasters are varied but most commonly include water, fire, medical issues, electrical/power interruptions, biological agents, structural/mechanical failures, or vandalism. Actual damage to the collections will most likely result from water, extreme temperatures, smoke, insects, mold, or from tearing, breaking, or crushing. The objective of this plan is to anticipate these situations, plan the response, and thereby reduce or eliminate the resultant damage. This plan deals with the buildings and their contents at all the facilities owned or operated by the Greater Harrington Historical Society.

In the case of any emergency, the first call is to be made to 9-1-1, followed by notification to the Curator or next ranking staff member of the Historical Society.

It is understood that the GHHS volunteer members are not professionals when it comes to disaster response nor are they skilled in many aspects of disaster cleanup, especially of collection artifacts. However, they will be assigned to roles and responsibilities for which they can aid with institutional knowledge, be a liaison between their team and the Curator, or provide additional help in the recovery process once trained by the professionals brought in to perform hands-on-recovery and restoration task. In the appendix of this document is a quick reference guide that can be used to help staff and volunteers respond quickly as any emergency unfolds. This guide can also be found in the Docent Manual.

SCOPE

1. Locations Planned For

This plan covers all the facilities owned or operated by the Greater Harrington Historical Society.

2. Relationship of This Plan to Others

This plan outlines the steps and procedures to be used in response to an emergency at any GHHS facility. Its primary goal is to minimize or eliminate damage to the collections after first ensuring personnel safety. There is an evacuation plan included in this document, that addresses how to protect the safety and health of Society personnel and guests in the event of severe weather, a fire, or other emergency that requires relocating staff and guests. There is a clear distinction between the policies and procedures which are internal and those exercised by a response agency, such as fire or law enforcement. In the event of such an emergency, the most senior Museum employee on site will act as the Facility Manager, for the purpose of coordinating with the response agency's Incident Commander. In all instances, the Curator will be contacted immediately, and their decisions and direction will govern the Museum response in accordance with this policy.

3. Policies of The Board

The Board of Directors expects to be notified as soon as possible when an emergency occurs, but it does realize that, by the very nature of an emergency, decisions will have to be made immediately. Therefore, the Board authorizes the Curator to commit \$1,000 toward emergency response without prior authorization. Any further expenses must be approved by two of the Directors. In the event of an emergency, the Museum staff will immediately notify the Curator, the President of GHHS, and at least one other Board Member. If these individuals cannot be contacted, Museum staff will notify at least two Board Members, while continuing to attempt to contact the others. The Board expects Museum staff, employees, and volunteers to act in a professional manner, and will defer to the decisions of the Curator.

4. Procedures for Staff and Volunteers

a. Emergency Call List

In the case of any emergency, the first call is to be made to 9-1-1, followed by notification to the Curator or next ranking staff member of the Historical Society, and finally the President of the Society or next ranking board member if the President is unavailable. A list of Museum staff members shall be maintained at the Reception Desk, in the files of each staff member, and with each Board Member. It is the responsibility of every staff member to provide other staff members with a telephone number, or two, where he/she may reasonably be expected to be reached. This list will be maintained in an appropriate order of priority. The first staff member contacted and arriving at the scene of the emergency will serve as the Facility Manager, pending the arrival of the Curator.

GHHS has a standing agreement with Conservation Center for Art & Historic Artifacts, Philadelphia, PA, to assist as needed in a disaster. In the case of a large disaster that affects major portions of the building and collections, they should be contacted IMMEDIATELY as their response team needs time to assemble and respond. Smaller events can be handled initially by staff onsite. (215) 545-0613

5. Emergency Response

Emergencies can be categorized according to how they are discovered and when they occur. Each category of emergency should be handled differently, to wit:

- a) In the event of an emergency discovered while the museum is open for normal operating hours, the Museum staff member on duty shall automatically be designated as the Facility Manager, pending the arrival of the Curator, and shall be tasked with contacting the remaining staff members to come to his/her assistance as necessary.
- b) In the event of an emergency occurring during off-hours, the Museum's security company (BSafe) shall notify specific personnel in a predetermined order: (i.e. Fire Department in the case of fire, Police Department in the case of disturbance, Curator, President).

6. Structure

The plan is organized by the three phases of an emergency: Discovery. (1st Notification, 2nd Notification), Assessment, and Recovery. The basic structure of the plan is the same for all types of disaster, although some event types require specialized action.

7. Emergency Plan Personnel Roles

Note: Any role not filled in this plan will be assumed by the Curator

Facilities Manager

The Facilities Manager has the responsibility of seeing that the building is safe, damage to the building is evaluated, and measures are formulated and implemented to remedy or correct problems. To accomplish this, the Facilities Manager works closely with the Assessment Director, Assessment Team Leader(s), Conservation Program, local police and fire, and other responders to the scene. This role is usually filled by

either staff already on scene when an incident occurs or the first arriving personnel.

Upon receiving notification of a problem, the Facilities Manager's responsibilities are to:

1. Establish that no threat exists to personnel safety
2. Secure the affected area and/or building
3. Alert Assessment Director

Assessment Director

It is the responsibility of the Assessment Director to organize and manage the process by which damage is evaluated. Since the primary purpose of this plan is to minimize or eliminate damage to the collections, in the case of a major disaster, the Assessment Director will generally be a manager or an administrator from a division or department that holds and manages collections. In instances when collections are not affected, the Assessment Director will be a staff person from the affected area. In the case of a minor disaster, the affected material's Assessment Team Leader may act as the Assessment Director. The Assessment Director will work in liaison with the Facilities Manager, the Society's Public Information Officer, and the Finance Department. The Assessment Director will keep the Board of Directors informed as to the nature and extent of the problem and of progress in the assessment process. Once the Assessment Team Leader(s) and Facilities Manager have reported their findings and recommendations, the Assessment Director will evaluate them and contact the Recovery Director with recommendations for recovery. ***GHHS has a standing agreement with Conservation Center for Art & Historic Artifacts, Philadelphia, PA, to fill this role in the case of a large disaster that affects major portions of the building and collections. Smaller events can be handled initially by staff onsite.***

Assessment Team Leader

It is the responsibility of the Assessment Team Leader to select and assemble the team's members and to direct its operation. After a briefing by the Assessment Director, the Team Leader will look over the area of responsibility to determine how many people will be needed. The Team Leader will select and contact team members. When the assessment begins, the Team Leader will circulate to see that instructions are being followed, make corrections or adjustments, answer questions, and monitor progress. The Team Leader should also monitor the condition of team members, call for periodic breaks, and provide frequent encouragement. The Team Leader should provide the Assessment Director with periodic updates of findings and progress. These tasks will most likely be in addition to doing some assessment of damaged material. Once the assignment has been completed, the Team Leader will report to the Assessment Director with their findings.

Assessment Team

Typically, an assessment team will have a Team Leader and one to six additional members. An assessment team will consist of people who are most knowledgeable about the collection or material involved. There should be a person assigned to record what is observed and the decisions made by the team, and someone assigned to photograph the damage. In situations with limited damage, one team member may perform several functions. It is the task of the assessment team to investigate where damage exists, the type of damage, and the importance of the affected material. The team should also develop an estimate of the quantity of material involved and recommend initial recovery priorities. The assessment team should describe the scope of the problem in broad terms.

Recovery Director

It is the responsibility of the Recovery Director to organize and manage the recovery process. The Recovery Director will set priorities for recovery and assign duties to Recovery Teams based upon information received from the Assessment Director, Assessment Team Leaders, and Conservation staff. The Recovery Director will decide how many teams are necessary and will assign and contact the leaders of these teams. The Recovery Director must exercise her/his judgment in the expenditure of funds, keeping in mind the primary objective of minimizing destruction or damage to the collections. The Recovery Director will coordinate with the Society's Administration, the Facilities Manager, and the Marketing and Communications Head to decide issues such as: whether the facility will remain open to the public, reassignment of staff to other than normal tasks and coordination of space requirements for the recovery effort. The Recovery Director will coordinate with the Finance Department regarding emergency expenditures and contracts and ensure that correct records are kept for insurance claims. The Recovery Director will keep the Society's Director's office, Administration and the PIO informed on the progress of the recovery. ***GHHS has a standing agreement with Conservation Center for Art & Historic Artifacts, Philadelphia, PA, to fill this role in the case of a large disaster that affects major portions of the building and collections. Smaller events can be handled initially by staff onsite.***

Recovery Secretary

The Recovery Secretary will keep a record of all purchases and orders placed. He/She will assist in coordinating requests for materials, information, and other assistance that the recovery teams may require. Records of meetings and decisions made by the Recovery Director will be kept by the Recovery Secretary.

Recovery Team Leader

Recovery Team Leaders whenever possible will be staff members familiar with the affected collections and procedures for salvage of water damaged materials. After being briefed and evaluating the situation, the Recovery Team Leader will appoint team members. Once the team is assembled, the Team Leader will instruct the team on what they will be doing and how to do it. Once the actual work begins, the Team Leader will circulate to see that instructions are being followed, answer questions, monitor progress, and make corrections or adjustments. The Team Leader will also monitor the condition of team members, call for periodic breaks, and provide frequent encouragement. If the recovery is a lengthy process, the team leader will have daily briefings with the team members to keep them informed, discuss problems, etc. The Team Leader will periodically update the Recovery Director on progress. Depending on the size of the problem and the team, these tasks may be in addition to "hands on" work with damaged material. Recovery Team Disaster recovery team(s) will be formed by the Recovery Director based on the information and recommendations provided by the Assessment Director. All Society staff members may be called upon to be members of a recovery team. Depending on the extent and nature of the damage, recovery teams will consist of 3-8 people. Recovery teams will be responsible for separating collections and other material to be salvaged, moving material to be recovered from affected areas to work or other storage spaces when necessary, beginning to dry wet materials, and packing materials that will require shipment to another facility.

Conservator

The Conservator(s) will have varying roles depending upon the size and nature of the emergency. In the case of a very small disaster, the Conservator may act as the Recovery Director. For a moderately sized situation, he/she may be a member of one of the recovery teams. In a large disaster the Conservator will most likely assist in a resource/administrative

capacity. Once the assessment teams have made their reports on the extent of damage and recommended priorities based on importance to the collections, intrinsic value and condition, the Conservator will be available to advise on priorities based on the physical properties and requirements of the materials involved. The Conservator will work closely with the Recovery Director to recommend appropriate techniques and procedures. The Conservator will be in regular contact with the Recovery Teams, including attending the Recovery Director's daily meeting with the Recovery Team Leaders. The Conservator will assist in choosing and locating supplies, equipment, and services necessary for the recovery operation. Depending upon the situation, the Conservator may pack, clean, or otherwise treat collection items as part of a team. Because the Conservation staff is limited in numbers, its role as a resource must be primary. ***GHHS has a standing agreement with Conservation Center for Art & Historic Artifacts, Philadelphia, PA, to fill this role in the case of a large disaster that affects major portions of the building and collections. Smaller events can be handled initially by staff onsite.***

7. Events Planned For

Accidental Damage to Collections

Collapse of Shelving and Other Structural Failures

Evacuation

Fire - Minor

Fire - Major:

Smoke and Fumes

Bomb Threat

Active Shooter

Medical Emergency/Accident

Thunderstorm/Lightning

Tornado

Severe Winter Storm

Flood and Water Damage – Minor

Flood and Water Damage – Major

Power/HVAC Failure:

Loss of electricity, heating, cooling, and humidification. Loss of water should not affect the collections.

Biological:

Major outbreaks of insects, rodents, and mold growth.

Vandalism:

Defacement of materials, theft, and other acts of vandalism.

ACCIDENTAL DAMAGE TO COLLECTIONS

Discovery This category includes damage to collections items caused by accidents such as dropping, impact, mishandling, or by acts of vandalism. These incidents may occur in exhibit areas, in storage or during transit. If possible do not move objects until instructions are received (by phone or in person) from a conservator. Note: Any damage done to the collection must be documented on the Artifact Incident Report form, a copy of which is located in the Appendix of the policy.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Contact immediate supervisor.

2nd Notification Contact the Curator directly.

Doug Poore 302-670-6158 (Cell)

The curator will organize and manage the recovery process. It is also their responsibility to notify the appropriate board members.

COLLAPSE OF SHELVING OR STRUCTURAL FAILURES

Damage to collections caused by collapse of a display case, storage shelf, or a structural building issue.

Discovery

Briefly determine how extensive the damage is. If people are injured or are in imminent danger, contact the fire department immediately. Do not try to halt damage or save collections. Once you have a rough idea of damage, leave until the area can safely be assessed further.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification

Contact:

1. 911 if needed

2. Immediate Supervisor

(Who will report the incident to the Curator).

They will make decisions in conjunction with local authorities if necessary, regarding the safety of personnel remaining in the area.

2nd Notification

The Facilities Manager will contact the Curator if not already on-site. Once it has been determined that it is safe to remain in or re-enter the area, the Assessment Director and Facilities Manager will inspect the building and determine affected areas and collections.

3rd Notification

If collections have been affected, the Assessment Director will notify the appropriate Team Leader(s) to form assessment teams. The Conservation Manager will also be notified and will be available to assist. The assessment teams will continue the response from this point.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

EVACUATION

Discovery

Briefly determine how extensive the need for evacuation is. Evacuation of a room, the structure, or the entire campus. Reasons for the evacuation will determine the extent of the response.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification

Contact:

1. 911 if needed
2. Immediate Supervisor

Annex Evacuation

- 1.) All personnel shall evacuate the building via the two main exit doorways on the main floor. Exit route maps are posted in the gallery and office.
- 2.) If the exit doors are blocked, personnel must guide staff and visitors to the windows in the office and try to evacuate through those openings or await rescue.
- 3.) Museum staff members will ensure that all visitors and other personnel evacuate the building, as follows:
Staff onsite shall check the upstairs, the Main Gallery and proceed to the kitchen area. After Museum staff confirm that the building has been evacuated, he/she shall clear the foyer and exit via the main entrance, if possible. Upon completing evacuation, await the arrival of emergency responders.
- 4.) To assist Museum staff in keeping tabs on who is in the building, a sign-in/out board shall be posted in the reception area for use by all Museum Staff. Contractors also will be required to notify Museum staff both when they arrive for work, as well as when they leave for the day.
- 5.) Exit route maps shall be posted on all floors.

Church Evacuation

- 1.) All personnel shall evacuate the building via the main exit doorways if possible. Secondary Exit is the non-emergency exit near the library. Exit route maps are posted in the gallery and library.

2.) If the exit doors are blocked, personnel must guide staff and visitors to non-emergency exit near the library and try to evacuate there. The library can be used as a gathering point, closing the door, if all exits are blocked.

3.) Museum staff members will ensure that all visitors and other personnel evacuate the building, as follows:

Staff onsite shall check the Main Gallery and proceed to the library area. After Museum staff confirm that the building has been evacuated, he/she shall clear the foyer and exit via the main entrance, if possible. Upon completing evacuation, await the arrival of emergency responders.

4.) To assist Museum staff in keeping tabs on who is in the building, a sign-in/out board shall be posted in the reception area for use by all Museum Staff. Contractors also will be required to notify Museum staff both when they arrive for work, as well as when they leave for the day.

5.) Exit route maps shall be posted.

Block Tower Evacuation

1.) All personnel shall evacuate the building via the main exit doorway on the main floor. Exit route maps are posted in the gallery and office.

2.) If the exit doors are blocked, personnel must guide staff and visitors to the windows on the first floor, closing the door to help provide a safe harbor, and try to evacuate through those openings or await rescue.

3.) Museum staff members will ensure that all visitors and other personnel evacuate the building, as follows:

Staff onsite shall check the upstairs then the Main Gallery. After Museum staff confirm that the building has been evacuated, he/she shall clear the foyer and exit via the main entrance, if possible. Upon completing evacuation, await the arrival of emergency responders.

4.) To assist Museum staff in keeping tabs on who is in the building, a sign-in/out board shall be posted in the reception area for use by all Museum Staff. Contractors also will be required to notify Museum staff both when they arrive for work, as well as when they leave for the day.

5.) Exit route maps shall be posted on all floors.

FIRE EMERGENCY - Minor

This category consists of very small, contained fires such as a smoldering cigarette or wastebasket fire.

Discovery If you see a fire that is small enough to be easily and immediately contained, use an appropriate fire extinguisher near your area. See floor plans for locations. Extinguish only if the fire extinguisher is nearby and you feel confident using it.

If the fire cannot be easily contained, treat it as a Major Fire Emergency by using the nearest fire alarm station or calling 911.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification All fires must be reported. After a minor fire has been contained, notify both:

1. Immediate Supervisor (who will report the incident to the Curator).

2. Facilities Manager
The Facilities Manager will notify 911 if appropriate.

Building Assessment The Assessment Director and Facilities Manager will inspect the building for damage.

If the fire has been contained, no persons injured or material damaged, and it has been reported, no further action is required.

2nd Notification *If collections have been affected*, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

FIRE EMERGENCY - Major

Discovery A major fire is any fire that cannot be easily contained or an instance when there is no fire extinguisher in the immediate vicinity. Fire damage creates a combination of problems. Water damage usually ensues, along with smoke and major structural damage.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Pull fire alarm or call 911.

Signal that a fire exists and initiate evacuation by using the nearest fire alarm station. See floor plans for locations.

Immediately begin evacuation procedures upon hearing the fire alarm.

2nd Notification If safety permits, and it is appropriate, call 911 to provide details on location and nature of fire.

3rd Notification The Facilities Manager will contact the Curator.

Building Assessment Once it has been determined by the fire department that it is safe to remain in or re-enter the area, the Assessment Director and Facilities Manager will inspect the building and evaluate affected areas and collections.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

SMOKE & FUMES

Discovery Quickly check the area to determine the cause of the smoke. Common causes are bad light ballast, etc. If unable to determine the source or the source is hazardous, treat it as a Major Fire Emergency by using the nearest fire alarm station or calling 911.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification All incidents must be reported. The Museum Staff Member must notify both.

1. Immediate Supervisor (who will report the incident to the Curator).

2. Facilities Manager

The Facilities Manager will notify 911 if appropriate.

Building Assessment The Assessment Director and Facilities Manager will inspect the building for damage.

If the smoke or fumes have been contained, no persons injured or material damaged, and it has been reported, no further action is required.

2nd Notification *If collections have been affected*, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

BOMB THREAT

Discovery

If you receive a bomb threat over the telephone –

Do not panic.

Be polite, interested, and listen carefully. Make notes if possible. Keep the caller talking as long as possible and get as much information as possible. Keep asking questions until the caller refuses to answer or hangs up. The **“Bomb Threat Form, See Appendix”** has a list of questions to ask.

Questions to ask include –

When will the bomb detonate?

Exactly where is the device?

What does it look like?

Who placed it, and when?

Why was it placed there, and what do you want?

Who are you, and why are you calling?

Will you repeat this information for my supervisor?

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification

1. Call the police immediately (another staff member may be able to do this while you are still on the phone).

2. Evacuate staff and patrons immediately. Utilize routes of egress deemed safe if the caller gave a location of the bomb.

3. Write down as much detailed information as you can remember. Include any background noises you heard, the sex of the caller, the approximate age of the caller, the callers accent. Also write down the callers’ exact words so you can remember them.

2nd Notification

All incidents must be reported. The Museum Staff Member must notify both.

1. Immediate Supervisor (who will report the incident to the Curator).

2. Facilities Manager

**Building
Assessment**

The Assessment Director and Facilities Manager will inspect the building for any concerns only after it has been deemed safe by First Responders.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

ACTIVE SHOOTER

Discovery

If you observe a suspicious person with a firearm, whether actively shooting or not, call 911.

If someone is actively shooting, quickly assess the situation and consider one of the following options:

Escape. Can you get out of the building and away from the shooter? If taking this option, remember that there might be more than one shooter. Evacuate staff and patrons immediately. Utilize routes of egress deemed safe.

Once you get to an exterior door, assess the scene outside before getting through the door.

Once you do exit, keep running until you are well away from the building and try to get behind some type of cover (something that will offer protection from bullets).

Hide. Are you somewhere where you can possibly hide from the shooter and wait until law enforcement personnel rescue you? This may involve locking yourself in a room, closet, or office. Try to find a room that does not have glass in the door. If the door does have glass, stay out of sight of anyone looking inside.

Fight. Only attempt to act against the active shooter as a last resort, and only when your life is in imminent danger. Attempt to disrupt and/or incapacitate the active shooter by acting aggressively; throwing items and improvising weapons; yelling; committing to your actions. Get others to engage the shooter as well in a mass assault.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification

Call 911

2nd Notification

Contact your Immediate Supervisor (who will report the incident to the Curator) only once it is safe to do so.

**Building
Assessment**

The Assessment Director and Facilities Manager will inspect the building once given permission by First Responders.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

MEDICAL EMERGENCY/ACCIDENT

Discovery Medical emergencies are a frequent occurrence and can vary in nature. If a medical emergency occurs

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

Priority is to the patient.
Do not move an injured person unless they are in immediate danger.

Call 911, answer all questions calmly, and follow the instructions given by the emergency call taker.

If you are trained to, apply First Aid/CPR until help arrives.

1st Notification All incidents must be reported. The Museum Staff Member must notify. The ***“Injury Accident Reporting Form”*** must be completed.

1. Immediate Supervisor (who will report the incident to the Curator).

Building Assessment The Assessment Director and Facilities Manager will inspect the building if necessary.

2nd Notification ***If collections have been affected***, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

Thunderstorm/Lightning

Discovery If a **THUNDERSTORM WATCH** is issued –

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Monitor the news and the emergency and weather alerts for updates and warnings.
2. Prepare for a possible evacuation.
3. Tie down or move loose objects from outside the building (bicycles, garbage cans). Bring in Open Flag and Sign.
4. Turn off computers.
5. No notifications are required by staff to any administrative personnel.

Discovery If a **THUNDERSTORM WARNING** is issued –

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Human safety is the highest priority.
2. Stay indoors. Evacuate to the most interior room if necessary. For the Annex this would be the restroom, Church - Library, Block Tower, the basement.
3. If evacuation is ordered, "All Clear" will be given by Museum Staff Member onsite.
4. All staff members return to each building to check for damage and secure the area. If the building has suffered any structural damage, all staff are to evacuate the building, call 911 and await the First Responders.

1st Notification

All incidents must be reported. The Museum Staff Member must notify. ***If no action was needed and no damage noted to any structure, this step is not necessary.***

1. Immediate Supervisor (who will report the incident to the Curator).

**Building
Assessment**

The Assessment Director and Facilities Manager will inspect the building if necessary, and if possible. If the structure has suffered significant damage, all staff must await permission from First Responders to enter.

2nd Notification

If collections have been affected, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

TORNADO

Discovery If a **TORNADO WATCH** is issued –

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Monitor the news and the emergency and weather alerts for updates and warnings.
2. Prepare for a possible evacuation.
3. Tie down or move loose objects from outside the building (bicycles, garbage cans). Bring in Open Flag and Sign.
4. Turn off computers.
5. No notifications are required by staff to any administrative personnel.

Discovery If a **TORNADO WARNING** is issued, or a **TORNADO IS SIGHTED** –

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Human safety is the highest priority.
2. Stay indoors. Evacuate to the most interior room if necessary. For the Annex this would be the restroom, Church - Library, Block Tower, the basement.
3. "All Clear" given by Museum Staff Member onsite. Visitors are to be directed to a "Safe Area" if necessary.
4. All staff members return to each structure to check for damage and secure the area. If the building has suffered any structural damage, all staff are to evacuate the building, call 911 and await the First Responders.

1st Notification

All incidents must be reported. The Museum Staff Member must notify. ***If no action was needed and no damage noted to any structure, this step is not necessary.***

1. Immediate Supervisor (who will report the incident to the Curator).

**Building
Assessment**

The Assessment Director and Facilities Manager will inspect the building if necessary, and if possible. If the structure has suffered significant damage, all staff must await permission from First Responders to enter.

2nd Notification

If collections have been affected, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

SEVERE WINTER STORM

Due to the geographical location and resultant seasonal weather patterns impacting the museum and its historic structures, damage due to seasonal snow and ice is of significant concern.

Discovery If a **WINTER STORM WATCH** is issued, the Curator will.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Check that the disaster kit is complete and that food, water, and/or batteries are not expired.
2. If necessary, will decide on closing the building. In the event of closure, staff and patrons will be informed and staff will follow standard closing procedures.

Discovery If a **WINTER STORM WARNING** is issued, the Curator will.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1. Check that the disaster kit is complete and that food, water, and/or batteries are not expired.
2. If necessary, will decide on closing the building. In the event of closure, staff and patrons will be informed and staff will follow standard closing procedures.
3. After the storm, ensure the snow removal company removes ice and snow from the parking lots and sidewalks as per the contract.

1st Notification The Curator will assess all properties and notify the Facilities Manager if any issues are noted.

**Building
Assessment**

The Assessment Director and Facilities Manager will inspect the building upon request of the Curator. If the structure has suffered significant damage, the county building inspector shall be notified. The property may not reopen until given approval by the inspector.

2nd Notification

If collections have been affected, the Assessment Director will notify the Curator or elect to serve as the Assessment Team Leader. The assessment teams will continue the process from this point.

Media Inquiries

Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

FLOOD AND WATER DAMAGE - Minor

This category consists of incidents when water is not near collections or GHHS records or has not yet affected more than ten to twenty items. Water damage is the most likely disaster to occur. There are many sources for water damage: leaking roofs or pipes, backed-up plumbing, malfunctioning HVAC equipment, inclement weather, and firemen's hoses.

Discovery As soon as water is noticed, try to determine its source and if it is actively leaking.

Do not attempt to clean up water at this point; just try to limit damage. If leak is active and can easily be contained, use a container to catch it. If easily accomplished, move materials that are directly in line with leak. Containers with disaster response supplies are in various locations depending on the site affected.
See Appendix 2.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Contact both:

1. Immediate Supervisor (who will report the incident to the Curator).
2. Facilities Manager.

The Facilities Manager will determine the source of water and stop it.

If water has not affected collections, no further action is required. Any needed repairs will be addressed by the Facilities Manager and the Board.

2nd Notification The Curator will assume responsibilities of Assessment Director, who will if needed, contact appropriate Team Leader(s) to assess damage unless he/she elects to serve in that capacity.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

FLOOD AND WATER DAMAGE - Major

Discovery Determine extent of flooding and, if possible, the water source. Are people in danger? Do not try to halt damage or save items at this time. Once you have a rough idea of damage, leave the area.

If flooding involves substantial parts of the building, initiate evacuation by pulling nearest fire alarm.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Contact all:

1. 911 if appropriate.
2. Facilities Manager.
3. Immediate Supervisor (who will report incident to his/her department and division heads).

The Facilities Manager will decide whether evacuation is necessary. The Facilities Manager will locate the source of the problem and take steps to correct it. They will secure the building and evaluate its structure and systems.

2nd Notification The Facilities Manager will contact the appropriate Assessment Director for the affected area. Once it is determined that it is safe to remain in or re-enter the area, the Assessment Director and Facilities Manager will inspect the building and determine which areas and collections have been affected.

3rd Notification If collections have been affected, the Assessment Director will notify appropriate Team Leader(s) to assemble teams to assess damage. The Conservation Manager will also be notified and will contact the appropriate conservator. Assessment teams will continue response from this point.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

POWER OR HVAC SYSTEM FAILURE

Discovery If the power fails or the heating, ventilation, and air conditioning system (HVAC) malfunctions, the result may be significant fluctuations in temperature or relative humidity which can be damaging to collections.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Contact both:

1. Immediate Supervisor (who will report the incident to the Curator).
2. Facilities Manager.

If a power failure occurs, also contact if appropriate:

1. Floor staff.
2. Exhibits staff.

2nd Notification The Facilities Manager will notify Board Members as needed.

Building Assessment The Facilities Manager and the Curator, will determine the cause and estimated duration of the problem, assess the situation and determine appropriate course of action. If necessary, they will arrange to secure the building while allowing entry of essential personnel to monitor the situation.

Collections Assessment If collections have been affected or are in imminent danger of being adversely affected; the Facilities Manager will notify the Assessment Director for the affected area(s). The Conservation Program will help monitor temperature and humidity during a HVAC or power failure. The Facilities Manager, Assessment Director, and Conservation Manager will evaluate the situation. Depending upon cause and estimated duration, actions may include obtaining temporary environmental control equipment, restricting access, or relocating endangered collections.

Media Inquiries Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

BIOLOGICAL MOLD AND MILDEW

A major outbreak of mold and mildew may follow flood, fire, or lengthy HVAC malfunction or power failure. If mold growth is observed, the potential exists for many items to be affected.

Discovery If mold is discovered, attempt to locate the source of moisture. Be alert for visible growth and/or musty odor.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

- 1st Notification** Contact both:
1. Immediate Supervisor (who will report the incident to the Curator).
If collections have been affected, the Curator will notify the Board of Directors.
 2. Facilities Manager
The Facilities Manager will determine the source of moisture or heat that has provided the favorable growing conditions and take immediate action to eliminate it.
- 2nd Notification** The Facilities Manager will contact the appropriate Assessment Director. The Facilities Manager will also notify the Conservation Manager.
The Assessment Director and the Facilities Manager will inspect the building and locate all affected areas and collections. The Conservation Manager and appropriate conservator will assist and be available to advise on stabilization and clean-up procedures and materials. The Facilities Manager will contact an outside agency for cost quotes on cleaning the affected facility. The Board will approve all cleanup cost.
- 3rd Notification** If the situation warrants, the Assessment Director will notify appropriate Team Leader(s) to form assessment teams. The assessment teams will continue the response.

BIOLOGICAL RODENTS AND INSECTS

Discovery Mice, rats, bats, and insects can all be harmful to collections. If insects or rodents are sighted, promptly report evidence found (e.g., animals, nests, excrement, signs of damage).

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

1st Notification Contact both:

1. Immediate Supervisor (who will report incident to the Curator).
2. Facilities Manager.

2nd Notification The Facilities Manager will contact the Objects Conservator. If deemed necessary, the Facilities Manager will contact the pest control officer on contract and act as liaison.

Building Assessment The Facilities Manager will see that the building is searched for evidence of infestation and all possible points of entry checked. If it will not endanger personal safety, attempts should be made to capture a live insect or find a well-preserved dead sample. Give the sample to the Objects Conservator for identification.

The Objects Conservator will consult with the pest control company about materials and methods before treatment is begun.

3rd Notification **If collections are involved**, the Curator will appoint appropriate Assessment Team Leaders or serve in that capacity him/herself.

Collections Assessment Assessment Team Leaders will assemble teams to evaluate extent of damage and importance of the material involved. The assessment teams will continue the response from this point. The Conservator will be available to advise and assist, and to keep records of the event and treatment. The Assessment Director will initiate recovery procedures as warranted.

VANDALISM

Discovery If vandalism is in progress, **DO NOT confront the vandal.**

Find another staff member who can act as a support and witness. Keep the vandal in sight. **Without** confronting the individual or using force, try to delay their departure until the police arrive. Police will handle the individual.

FOLLOW THE STEPS BELOW IN THE ORDER GIVEN

- 1st Notification** Contact both:
1. Call 911. Discretely use nearest phone
 2. Immediate Supervisor (who will report incident to the Curator).
 3. Facilities Manager.
- Building Assessment** Facilities Manager, Curator and the Police will inspect the building and determine the location of all damage.
- 2nd Notification** The Facilities Manager will contact division and department heads of the affected area(s).
- Collections Assessment** If collections are affected, the Department Head will notify appropriate Conservator and Assessment Team Leader or serve in that capacity him/herself. The assessment team will continue the process from this point.
- Media Inquiries** Please direct all requests for information from the news media to the Curator or highest-ranking Board Member on site.

8. Emergency Plan Personnel Responsibilities

ASSESSMENT DIRECTOR RESPONSIBILITIES

It is the responsibility of the Assessment Director to organize and manage the process by which damage is evaluated. Since the primary purpose of this plan is to minimize or eliminate damage to the collections, in the case of a major disaster, the Assessment Director will be the Curator. In instances when collections are not affected; the Assessment Director will be the President of the organization or their designee. The Assessment Director will notify Assessment Team Leaders that a problem exists and instruct them to assemble a team. The Assessment Director will also enlist the assistance of GHHS personnel and outside experts/resource people as required. The Assessment Director will work in liaison with the Facilities Manager, the Society's designated PIO, and the Finance Department. The Assessment Director will keep the President's office informed as to the nature and extent of the problem and of progress in the assessment process. Once the Assessment Team Leader(s) and Facilities Manager have reported their findings and recommendations, the Assessment Director will evaluate them and contact the Recovery Director with recommendations for recovery. In situations with limited damage or limited personnel, one team member may perform several functions.

FACILITIES MANAGER RESPONSIBILITIES

The Facilities Manager has the responsibility of seeing that the building is safe, damage to the building is evaluated, and measures are formulated and implemented to remedy or correct problems. To accomplish this, the Facilities Manager works closely with the Assessment Director, Assessment Team Leader(s), and local police and fire. Upon receiving notification of a problem, the Facilities Manager's responsibilities are to:

1. Establish that no threat exists to personnel safety

2. Secure the affected area and/or building
3. Alert Assessment Director

Once it is safe to do so, the Facilities Manager will notify the Assessment Director and accompany her/him to perform an initial inspection of the facility. They will determine what parts of the building are affected, whether or not collections are involved, and who needs to be notified for the next step in response. The Facilities Manager is responsible for seeing that priorities are established for facility repairs. Assessing the physical condition of the building and establishing priorities for repairs may be simple or may be very involved and require the assistance of outside experts or resource people. The Facilities Manager will ensure that any outside expertise required is brought in or made available for facility inspection and repair prioritization. Once priorities for repairs are established, the Facilities Manager will contact vendors to see that the necessary repairs are begun as soon as practical. The progress of repairs will be monitored to ensure personnel and collection safety, and to prevent further damage. In cases of minor damage due to fire, water, mold and mildew, or rodent infestation the Facilities Manager may be the first person contacted by an individual discovering a problem. An initial inspection of the facility will be conducted by the Facilities Manager and the appropriate staff will be notified. When collections are involved, the Curator will be contacted and assume the lead on the issue.

ASSESSMENT TEAM LEADER RESPONSIBILITIES

It is the responsibility of the Assessment Team Leader to select and assemble the team's members and direct its operation. After a briefing by the Assessment Director, the Team Leader will look over the area of responsibility to determine how many people will be needed. The Team Leader will select and contact team members. If necessary, lists containing home and cell phone numbers will be provided by the Assessment Director. When calling, the Team Leader will briefly explain the situation, instruct when and where to assemble, suggest appropriate clothing, and estimate how long the assessment may take. Once the team is

assembled, the Team Leader will instruct the team on what they will be doing and how to do it. For example, if distinctions are to be made between damp and wet items the team should be shown examples. The method of inspection and sampling will be explained, e.g., check several items on every shelf, paying particular attention to the tops and bottoms of boxes, and the top and fore edge of shelved books. Team members will be told what kind of records or statistics to keep and how they are to be recorded. Specific assignments for where and with whom people are to work will be made at this time. Once the assessment begins, the Team Leader will circulate to see that instructions are being followed, make corrections or adjustments, answer questions, and monitor progress. The Team Leader should also monitor the condition of team members, call for periodic breaks and provide frequent encouragement. The Team Leader should provide the Assessment Director with periodic updates of findings and progress. These tasks will most likely be in addition to doing some assessment of damaged material. Once the assignment has been completed, the Team Leader will report to the Assessment Director with the findings. The Team Leader will be prepared to provide specific information as to the nature of damage, the quantity of items affected, recommendations as to which material should be salvaged and which need not, and recommended priorities for recovery.

ASSESSMENT TEAM STRUCTURE

Typically, an assessment team will have a Team Leader and one to six additional members. It is common that several different types of collections are in close proximity. Rather than assembling multiple teams, co-leaders for one team may be the most efficient way to bring expertise to bear. This will be determined by the Assessment Director when Assessment Team Leaders are selected and assigned. It is the responsibility of the Team Leader to select and assemble the team's members and to direct its operation. In addition to the Team Leader, an assessment team will consist of people who are most knowledgeable about the collection or material involved. There should be a person assigned to record what is observed and the decisions made by the team, and someone assigned to photograph the damage. In situations with limited damage, one team member may perform several functions.

ASSESSMENT TEAM RESPONSIBILITIES

It is the task of the assessment team to investigate where damage exists, the type of damage, and the importance of the affected material. The team should also develop an estimate of the quantity of material involved and recommend initial recovery priorities. Damage should be documented as it is discovered since this may be important later for insurance and legal reasons. The following steps need to be followed:

1. Estimate extent of damage to the collection (see facts and figures at the end of this section for a method to assist in developing a quick estimate).
2. Identify type(s) of collections and other materials affected.
3. Establish initial priorities for recovery of damaged items.

The assessment team should describe the scope of the problem in broad terms. It should distinguish between affected collection and non- collection materials (i.e. operating records). Unless the problem is quite small, an item-by-item count is not necessary at this time. Quantity should be expressed in terms of linear feet or other relevant units "The immediate external appearance of the collections may be indicative of the degree of damage, as in the case of water-soaked materials in aisles, or deceptive where storage containers are damaged and the contents relatively unharmed. Shelves and cabinets will contain materials damaged to different and varying degrees depending on the nature of the disaster: soaked, partially wet, damp, charred, smoke-damaged, debris-covered, etc. The damage to collection materials should be appraised without handling whenever possible, as further irreparable damage may result. A realistic and thorough assessment must be made as quickly, efficiently, and safely as possible.

Museum collections, particularly boxed material, may need to be handled, but this must be only to the extent necessary to assess damage. In addition to locating, categorizing, and quantifying the damage to the collection, a major responsibility of the team is to determine the significance of the affected material. It must be

determined whether or not the material has artifactual value, what its significance is to the collections and what its salvage priority should be. Time is a crucial element in the assessment, and decisions will need to be made quickly.

The following questions may be helpful in determining significance of library material:

1. How important is the item to the collection?
2. Does this item represent a value beyond its intellectual content; i.e., fine binding, illustrations, fine printing, important edition, autographed, etc.?
3. Does the society have a legal obligation to preserve this material?
4. Is the item available elsewhere?
5. Can the item be replaced (e.g., with a same or later edition for reference materials)?
6. Is the total cost of replacement (including ordering, cataloging, etc.) more or less than restoration of the item?
7. How soon does the item need to be treated for optimum recovery?

If museum collections are involved, a different set of questions should be asked to assess and prioritize the damaged material:

1. What material(s) is the item made of? Is it affected by continued wetness?
2. Is an item a collection icon (e.g., the butter carton dress)?
3. Does the Society have title to the object? Is it an incoming loan, not yet accessioned or surveyed?
4. Does the object have strong, well documented associational value (i.e., to a person or event)?
5. Was the item made in Harrington?
6. Is it part of a strong and well-known collection?
7. What is the ease or difficulty of replacement?

8. Are there duplicates in the collection?
9. Is the object part of primary or secondary collections?
10. Does it have value for educational use?
11. Is the item part of a set or part of a larger item?
12. Was the item in good condition prior to the current situation? Is the item complete?
13. Does the object have immediate use planned (e.g., scheduled to go on exhibit or loan)?
14. Is the object slated for de-accession, or will it be transferred to education for use?

Once these tasks have been accomplished, the Assessment Team Leader will report to the Assessment Director and provide recommendations for recovery. The Team Leader will also be prepared to provide specific information as to the nature and extent of damage and priorities for recovery.

INSURANCE

The Greater Harrington Historical Society carries insurance on its Collections through its agent Mid State Insurance, (302) 422-3058 with Westfield Insurance carrying the policy. The Society's liaison with Mid State is ?. The Treasurer is responsible for making contact when notification or assistance is necessary.

Through its representative, Mid State has made its position clear that in the event of a disaster, GHHS's first priority is to minimize damage. Specific authorization need not be given if expenses need to be incurred that will reduce or eliminate damage.

The following is section 7. Protection of Property from the Society's Museum collections insurance policy: In case of loss or damage, it is the duty of the insured, its staff, representatives, and agents to take measures as may be

reasonable for the purpose of averting or minimizing such loss. In addition to any loss recoverable under this policy, the Company will reimburse the Insured for any charges properly and reasonably incurred in pursuance of these duties. Measures taken by the Insured and the Company with the object of saving, protecting, or recovering the insured objects shall not be considered a waiver or acceptance of abandonment or otherwise prejudice the rights of either party.

MEDIA INQUIRIES

Please direct all requests for information from the news media to the Curator or the President.

PURCHASING AUTHORITY

Though it is best to follow established contracting and purchasing procedures, this may not always be possible in an emergency. The Society Policy and Procedures Manual is "not intended to restrict employees when an emergency occurs which endangers life or property. Employees should act promptly in an emergency."

Expenditures for emergency repairs, supplies, equipment rental, or other purchases should be made when essential by Assessment Director, Assessment Team Leader, Facilities Manager, or Treasurer.

Emergency Purchases

- A. Policy Emergency purchases are allowed only for unexpected situations, which if not corrected immediately, would endanger life or property, or adversely affect essential operations. The urgency must be of a nature that normal purchasing and contracting procedures cannot be followed.
- B. Procedures
 - 1. Before making an emergency purchase, the Assessment Director should contact the Treasurer if possible.

2. When requesting an emergency purchase order, the manager should provide the following information:
 - a. Description of the emergency.
 - b. Name of vendor. Cost—estimated or actual.
3. As soon as possible after the purchase, the program manager should complete and submit a **Payment Voucher**. The **Payment Voucher** should include a description of the emergency and an explanation of why normal purchasing procedures could not be followed.

How to Determine if Competitive Quotes or Bids are Required.

- A. Purchases of goods and services (other than professional, technical, construction and restoration services).
 1. Less than \$1,000 per line item, up to \$5,000 total purchase—No bids or quotes are required.
 2. \$1,000 to \$4,999—Three verbal quotes per line item are required.
 3. \$5,000 to \$19,999—Three written bids, solicited by written specifications or a statement of work developed and published in consultation with the Contracting and Purchasing Office, are required.
 4. \$20,000 and greater—Competitive bidding, including public advertisement conducted by the Contracting and Purchasing Office, is required.
- B. Purchases of professional, technical, construction, and restoration services.
 1. Less than \$7,500—No bids or quotes are required.

2. \$7,500 to \$19,999—Three written bids, solicited by written specification or a statement of work developed and published in consultation with the Contracting and Purchasing Office, are required.
3. \$20,000 or greater—Formal sealed bid process, including public advertisement conducted by the Contracting and Purchasing Office, is required.

C. Exceptions to requirement for competitive bidding include the following:

1. The goods or services are available from only one source.
2. Public exigency or emergency does not allow sufficient time for bidding.
3. Solicitation does not garner competitive bids.
4. Merchandise is for resale.
5. Funds are grant awards, which are subject to policies established by GHHS.
6. The acquisition is for the Society's collections.

RECOVERY DIRECTOR RESPONSIBILITIES

It is the responsibility of the Recovery Director to organize and manage the recovery process. The Recovery Director will set priorities for recovery and assign duties to Recovery Teams based upon information received from the Assessment Director, Assessment Team Leaders, and Conservation staff.

The Recovery Director will decide how many teams are necessary and will assign and contact the leaders of these teams. Daily meetings will be held with the Recovery Team Leaders and staff. Reports will be given on progress, actions taken,

problems encountered and future tasks. Priorities will be discussed, and plans adjusted as required.

The information contained above concerning purchasing authority and insurance for the assessment phase, remains applicable to recovery. The Recovery Director must exercise her/his judgment in the expenditure of funds keeping in mind the primary objective to minimize destruction or damage to the collections.

The Recovery Director will coordinate with the GHHS Administration, GHHS Facilities Manager, and PIO to decide issues such as: whether or not the facility will remain open to the public, reassignment of staff to other than normal tasks and coordination of space requirements for the recovery effort. The Recovery Director will coordinate with the Finance Department regarding emergency expenditures and contracts and ensure that correct records are kept for insurance claims.

The Recovery Director will keep the GHHS President's office, Administration and the PIO informed on the progress of the recovery. The administrative officers will keep staff and the public informed about the disaster and recovery. Staff members in particular will be concerned, and efforts should be made to keep them informed.

Assignment of Recovery Director and backups will follow the list below. Generally, the Recovery Director will be someone with in-depth knowledge of the affected collection. If collections are not affected, then the Facility Manager will take charge. The Curator will work with the Recovery Director in organizing and implementing the recovery process. In the case of a small disaster, the Curator may be assigned to serve as Recovery Director.

RECOVERY SECRETARY

The Disaster Recovery Director will require clerical assistance. A Recovery Secretary will be appointed by the Recovery Director as deemed appropriate for the situation.

The Recovery Secretary will keep a record of all purchases and orders placed. He/She will assist in coordinating requests for materials, information, and other

assistance that the recovery teams may require. The secretary should have immediate access to a telephone in order to communicate easily with the team leaders, the Recovery Director and vendors. Records of the daily meetings and decisions made by the Recovery Director will be kept by the Recovery Secretary.

CURATOR

The Curator will have varying roles depending upon the size and nature of the disaster. In the case of a very small disaster, the Curator may act as the Recovery Director. For moderately sized situations he/she may be a member of one of the recovery teams. In a large disaster the Curator will most likely assist in a resource/administrative capacity.

Once the assessment teams have made their reports on the extent of damage and recommended priorities based on importance to the collections, intrinsic value and condition, the Curator will be available to advise on priorities based on the physical properties and requirements of the materials involved. The Curator will work closely with the Recovery Director to recommend appropriate techniques and procedures.

The Curator will be in regular contact with the Recovery Teams, including attending the Recovery Director's daily meeting with the Recovery Team Leaders. The Curator will assist in choosing and locating supplies, equipment, and services necessary for the recovery operation. Depending upon the situation, the Curator may pack, clean, or otherwise treat collection items as part of a team. Because the Curator staff is limited in numbers its role as a resource must be primary.

RECOVERY TEAM RESPONSIBILITIES

Disaster recovery team(s) will be formed by the Recovery Director based on the information and recommendations from the Assessment Director. Recovery Team Leaders will be chosen by the Recovery Director and whenever possible will be staff members familiar with the affected collections and procedures for salvage of water damaged materials. All Society staff members may be called upon to be members of a recovery team. Depending on the extent and nature of the

damage, recovery teams will consist of 3-8 people. Recovery teams will be responsible for separating collections and other material to be salvaged, moving material to be recovered from affected areas to work or other storage spaces when necessary, beginning to dry wet materials, and packing material that will require shipment to another facility. Since the GHHS has no staff that are skilled in the recovery phase of damaged artifacts, it is imperative that an outside agency be contacted and brought in to assume the lead of the recovery process. Members may assist as required by the outside agency.

TEAM LEADER RESPONSIBILITIES

After being briefed and evaluating the situation, the Recovery Team Leader will appoint team members. Lists containing home phone numbers will be provided by the Recovery Director. When contacting people, the Team Leader will briefly explain the situation, give guidance about how to dress, and instruct when and where to assemble. At this time, team members should also be given whatever estimate is possible as to how long they might be engaged in the recovery.

Once the team is assembled, the Team Leader will instruct the team on what they will be doing and how to do it. Once the actual work begins, the Team Leader will circulate to see that instructions are being followed, answer questions, monitor progress, and make corrections or adjustments. The Team Leader should also monitor the condition of team members, call for periodic breaks, and provide frequent encouragement. If the recovery is a lengthy process, the team leader will have daily briefings with their team members to keep them informed, discuss problems, etc. The Team Leader will periodically update the Recovery Director on progress. Depending on the size of the problem and the team, these tasks may be in addition to "hands on" work with damaged material.

RECORD KEEPING

The recovery team leader will assign at least one team member to maintain records of the recovery. Collections disposition Record Keeping should include inventories and dates when items are sent out of the building to off-site storage,

commercial cold-storage, or freeze-drying facilities, or private or regional conservation centers, and inventories of withdrawn or discarded material. Other essential information includes items frozen, treated, or dried in-house; items relocated within the facility and where they have been moved to; and items in need of additional attention.

Depending upon workload, an additional person may be assigned to label individual items that have lost call or catalog numbers, to label or relabel boxes with location information, or label boxes ready for shipment.

GUIDELINES FOR RECOVERY TEAM LEADERS

Breaks for rest and refreshment should be frequent.

Team members who show signs of shock, who are mishandling items or are unable to follow instructions must be relieved of their duties.

Periodically remind team members:

1. Personal safety is the top priority.
2. Use care before speed. (Repeat this at each briefing.)
3. Use both hands and lift one item at a time. Remember the guidelines from training on back injury prevention and handling training.
4. Watch for signs of mold; notify Curator if mold is evident.
5. Be patient and tactful with each other.
6. Avoid any action that may damage or remove call number tags or other identifiers.

Additional Guidelines for Library Collections

1. Do not open wet books; do not close books which have become distorted and are lying open; do not remove covers.
2. Do not disturb the contents of wet file boxes, or prints, drawings, or photographic materials.
3. Do not separate single sheets.

Guidelines for Catalogers of Library Materials

1. Use only soft pencils, indelible markers, or ballpoint pens.
2. Labels and slips must be clean, neutral-colored acid-free paper or card (no colored paper).
3. Do not mark directly on items, only on labels.
4. "Priority" labeling must be given to all items which need immediate attention (e.g. coated paper stock, feathering inks) which are identified by removal teams. Flag these items for immediate attention.
5. Work closely with team leaders for removal and packing to avoid confusion and bottlenecks.

SALVAGE OF WATER DAMAGED COLLECTIONS:

BOOKS: CLOTH OR PAPER COVERS

Priority: Freeze or dry within 48 hours. Coated paper must not be allowed to air dry in a clump or it will permanently block together. If slightly damp and the pages are separable, air-dry interleaved pages before items have an opportunity to dry. If saturated, coated paper must be frozen as soon as possible for subsequent vacuum freeze-drying.

Handling Do not move items until a place has been prepared to receive them. Do not open or close books or separate covers. **Precautions:** Oversized books need to be fully supported; it may only be possible to move one at a time.

Preparation Closed books that are muddy should be rinsed before freezing. **For Drying:** If air drying is not possible, books should be frozen within 48 hours. Separate with freezer paper, pack spine down in milk crates, plastic boxes or cardboard boxes lined with plastic sheeting. Coated Paper requires that every page be interleaved with a non-stick material such as silicone release paper, Hollytex or wax paper. If the leaves cannot be separated without further damage, the book cannot be air dried successfully and must be prepared for vacuum freeze drying.

Supplies Needed

bread trays	blotter paper	bookends/bricks
dehumidifier	extension cords	fans
freezer or waxed paper		masking tape
Hollytex (polyester spun bond fabric)		plywood sheets
scissors	newsprint (sheets or rolls)	
polyethylene film	plexiglass sheets	pliers
screwdriver	tin snips	sponges
polyester film	milk crates or Rescubes	
silicon release paper		

Drying **Methods:** *Air Drying* is suitable for small quantities of books (less than 100 volumes) that are not thoroughly soaked. Requires space in an area away from the disaster to spread the books out. Books are stood upright and gently fanned open to dry. Keep the air moving

at all times using fans directed away from the drying volumes. Use dehumidifiers as needed to maintain humidity at or below 50% RH. Oversize volumes must lay flat and should be turned when the blotter is changed. Pages should be interleaved with sheets of uninked newsprint or blotting paper that is slightly larger than the book leaf and changed as it becomes saturated.

Freeze Drying (not vacuum thermal drying) is suitable for large quantities of books and books that are very wet. Pack as described above and ship to drying facility.

Vacuum Freeze Drying is suitable for large quantities of books. Wet coated paper can only be successfully dried by this method. Pack as described above and ship to drying facility. Pack carefully, as volumes packed with distortions will retain that distortion permanently after vacuum freeze drying.

SALVAGE OF WATER DAMAGED COLLECTIONS:

BOOKS: LEATHER OR VELLUM COVERS

- Priority:** Freeze as soon as possible; vellum will distort and disintegrate in water.
- Handling:** Do not move items until a place has been prepared to receive them. Do not open or close books or separate covers. Oversized books need to be fully supported; it may only be possible to move one at a time.
- Precautions:**
- Preparation For Drying:** Closed books that are muddy should be rinsed before freezing. If air drying is not possible, books should be frozen, preferably blast frozen, as soon as possible. Separate with freezer paper, pack spine down in milk crates, plastic boxes or cardboard boxes lined with plastic sheeting.

Supplies Needed

bread trays	blotter paper	bookends/bricks
dehumidifier	extension cords	fans
freezer or waxed paper		masking tape
Hollytex (polyester spun bond fabric)		plywood sheets
scissors	newsprint (sheets or rolls)	
polyethylene film	plexiglass sheets	pliers
screwdriver	tin snips	sponges
polyester film	milk crates or Rescubes	
silicon release paper		

- Drying Procedure:** Thermaline or cryogenic drying is a new technique that promises to be the best for leather and vellum bindings. Books should be separated with freezer paper and packed spine down in milk crates or plastic boxes.

Air drying may be used for items that are not very wet. This requires space in an area away from the disaster to spread the books out. Books are stood upright and gently fanned open to dry.

Coated Paper requires that each and every page be interleaved with a non-stick material such as silicone release paper, Hollytex or wax paper.

Oversize volumes must lay flat and should be turned when the blotter is changed. Pages should be interleaved with sheets of uninked newsprint or blotting paper that is changed as it becomes saturated. Keep the air moving at all times using fans. Direct fans into the air and away from the drying records. Use dehumidifiers as needed to maintain humidity at or below 50% RH.

SALVAGE OF WATER DAMAGED COLLECTIONS:

INORGANICS: CERAMICS, GLASS, METALS, STONE (Decorative/Historic)

- Priority:** These materials can be dealt with last since they generally will suffer little damage from short term exposure to water.
- Handling** Move items only after a place has been prepared to receive them.
- Precautions:**
- Packing** Preparation Varies with the fragility of the material;
- Method:** water/wetness has no bearing.

Supplies Needed

clear water	fans	pallets or lumber
heater or hair dryer	sponges	portable dehumidifier
towels,	paper towels or unused newsprint	clean

Preparation

For Drying: Rinse or sponge with clear water to remove mud or dirt before drying.

Drying

Procedure: Sponges, clean towels, paper towels, or unused newsprint may be used to absorb excess moisture. Exchange wet for dry blotting material at least daily until items are dry. Check daily for mold growth.

Air dry, using fans to keep air moving without blowing directly on the pieces.

Raise items off the floor on trestles, pallets, or lumber to allow air to circulate underneath the items.

Metal objects can be dried with moderate heat (90-100 F in an oven or using a heater or hair dryer).

Use portable dehumidifiers to slowly down to 50%.

Remove moisture from the area/objects. Bring relative humidity down to 50%.

SALVAGE OF WATER-DAMAGED COLLECTIONS:

LEATHER AND RAWHIDE

Priority: Begin drying within 48 hours to prevent mold growth. Leather with the condition known as "red rot", will be irreversibly stiffened, and darkened by exposure to water if not treated quickly.

Handling Precautions: Wet leather may be fragile; leather with red rot or which is torn will require support to transport safely. Move items only after a place has been prepared to receive them.

Packing Method: Wrap items with freezer paper or plastic sheeting to prevent red rotted leather from coming in contact with and soiling adjacent items and to keep it from drying before it can be treated. Support complex shaped objects with uninked newsprint or other absorbent material.

Supplies Needed

clear water	fans	portable dehumidifier
paper towels, or unused newsprint		pallets or lumber
freezer paper or plastic sheeting		sponges
clean towels		

Preparation For Drying: Rinse or sponge with clear water to remove mud or dirt before drying. Be careful in rinsing red rotted or painted/gilded surfaces. Keep red rotted leather damp, if it is still in that condition, until proper consolidation can be done.

Drying Procedure: Some leather was intended to be flexible (e.g. much native tanned 'buckskin', harness leather, and some rawhide) and will need to be manipulated during drying in order to retain its flexibility. Other leather was either not intended to flex (e.g. shields, fire buckets) or no longer needs to be flexible and may be padded out and allowed to dry slowly.

Sponges, clean towels, paper towels, or uninked newsprint may be used to absorb excess moisture. Pad out to correct shape using

uninked newsprint or other absorbent material. Change the padding material as it becomes saturated.

Air dry, using fans to keep air moving without blowing directly on the pieces. Raise items off the floor on trestles, pallets, lumber, or screens to allow air to circulate on all sides.

Use portable dehumidifiers to slowly remove moisture from the area and objects. Bring the relative humidity down to as close to 50% as is practical. Check daily for mold.

SALVAGE OF WATER DAMAGED COLLECTIONS:

MAGNETIC MEDIA: COMPUTER DISKETTES

Priority: Prolonged storage in water causes leaching of chemicals from the support. *If a back-up copy is available, it is better to discard the water-soaked original.*

Handling Store diskettes upright without crowding, in cool distilled water
Precautions: until you are ready to attempt data recovery. Exposure to water should not extend beyond 72 hrs. If discs cannot be dried and copied within three days, the discs should be placed wet in plastic bags and frozen until drying and data recovery is possible.

Supplies Needed

blotter paper	bubble pack	brushes (soft bristle)
cheese cloth	clothesline	dehumidifier
distilled water	Falcon squeegee drying racks for RC prints	
fans	plastic bags	Kodak Photo Flo solution
plastic trays	rust-proof clips	Salthill dryer
scissors	sponges	

Preparation 5¼" disks - remove the disk by cutting with scissors along the edge of jacket. Carefully remove the diskette and agitate the exposed disks in multiple baths of cool deionized water from the Objects Conservation Lab or distilled water to remove all visible dirt.

For Drying:

3½" disks - pack wet disks in plastic bags and ship overnight to a computer media recovery service vendor for data recovery. Do not dry discs first: dried impurities can etch magnetic coating.

Drying 5¼" disks - dry with lint-free toweling or cheese cloth.

Methods: 3½" disks - Send disks to a professional data recovery vendor. Do not attempt to copy. Damage to your hardware could result.

Data**Recovery:**

In order to ensure the preservation of data on disks that have been wet, it is prudent to copy it to a new disk. Insert the disk which has been dried into an empty jacket made by removing a new disk. The water damaged disk which has been placed in the new jacket is inserted into a disk drive. Copy and verify that the information has been transferred, then discard the damaged disk. You need only prepare one new jacket for each five to ten disks since the same jacket can be reused several times. Most diskettes can be salvaged unless the diskette itself is magnetically damaged or warped. If copying is not successful, consult computer recovery services.

SALVAGE OF WATER DAMAGED COLLECTIONS:

MAGNETIC MEDIA: REEL TO REEL TAPES

Priority: Air dry within 72 hours.

Handling Pack vertically into plastic crates or cardboard cartons. Don't put
Precautions: heavy weight or pressure on the sides of the reels.

Supplies Needed

blotter paper	bubble pack	brushes (soft bristle)
cheese cloth	clothesline	dehumidifier
distilled water	Falcon squeegee	drying racks for RC prints
fans	plastic bags	Kodak Photo Flo solution
plastic trays	rust-proof clips	Salthill dryer
scissors	sponges	

Preparation Often contamination by water and other substances is mainly
For Drying: confined to the outermost layers of tape. Do not unwind tapes or
remove from the reel. In these cases, wash the exposed edges
with deionized water from the Objects Conservation or Photo Labs
or with distilled water.

Drying *Air dry* by supporting the reels vertically or by laying the reels on
Methods: sheets of clean blotter. Leave the tapes to dry next to their
original boxes. Use fans to keep air moving without blowing
directly on the items.

Use portable dehumidifiers to slowly remove moisture from the
area/objects. Bring relative humidity down to 50%.

Additional Once dry, the tapes can be assessed for further cleaning and
Steps: duplication. This procedure is done by specialized professional
vendors; consult Appendix for names and numbers.

SALVAGE OF WATER DAMAGED COLLECTIONS:

MICROFICHE

Priority: Freeze or dry within 72 hours

Handling Do not move items until a place has been prepared to

Precautions: receive them and you have been instructed to do so. If the fiche cannot be air dried immediately keep them wet inside a container lined with garbage bags until they can be frozen.

Supplies Needed

blotter paper	bubble pack	brushes (soft bristle)
cheese cloth	clothesline	dehumidifier
distilled water	Falcon squeegee drying racks for RC prints	
fans	plastic bags	plastic trays
Kodak Photo Flo solution		rust-proof clips
Salthill dryer scissors	sponges	

Drying Freeze if arrangements cannot be made to air dry the fiche quickly. Fiche should be removed from the paper jackets to dry. Jackets should be retained to preserve any information printed on them, but this information should be transferred to new jackets once the fiche is dry and ready to be stored again. The best air-drying method is to clip the fiche to clothes lines with rust-proof clips.

Methods:

Fiche has been successfully vacuum freeze dried, though freeze-drying of photographic materials is not widely recommended. If dealing with large quantities of fiche this option should be investigated.

SALVAGE OF WATER DAMAGED COLLECTIONS:

MICROFILM AND MOTION PICTURE FILM

Priority: Rewash and dry within 72 hours. Wet film must be kept wet until it can be reprocessed.

Handling Wipe outside of film cans or boxes before opening. Cans that are
Precautions: wet on the outside may contain dry film that should be separated from wet material. Do not remove wet microfilm from boxes; hold cartons together with rubber bands. Dry film in damp or wet boxes should be removed and kept together with the box. Do not move items until a place has been prepared to receive them.

Packing Wet microfilm in plastic trays in the microfilm vault should be
Methods: filled with water until reprocessed. Pack wet motion picture film in a container lined with plastic garbage bags.

Supplies Needed

blotter paper	bubble pack	brushes (soft bristle)
cheese cloth	clothesline	dehumidifier
distilled water	Falcon squeegee drying racks for RC prints	
fans	plastic bags	plastic trays
Kodak Photo Flo solution		rust-proof clips
Salthill dryer	scissors	sponges

Preparation Microfilm Lab or film processor to rewash film prior to drying.
For Drying:

Drying Utilize a Microfilm Lab to rewash and dry microfilm. A
Methods: professional processor should be contacted to rewash and dry motion picture films.

SALVAGE OF WATER DAMAGED COLLECTIONS:

PAINTINGS: ON CANVAS

Priority: Begin drying within 48 hours to prevent mold growth.

Handling Move items only after a place has been prepared to receive them. If the frame is unstable, remove from painting, pad corners with corrugated cardboard, bubble wrap, or unused newsprint and transport to area dealing with wood objects.

Packing Pad corners of frame or painting with corrugated cardboard, bubble wrap, or newsprint. Transport paintings vertically; stand upright with corrugated cardboard between paintings so that painted surfaces do not touch a rough surface.

	Supplies Needed	
blotter paper	fans	corrugated cardboard
bubble wrap	stretch/strainer	
portable dehumidifier or unused newsprint		

Preparation Remove painting from frame: ***See PAPER: FRAMED OR***
For Drying: ***MATTED, PREPARATION FOR DRYING.***

Drying Prepare a horizontal bed of blotter paper and unused
Procedure: newsprint, equal in thickness to the paint layer, with top-most layer of strong clean tissue. Lay painting, still on stretcher/strainer, face down on this surface. Remove any remaining backing or labels from the painting, to expose wet canvas. Retain and tag all associated labels, parts and/or components that are removed or detached from the painting or frame.

Place cut-to-fit blotters or unused newsprint against this back and apply a slight amount of pressure so that the blotter makes good contact with the entire exposed canvas surface. Repeatedly change backing blotter, being careful

not to create impressions in the canvas. ***DO NOT CHANGE FACING MATERIALS.***

When dry to the touch, remove the backing blotter, and pick up painting. If front facing tissue is still attached to painting front, do not attempt to remove it, since it will hold the painting surface together until it can be consolidated by a conservator.

Consult with the Curator regarding any questions or problems and all circumstances not adequately covered by the above instructions.

Use fans to keep air moving in the room without blowing directly on the paintings. Use portable dehumidifiers to slowly remove moisture from the area/objects. Bring relative humidity down to 50%.

SALVAGE OF WATER DAMAGED COLLECTIONS:

PAPER: COATED

[Including linen drawings (drafting cloth) and paper with sensitized coatings such as thermo fax and FAX copies.]

Priority: Coated paper must not be allowed to air dry in a clump or it will permanently block together. If saturated, freeze within six hours for subsequent vacuum freeze-drying. If damp, separate and air dry before items have an opportunity to dry.

Handling Precautions: Physical manipulation should be kept to a minimum to avoid disruption of the water-soluble coating and media which can result in loss of information.

Preparation For Drying: ***Air Drying*** - Secure a clean, dry environment where the temperature and humidity are as low as possible. Equipment needed: flat surfaces for drying; fans and extension cords; dehumidifier; moisture meter; sheets of polyester film, non-stick interleaving material such as freezer, waxed or silicone release paper or polyester non-woven fabric.

Freezing - Equipment needed: milk crates; cardboard boxes for large items; large flat supports such as bread trays or pieces of plywood; freezer, waxed or silicone release paper or polyester non-woven fabric.

Remove drawers from flat files; ship and freeze stacked with 1" x 2" strips of wood between each drawer. Framed or matted items must be removed from frames and mats prior to drying. **See PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING.**

Supplies Needed

bread trays	dehumidifier	fans
plywood sheets	polyethylene film	sponges
blotter paper	extension cords	masking tape
scissors	plexiglass sheets	polyester film
silicon release paper	bookends/bricks	pliers
screwdriver	freezer or waxed paper	
Hollytex (polyester spun bond fabric)		
newsprint (sheets or rolls)		tin snips
milk crates or Rescubes		

Drying Methods:

Air Drying This technique is most suitable for small numbers of records which are damp or water-damaged around the edges. Coated Paper requires that each and every page be interleaved with a non-stick material such as silicone release paper, Hollytex or wax paper.

Damp material - Lay single sheets or small groups of interleaved records on paper covered flat surfaces. If small clumps of records are fanned out to dry, they should be turned at regular intervals to encourage evaporation from both sides.

If an item exhibits water-soluble media, allow it to dry face up. Do not attempt to blot the item since blotting may result in offsetting water-soluble components. Wet blotter or uninked newsprint should be changed and removed from the drying area.

Wet material- When separating saturated paper, use extra caution to support large sheets. If sheets are contained in flat files, standing water should be sponged out first. If items are in L-sleeves the polyester must be removed to allow drying. Cut the two sealed edges of the film between the item and the seal. Roll back the top piece of polyester in a diagonal direction. If there are any apparent problems with the paper support or media, **stop** and seek the assistance of a Curator. Support can be given to single sheets by placing a piece of polyester film on the top of the document. Rub the film gently and then slowly lift the film while at the same time peeling off the top sheet in a diagonal direction. Lay the sheet flat; as it dries, it will separate from the surface of the film.

Plan PAPER: COATED DRYING METHODS (CONTINUED)

Keep the air always moving using fans. Direct fans into the air and away from the drying records. Use dehumidifiers as needed to maintain humidity at or below 50% RH.

Freezing - Freezing is best if there are large quantities of damp materials or if the water damage is extensive. Place manuscript boxes in milk crates or cardboard boxes. If time permits, interleave each manuscript box with freezer or waxed paper. If the boxes have been discarded, interleave every two inches of folded material with freezer or waxed paper.

Specify vacuum freeze drying for coated paper and linen drawings; do not use vacuum thermal drying.

Pack flat sheets in bread trays, flat boxes, or on plywood sheets covered with polyethylene. Bundle rolled items loosely and place horizontally in boxes lined with a release layer.

Do not freeze framed items. Remove frame assemblage before freezing. **See PAPER: FRAMED OR MATTER, PREPARATION FOR DRYING.**

SALVAGE OF WATER DAMAGED COLLECTIONS:

PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING

Priority: Wet paper must be frozen or air dried within 48 hours. Framed and matted items must be disassembled prior to air drying or freezing.

Handling Caution must be exercised so as to not puncture or tear
Precautions: the wet paper artifact in the process of removing the frame, glazing, and mounting materials.

Supplies Needed

bread trays	dehumidifier	fans
plywood sheets	polyethylene film	sponges
blotter paper	extension cords	masking tape
scissors	plexiglass sheets	polyester film
silicon release paper	bookends/bricks	freezer or waxed paper
Hollytex (polyester spun bond fabric)		pliers
newsprint (sheets or rolls)		screwdriver
tin snips	milk crates or Rescubes	

Preparation Place frame face down on a smooth, flat surface covered
For Drying: with blotter paper or plastic bubble pack. Carefully remove dust seal and hardware (place these metal pieces in a container so that they do not come in contact with the wet paper and inadvertently cause damage). Check if the paper object is adhered to rabbet of frame by gently pushing up on the glazing to see that the assemblage will release without resistance. Place a piece of board (mat board, masonite or plexiglass) over the back of the frame with all contents still in place. Using two hands, invert frame assemblage so that the glass and image are facing up. Lift off the frame then lift off the glass.

When the paper is in direct contact with the glass, carefully remove them together and lay face down on a flat surface. Consult a Curator if the paper is sticking to the glazing.

If the glass is broken, the pieces may be held together with masking tape applied lightly over the breaks. The frame may then be laid face down and the paper removed from the back. If pieces of glass have dropped behind the remaining glass, hold the frame in a vertical position to remove the mat and/or paper.

To remove the item from its mat, place the image facing up. Lift window mat board carefully and detach paper object from back mat by carefully cutting hinges. If the object is attached firmly and directly to mat or backing board, do not attempt to remove. Proceed to air dry paper object as recommended in **PAPER: UNCOATED or PAPER: COATED**, as appropriate. If difficulty is encountered at any point, consult the Curator for assistance.

SALVAGE OF WATER DAMAGED COLLECTIONS

PAPER: UNCOATED

Priority: Air dry or freeze within 48 hours. Records with water soluble inks should be frozen immediately to arrest the migration of moisture that will feather and blur inks. Records that show signs of previous bacterial growth should also be frozen immediately if they cannot be air dried.

Handling Paper is very weak when wet and can easily tear if unsupported
Precautions: while handling.

Supplies Needed

bread trays	blotter paper	bookends/bricks
dehumidifier	extension cords	freezer or waxed paper
fans	masking tape	plywood sheets
Hollytex (polyester spunbond fabric)		scissors
newsprint (sheets or rolls)	polyethylene film	plexiglass sheets
pliers	screwdriver	tin snips
sponges	polyester film	milk crates or Rescubes
silicon release paper		

Preparations Pack flat sheets in bread trays, flat boxes, or on plywood sheets
For Drying: covered with poly-ethylene. Bundle rolled items loosely and place horizontally in boxes lined with a release layer. Remove drawers from flat files; ship and freeze stacked with 1" x 2" strips of wood between each drawer. Framed or matted items must be removed from frames and mats prior to air or freeze drying. **See PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING.**

Air Drying - secure a clean, dry environment where the temperature and humidity are as low as possible. Cover tables, floors or other flat surfaces with sheets of blotter or uninked newsprint.

Freezing - Work space and work surfaces and the following equipment: milk crates and/or cardboard boxes, bread trays, sheets of plywood and rolls/sheets of freezer or waxed paper.

**Drying
Methods:**

Air Drying - This technique is most suitable for small numbers of records which are damp or water-damaged around the edges. Keep the air moving at all times using fans. Direct fans into the air and away from the drying records. Use dehumidifiers as needed to maintain 50% RH.

Damp material - Single sheets or small groups of records are to be laid out on paper covered flat surfaces. If small clumps of records are fanned out to dry, they should be turned at regular intervals to encourage evaporation from both sides.

If an item exhibits water-soluble media, allow it to dry face up. Do not attempt to blot the item since blotting may result in offsetting water-soluble components. Wet blotter or newsprint should be changed and removed from the drying area.

Wet material - When separating saturated paper, use extra caution to support large sheets. If sheets are contained in flat files, standing water should be sponged out first. If items are in L-sleeves the polyester must be removed to allow drying. Cut the two sealed edges of the film in the border between the item and the seal. Roll back the top piece of polyester in a diagonal direction. If there are any apparent problems with the paper support or media, stop and seek the assistance of a Conservator. Support can be given to single sheets by placing a piece of polyester film on the top of the document. Rub the film gently and then slowly lift the film while at the same time peeling off the top sheet in a diagonal direction. Lay the sheet flat; as it dries, it will separate from the surface of the film.

Freezing - This option is best if there are large quantities or if the water damage is extensive.

Place manuscript boxes in milk crates or cardboard boxes. If time permits, interleave each manuscript box with freezer or waxed paper. If the boxes have been discarded, interleave every two inches of folded material with freezer or waxed paper.

Do not freeze framed items. Remove frame assemblage before freezing. **See PAPER: FRAMED OR MATTED, PREPARATION FOR DRYING.**

SALVAGE OF WATER DAMAGED COLLECTIONS

PHOTOGRAPHS AND TRANSPARENCIES

Priority: Salvage priorities. Within 24 hours: 1) ambrotypes, daguerreotypes, tintypes, silver gelatin glass plate negatives, wet collodion glass plate negatives; Within 48 hours: 2) color prints and film, silver gelatin prints and negatives; 3) albumen prints and salted paper prints. Cyanotypes in alkaline flood water must be dried as soon as possible; in acidic water they drop to priority 3. Consult a conservator to determine the ph of the water.

Handling Do not touch emulsion, hold by the edges or margins.

Precautions: Always lay with emulsion side up.

Supplies Needed

blotter paper	cheese cloth	distilled water
fans	plastic trays	scissors
bubble pack	clothesline	Falcon squeegee
plastic bags	rust-proof clips	sponges
brushes (soft bristle)	dehumidifier	drying racks for RC prints
Kodak Photo Flo solution		Salthill dryer

Preparations Secure a clean area to work, free from particulates. Keep the photos and/or negatives in containers of fresh cold water until they are either air dried or frozen. If allowed to partially dry in contact with each other, they will stick together. To maintain wetness until the drying process can take place, pack photos inside plastic garbage pails or boxes lined with garbage bags.

Equipment and materials needed: plastic trays, cold water, clothesline, clothespins and/or photo clips, soft bristle brushes, Kodak Photo Flo Solution, Hollytex and clean photographic blotter paper, Falcon squeegee and drying racks for RC prints; Salthill dryer for recent fiber-based prints.

Carefully remove prints and film positives and negatives from their enclosures. Keep the enclosure or the file number with each film item as it contains vital information to maintain intellectual control.

Cased photographs - Carefully open the case and place the photograph face up on blotters. **Do not** attempt to disassemble the components, remove debris, or wash the photograph. If the affected photo has water or debris trapped within the assemblage, contact the Curator for proper disassembly.

Uncased images - Air dry emulsion side up on clean absorbent blotters. Remove and retain cover slips from glass lantern slides if present. Do not attempt to clean debris or wash these images. These procedures will be performed by a Conservator.

Black and White Prints - Place the prints in a tray and fill with cool water (60 to 70 degrees). Agitate the tray and change the water several times. After 15 minutes, drain the water and air dry. Reduce washing time for deteriorated and card mounted prints. The water temperature should not change radically from hot or cold because of reticulation.

Color Prints - Use the same procedures as for black and white prints but with decreased washing time: 10 minutes. Reduce washing time further for deteriorated prints.

Negatives (glass and film)- silver gelatin - Soak the films in clean, cool water (60 to 70 degrees) for 30 minutes. Use caution to avoid reticulation. If there are particulates on the film, rinse for 10-15 minutes while gently brushing surfaces under water with a soft bristle brush, then continue washing for an additional 15 minutes. Rinse with Kodak Photo Flo solution (1/2 ounce per one gallon of water).

Glass Plate Negatives - collodion - Do not wash or expose plates to further moisture; if any image remains, air dry immediately, emulsion side up, reverse of read right viewing.

Kodachrome Transparencies - Wash as described above for negatives - silver gelatin.

Ektachrome Transparencies - Wash as described above for negatives - silver gelatin, omitting the Photo Flo, then dry. Consult a photo conservator after transparencies have dried, as some may require stabilization.

Color Negatives - Wash as described above for negatives - silver gelatin, omitting Photo Flo, then dry. Consult a photo conservator after transparencies have dried, as some may require stabilization.

**Drying
Method:**

Order of preference: 1) air dry, 2) freeze/thaw and air dry, 3) vacuum freeze dry. Do not vacuum thermal dry or freeze dry.

Prints and Films - Dry film by hanging on a clothesline at room temperature in a dust free area. Lay glass plates and prints emulsion side up on a clean absorbent blotter.

Photo Albums - To air dry, place sheets of blotter covered with Hollytex between each leaf. Change the blotter paper as it becomes damp or wet. If the binding structure is no longer intact or the album can be dismantled, separate the leaves and air dry on clean blotters covered with Hollytex; periodically turn from recto to verso to promote even drying. If drying cannot proceed immediately, wrap the volume in plastic and freeze. The volume can then be thawed and air dried at a later date.

Keep the air moving at all times using fans. Direct fans into the air and away from the drying records. Use dehumidifiers as needed to maintain humidity at or below 50% RH.

If air drying is not possible due to media solubility or unacceptable disruption to the structural integrity of the volume, vacuum freeze drying is recommended.

If difficulty is encountered, consult the Curator for assistance.

SALVAGE OF WATER DAMAGED COLLECTIONS

RECORD ALBUMS (Vinyl, Shellac and Acetate Discs)

Priority: Dry within 48 hours. Freezing is untested; if there are no options, freeze at above 0 F (-18 C).

Handling Hold discs by their edges. Avoid shocks.

Precautions:

Packing Pack vertically in padded plastic crates.

Method:

Supplies Needed

padded plastic crates

distilled water

grease pencil

blotting materials

Kodak Photo Flo Solution

Preparation Remove the discs from their sleeves and jackets. If labels have For
Drying: separated, mark the center of the disc with a grease pencil and keep track of the label.

Separate shellac, acetate and vinyl discs. If dirt has been deposited on the discs, they may be washed in a 1% solution of Kodak Photo Flo in distilled water. Each disc media should be washed in its own container (ie. do not wash shellac discs with vinyl discs). Rinse each disc thoroughly with distilled water.

Drying Jackets, sleeves, and labels may be air dried like other paper
Methods: materials. See PAPER: COATED and PAPER: UNCOATED.

Air dry discs vertically in a rack that allows for the free circulation of air. Dry slowly at ambient temperature away from direct heat and sources of dust.

SALVAGE OF WATER DAMAGED COLLECTIONS

SCRAPBOOKS

Priority: Freeze immediately.

Handling Do not move items until a place has been prepared to receive them.
Precautions: Large scrapbooks should be supported with boards.

Supplies Needed

bread trays	blotter paper	bookends/bricks	dehumidifier
extension cords	masking tape	freezer or waxed paper	
fans	Hollytex (polyester spun bond fabric)		
plywood sheets	scissors	newsprint (sheets or rolls)	
polyethylene film	plexiglass sheets	pliers	
screwdriver	tin snips	sponges	
polyester film	milk crates or Rescubes		
silicon release paper			

Preparation If the scrapbook is not boxed and the binding is no longer intact,
For Drying: wrap in freezer paper. Freeze as quickly as possible, using a blast freezer if available.

Freezing - Equipment needed: milk crates; cardboard boxes for large items; large flat supports such as bread trays or pieces of plywood; freezer, waxed or silicone release paper or polyester non-woven fabric.

Air Drying - Secure a clean, dry environment where the temperature and humidity are as low as possible. Equipment needed: flat surfaces for drying; fans and extension cords; dehumidifier; moisture meter; sheets of polyester film, non-stick interleaving material such as freezer, waxed or silicone release paper or polyester non-woven fabric.

Drying Vacuum freeze drying is the preferred method, although this
Methods: should not be used for photographs. **See PHOTOGRAPHS AND TRANSPARENCIES.** If the book is to be vacuum freeze dried, the photographs should first be removed. Wrapped scrapbooks should

be packed lying flat in shallow boxes or trays lined with freezer paper.

Air drying may be used for small quantities which are only damp or water-damaged around the edges. The books should not have large amounts of coated paper or soluble adhesives.

Pages should be interleaved with uninked newsprint or blotter, and the books placed on tables. The interleaving and page opening should be changed regularly and often to speed the drying. If the binding has failed, it may be advisable to separate the pages and lay them out individually to dry. Care must be taken to maintain page order.

Keep the air moving at all times using fans. Direct fans into the air and away from the items. Use dehumidifiers as needed to maintain humidity at or below 50% RH.

SALVAGE OF WATER DAMAGED COLLECTIONS

TEXTILES AND CLOTHING:

Priority: Dry archaeological textiles and textiles with bleeding dyes as quickly as possible, all other textiles within 48 hours to prevent mold growth.

Handling Move textiles only after a place has been prepared to receive them. Handle wet textile objects only when necessary and as little as possible because textile materials are weaker when wet and can be easily damaged or torn. Be particularly careful with wet archaeological textiles, which can be extremely weakened by contact with water. It is important to support wet textile objects thoroughly when moving them, either on a solid support or in a sling made from a length of fabric, because the added weight of the water increases the possibility of damage. Wet hanging costumes should be carried on a sling and not re-hung. Be sure that all identifying information, such as accession number tags, is retained with the objects, and label any parts that become detached. If it is possible to do so without excessive handling, remove all wet packing materials such as cardboard and tissue from contact with the textiles. Do not unfold or spread-out wet textiles at this time, and do not stack wet textiles on top of each other.

Textile objects often have associated non-textile materials such as metal and leather. See the salvage instruction sheets for these materials, keeping in mind that the textile component will probably be the most vulnerable.

Preparation for Drying: A large area is needed to dry wet textiles, as they cannot be placed on top of each other. Floor space can be used; if possible, clean floors before using the space. Table and floor surfaces should be covered with clean polyethylene sheeting, and then with clean blotters or other absorbent material. Fans can be used to increase air circulation and speed drying; place them so that air flow goes across the surface of the textiles for optimal drying.

Supplies Needed

polyethylene sheeting	blotters	cheesecloth
terry cloth toweling	sponges	muslin or boards for carrying

Drying Quick drying is essential for the best recovery of wet textile objects. Excess water can be removed from very wet textiles in good condition by gentle blotting with sponges. Absorbent materials such as blotters or terry cloth toweling should then be placed on top of the objects, removed when saturated, and replaced with dry ones. When the textiles have dried to an appreciable level, they can be gently handled to open out folds and expose new areas to the air. Costumes can be padded out slightly with acid-free tissue, polyester batting, or nylon tulle to speed drying and prevent creasing.

Textiles with bleeding dyes should be dried first and as quickly as possible; use absorbent materials to remove as much water as possible. Concentrate drying activity on the areas that are bleeding so that they will dry before the surrounding areas; hair driers on low heat can be used. Cover the textile with cheesecloth and be sure the cheesecloth is in close contact with the textile; leave the cheesecloth undisturbed until the textile is completely dry.

SALVAGE OF WATER DAMAGED COLLECTIONS

TEXTILES: COSTUME ACCESSORIES

- Priority:** Begin drying within 48 hours to prevent mold growth.
- Handling** Support all accessories when moving them; use a solid support.
- Precautions:** Keep handling to a minimum as these complex objects can be greatly weakened by water.
- Preparation for Drying:** Prepare the room and surfaces for drying as for textiles and clothing.

Supplies Needed

blotters sponges	cheesecloth	terry cloth toweling
muslin or boards for carrying		polyethylene sheeting

- Drying** Do not attempt to open fans or parasols, and do not reshape hats while wet. Gently blot water from the objects with sponges, blotter, terry cloth toweling, or paper towels. As hats dry, they can be gently reshaped and padded with acid-free tissue or polyester batting for drying. Shoes and gloves should be treated as for leather historical objects; in general gloves do not need to be padded out for drying. Fans and parasols should be dried as is, do not attempt to open or reshape them. If any of the objects have bleeding dyes, follow the procedure outlined under Textiles and Clothing.

SALVAGE OF WATER DAMAGED COLLECTIONS

VELLUM AND PARCHMENT: BINDINGS AND DOCUMENTS

Priority: If the text block of the book is wet, priority should be placed on getting it dry over saving the binding, unless the binding has been assigned the higher priority by a curator.

Handling Do not move items until a place has been prepared to receive them.
Precautions:

Supplies Needed		
blotters	weights	Hollytex

Drying Drying must take place slowly and be carefully controlled. The
Procedures: item needs to be restrained as it dries for it to retain its shape.

Documents that have only been exposed to high humidity should be interleaved with dry blotters and placed under weights. Blotters should be checked after about a half hour to see if they need to be exchanged for drier ones.

For drying of slightly damp documents the edges should be clipped and pinned or, at the least, weighted. As the item dries it should be checked at least every 15 minutes and the tension adjusted as necessary. Once the item is almost dry the clips or weights can be removed, and the item should be placed between blotters and weighted overall to complete drying.

Vellum bindings need to be watched carefully. Blotters should be placed between the covers and text and on the outside of the cover. The book should then be weighted or put in a press.

As the binding dries it may shrink and cause damage to the text block, in which case it should be carefully removed before more damage is caused.

Thermaline or cryogenic drying is a new technique that shows promise for vellum and parchment. Vacuum freeze drying is to be avoided with vellum/parchment.

SALVAGE OF WATER-DAMAGED COLLECTIONS

WOOD

- Priority:** Begin drying within 48 hours to prevent mold growth. Polychromed objects require immediate attention; notify the Curator.
- Handling** Move items only after a place has been prepared to receive them.
- Precautions:** Lift from the bottom of an object: tables from the apron; chairs by the seat rails, not by the arms, stretchers, slats, headpiece or crest rails; trunks from the bottom, etc.
- Packing** Partially wetted objects can be packed with dry blotting materials such as uninked newsprint or acid free blotters to remove as much moisture as possible. Thoroughly wetted, unpainted objects should be wrapped with blotting materials, then wrapped in polyethylene sheeting to retain as much moisture as possible, since fast drying will cause irreversible damage.
- Methods:**

Supplies Needed

soft bristle brush	wooden spatula	sponges	clean towels
paper towels	fans		pallets or lumber
polyethylene sheeting or uninked newsprint			portable dehumidifier

Preparation Rinse or sponge with clear water to remove mud or dirt before drying. Be careful not to wipe or scour as grit will damage the remaining finish. Use a soft bristle brush to clean carvings and crevices. If mud has dried, dampen with a sponge and remove with a wooden spatula, rinse. Remove wet contents and paper liners from drawers and shelves.

For Drying:

Drying Absorb excess moisture with sponges, clean towels, paper towels, or uninked newsprint. Blot do not wipe, to avoid scratching the surface.

Procedure:

Air dry, using fans to keep air moving without blowing directly on the pieces. Tent the objects with polyethylene sheeting to slow the drying. Raise items off the floor on trestles, pallets, or lumber

to allow air to circulate on all sides. Open doors and drawers slightly to allow air to circulate inside the items.

Use portable dehumidifiers to slowly remove moisture from the area and objects. Drying quickly will cause warping and cracking. Bring relative humidity down to 50-55%.

APPENDIX 1 EMERGENCY KIT #1 (page 1 of 2)

CONTENTS

1	Apron, Laboratory
6	Aprons, Vinyl with Ties
1	box Baggies Freezer Bags, 12"x17 ³ / ₄ "
1	box Baggies Freezer Bags, 18"x23 ³ / ₄ "
1	carton Bags, Hefty Steel Sak Drawstring, (30 gal.)
	Boots, Foot Guard
2	Plastic, (50/roll)
2	Plastic, (100/roll)
1	Camera, Disposable
2	C-clamps, 3"
1	boxes Chalk, Crayola White
1	Crowbar
2	Electrical, Outdoor Extension Cord, (100')
1	Electrical, Socket Adapters, (3 prong)
1	First Aid Kit
1	pair Gloves, Playtex Heavy Duty
2	pair Gloves, Vining Deluxe Latex
2	Pair Gloves, Kevlar
1	box Gloves, Disposable, sizes sm, med & lg
1	Hammer
1	Knife, Swiss Army, (pocket pal)
2	Knife, Utility
2	Flashlights, D cell LED
2	Area Lights, ac
2	Flashlights, Lantern D Cell
1	Mallet, Rubber
1	Box 1 lb. Nails, 6d, Common 2"
1	Box 1 lb. Nails, 10d, Common 3"
1	Pail, Rubbermaid, (11 qt.)
1	Pliers, Diagonal Cutting, 7"
1	Pliers, Slip Joint, 8"
13	Rescubes
2	Scissors

1	Screwdriver, 4" Slotted
1	Screwdriver, 4" Phillips
1	Sponge, Miracle Hydra Professional, (polyester base)
1	Sponge, Professional Industrial
3	Sponges, Soot Removal
1	roll Tape, Filament
1	roll Tape, Masking, (1"x60yds.)
1	Tape Rule, 100'
1	roll Tape, Scotch #33 Electrical, (1/2"x200")
2	rolls Tape, 3M Window Film Mounting, (1/2"x500")
2	Thymol, 200 grams
2	rolls Towels, Hi-Dri Paper
1	Trash Can, Rubbermaid Roughneck, (30 gal.)
1	Trash Can, 13 gal.
1	spool Twine, Cotton
2	pkgs Twine, Nylon, (282')
1	toolbox Tools to access artifacts in exhibit cases screwdriver with assorted tips, socket wrench and sockets, hex wrenches
	Batteries, D & 6V for the flashlight and lantern
1	Moisture meter
2	Bolts, cheesecloth
	Newsprint, 1000 sheets, 24"x35"
	Blotter, 200 sheets, 19"x24"
	Freezer Paper - Roll - 30"x1100'
1	Freezer Wrap, Roll, (18"x250')
1	Gallon jug Chlorox Bleach to be used as disinfectant
1	box Paper, blotting 1 roll Paper, Bond, (to cover work surface)

APPENDIX 2 SUPPLIES/EQUIPMENT – LOCATIONS AND VENDORS

GHHS has a standing agreement with Conservation Center for Art & Historic Artifacts, Philadelphia, PA, to assist as needed in a disaster. In the case of a large disaster that affects major portions of the building and collections, they should be contacted IMMEDIATELY as their response team needs time to assemble and respond. Smaller events can be handled initially by staff onsite.

ART SORB Sheets – Online purchase

BLOTTING PAPER (specify white) – Online purchase

BOOK TRUCKS – Online purchase

BOXES – Lowes, Camden, DE Home Depot, Dover, DE

BUBBLE WRAP – Lowes, Camden, DE Home Depot, Dover, DE

BUCKETS, SPONGES, MOPS, BROOMS – See: HARDWARE STORES

CAMERA, Digital – Museum Office, Treasurer Desk. Option, cellphone cameras

CHEESE CLOTH – Lowes, Camden, DE Home Depot, Dover, DE

DEHUMIDIFIER, Portable – Lowes, Camden, DE Home Depot, Dover, DE

DETERGENT – See: HARDWARE STORES

DISINFECTANT (Lysol, bleach) – See: HARDWARE STORES

ENVIRONMENTAL MONITORING EQUIPMENT – Pine Environmental, 797 Cromwell Park Dr Suite Q, Glen Burnie, MD 21061 (410) 595-6086

ETHYL ALCOHOL – Online purchase

EXTENSION CORDS – See: HARDWARE STORES

FANS – See: HARDWARE STORES

FIBERGLASS SCREENING – See: HARDWARE STORES

FREEZER PAPER – Online purchase

GENERATORS – See: RENTAL COMPANIES, HARDWARE STORES

HARDWARE STORES – Best Ace Hardware, 3000 Midway Dr #2, Harrington, DE 19952 (302) 398-6447, Felton Hardware Inc., 121 W Main St, Felton, DE 19943

HOSES – See: HARDWARE STORES

MILK CRATES, Plastic – Online purchase

MUSLIN – Michaels, 650 N Dupont Blvd B, Milford, DE 19963 (302) 660-4965

NEWSPRINT, Unprinted – Online purchase

PALLETS – Harrington Logistics, 111 Reese Ave, Harrington, DE 19952 (302) 398-5050

PAPER TOWELS – See: HARDWARE STORES

PHOTO DRYERS – Online purchase

PHOTO FLO, WETTING AGENT, KODAK – Online purchase

PLASTIC BAGS, Garbage – See: HARDWARE STORES

PLASTIC SHEETING Emergency Response Kits or See: HARDWARE STORES

POLYESTER FILM, Mylar – Online purchase

PSYCHROMETERS – Online purchase

PUMPS, for removing water – See: RENTAL COMPANIES

RAGS, COTTON – See: HARDWARE STORES

RENTAL COMPANIES – Sunbelt Rentals, 601 Marshall St, Milford, DE 19963, (302) 422-0315, Barton's Rental & Supply, 20689 Sussex Hwy, Seaford, DE 19973, (302) 628-6838,

RUBBER GLOVES – See: HARDWARE STORES

SILICA GEL – See: HARDWARE STORES, Online purchase

SOOT REMOVAL SPONGES – Online purchase

TABLES WORKSPACE/PORTABLE – Online purchase

APPENDIX 3 LIST OF SERVICES AND OUTSIDE EXPERTISE

AUDIO-TAPE DUPLICATION – Delaware Digital Video Factory, 1709 Concord Pike, Wilmington, DE 19803, (302) 888-2737

BOARDING-UP SERVICES – ACCORD Restoration, 28368 John J. Williams Hwy., Millsboro, DE 19966, (302)-933-0991, Toll Free Phone: 888-277-0651

BOOK CONSERVATORS – The Book Restorer, E Moyamensing Ave, Philadelphia, PA 19147, (215) 410-5815, David Donahue Repair and Restorations, 1241 Carpenter St, Philadelphia, PA 19147, (267) 983-8214, Conservation Center for Art & Historic Artifacts, 264 S 23rd St, Philadelphia, PA 19103, (215) 545-0613.

CLEANING SERVICES – SERVPRO of Sussex County, 22213 Lewes Georgetown Hwy, Georgetown, DE 19947, (302) 856-9768, Commercial Cleaning Services, 2103-A West Newport Pike, Wilmington, Delaware 19804, (302)-764-3424

COMPUTER DATA/ HARDWARE RECOVERY – Response Computer Group, Inc., 213 W Liberty Way, Milford, DE 19963, (888)-698-0875, Diamond Computer Incorporated, 22 Salt Creek Dr, Dover, DE 19901, (302)-674-4064

DEHUMIDIFICATION SERVICES, On-site – See CLEANING SERVICES

FREEZER – Trailer from Harrington Logistics, 111 Reese Ave, Harrington, DE 19952 (302) 398-5050

FREEZE DRYING See: VACUUM FREEZE DRYING

FREEZER SPACE – Harrington Logistics, 111 Reese Ave, Harrington, DE 19952 (302) 398-5050

GLASS SUPPLIERS – Diamond State Glass, 23 COCHRAN ROAD BLD 4 UNIT 5&6, Camden, DE 19934, (302) 697-6500, Delaware Storefronts LLC, 720 S Governors Ave, Dover, DE 19904, (302) 697-1850

HUMIDIFICATION – SEE CLEANING SERVICES

LIBRARY RECOVERY SPECIALISTS See: REGIONAL CONSERVATION LABS

OBJECT CONSERVATORS – See: REGIONAL CONSERVATION LABS

PAPER CONSERVATORS – See: REGIONAL CONSERVATION LABS

PEST CONTROL – CURRENT VENDOR, TERMINIX, 2020 Shipley Dr Unit 5A,
Salisbury, MD 21801, (410) 572-2742

PHOTOGRAPH CONSERVATORS – See: REGIONAL CONSERVATION LABS

PHOTOGRAPHIC PROCESSING, Color, Black & White – Colourworks Photographic
Services, 1902 Superfine Ln, Wilmington, DE 19802, (302) 428-0222

REGIONAL CONSERVATION LABS – Conservation Center for Art & Historic Artifacts
264 S 23rd Street Philadelphia, PA 19103, (215) 545-0613

RENTAL COMPANIES – Sunbelt Rentals, 601 Marshall St, Milford, DE 19963, (302)
422-0315, Barton's Rental & Supply, 20689 Sussex Hwy, Seaford, DE 19973, (302)
628-6838,

SECURITY GUARDS – USTASC, 2029 Northwood Dr, Salisbury, MD 21801, (888)
813-4434

SMOKE-DEODORIZING – (Small) Online purchase, (Large) See: CLEANING SERVICES

TEXTILE CONSERVATORS – See: REGIONAL CONSERVATION LABS

TOXIC SUBSTANCES INFORMATION Poison Control Center (800) 222-1222
Hazardous Materials Information Hotline (888) 673-7466

TRUCK, Refrigerator - Harrington Logistics, 111 Reese Ave, Harrington, DE 19952
(302) 398-5050

WASTE DISPOSAL/DUMPSTERS – JNS Disposal, Milford, DE (302) 222-0303, First
State Roll Off, 5207 Summit Bridge Rd, Middletown, DE 19709, (302) 326-3867

Site Specific Information

President	Linda Brauchler Spires	Phone 516-302-5374
Vice President	Billie Humphrey	Phone 302-470-9515
Secretary	Doug Poore	Phone 302-670-6158
Treasurer	Viva Poore	Phone 302-270-6672
Curator	Doug Poore	Phone 302-670-6158
Archivist	Jean Miller	Phone 302-398-4660
BSafe		Phone 800-432-3473
Harrington Fire Co, Non-Emergency		Phone 302-398-8931
Harrington PD, Non-Emergency Phone		Phone 302-398-4495
Harrington City Hall		Phone 302-398-3530
After Hours		Phone 302-632-8827

Artifact Incident Report Form

Injury Report Form

Telephone Bomb Threat Checklist

QUICK REFERENCE GUIDE FOR EMERGENCIES

(note: once the initial steps have been taken, please refer to the appropriate portion of the plan for further actions)

In the case of any emergency, the first call is to be made to 9-1-1, followed by notification to the Curator or next ranking staff member of the Historical Society, and finally the President of the Society or next ranking board member if the President is unavailable.

Emergency Response

A. Emergencies can be categorized according to how they are discovered and when they occur. Each category of emergency should be handled differently, to wit:

1. In the event of an emergency discovered while the museum is open for normal operating hours, the Museum staff member on duty shall automatically be designated as the Facility Manger, pending the arrival of the Curator, and shall be tasked with contacting the remaining staff members to come to his/her assistance as necessary.
 - a. Contact:
 - i. 911 if needed.
 - ii. Immediate Supervisor
 - b. Briefly determine the need for evacuation of any building or part of a building. Conduct as appropriate.
 - c. For smoke conditions, quickly check the area to determine the cause of the smoke. Common causes are bad light ballast, etc. If unable to determine the source or the source is hazardous, treat it as a Major Fire Emergency by using the nearest fire alarm station or calling 911.
 - d. If you see a fire that is small enough to be easily and immediately contained, use an appropriate fire extinguisher near your area.

See floor plans for locations. Extinguish only if the fire extinguisher is nearby and you feel confident using it.

- e. If the fire cannot be easily contained, treat it as a Major Fire Emergency by using the nearest fire alarm station or calling 911.
- f. For incidents such as vandalism or a bomb threat, contact 911 immediately, then the appropriate staff member.
- g. For an Active Shooter
 - i. if you observe a suspicious person with a firearm, whether actively shooting or not, call 911.
 - ii. If someone is actively shooting, quickly assess the situation and consider one of the following options:
 - 1. **Escape.**
 - a. Can you get out of the building and away from the shooter? If taking this option, remember that there might be more than one shooter. Evacuate staff and patrons immediately. Utilize routes of egress deemed safe.
 - b. Once you get to an exterior door, assess the scene outside before getting through the door.
 - c. Once you do exit, keep running until you are well away from the building and try to get behind some type of cover (something that will offer protection from bullets).
 - 2. **Hide.**
 - a. Are you somewhere where you can possibly hide from the shooter and wait until law enforcement personnel rescue you? This may

involve locking yourself in a room, closet, or office. Try to find a room that does not have glass in the door. If the door does have glass, stay out of sight of anyone looking inside.

3. Fight.

- a. Only attempt to act against the active shooter as a last resort, and only when your life is in imminent danger. Attempt to disrupt and/or incapacitate the active shooter by acting aggressively; throwing items and improvising weapons; yelling; committing to your actions. Get others to engage the shooter as well in a mass assault.

h. For Medical Emergencies, the priority is to the patient.

- i. Do not move an injured person unless they are in immediate danger.
- ii. Call 911, answer all questions calmly, and follow the instructions given by the emergency call taker.
- iii. If you are trained to, apply First Aid/CPR until help arrives.

i. For weather emergencies, human safety is the highest priority.

- i. Stay indoors. Evacuate to the most interior room. The Annex this would be the restroom, Church, Library, Block Tower, the basement.
- ii. If safe, prepare for a possible evacuation.

- iii. Remain in your safe location until “All Clear” given by Museum Staff Member onsite. Visitors are to be directed to a “Safe Area”.
- 2. In the event of an emergency occurring during off-hours, the Museum’s security company (BSafe) shall notify specific personnel in a predetermined order: (i.e. Fire Department in the case of fire, Police Department in the case of disturbance, Curator, President).