

News

University of Pennsylvania Law School Library is Designated Custodian of ALI and NCCUSL Archives — *by Harry Kyriakodis*

*I*n 1994, the archives of the American Law Institute [ALI] were transferred to the University of Pennsylvania Biddle Law Library. The materials moved were correspondence, meeting transcripts, and drafts related to ALI projects and publications since the 1920s. Projects and publications included the Restatements of the Law, the Model Penal Code, the Uniform Commercial Code, and various other codifications, model acts, and studies on taxation.

The documents had been stored in hundreds of rusty metal drawers for decades. The drawers were kept in a warehouse with a leaking roof and flood water would often get into the drawers. The warehouse had no climate control and the temperature often reached 120 degrees on hot Philadelphia summer days. By the early 1990s, many documents were partially damaged or fully destroyed.

In a desperate attempt to do something over the years, photocopies of a few particularly rare items had

been made, and the Institute's library had stored the copies and originals. However, the job of properly conserving and preserving the Institute's archives was

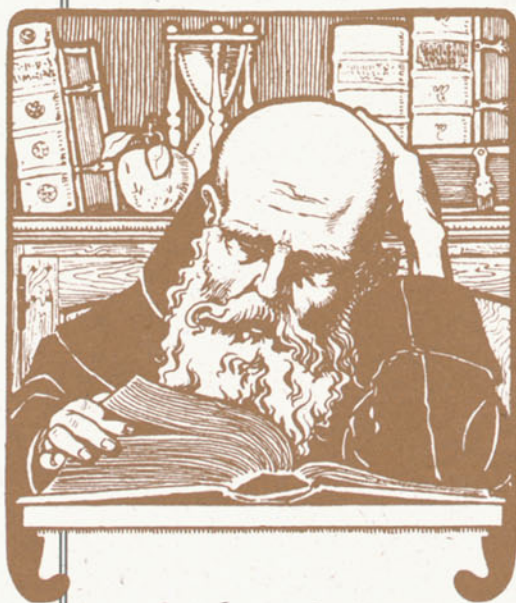
too enormous for a one person library.

Still in metal drawers, the archives were finally transferred to the Biddle Law Library in 1994, under a custody agreement with the University of Pennsylvania. At about the same time, the Law School entered into a similar arrangement with the National Conference of Commissioners on Uniform State Laws [NCCUSL] for that organization's archives. Thus, all the archives dealing with the history and development of the Uniform Commercial Codes—an important and well-known joint project of ALI and NCCUSL—are located in one place. Work is now underway at the Biddle Law Library in preserving, indexing, and storing the materials of both legal organizations. The project should be done by early next year.

Two facilities grants have been received to support the preliminary organization and computerization of segments of the archives—one from the Chicago office of Kirkland & Ellis funding work on computerization of the Uniform Commercial Code material in the collections, and one from Penn Research Facilities to help purchase computer software and hardware.

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American Law Institute Archives — cont. from page 1

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The American Law Institute Archives includes correspondence and other material from:

- 70 years of the Institute's history.
- Restatements of the Law for Agency, Conflict of Laws, Contracts, Judgments, Property, Restitution, Security, Torts, and Trusts developed between 1923-1944.
- Restatement Second, begun in 1952 to update the original Restatement and expanded upon the authorities used in reaching the conclusion (including subjects not included in the first Restatement).
- A third series of Restatements inaugurated by the 1987 Restatement of the Foreign Relations Law of the United States.
- Model Penal Code
- Model Code of Evidence
- Model Code of Pre-Arrest Procedure
- Model Land Development Code
- A study of the Division of Jurisdiction between State and Federal Courts.
- The collaboration with the National Conference of Commissioners on Uniform State Laws to promulgate, monitor and update the Uniform Commercial Code.

Rutgers University Offers Certification in Preservation — by Karen Novick

Professional Development Studies, the continuing education program at Rutgers University's School of Communication, Information, and Library Studies, offers a Certificate in Preservation program to degreed professionals who complete one hundred hours of continuing education.

This department sponsors one-day and multi-day seminars in a wide range of topics of interest to librarians and professionals in related fields such as archivists and information scientists. Among the preservation oriented programs that have been run in the past few years:

- Disaster Planning
- Preservation Management
- Pest Control Basics for Librarians, Archivists, and Curators
- Exhibits of Books and Archival Material from a Preservation Perspective
- Preservation Microfilming
- Insurance for the Collections of Libraries, Archives, and Other Cultural Institutions
- Creating Collection-Friendly Environments: What Should Be Done, What Can Be Done



- Sources of Funding for Preservation Projects and How to Tap Them
- Preserving Local Government Records
- The Art of Videotape Preservation
- Preserving Slides
- Preserving Oversize Paper Items

For more information about Professional Development Studies programs and the Certificate in Preservation, Management or other areas, contact:

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IOWA HERITAGE EXPO ICPC

The Iowa Cooperative Preservation Consortium (ICPC), working with more than 2,000 librarians, archivists, and other concerned citizens, created a first-ever preservation action plan for Iowa, *Fragile Harvest: Preserving Iowa's Documentary Heritage*. The plan was unveiled in June at Iowa Heritage Expo '95, the annual state-wide conference of the State Historical Society of Iowa. This planning project was partially funded by the National Endowment for the Humanities. Copies of *Fragile Harvest* were distributed across the state in July to organizations that have a stake in the future of Iowa's recorded heritage. One of the goals outlined in the plan calls for continuing preservation education. Distributing tip sheets through newsletters, conferences, and workshops is one way ICPC is addressing this need.

Helpful tips for preserving your precious documents and memorabilia Tips on Preserving Photographs—by Ivan Hanthorn, Iowa Cooperative Preservation Consortium

Photographs are one of the most enjoyable forms of documentary evidence of our lives and the lives and activities of friends and loved ones. Like the people whom they record, they are not permanent. The life expectancy of a photograph is very much a consequence of the care and handling it receives.

Tip #1—Storage (in three-part harmony)

1. Each photographic negative and print should have its own enclosure providing physical support and protection. Appropriate envelopes or sleeves can be either archival quality paper or plastic. Paper envelopes are opaque but provide a suitable surface for writing information about the photograph; clear plastic enclosures allow viewing of the photo without directly handling it.
2. Once housed in appropriate folders, sleeves or envelopes, photographs are usually best stored flat in archival quality boxes.
3. Photos of similar size should be stored together in enclosures that are the same size.

Tip #2—Plastic enclosures

Suitable plastic enclosure materials for photographs are polyester, polypropylene, and polyethylene. (Mylar is a common brand of polyester.) NEVER USE VINYL (polyvinyl-chloride). Image damage will occur. Do not purchase types not identified—unfortunately, many readily available plastic photographic enclosures are made of vinyl.

Tip #3—Paper enclosures

Use acid-free, archival quality paper envelopes. Either buffered or non-buffered is acceptable. Do not use brown kraft paper, glassine, or colored paper envelopes.

Tip #4—Albums

If you like the album format for arranging important photographs, purchase an archival quality album that has paper, page protectors, and a mounting system engineered to protect photographs. Never use what is commonly known as magnetic pages since the photographs will be harmed by the product's composition. Use paper or Mylar photo corners or pre-slotted pages to mount photos in albums; do not use adhesives.

Tip #5—Handling photographs

Carefully hold photo prints and negatives on the edge or wear cotton gloves when handling photos of value. The acids in human skin oils will cause permanent damage over time.

Tip #6—Environment

Keep your photograph collection in the best environment you can provide. Do not store them in attics or basements; cracked image surfaces and mold are among the possible consequences.

Tip #7—Preservation product sources

Obtain appropriate photographic storage materials from businesses that cater to the preservation and archival storage of photographic storage and archival materials. Local photographic or genealogical businesses may carry some of these items.

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Helpful tips for preserving your precious documents and memorabilia

Tips on Preserving Your Documents

— by Nancy Kraft, Chair, and Ivan Hanthorn,
Iowa Cooperative Preservation Consortium

Tip #1—Don't laminate

Laminating your important documents and treasured keepsakes is a damaging procedure. Although the tough material used in the lamination process may seem like the solution, it actually accelerates the chemical aging of documents and other paper items. The lamination process uses harmful adhesives and heat to permanently bond the document to the plastic. The damaging effects of this irreversible procedure are not immediately apparent but will show with passage of time. Use encapsulation or archival quality containers instead of lamination for document protection.

Tip #2—Photo Sleeves

Enclosing your photographs in archival quality transparent sleeves will make them both visually enjoyable and protected. Suitable enclosures are made of polypropylene, polyester, or polyethylene [not polyvinyl chloride—PVC] which are chemically stable materials free of additives and surface coatings. Brand names to look for include Mylar™ and Print File™. If your items are fragile, include a piece of acid-free board or acid-free folder stock for support. Archival quality paper envelopes are also acceptable for long-term storage of photographic prints and negatives.

Tip #3—Archival Products

If the next generation is to enjoy your keepsakes, then you need to use archival-quality storage materials. Archival materials are becoming easier to find. Several mail order companies stock materials for storing everything from books to photos and wedding dresses to baseball cards. Archival products can sometimes be found at your local photocopy, stationary or art supply store.

Tip #4—Environment

Store important items in the best environment available. Keep documents and paintings out of direct sunlight. If possible, avoid shelving books against outside walls, where condensation may form and harm your books. Also avoid storing valuable materials in basements or attics, where extremes in temperature and humidity may

occur. An air-conditioned room with north or east windows is a good location for books and keepsakes.

Tip #5—Copies

It's best to display a copy and safely store the original. You can photocopy your entire scrapbook or historical documents to share with friends and not worry about tearing or spilling on the original.

Tip #6—Reversibility

The rule of thumb in all preservation efforts is if it's not reversible (like laminating), it's not a good preservation practice. Any good practice will let you undo what you have done—in case technology changes or you change your mind about storage.

For more information, write or fax:

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The Chop or Printer's Mark: Its History and Use in Authenticating the Fine Art Print

—by Todd Frye

Distinctive marks showing ownership of movable property date back to prehistoric times. Some are marks of merchants on their grain bales, signet rings pressed in wax to seal letters, livestock branding, and trademarks in early industrialized Europe. The earliest known printer's mark directly influencing today's chop mark was introduced in 1457 by Fust and Schoeffer.



Fig. 1
Fust & Schoeffer Mark



Fig. 2
Orb & Cross Mark



Fig. 3
William Caxton Mark

This earliest of printer's marks, the well-known double shield, was later adopted as the emblem of the Printing House Craftsmen of America. Some historians believe that depictions of printers' rules as well as typographers' tools appear in the shield. Themes of knighthood—some fantasized and some actual—evolved from a concept such as that of Richard Pynson of England who received a Royal Appointment as the king's printer entitling him to bear arms. Other chop mark motifs used pictorial representations of printer's names, such as knives in the Giles Couteau mark, a flower in the Germain Rose mark, or the griffin emblem used by the Sebastian Gryphe family.

Another mark of great popularity among early printers was the orb and cross believed to show a connection between the printer and some religious order. This mark has survived into modern times as a trademark found on soda cracker boxes.

Although more pictorial than graphic, the printing press is known to be a part of a special group of printer's marks. Typified by Jodocus Badius, the printing press mark first appeared on the title page of a book published in 1520. Other sources of symbolism used animals such as birds, snakes and fish as well as human forms. William Caxton, known as the first English master printer (1476) developed a rather cryptic device with the characters interpreted as W74C, standing for the year 1474, believed to represent some epoch event in Caxton's life.

As printing flourished in Europe, printers' marks became more numerous and were recognized as representing certain publishers or print shops. Thus a standard was established, as some printers' marks were a guarantee of high quality.

Over time the use of chop marks expanded to include a fine arts application. By the late 1700s, it was common practice to apply ink stamps to wood-block prints. These marks help validate an original print—as opposed to black-market forgeries—with safeguards such as a date seal, an artist's seal, a seal of ownership,

a censor seal and a printer's seal or chop mark. These stamps were usually carved into the end of a long rectangular piece of stone or end grain wood, then daubed in ink, usually red, and applied to the print. As a print was sold, a new mark of ownership would be affixed. These marks are invaluable when determining true market value. Because of their complexity or because forgers do not understand their function, chop marks remain one of the most important marks in authenticating original fine art prints.

Today's chop marks for modern prints have a safeguard that early European and Oriental works on paper did not use. The non-inked, blind-emboss chop similar to notary public seals creates a raised image on the paper. The chop mark usually appears along the bottom of the print, in line with the Arabic number designation, title and signature bar. This mark is not as conspicuous as the penciled documentation but acts as more of a secret element in helping to authenticate a print.

With the confusion about prints and how they are produced—drawn directly by the artist's hand on stone or plate, or reproduced by a camera—photo-produced reproductions do not use chop marks. They use all other print conventions including numbering, title and signing in pencil, but chop marks have not been included.

Tamarind Institute of Lithography, a well-known print entity dedicated to the art of traditional hand printed lithographs, has compiled a list of chop marks of Tamarind Master printers and printer fellows dating back to 1960. If a collector needs to authenticate a print, a quick search for the chop mark along the bottom of the print in the penciled documentation line should indicate the printer or print shop which collaborated on the artwork. Identifying and calling the printer to inquire about the printing date, number of press runs, paper type and documentation number will conclusively authenticate any print in question.

As a historical device, the chop mark continues to offer a reliable means of scrutinizing fine art prints for their authenticity as well as giving the collector a trusted tool in selecting art work from established ateliers.

Todd Frye, Director/master printer for Koda Lithographik, a publisher of limited edition lithographs, monotypes and cyanotypes; also designer and manufacturer of antiquated printing tools, such as leather ink rollers, curating brushes and chop marks, 1113 South 400 East, Springville, UT 84663, Phone: 801-489-8427

Archival Products Focus — *by Janice Comer*

Now available for our standard size **Music Binders—Heavy grade 18# Tyvek™ pockets.** Tyvek™ is a unique non-woven, spun-bonded polyolefin (synthetic) having a pH of 7.0. The product contains no lignin or wood fiber, therefore is not buffered. It combines all the best qualities of film, cloth and paper—high strength, durability, tear resistance, water resistance, and nonabsorbency.

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savings to you. Contact us now to receive more information and a sample.

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■ **Archival Products** is in the process of designing and developing other **preservation enclosures** that will be available in the upcoming months. If you have a concept you would like to see developed or have a special need for a unique project, give us a call ... we would be delighted to discuss it with you.

*Millie Knee, Customer Service Representative
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Articles are needed for the winter and spring issues of Archival Products News.

We are interested in sharing your conservation and preservation projects with the library community. Please contact us to reserve space for your article.

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