

**Appendix D: Collections Management**

Presented for review to satisfy the requirements for

HIST 7545 Seminar in Collections Management for Historical Organizations and Archives

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## Introduction

As a volunteer and intern at the National Civil Rights Museum I worked with the registrar to gain more experience in the collections field. I helped with the accreditation process by the American Association of Museums by cataloguing resources throughout the museum and in the employee resource center. I also received training for the PastPerfect collections software program, which is the collections data program used by the NCRM. I also did location and condition reporting on loaned collections that are displayed throughout the museum. I assisted the fulltime staff with daily collections duties such as research in the repository for private individuals, cleaning exhibits and artifacts, and collections care.

While at the University of Memphis, I enrolled in the course Museum Exhibits. This course concentrated on the place of collections management both within the institution and as related to exhibits. My work from this course is included in this appendix on page

Additionally, my work with the collections at the C.H. Nash Museum provided extensive experience with artifacts in the state repository. My projects associated with the collections are provided on page 14 and on page 23 of Appendix D. Also notable is the Grant Proposal written for the museum which focuses on collections management. The grant details the need for funding to acquire a new collections management software package, as well as training and staff, to better manage the collections in the state repository located at the museum. To write the grant, I first had to understand the process of collections and their place in the museum. The grant proposal may be found in Appendix B, page 19.

I attended a workshop facilitated by the Tennessee State Library and Archives on collections care and management. This excellent course taught the basics of collections management including: disaster preparation and planning, archival care, artifact and collections labeling processes, proper storage techniques, and basic preservation techniques.

## **HIST 7545 (Seminar in Collections Management for Historical Organizations and Archives).**

### **SLOs**

Students will be able to:

1. explain the relationship between collection management and the broader disciplines of archives and museums;
2. demonstrate an in-depth understanding of
  - the acquisition of cultural resource collections including formulation of collection policies, appraisal, and legal and ethical issues
  - the requirements and procedures for effective physical control of cultural resource collections
  - the tools and techniques used to provide intellectual access to cultural resource collections including the selection and use of information systems
  - the causes of the deterioration and the care and handling of cultural resource collections and the key elements of a preservation program;
3. cope with the impact of emerging technologies on collections; management in cultural institutions
4. address contemporary issues in collection management; and,
5. begin to make collection management decisions from the perspective of a cultural resource management professional.

**National Civil Rights Museum Volunteer projects**

National Civil Rights Museum, Memphis, Tennessee  
September 2009 – November 2009

Intern/Volunteer

Contact:

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My internship at the National Civil Rights Museum was quite short, but in the time I was there I was able to gain much more experience in the collections field. I began to help with the accreditation process by the American Association of Museums by cataloguing resources throughout the museum and in the employee resource center. I also received training in the PastPerfect program, which is the collections data program used by the NCRM. I did location and condition reporting on loaned collections on display throughout the museum. I assisted the full-time staff with daily collections duties such as research in the repository for private individuals, cleaning exhibits and artifacts, and collections care.

## Museum Exhibits Information

For the Museum Exhibits course, my class was responsible for developing and presenting an exhibit in the Art Museum of the University of Memphis. Our exhibit displayed the masks and puppets of the Bamana of Mali. The exhibit opened April 23, 2010. The University of Memphis' website includes an article about the exhibit at:

<http://www.memphis.edu/amum/exhibitions/SogoBo.php>

In addition to creating the exhibit, the course focused on several aspects of collections. We had guest speakers who are active collections managers, and our course work reflects the knowledge we gained in all aspects of collections and preservation.

Below are several pictures from the installation, artifact care, and artifact management.

## Exhibit Photographs



## Museum Exhibits: Review 1

Title: Chocolate: The Exhibition

Dates: January 30 - May 2, 2010

Museum: Pink Palace Museum

Address: 3050 Central Ave. Memphis, TN 38111

The chocolate exhibit, produced by the Field Museum in Chicago, takes the visitor on a journey through the history (and even pre-history) of chocolate, from the unfamiliar and unsweetened chocolate of the Mayans and Aztecs, to chocolate as we know it today, and even theorizes on the future of chocolate. In addition, the exhibit focuses on the relationships people have had with chocolate and chocolate's influence on people from its beginning to today.

I believe this exhibit was very successful; it follows an understandable and cohesive flow from beginning to end. Each section of the exhibit is headed by an introductory panel that explains the time period and area that segment covers. The panel also contains a timeline that shows the progress of chocolate throughout time. Every section also includes the quote "chocolate is..." followed by a phrase describing what each culture represented thought of chocolate. For instance, the Aztecs saw chocolate as money, and the modern world see chocolate as a global treat.

The divisions included in this exhibit are: Prehistory, the Mayans, the Aztecs, the Spanish and transformation of chocolate, Europeans, North Americans, and into the industrial age and then into the future of chocolate globally. Each time period in the exhibit transitions very smoothly to the next section by using specific vocabulary and physical boundaries that guide the visitor. The text panels also ease the transition by presenting a timeline that shows that particular section in relation to the previous and following time periods and locations.

The exhibit opens with a display featuring the sponsor of *Chocolate*, Dinstuhl's Chocolate Company of Memphis. Artifacts from throughout the history of the shop, such as chocolate molds, photographs, and equipment bring in the local history of chocolate to the broad subject of global chocolate history. This may be construed as some advertising, as the sponsor does offer products for sale in the gift shop. However, the display does not contain any overt advertising.

There are many things about this exhibit that struck me as outstanding, from the colorful and large graphics and the various bright colors that draw the visitor's eye, to the flow of traffic and general atmosphere. However, one of the best parts of the exhibit is the opening façade, which draws the visitor in. The warm glow of a candy shop with comforting colors and mouth-watering chocolates surrounds the entrance to the exhibit in the Bodine Hall. Once the visitor enters, a picture of a candy shop counter completes the opening veneer. Unfortunately, no smells of chocolate accompany the beautiful sights of the exhibit.

Regrettably, the magnificent entrance to the exhibit is in sharp contrast to the ending of the exhibit. Though the last main display in the exhibit is incredible, the actual exit is anti-climactic. The final central exhibit is an oversized box of chocolates with inset televisions that play video of people from all over the world describing their experiences with chocolate showing that chocolate truly is a global phenomenon. However, from the television portion of the exhibit the visitor sees a few exhibit cases with modern artifacts of chocolate, and a blank exit back into the museum, which is somewhat disappointing.

The intent of the exhibits seems to be to inform people of all ages about chocolate, with a

target audience of the general public, with children and families as a focal audience. The exhibit strives to explain the history and influence of chocolate on the world, and I believe that it is successful in this intent. The overt message seems to be that everyone is influenced by chocolate in such aspects of life as holidays, the stock market, and sociology.

Technically, the exhibit is superb. The text is very readable, regarding both the font and text size as well as content, and draws the visitor in; the panels have important words in a bold font to show key points. The panels also contain text in both English and Spanish, providing an enjoyable experience for the Spanish-speaking population, while not taking away from the English. The language is clear and understandable for the general public.

*Chocolate: The Exhibition* also contains several hands-on opportunities throughout the exhibit to keep the visitor entertained and involved. Artifacts are housed in cases that blend into the exhibit very well, such as the Aztec and Mayan temple facades that protect the artifacts within, while maintaining the theme of the section. The atmosphere is enhanced with appropriate lighting and even sound effects such as rainforest sounds and music appropriate to the cultures and areas represented. The industrial and modern sections of the exhibit even contain the sounds of factories. Large pictures of events and the people described throughout the exhibit also provide a great reference for visitors.

The website for *Chocolate* states:

***Chocolate*** will immerse you in a sweet experience, engage all your senses and reveal facets of chocolate you may have never thought about before. Observe the plant, the products, and the history of chocolate through the lenses of botany and ecology, anthropology and economics, and conservation and popular culture.<sup>1</sup>

The designers and preparers for the exhibit did a great job of producing a product that lives up to the goals expressed by the quote on the website. I would recommend this exhibit to anyone, especially students who wish to learn about exhibits and how to create them successfully.

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<sup>1</sup> <http://www.fieldmuseum.org/CHOCOLATE/exhibits.html>

## **Museum Exhibits: Review 2**

Venice in the Age of Canaletto

February 14-May 9, 2010

Memphis Brooks Museum of Art

1934 Poplar Avenue

Memphis, Tennessee 38104

Venice in the Age of Canaletto exhibits the paintings, art, furniture and decorative arts of Venice from the 18<sup>th</sup> Century. Popular paintings, magazine or newspaper prints, and furniture from the homes of Venetians explore their daily lives and beliefs. Mirrors and sculpture, along with settees and chairs give a glimpse into the homes of people who lived in Venice during the time of Canaletto. From what I was able to glean from the topic panel, Canaletto was an important artist from Venice who painted sober and artistic oils of cityscapes for foreigners.

My first impression of the exhibit was somewhat skewed by confusion. The entrance to the exhibit was frustratingly hard to find. Once I found the small directional sign that pointed the way downstairs I followed the arrow to the bottom of the stairs. At the bottom of the stairs was another directional sign pointing to the left. The gallery on the left appeared to be a small children's gallery packed with students. Straight ahead was a gallery that appeared to contain items from the Venice exhibit. Wanting to avoid the children and thinking that the gallery must be the beginning of the exhibit, I continued forward and found a table containing evaluation forms for the cell phone audio tour. Infinitely puzzled I looked to the first case label and saw that this was indeed a part of the Venice collection. At this time, a group led by a docent entered and began a guided tour. This further confused and convinced me that it must be the entrance.

I began to look at case labels and wall labels in an attempt to analyze the exhibit. However, the topic panels seemed to be at the end of the flow of the exhibit, which did not help the viewer understand the content until the end of their observations. I was also unimpressed with the first artifacts, a settee and a couple of sculptures, which were not very eye-catching. The lack of an exhibit title also seemed a bit strange. I began to go through the exhibit a bit faster to try to find information. Once I got to the "end", I saw the title, information about a cell phone tour, and gallery guides for families. The entrance is hidden on the other side of the children's gallery around a corner. The fact that a tour group started at the end still confuses me, but the truth remains that the entrance was unclear. More clearly stated physical orientation signage could easily fix this problem. The result of the confusion could lead to frustration or lack of understanding of the exhibit.

After I was able to enter the exhibit from the correct end, I was able to evaluate the layout, graphics, and other exhibit characteristics. I did very much enjoy the art on display. The paintings are very colorful and lifelike. Though I am not generally interested in art museums as much as other museums, the art within this exhibit was engaging to me. The title is on a large red wall with straw yellow and white letters. The font and font size are appropriate, and the wall is eye-catching. Opposite the title wall is a sponsors' credit panel with black text on red background, which is somewhat hard on the eyes. The first table at the entrance contains instructions for a cell phone audio tour, large print label guide, and a family gallery guide for children. I did listen to some of the audio tour, but the content was more information than I was particularly interested in. The idea is great, however, and very valuable for those who wish to learn more information.

The first gallery of the exhibit is dominated by a double screen video of the Venice canals. According to the wall panel, the film was shot and commissioned by the Brooks in 2008 to give visitors the feel of being on the canals of Venice. Accompanying sounds recorded at the time of filming give the feel of actually being in modern Venice. Behind the film is the introductory panel for the exhibit. The label is clearly readable with black text on a white background and properly sized and spaced letters and lines. However, the label contains two similar sized paragraphs, and the first paragraph contains over 140 words. The label also contains several two, three and four syllable words, which may inhibit some visitors.

The first gallery exhibits black and white sketch prints of scenes of Venice life. The first is a portrait of Caneletto with some basic biographical information. The walls of the first gallery are a deep, striking red color. As with other object labels throughout the exhibit, the object labels of the art works mimic the wall color on the background color of the labels with black text. The labels for the objects in the first gallery were a lighter, yet still deep, red background with black text. This was hard on the eyes, and again the labels were a bit long. The average number of words per objects label, for didactic information, seems to be around 100-120 words. This does not include artist information, materials, dates, or sponsor credit information.

Case labels on vitrines holding objects such as ceramics and sculpture, however, were generally white text on black background. While not as easy on the eyes of older or sight-impaired individuals, the contrast was much more welcome than black text on red background. The font is an appropriate sized serif style that is easily viewed from the average vista distance of the objects. Again, case labels seem to be wordy, with over 100 words per case label.

The initially confusing area or topic panels were much less confusing once I was following the correct flow and chronology of the exhibit. The black text on white background panels again contained too many words, as well as too many words with multiple syllables and somewhat confusing words. However, they are very physically readable, despite the possible restrictions of content.

Lighting of objects and artwork comes from spotlight track lighting high in the ceilings, and is properly adjusted for optimal viewing while not causing destruction to the art. The flow of the exhibit is quite clear and directed by walls, cases and benches. There is plenty of space for visitors to move around without damaging himself, herself, or the art.

Cameras and docent are very visible in the galleries, and objects in vitrines seem to be secure and inaccessible. The paintings are in the open and subject to curious hands, but the docents and guards seem vigilant enough to prevent such occurrences.

The exhibit's end does leave a bit to be desired. After the visitor sees the paintings, sculpture and furniture the exhibit just ends at the stairwell. The last objects are not particularly remarkable or thought provoking. In addition, the last room contained no docent or guard, and the objects were more out in the open with only a small railing along the floor below knee level to prevent people from getting too close. However, it would be very easy for a person to lean forward and touch or possibly damage the objects, particularly since there is no guard presence noticeable in this gallery.

Based on the content of labels and panels, I would judge the projected audience to be high school or college students. The syllable ratio to the word count may be too high for anyone below high school level. The content of the exhibit may also be marketed towards the older audiences. However, the family guide provided at the beginning does offer questions and activities to engage younger children.



**Museum Exhibits: Research Project**  
 Final Research Paper  
 Museum Exhibits

The exhibit that our class developed and produced throughout the spring semester of 2010 is titled *Sogo Bò: The Animals Come Forth*. The exhibit includes a collection of African puppets and masks from the Segou region in Mali. Many of the masks and puppets were made by the Bamana group of people. The major themes that our class focused on were public performance, youth societies, societal and cultural meanings behind the masks, puppets and performance, and the cultural context of the masks and puppets. Each graduate student was responsible for a segment of information that would provide the text for wall panels. This will be further discussed below.

The class came up with a concept statement that includes the goals, purpose, content, and audience that the exhibit hopes to reach. The statement is as follows:

*Sogo Bo: The Animals Come Forth* showcases a collection of authentic African masks and puppets made by the Bamana people and nearby groups of the Segou region in Mali. These puppets and masks are used by Bamana youth groups in public performances to instruct and to encourage dialogue about shared community values in their society. The exhibition will explore the societal and cultural meanings behind these objects and the youth societies, known as the *kamalen ton*, which create them and relate these performances to a broader cultural context. In so doing, it will also touch on related historical, religious, artistic and creative aspects of these objects. The masks and puppets will be displayed in standard casework, and each object will have an associated 2-D object label. The exhibit will also utilize interpretive panels, graphics and spatial organization to reveal the connections between Sogo Bo and specific aspects of Bamana life in each section of the exhibit. A performance video on view in the New Media Gallery will show Sogo Bop performances in action. The objects in this exhibition are from the collection of Mary Sue and Paul Peter Rosen of New York City. A catalog of the Rosen Sogo Bo collection with interpretative essay by Smithsonian Institution anthropologist, Mary Jo Arnoldi, is also available. This exhibition is geared toward the greater Memphis area audience with an emphasis on the local African-American community and University of Memphis students, faculty and staff.<sup>2</sup>

The main goals of the exhibit, as shown in the concept statement, are to exhibit the history, religion, art, and creativity of the people who use the puppets and masks through the showcasing of the objects and text related to the topics. We chose these topics as a class because we felt that they were some of the more important aspects of the culture and essential to understanding the Bamana people and the objects on display. As stated in the class concept statement, the main audience the exhibit intends to reach is the Memphis community and those associated with the University of Memphis, with an emphasis on the African Americans within those groups.

As the class developed the exhibit, we put together a formative evaluation that would help us to understand what our audiences want or need from the exhibit, as well what would

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<sup>2</sup> Museum Exhibits Students. *Exhibit Concept Statement*. March 2010. Accessed on eCourseware.

work and not work with the essential parts of the exhibit such as label text and color pallets. The questions I came up with for the evaluation are as follows:

1. Are you Male or Female?
2. What is your age?
3. What is your race?
4. Do you know where Mali is?
5. What do you know about African cultures, particularly those in Mali? (If you are unsure, that is fine!)
6. What colors would you associate with the information we are presenting?
7. What colors would you like to see us use within the exhibit?
8. Are the text labels clear and understandable?
9. What is the overall message of the exhibit?
10. Is the topic we are presenting relevant or interesting to you?
11. Will you visit this exhibit once it opens?
12. Why or why not?
13. Have you learned anything about the Bamana or Mali performance art from our presentation about the exhibit? If yes, what have you learned?
14. What can we do to improve the exhibit?
- 15.

The formative evaluation is an integral part to the design process. Without feedback from our intended audience, we could possibly have designed an exhibit that was only for us that would have no meaning for those who we were attempting to serve.

For this exhibit, my portion of the exhibit included the presentation and providing of information about the Hyena puppet from the collection. In addition, I was responsible for the text panel about the history of the performance along with Emily Schwimmer.

The hyena puppet, as I discovered in my research, is integral to the performance of the Bamana. The first draft of my object label included the following information:

Name of Object: Hyena, *Nama*

Artist Name: Unknown, possibly Bamana group of Mali

Materials: Wood, paint, metal, string, rubber

This puppet represents the hyena, which is a prevalent wild animal in Mali. Hyenas represent tradition and elders in the community The lower jaw is moved by a rubberband.

Date of manufacture: Unknown

Donor Info: Mary Sue and Paul Peter Rosen Collection

As we continued the design of the exhibit, however, we decided that the hyena would be in a separate gallery from the rest of the objects. To make room for everyone's' objects, the hyena was placed in the media room which will play a video of a performance in Mali. The hyena was chosen for the darkened room because of his dramatic features, and also because of the hyena's role in the performance. I acquired the information for the object label from Mary Jo Arnoldi's *Sogo Bo: The Animals Come Forth*.<sup>3</sup>

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<sup>3</sup> Mary Jo Arnoldi, *Sogo Bò: The Animals Come Forth*, 2009.

Along with changes to the design, the class also decided which information should be included in each object label, and how those labels should be formatted. Because of the changes in the gallery design, I redrafted my label to include the following information:

**Hyena (*Nama*) Puppet**

Mali

Wood, paint, metal, string, rubber

Late 20<sup>th</sup> Century

30 5/8 inches x 5 1/2 inches

Collection of Susan and Paul Peter Rosen

The hyena puppet is usually the first figure to appear in the Sogo Bo performance, which takes place at night. Hyenas represent tradition and the elders of the community. In this example, the rods used by the puppeteer are visible. A rubber band manipulated by a puppeteer moves the lower jaw of this puppet.

The new object label includes information that authenticates the placement of the hyena in a different gallery from the other objects. Because the video room is darkened, the hyena is presented in a more realistic environment that represents the night-time performance. Another interesting aspect of the display of the hyena is that the mechanical aspects of the puppet are visible. Because the rods are visible, a line was added to explain what they are and how they are used to the visitor.

The installation of my object was somewhat different from the rest of the masks or puppets. Because the hyena was to be installed in a separate gallery, the decking and base of the case were different. While the objects in Gallery B were houses in cases with bright white bases and white decking, the hyena's case was painted a dark grey to match the walls and darkness of the media room. The base required only minor touch ups around the bottom.

The decking posed a few problems because of the material used to cover the decking. Rather than the tough linen white fabric used in the other gallery, the dark grey material contained more polyester and stretched more easily. With the help of classmate William Devore, however, the decking was properly secured and matched quite well with the base and the dark video gallery.

Because the hyena was to be displayed with visible rods and mechanical aspects of the puppet visible, a special mount was built to hold the hyena securely at an angle that would allow the visitor to view the hyena easily. The mount was painted the same color as the base and walls of the gallery. I used a hot glue gun to affix a section of foam to the mount to protect the puppet from any scratches or damage. The puppet was then securely affixed to the mount using Velcro straps.

In addition to my object label, I researched the history of the Bamana performance culture using the Mary Jo Arnoldi book, again. The task of writing a topic panel for the exhibit was divided between myself and Emily Schwimmer. We each took an aspect of the history to research and combined our label for the final product. The process of writing, drafting, redrafting, and collaborating took several attempts. In addition to researching the information to be included in the label, I applied both the Fry Test and Readability tests to the label to ensure that there was not an excess of syllables and that the label would be readable by the general public.

My first draft of the topic panel stated:

According to local historians performance began in fishing communities, particularly the Boso community. Oral traditions claim that by the 1850s farm villages in the Segou region had adopted the performances as well. Bamana villagers believe they are latecomers to the tradition of performance as they only adopted the practice in the late nineteenth century. Oral tradition states that the performance started when "wokulow" or bush spirits took Toboji Centa, a Boso hunter, into the woods and taught him the performance. Bamana and Maraka farmers have no tradition of beginning of the performance but they know that the fishermen began the tradition.

Because the label was already 101 words long and did not yet include Schwimmer's information, my next draft was somewhat shorter. The second draft of my history text explained: Local Malian historians believe Sogo Bo began in the Boso fishing village. Oral tradition claims that by the 1850s Segou farm villages had adopted the performances. Bamana villagers adopted the performance in the late 1900s. Villagers think the performance began when wokulow, or bush spirits, took Toboji Centa, a Boso hunter, into the woods and taught him.

This label was a bit more concise, and also worked well with Schwimmer's label:

Sogo Bo has traditionally been performed in individual villages in the Segou region. However, this performance has gained recognition as an important part of the cultural heritage of Mali. Sogo Bo troupes have increasingly performed at regional, national, and international festivals. Many still regard the local performances as the only *real* Sogo Bo.

Though the panel was shorter, it still did not fit on the available paper for the topic panels. In addition to this problem, once the topic panels were all posted in the gallery, the graduate students began to realize that many of the labels contained overlapping information.

Because of the overlap of information, the graduate students collaborated to rewrite and edit the labels, which were almost all too long anyway. The result of this final drafting included the work of both myself and Schwimmer:

Boso fishing villages are the acknowledge birthplace of Sogo Bo. According to tradition, Sogo Bo began when the *wokulow*, bush spirits, took Toboji Centa, a Boso hunter, into the woods and taught him the masquerade. Sogo Bo first spread among the fishing villages on the Niger and Bani Rivers and then east and west among farming villages. Farming villages in the Segou region began adopting Sogo Bo by the 1850s. The Bamana, an ethnic group of farmers, which contributed most of the pieces in this exhibit, were latecomers, having adopted Sogo Bo in the late nineteenth century.

This concise label contains all pertinent information without being repetitive.

This exhibit sought to present the masks and puppets of the *Sogo Bo* performance so that our intended audience could view and draw their own conclusions about the exhibit. Objects were placed in standard free-standing cases with a variety of bonnets to protect the objects, per the donor. The gallery was organized so that each student could work on their own object and have it displayed in the exhibit.

One problem that the class did encounter in the construction of the exhibit was the display of the cow. Because the cow included both a mask and a tail and incorporated a textile piece, innovative construction was required. The museum did not have a case which would be of sufficient size to contain the cow once fully constructed, so a barrier was built around the cow. The boundary created by a frame covered in raffia was not only a protective measure for the object, but also represented the way that the cow may look during a performance.

Because each object was included in the exhibit, space was somewhat of an issue. Several similar objects were able to be grouped together to conserve space in cases. As mentioned before, the hyena was placed in a separate gallery. After much maneuvering and changing around, each case and object was fitted in the gallery with space enough for visitors and a comfortable flow throughout the gallery.

The experience of producing an exhibit from beginning to end was a very interesting and eye-opening event. While the class provided information that will help me in my future career, I was also able to appreciate the time, effort, and work that goes into exhibit production.

### Bibliography

Arnoldi, Mary Jo. *Sogo Bò: The Animals Come Forth*. 2009.

Museum Exhibits Students. *Exhibit Concept Statement*. March 2010. Accessed on eCourseware.

## C.H. Nash Museum Collections Projects

As an intern at Chucalissa in the summer 2009, I expressed interest in working with the collections in the museum's repository. I inventoried boxes that are from various archaeological sites in the Mid-South area, specifically Mississippi, so that we could return those boxes to the state of their provenance where museums and repositories in the state will better utilize the artifacts.

### Mississippi Provenance Items

#### Mississippi Items

##### Repository: Front Shelf, big boxes

##### Shelf 229:

22 DS 514/2-5	Cheatham	13-P-6	K-1	A1971.11.03
22 DS 516	IRBY FOP	13-P-10	K-7	N1991.02.15
22 DS 516	/225 IRBY	13-P-10	K-5	A1993.01.03
22 DS 509	/11, 12, 15-18, 8-1, 19, 23 Edgefield Mound- Human Bone	13-P-2	K-1	A1962. 03.01

##### Shelf 220:

22 QU 525/2A	Buena Vista/Shady Grove	16-P-2	K-2/C- 68	D1983.04.18
22 DS 504/6-10	Harris - Osburn Collection		K-1/C- 68	D1983.04.12
22 DS 504/1-5	Harris - Osburn Collection		K-1/C- 68	D1983.04.12

##### Shelf 214:

22 DS 509	Burials 1, 3, 4, 6, 7, 8			A1962.03.01
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None found on table from Miss.

##### Garage Area

##### Plastic tubs:

22DS512	Shannon Site
22DS517	St. Box #2
	Desoto Mounds, surface collection after rains Mar 10-15, 1997 Paul Baker

##### Irby Box

##### Irby Box

22DS501	Lake Cor. St Box #4
22DS501	Lake Cor. St Box #4
22DS501	Lake Cor. St Box #4
22DS501	Lake Cor. St Box #4
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22DS501	Lake Cor. St Box #4

22DS501	Lake Cor. St Box #4
22DS501	Lake Cor. St Box #4
22DS501	Lake Cor. St Box #7
22DS501	Lake Cor. St Box #7
22DS501	Lake Cor. St Box #7
22TU520	
22TU520	
22TU520	

Large cardboard box:

22DS514	Cheatham Historic
22DS501	Lake Cormorant St. Box #

Small Box:

22DS576

**Apartment Area**

Small Boxes:

22TS565	Bht 2/A3750 Level 1 3/29/78
22TS565	FS1600-1650

Big Boxes:

22DS516	Irby
22DS516	Irby
22DS514	Cheatham Collection Grid I Historic Artifacts
22DS516	Irby
22DS514	Cheatham Red Units, Grid I and II
	Cheatham Grid IV and V Historic
22DS514	Artifacts
	Irby
22TU520	Ceramic 651-700 CSC
22TS565	
	Dozer Cut A&B
22TU520	CSC 551-600
22DS514	
22DS516	Irby
22DS514	Grid V Cheatham Series 312-351
22DS516	Misc Historic and re-Historic
22DS516	Irby
22DS516	
22DS514	Cheatham 312-351 Grid
22DS514	Cheatham
22DS514	Cheatham Grid III Historic Artifacts
22DS514	Cheatham 1-60 I
22DS514	Cheatham 162-261 III
22DS514	Cheatham 212-261
22DS514	Cheatham 162-261
22DS514	Cheatham262-311
22DS514	Cheatham 392-411
22DS514	Cheatham
22DS514	Cheatham 61-161

22DS514	Cheatham 352-391
22DS514	Cheatham 352-
22DS514	Cheatham 352-411
22DS516	Irby St Box #2
22DS516	Irby
22TU520	CSC Sorted ceramics
22TU520	Ceramics from bags 401-450
22TU520	

**Miss. Boxes**

**Repository- Back Wall**

**Shelf 2: Small Boxes**

22DE506	Surface	FS 1-5, 11-12	K-1	
22BE524	1//6			
22AL1	Alicia Bennett Collection - Box #1	Alcorn City, MS	K-1	1-23, 23A, 23B
22AL1	Alicia Bennett Collection - Box #2	Alcorn City, MS	K-1	25-73
				L1980.13.01, .02, .04
22BE522	Keith Rennick Loan Material 5/6	Bolivar Co. MS		.07
				L1980.13.01, .02, .04
22BE521	Keith Rennick Loan Material 4/6	Talmar Loan		.07
				L1980.13.01, .02, .04
22BE520	Keith Rennick Loan Material 1/6	Mingo Lithics		.07
				L1980.13.01, .02, .04
22BE520	Keith Rennick Loan Material 2/6	Lithics		.07
				L1980.13.01, .02, .04
22BE520	Keith Rennick Loan Material 3/6	Ceramics		.07
22BE520	Keith Rennick Loan Material 4/6			L1980.13.01
22BO509	Stoke's Bayou June 1971 Survey		K-1	A1971.13.01
22BO509	Surface		K-3	A1971.27.01
22BO509	10 - NB			
22BO509	Stoke's Bayou		K-3	A1971.27.01
22BO509	Stoke's Bayou 16-M6			
22BO559	Surface		K-1	A1978.03.01
22BE	3457 8903/A Wolf FS1-223			F1973.10.124
22BO509	Stokes Bayou		K-3	A1971.27.01
22BO509	Stokes Bayou			A1971.27.01
22BO509	Stokes Bayou			A1971.27.01
22BO509	Stokes Bayou - surface			A1971.27.01
22BO509	Stokes Bayou - surface			A1971.19.01
22BO509	Stokes Bayou			A1971.19.01
22BO509	Stokes Bayou			A1971.19.01
22BO509	Stokes Bayou			A1971.19.01
22BO559	Surface		K-1	A1978.03.01

**Shelf 3: Small Boxes**

22DS500	Walls 13-P1, Surface/Test Pit	Desoto Rt, MS	K-1	A1966.08.01
22BE522	1--21			A1979.14.01
22DE500	RM 12/14/93 W.E.#1, 91-93 3/4		K-1	A1966.08.01



22DE500	Test Pit, 101-150 2/4		K-1	A1966.08.01
22DE500	1//4		K-1	A1966.08.01
22DE	Gen. Box 1		K-1	A1990.10.01
22DE	Gen. 1-4		K-1	A1990.10.01
22CO602	Sherard MS Surface, Survey		K-1	A1971.14.01
22CO602	Sherard MS Surface, Survey		K-2	A1971.28.01
22CO602	Sherard MS Surface, Survey		K-3	A1971.28.01
22CO602	Sherard MS Surface, Survey		K-3	A1971.15.01
22CO542	Barner Surface - 1 4/5		K-1	A1990.09.01
22CO542	Barner Surface - 2-11 5/5		K-1	A1990.09.01
22CO542	Barner Surface Pottery			A1990.09.01
22CO542	Barner Surface Pottery			A1990.09.01
22CO542	Barner Surface Pottery and Lithics			
22CO505	1--20 C-17			D1984.03.05
22CO504	Surface Mound B&C			A1990.08.01
22CO504	Surface Ridge E of Mound A			A1990.08.01
22CO502	3--16 Dickerson Site		K-2	A1990.07.03
22CO502	Dickerson Site		K-1	A1990.07.02
22CA	Serpeta, MS FS1-13		K-1	A1969.17.01
22CO501	Surface	Aderholt	K-1	A1990.07.01
22CO502	Dickerson Site		K-2	A1990.07.03

**Shelf 4: Small Boxes**

22DE500			K-2	A1975.16.01
22DE501	/1-27	Lake Cormorant	K-1/K-2	A1963.06.01
22DE501	box 1/4, FS28	Lake Cormorant	K1/K-2	A1963.06.01
22DE501	box 2/4	Lake Cormorant	K1/K-2	A1963.06.01
22DE501	box 3/4	Lake Cormorant	K-1/K-2	A1963.06.01
22DE501	Box 4/4 FS 28 Surface, Pottery	Lake Cormorant	K-1/K-2	A1963.06.01
	/21-57 Miss. Rvr. Survey 1971-72 Box			
22DS501	4/4	Lake Cormorant	K-3/K-4	A1971.29.01
22DS501	Box 3/4		K-3/K-4	A1971.29.01
22DS501	Miss. Rvr. Survey Box 2/4		K-3/K-4	A1971.29.01
22DE501	Lake Cormorant South End Box 1/4		K-3/K-4	A 1971.29.01
22DE504	Box 4/11: 11	Harris	C-68	D1983.04.12
22DE504	Box 5/11: 11 & 11A	Harris	C-68	D1983.04.12
22DE504	Box 6/11: 11	Harris	C-68	D1983.04.12
22DE504	Box 7/11: 11	Harris	C-68	D1983.04.12
22DE504	Box 8/11: 11	Harris	C-68	D1983.04.12
22DE504	Box 9/11: 12-117	Harris	C-68	D1983.04.12
22DE504	Box 10/11: 118-119	Harris	C-68	D1983.04.12
22DE504	Box 11/11: 120-133	Harris	C-68	D1983.04.12
22DS504	FOP 134-169 Box 1/2			N1991.02.19
22DS504	FOP 170-193 Box 2/2			N1991.02.19
22DE505	Surface Box 1/2		K-1	A1972.02.01
22DE505	Surface Box 2/2: 1-31		K-1	A1972.02.01
22DE505	Surface FS 9-10, 13-16, 20-23		K-1	A1972.02.01

**Shelf 5: Small Boxes**

22DE509	15, 6, 19-21		K-1	A1962.03.01
22DS509	Edgefield Mounds Box 2/2	13-p-2	K-1	
22DE510	Probably Turkey Ridge		K-1	A1976.11.01
22DE514	Cheatham Surface, E of Road		K-2	A1972.02.04
22DE511	Surface		K-1/K-2	A1972.02.03
22DE506	36-48 C-71			D1984.03.12
22DE572	Shannon Mound Area		K-1	A1971.11.02
22DE514	Cheatham Surface, E of Road		K-2	A1972.02.04
22DE514	Cheatham Site		K-2	A1971.11.03
22DE515	Wither Site Surface		K-1	A1971.11.04
22DE515	15-37			D1984.03.04
22DE514	FS Box 3/10		K-2	A1966.08.02
22DE514	Box 1/10		K-2	A1966.08.02
22DE514	Box 2/10		K-2	A1966.08.02
22DE514	Box 4/10		K-2	A1966.08.02
22DE514	Box 6/10		K-2	A1966.08.02
22DE514	Box 7/10		K-2	A1966.08.02
22DE514	Box 8/10		K-2	A1966.08.02
22DE514	Box 9/10		K-2	A1966.08.02
22DS516	Desoto Route Survey, MS Irby Box 5/10	13-P-10	K-2	A1966.08.02
22DS516	Desoto Route Survey, MS Irby Box 10/10	13-P-10	K-2	A1966.08.02

**Shelf 6: Small Boxes**

22DS516	Irby	13-p-10	K-3	A1967.24.01
22DE516			k-1	
22DS516	Irby	13-p-10	K-5	A1993.01.03
22DS516	Irby MS River Survey	13-p-10	K-4	A1972.02.06
22DE516	Irby Site Surface, Lithics		K-4	A1972.02.06
22DE516	Irby Surface pottery		K-4	A1972.02.06
22DE517	Woodlyn MS River Survey	13-P-11	K-1	A1972.02.05
	Woodlyn Decorated Mitchell Ensley			
22DE517	Pre-Miss.		K-1	A1972.02.05
22DE517	Woodlyn Plainware		K-1	
22DE517	Woodlyn C-58 86-98			
22DE517	Woodlyn C-58 73-85			
22DE517	Woodlyn C-58 124-134			
22DE517	Woodlyn C-58 102-123			
22DE517	Woodlyn C-58 99-101			
22DE517	Woodlyn C-58 135-137			
22DE519	South End FS1-4		K-1	A1971.11.05
22DE519	North End FS 5-14 MS R. Survey		K-1	A1971.11.05
22DE520			K-1	A1971.11.05
22DE523	Surface		K-1	A1972.02.09
22DE521	Surface		K-1	A1972.02.07
22DE524	Surface		K-1	1972.02.10
22DE522	Surface		K-1	
22DE525	Surface		K-1	

**Shelf 12: Small Boxes**

22QU525	Buena Vista C-58		D1983.04.18
	Boxes: 18-37 and 55-58 out of 60 --- all boxes have the above information		

**Shelf 11: Small Boxes**

22QU525	Buena Vista C-68		D1983.04.18
	Boxes 1-17, 51-54 out of 60 --- all boxes have the above information		
22QU500	Posey Mound 15-6 - Osborn Collection	K-1	D1983.04.05
22QU522	Denton- Surface	K-1	A1972.14.01
22QU523	Longstreet Surface	K-1	A1974.14.02

**Shelf 10: Small Boxes**

22NOa	1-9 Surface	K-1	A1969.17.02
22DA B	1-15 Surface	K-1	A1963.10.01
22MR501	Tippah Creek Miss	K-1	A1966.08.03
22PA526	1-9 Surface Macmillian Farm	K-1	A1971.17.01
22PA527	Surface MacMillian Farm	K-1	A1971.17.02
	1-25, Crenshaw MS, S. edge of town - surface		
22PA528		K-1	A1970.12.01

**Shelf 9: Small Boxes**

22LA542	Surface	K-1	A1965.07.02
22HA507	1-8 Logtown		A1983.06.07
	Confluence of Skuna and Yalobusha River in		
22GRA	Granada Lake	K-1	
	S. of Mds. Between Hwy and Rvr - Surface		
22HU505	Jaketown MS		A1966.24.21
22HU505	S of Mds between Hwy and River - Surface	K-1	A1966.24.04
22HU505	Jaketown MS		A1966.24.04
22HU505	S of Mds between Hwy and River - Surface		
22HU505	Jaketown MS		A1966.24.04
22HU508	Golson Site - Surface		A1973.34.01
22LA596	Surface	K-1	A1965,04.04
22LA596	Surface	K-1	A1965,04.04
22MR	Wolf 3459-8933	K-1	F1979.10.12
22LAB	Lafayette Sites (Dye) box 2/2	K-1	D1965.09.02
22LAB	Lafayette Sites (Dye) box 1/2	K-1	D1965.09.02
22MR2	3459-8933 Wolf		F1979.10.123

**Shelf 8: Small Boxes**

22DE526	Surface - Cat. 1	K-1	1973.20.01
22DE526	Surface - Cat. 1	K-1	1973.20.01
22DE526	Surface - Cat. 1	K-1	1973.20.01
22DE526	Surface - Cat. 1	K-1	1973.20.01
22DE526	Surface - Cat. 1	K-1	1973.20.01
22DE526	Surface - Cat. 1	K-1	1973.20.01

22DS526	Migva Desoto Co. MS Box 8/11		A1973.20.01
22DE526	Surface - Cat. 1	K-1	
22DE526	Surface - pottery		
22DE526	Surface: Village area S of mound and pothole on top of mound	K-3	A1980.02.02
		K-2/C-	
22DS526	Migva Rennick Collection	68	D1972.27.01
22DE526	Surface - pottery	K-1	A1973.20.01
22DE526	Surface	K-2	A1980.01.01
22DE527	Surface		A1973.20.02
22DE527	Surface		A1973.20.02
22DE530	Surface		A1976.13.01
22DE530	Surface		A1976.13.01
22DE531	Charles Craft Donation		

#### Shelf 14: Small Boxes

22QU525	Buena Vista, box 59/60	C-68	D1983.04.18
22QU525		C-68	D1983.04.18
22QU525	Buena Vista (143-195)	C-68	D1983.04.18
22QU525	Buena Vista 196	C-68	D1983.04.18
22QU525	Buena Vista 196,197	C-68	D1983.04.18
22QU525	Buena Vista 197a-w	C-68	D1983.04.18
22QU525	Buena Vista 198	C-68	D1983.04.18
22QU525	Buena Vista 199	C-68	D1983.04.18
22QU525	Buena Vista 199, 200	C-68	D1983.04.18
22QU525	Buena Vista 201	C-68	D1983.04.18
22QU525	Buena Vista 202-208	C-68	D1983.04.18
22QU525	Buena Vista 209-243	C-68	D1983.04.18
22QU525	Buena Vista 244-251	C-68	D1983.04.18
22QU525	Buena Vista 252	C-68	D1983.04.18
		K-2/C-	
22QU525	Shady Grove/buena Vista	16-P2	68 D1983.04.18
22QU525	Surface	K-1	A1990.11.01
22QU526	Twin Lakes Surface Box 1/6		A1979.05.01
22QU526	Twin Lakes Surface Box 2/6		A1979.05.01
22QU526	Twin Lakes Surface Box 3/6		A1979.05.01
22QU526	Twin Lakes Surface Box 4/6		A1979.05.01
22QU526	Twin Lakes Surface Box 5/6		A1979.05.01
22QU526	Twin Lakes Surface Box 6/6		A1979.05.01
22QU577	Surface 1-8		A1990.11.02
22QU526	30-35 Box 5/6		
22QU526	36-41 Box 6/6		
22QU526	2-29 Box 4/6 Surface		
22QU598	Surface 1-13		A1979.05.02

#### Shelf 15: Small Boxes

22TA501	Surface 1-17		A1965.10.01
22SU551	Surface pottery		A1973.38.01
22SU551	Surface pottery		A1973.38.01
22SU551	Surface: pottery, brick, shell, bone,		A1973.38.01

	lithics			
22TA503	Surface 1-28			A1973.25.01
22TA503	Surface 1-16			A1979.05.04
22TA503	Surface 29-35			A1973.25.01
22TA505	surface 1-6			A1979.05.04
22TA506	Surface 1-8			A1979.05.06
22TA500	Hollywood, Desoto route survey, MS	13-0-10	K-2	A1966.08.04
22TS565	Backfill Surface 1-37			A1973.39.01
22TU500	Surface		K-1	A1965.04.03
22TU500	Brickette from Lev G T.P.			A1965.04.03
22TU514	Perry		C-68	D1983.04.07
22TU500	numbers 1-11		C-71	D1984.03.07
22TU504	Miss		K-1	A1965.04.02
22TU509	Indian Creek, Tunica Co		K-1	A1971.29.05
22TU502	Evansville, MS River Survey		K-1	A1971.29.04
22TU514	Perry		C-68	D1983.04.07
22TU514	Perry		C-68	D1983.04.07
22TU514	Perry		C-68	D1983.04.07

**Shelf 16: Small boxes**

22TU516	Surface		K-1	A1976.29.06
22TU516	Surface	14-0-12		A1979.05.07
22TU516	Jepson Box 1/2			A1979.05.07
22TU516	Jepson Box 2/2			A1979.05.07

**Shelf 17: Small Boxes**

22TU523	Surface North of Mound Box 1/6			A1979.05.08
22TU523	Pottery Surface South of mound Box 2/6			A1979.05.08
22TU523	Pottery Surface South of mound Box 3/6			A1979.05.08
22TU523	Surface South of mound Box 5/6			A1979.05.08
22TU523	Pottery Surface South of Mound box 4/6			A1979.05.08
22TU523	Surface South of mound Box 6/6			A1979.05.08
22TU529	Surface #1-30			A1979.05.09
22TU528	Surface 1-8		K-1	A1971.29.07
22TU523	Surface 1-8			A1971.05.10
22UN500	Ingomar		K-1	A1964.08.01
	Desoto CO. MS- White Collection		C-97	D1991.24.01
22TU		14-0-5		A1990.12.01

**Shelf 19: Small Boxes**

	Cobb Lake MS		K-1	A1937.07.04
	Alcorn MS		K-1	A1966.04.01
	Ashland City MS - 2 boxes		K-1	A1968.11.01
	Ashland City MS - 2 boxes		K-1	A1968.11.01
	Clarksdale MS		K-1	A1973.06.01
	Miss ? FS 1-5			N1990.02.55
22	Enid Surface			

Walnut Miss. Quin-Rabbit site, Miss.		A1990.02.14
Sledge MS, Mack Prichard Collection	C-60	D1978.01.04
Sledge MS, Mack Prichard Collection	C-60	D1978.01.04

**Shelf 20: Small Boxes**

Pontotoc, MS, Pottery, Stone artifacts 1/4		A1966.15.01
Pontotoc, MS, Stone artifacts 2/4		A1966.15.

### C.H. Nash Museum: Artifacts with no Provenance catalogue

I catalogued and sorted boxes of artifacts that previous owners had kept in disrepair. The artifacts had no provenance or organization, and I was responsible for coming up with a way to organize them, then use the items as an educational tool. This project carried over into my time as a graduate assistant at Chucalissa. Eventually, I developed an educational program that utilizes the artifacts in an instructive way. The program, Mystery Box, is included in this packet with all pertinent information in Appendix B.

This project brought up several questions and lessons in collections management in care. The obvious lack of care demonstrated a lack of preservation, and I remedied this with proper storage techniques and cataloguing techniques.

Because most of the artifacts acquired by the museum are associated with Native American tribes and groups, I was introduced to the standards of the Native American Graves Protection and Repatriation Act, or NAGPRA. Because of the sensitive nature of the materials I was cataloguing, I had to be sure to understand the stipulations and interact with NAGPRA officials from the Chickasaw Nation of Oklahoma.

<u>Box Number</u>	<u>Location Information</u>	<u>Box Contents</u>
1	Johnsonville	6 flakes
2	C.B. Moore Mound, N/c ECF	19 Pottery 1 Bone 1 Bifaced 15 Flakes
3		107 Pottery 3 Obsidian
4	T.O. Horner, TN and Buffalo Rivers Surface collection	
5		3 Flakes 6 Bifaced Frags 11 Utilized 5 Pottery
6	40WM00, Franklin TN 1/2, TVA/CHM	16 pottery 1 bifaced frag 13 flakes 4 utilized 1 painted pottery sherd 1 shell
7	Jackson power service center, Madison Co., TN, UT Agricenter Site	31 Glass 41 Pottery 23 Flakes 10 bifaced

		16 metal 1 button
8	Dap Survey, Ltrs' A,I, ECT	7 Pottery 29 Flakes 58 lithics 2 bifaced
9	EJS IB	92 Utilized lithics 2 bifaced frags 59 flakes
10	Surface, 7.12.65	4 bifaced frags 52 flakes 77 utilized lithics
11	EJS 11	1 bifaced frag 11 flakes 57 utilized lithics
12	Hurricane bluff, 7.5.65, pit #1, test #2	5 flakes 1 projectile point utilized lithics
13	underwater #2, P.E 357. 5	7 Utilized lithics 3 flakes
14	40HS213, surface	wood samples charred wood samples index cards photos - by charles h. mcnuitt
15	EJ Sims #10, ECF	11 bifaced 43 flakes 53 utilized lithics
16	Underwater #3 PE 357.5	1 lithic 1 bifaced frag
17	Misc. Sites, state and sims #5	16 Utilized 3 flakes 14 points
18	Haywood City, Ridge A, E.C.F	21 Lithics 37 Flakes 4 bifaced frag
19	Hurricane Bluff 1/2 6.29.65	1 splintered bone 9 flakes 38 utilized lithics



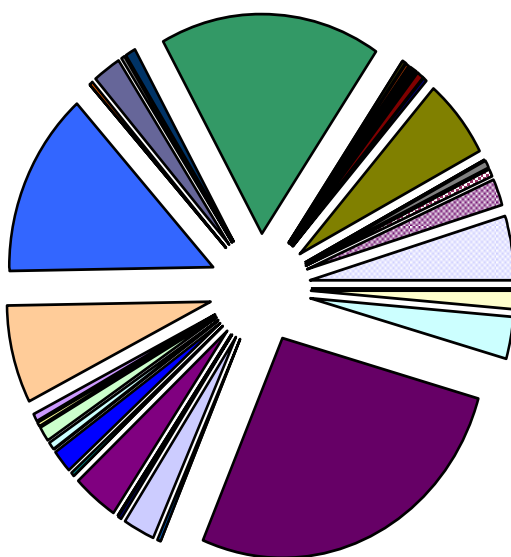
20	South of Busseltown, E.C.F	42 utilized lithics 3 pottery 1 shell
21	Dunklin Co. MO, sec. 27 T17N R9E NE 1/4, N 1/2 of SE 1/4	63 Pottery
22	Misc. Material R.M. 110-116 Tenn. River	77 pottery 1 bone 1 shell 8 spearpoints 11 bifaced frags 6 utilized lithics
23	40PY207 Surface	14 utilized 4 pottery 17 flakes
24	Wappapello Lake MO Rockport Landing Butler Co.	2 flakes 1 marble 1 utilized lithic
25	LBC Problematic Misc. Historic Artifacts	25 Glass 28 Ceramics 6 metals
26	ES3	27 bifaced frags 28 flakes 90 utilized lithics
27	Roan Creek Left Bank 6/28/65, R.E. 357.5	9 flakes 10 utilized lithics
28	40JK115 Surface	2 ceramics 3 flakes 3 lithics
29	Crooked Creek P.E. 357.5	4 utilized lithics 4 flakes
30	Todos Santos, Guatemala	
31	NAP Survey Nos 323-328	1 metal 11 ceramics 9 glass 1 pottery 7 lithics































































		1 shell
33		5 pottery 7 lithics
34	Hurricane Bluff Site test 7/5/1965	1 bifaced frag 9 lithics 8 flakes
35	Lambityeco Oax Surface	51 Pottery
36	Savannah TN Test Trench I	2 metal 114 flakes 2 bone 29 pottery 4 lithics
37	40PY207 Sq 33 1975	35 lithics 85 flakes
38	N. memphis heritage august 77 trash Dump	7 ceramics 22 glass bottles and frags
39	My-5 5-10 I-L Sandstone	230 small sandstone flakes 33 - large sandstone
40	Large Box: 2006, 125 Clement Fragile: Fossils	3 rocks 33 flakes 10 metal nails 18 metal frags 25 bifaced frags 4 utilized lithics 8 coal 4 plastic 1 shell 4 ceramics 15 glass
41	40SY1, Chucalissa entrance profile, 2004	2 pieces black top 1 sock 1 rope 15 pottery 1 glass 6 bones 1 plastic 4 metal 2 shells 1 fake wood 6 metal

42	40TP42	98 utilized lithics 3 metal 1 marble 1 spearpoint 50 flakes 37 ceramics 6 glass 32 pottery
43	CS, Late Archaic Component	32 pottery 1 glass 9 lithic flakes 9 utilized lithics
44	removed from clement 125 2006	10 soil samples 45 utilized lithics 23 pottery 26 bifaced frags 32 flakes 11 glass 15 ceramics 4 metal 18 bone
45	Ridge 557/425	3 pottery
46	moved from clemtn 125, 2006 U of M	96 pottery 1 hematite
47		Lithics: 3 Bifaced 16 Flakes 8 Utilized 11 pottery 1 glass 1 marble
48	wolf river	1 ceramic leg 2 bullets 25 flakes 32 pottery 1 bottle- glass
49	40WY87 Phase 2 and 3, Color Coded	352 Flakes 61 Utilized 33 Bi-Faced
50	Misc. Site Collections	18 biface frags 54 utilized lithics 190 pottery

		<ul style="list-style-type: none"> <li>2 glass</li> <li>34 flakes</li> <li>1 bone</li> <li>4 ceramics</li> <li>8 metal</li> <li>rope</li> </ul>
51	CFNT	<ul style="list-style-type: none"> <li>4 ceramics</li> <li>1 glass</li> <li>53 flakes</li> <li>16 pottery</li> <li>50 shells</li> <li>16 metal</li> <li>2 bones</li> <li>1 bifaced frag</li> <li>180 lithics</li> <li>52 metal pen tips</li> </ul>
52	Leath Orphanage Chelsea and Manassas	<ul style="list-style-type: none"> <li>168 Glass</li> <li>6 pottery</li> <li>15 buttons</li> <li>753 Grams of Metal</li> <li>39 Metal objects</li> <li>1 bullet</li> <li>9 bifaced fragments</li> <li>1 plastic comb</li> <li>1 metal fastener</li> <li>1 piece of chalk</li> <li>3 plastic</li> <li>44 mortar</li> <li>149 brick</li> <li>6 slate</li> <li>2 bone combs</li> <li>1 bone fan blade</li> <li>41 ceramics</li> <li>148 coal</li> <li>1 bead</li> <li>200 charcoal</li> <li>1 shell</li> <li>metal nails</li> <li>136 bones/bone frags</li> </ul>
53	Leath Orphanage	<ul style="list-style-type: none"> <li>Bones - 133 (Box 1 of 2)</li> <li>24 Vertebrae (Box 1 of 2)</li> <li>28 Long (Box 1 of 2)</li> <li>2365 grams of bone frags (Box 2 of 2)</li> <li>Bones are mostly cattle or pig</li> </ul>
54	Leath Porter	<ul style="list-style-type: none"> <li>Metal - 4 objects, and 1, 675 grams</li> <li>Ceramics - 101</li> </ul>

		Glass frags - 864
		Brick frags - 126
		button - 4
		Key - 3
		Coin - 5
		Marble - 6
		plastic - 39
		slate - 57
		asphalt - 1
		pencil - 1
		bone - 14
		Jack - 1
		Flakes - 5
		Shoe fragments - 2
		Concrete -7
55	Leath Orphanage, General Surface	Glass bottles - 15
		glass frags - 85
		ceramics - 103



	asphalt		bead		biface frags		Bone		bone - grams
	bone combs		bottle- glass		brick		bullet		button
	can tops		ceramic leg		Ceramics -		chamber pot pieces		charcoal grams
	charcoal		charred wood samples		coal grams		coal		Coin
	Concrete		fake wood		fired clay - 71		flakes		glass frags
	hematite		hooked screw		Jack		Key		large sandstone
	lithic		Marble - 6		metal		Metal - grams		metal fastener
	metal nails		metal pen tips52		metal rod		metal stake		mirror frag
	mortar		Obsidian		painted pottery sherd		pencil		photos by charles h. mcnuttt
	piece from car		piece of chalk		pieces black top		plastic		plastic comb
	points		pottery		record piece		rocks		rope
	shell		Shoe fragments		slate		small pin		small plastic human figure
	small sandstone flakes		sock		soil samples		Utilized lithics		wood
	wood samples								

## **Tennessee State Library and Archives Workshop**

In July 2009, I attended a workshop facilitated by the Tennessee State Library and Archives on collections care and management. This excellent course taught the basics of collections management including: disaster preparation and planning, archival care, artifact and collections labeling processes, proper storage techniques, and basic preservation techniques. Below are the handouts and my notes from this workshop.





## Basic Conservation - TN State Library + Archives

Carol Roberts - Dir. TN Archives

Programs through Grant after Katrina to protect small museums + collections.

→ Amber Barfield - Conservator

Basic Conservation - books, papers, documents

Money + time at the front end saves money in the end.

### General Guidelines

- Handle w/ deliberation + care

- Don't do anything you can't undo

- Avoid direct sunlight

- Use white cotton gloves (prevent oils)

- Have clean working surface.

- Never use scotch tape! (use mylar sleeves)

### Mold

- Over 300,000 species, easily airborne, spreads quickly

- Can spread to books/papers without mold

- Wear a respirator (N 100 Hepa filter - 99.7% of microns - no oil)

- After Katrina - heat, water, no circulation

Can't control mold - just conditions - temp. + humidity. Discard and replace if possible.  
Isolate infected items

### Environment

Constant, stable environment is greatest defense.  
Monitor temp., humidity, light + air pollution level

### Recommendations

#### Temp:

books, paper, people - 68-72°

photos - 50°

books + photos - 60°

magnetic media - 50°

#### Humidity:

books + paper - 40-55%

photos - 35%

books, papers, photos - 40%

#### Light:

Damage is cumulative + permanent, easy to control. Reduce exposure time, filter ultraviolet radiation. Put things in boxes

Rotate collections

#### Harmful Gases:

Air pollution, oxidizers, acids

Maintain stable environment, use good enclosures, trust your nose



### \* Basic Outline of Pres. Techniques

- Evaluate : examine & decide what needs to be done before jumping in
- Unfold : Carefully unfold to prepare for cleaning. Fold is weakest part of document. Remove any metal items. Use microspatula to remove staples
- Clean : Be deliberate. Work from inside out using a single motion. Dry erase sponge, plastic eraser, natural brush, or absorbent. Be careful w/ pencil marks
- Flatten : Interleave documents with rag board or acid-free paper & press with even, heavy weight
- Folder + Box : use quality enclosures + boxes. Choose enclosures that fit snugly so they don't move around & get damaged. Store in environmentally controlled area to protect items.
- Enclosures : use correct size, use quality supplies from reputable supplier. Store items in area with constant climate control.

### Enclosure terms:

Archival quality

Acid-Free - acid causes out-gassing.

Lignin-Free - component in wood that causes deterioration

Alkaline Buffered - documents absorb buffer agent

Photo Activity Test - use items that pass P.A.T.

When storing photographs, use envelopes w/ seams on sides, not center. Label photographs with #2 pencil on the envelope / enclosure

Specialty storage options - 4 flap reduces wear on item  
polyester sleeves are good for original items  
+ items with tears.

## → Basics of Disaster Planning Remembering Resources for Collections of Any Size

Being prepared to protect items in small areas + museums, private collections, county archives, etc.

Disasters come when you least expect them.  
Katrina heightened awareness for every aspect of preparedness

Business records, archive records, what if it floods, tornado, etc.  
Clean up kit, supplies, etc. \* Introductory Quiz Questions  
Inventories

Example: Grundy Co. Courthouse Fire, 1990

Documents were lost + destroyed. Some items could not be salvaged.



Madison Co. - Pipes burst + basement flooded.  
Waterlogged. Disaster recovery service. Documents  
molded, copies had to be made.

Clarksville, TN, 1999 - tornado. Only 48hrs before mold  
begins, + National Guard kept people out 3 days.  
Offsite storage for dry, rescued documents.

TSLA not immune - roofs leak - rubber boxes to protect

Store items carefully + off floor + conservation boxes  
will shed water for a short time.

Organize a better approach for assistance in disaster.  
TSLA can offer assistance for recovery + preservation.  
Connection + Communication with TEMA + county is important  
Microfilm can help secure county + govt. records - stored in  
Nashville.

### \* Emergency Procedures

- Prepare for emergencies
- Write plan of resources
- Keep copies out of office or archives
- Insurance policies awareness
- Increase awareness of resources around you
- Prepare notes: electricity + internet may not  
be available

zombies

Come up with a disaster plan!  
Call TSLA with questions + for guidelines

#### Prioritize Materials:

- What is most valuable?
- What MUST be recovered?
- Original records
- What can be replaced?
- What will help resume business?

#### Awareness of Recovery Basics:

- Know + keep resources available
- Know limitations + when to call outside resources
- Resources are out there ready to use
- Recovery companies + insurance companies

#### Heritage Preservation:

[www.heritagepreservation.org](http://www.heritagepreservation.org)

#### Books:

Field Guide to Emergency Response  
Salvage Wheel

#### Pocket Response Plan

- Download + fill in - phone numbers, etc.
- [www.statearchivists.org](http://www.statearchivists.org)



Council of State Archivists: online

NEDCC.org - online plan to print + keep available  
nedcc.org/plan3/index3.htm - stores the plan  
online + in New England.

Keep your information at a home or safe place as well  
as at the office on site.

Solinet.net - Disaster recovery - for libraries + archives

dplan.org - simplify planning a disaster plan

Rescuing Family Records - Disaster Planning Guide

Know:

- You have resources to help

- Who to call

- You have time to work out problems

- There is help

- You don't have to run into the night screaming

Oct. 30 - Elmwood Cemetery

Myers Brown - TN State Museum - Collection Basics

Accession numbers

Example : 2009. 01. 01

Year of accession. accession group. object #

Collection policy - have board approve + know what it states so you can say no to donations.

Collections management plan : how items are processed, numbered, inventory as step-by-step plan written down for future generations

American Association of Museums accepted format is 2009. 01. 01 for accessioning

2009. 10. 2. A, 2009. 10. 2. B - pair of shoes in case of separation

Incoming Loans - IL. 2009. 1. 1 DO NOT use permanent affixed numbers to loan materials

Outgoing Loans - OL. 2009. 1. 1. to Atl. Hist. Cntr. tracks loan not object

Non-accessioned artifacts - NA. 2009. 23. 1 for educational objects, reproduction items



## Accessioning Artifacts

- When numbering, wear gloves. You can damage artifact, but it can also damage you.
- Always make sure you have enough people to move heavy objects.
- Glass + porcelain should not be handled while wearing gloves because they make your hands slippery.
- Round edges of paper when affixing #s with adhesive

[fc railroad museum.org]  
[elmwood cemetery]

## Textiles

Best way to store is flat as possible. Use padded hangers if you must hang them for space concerns.

Conserve - o - gram - pest control. Textiles are vulnerable to bugs + they spread quickly. Control them by preventing them from getting into collections. Freeze artifacts in a deep freeze. Non-frost-free maintain a constant temperature. Place items in archival quality bags + seal them with duct-tape. Deep freeze eliminates insects. Freeze 48 hours, thaw to room temp. 48 hrs, freeze again 48 hours to kill larvae. Any textiles that come in should be frozen before being introduced to the rest of the collection.