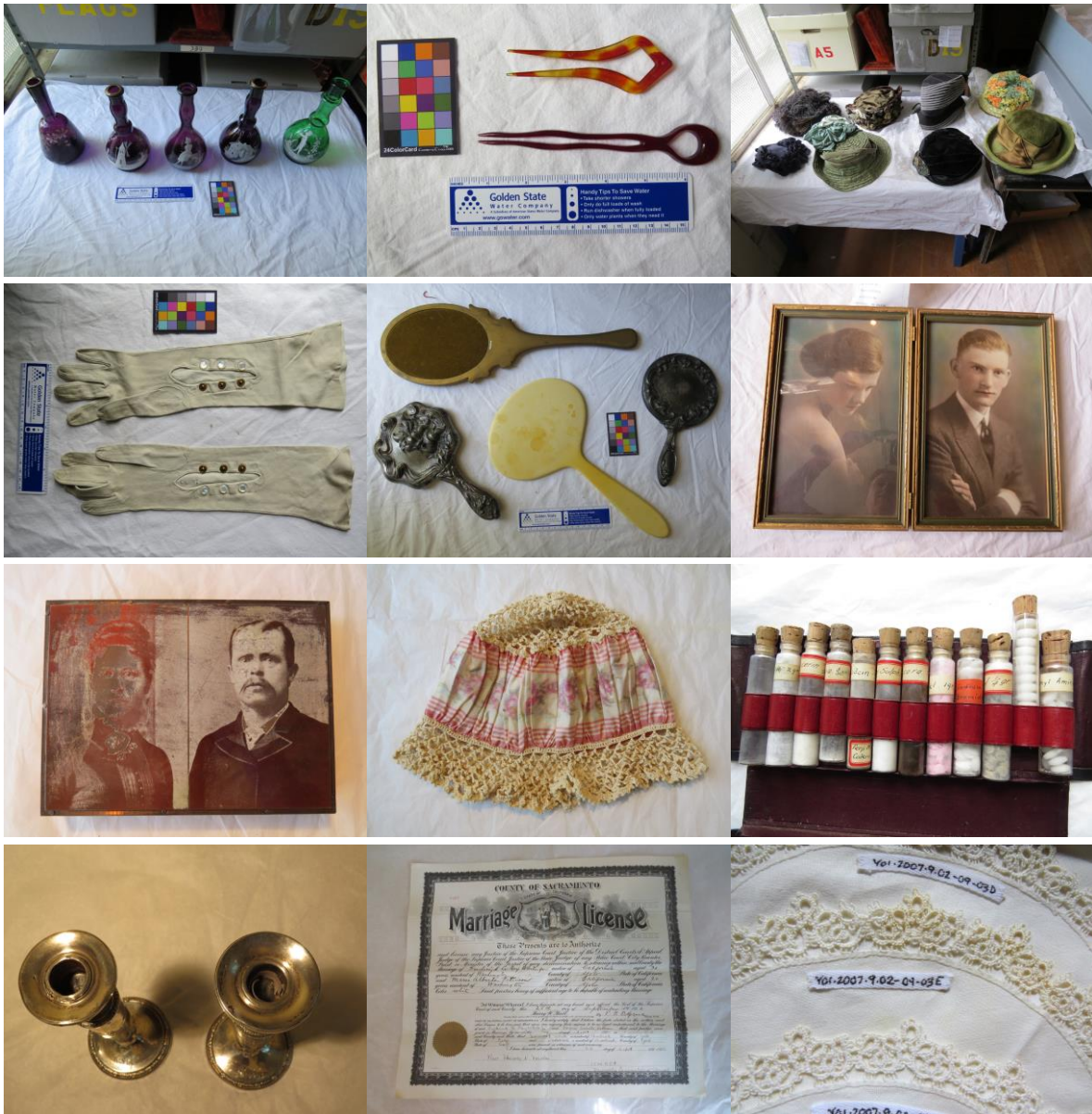


COUNTY OF YOLO
PRESERVATION CONSULTING SERVICES
FOR THE GIBSON HOUSE MUSEUM



Submitted by:

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TABLE OF CONTENTS

Introduction	1
General Overview of the Gibson House Collection	3
Photographs	4
Books/Manuscripts	6
Textiles	7
Paintings	9
Ceramics/Glass	11
Furniture	12
Vehicles/Farm/Ranch Equipment	13
Guidelines for Deaccessioning Items	15
Recommendations for Preserving the Collection	24
Photographs	24
Books/Manuscripts	27
Textiles	28
Paintings	31
Ceramics/Glass	34
Furniture	36
Vehicles/Farm/Ranch Equipment	38
General Recommendations for the Collection	40
General Recommendations for Existing Facilities and Environmental Conditions	41
Recommendations for Deaccessioning	44
Nonprofit Organizations	48
Sources for Funding	50
Resource Materials	50
Additional Comments	52
Appendix A: Inventory of the Collection	53

INTRODUCTION

The County of Yolo, California retained Past Matters, LLC to provide preservation consulting services for the Gibson House, which serves as the Yolo County Historical Museum. Located at 512 Gibson Road in Woodland, California, the property dates from the mid-1800s, and has operated as a museum for over 40 years. The house, land, and outbuildings were acquired by the County of Yolo in 1975 and dedicated as the Yolo County Historical Museum in 1976, during the county's bicentennial celebration. That same year, on November 7, 1976, the National Park Service listed the property on the National Register of Historic Places.



View of the Gibson House Museum today, looking south at the main (north) façade, with administrative offices located southwest of the house.

The history of the Gibson House dates from 1857, when William Byas Gibson purchased 320 acres of land containing a small 16' x 20' wooden structure on the property. With the growth of his family and an increase in wealth, Mr. Gibson enlarged the home by adding two-story brick structures with porches and balconies. It appears that the original wooden structure was incorporated into these later additions, and are only recognizable upon a structural inspection of the building.

The Gibson family occupied the house until 1962. William Gibson died in 1906, and his wife Mary passed away in 1915. Following the death of his mother, Robert Gibson moved into the home with his wife Elnora. Robert died in 1941, and Elnora Gibson remained at the house until the year before her death in 1963. The house sat vacant until it was purchased by the County of Yolo in 1975.

The Gibson House is the first and only countywide historical museum. It has been maintained by the County of Yolo since 1976 as an example of a rural home and ranch from the period of 1850 through the Great Depression of the 1930s, with an emphasis on the years between 1850 and 1910. The mission of the collection is to interpret the story of the county's historical heritage. More specifically, their mission statement is as follows: "The mission of the Museum is to show and tell to its constituents the story of Yolo County historical heritage through the lens of the Gibson House in the context of Yolo County and the greater community, to preserve the historical heritage for future generations, and to present it to the community in a meaningful and relevant way, in a setting as close to the original facilities as possible, all in a sustainable, self-sufficient manner."

The primary interpretive themes of the museum are:

- William Byas Gibson, his family and his work.
- The establishment and development of farming and ranching in Yolo County during the time period of the collection, 1850 through the Great Depression of the 1930s, with emphasis on the period from 1850 to 1910.

The secondary interpretive themes of the museum are:

- The people who live in Yolo County from prehistory to 1910.
- The patterns of work, family life, and leisure activity of people in Yolo County from 1850 until the Great Depression of the 1930s, with emphasis on the period from 1850 to 1910.
- Significant historic events in California and Yolo County from 1850 until the Great Depression of the 1930s, with emphasis on the period from 1850 to 1910.
- Changes in housing décor during the period from 1850 until the Great Depression of the 1930s, with emphasis on the period from 1850 to 1910, including: Victorian Renaissance and Louis XV (1850-1885), Victorian Eastlake (1870-1890), Eclectic (1880-1920), Mission and early Art Nouveau (1896-1914), Victorian Eastlake (1870-1890), and Cottage (1895-1910).

The Yolo County Historical Museum has acquired a large collection of items over the years, totaling over 11,000 in number. Due to limitations in storage space and funding to maintain and conserve the entire collection, Yolo County is seeking not only recommendations for preserving the existing collection, but also guidance on deaccessioning items from the collection. Specifically, Yolo County requires the following: 1) for those items that are indicative of the themes of the collection, general conservation measures to preserve the collection; and 2) for those items that do not support the interpretive themes, recommendations as to how these items should be deaccessioned from the collection.

With these two objectives in mind, Debora Rodrigues and Catherine Hayes performed an assessment of a limited number of items in the collection and conducted a general overview of the museum and grounds. An assessment of the entire collection, although preferable, was not feasible due to limited funding for this project. Approximately 700 items were inventoried; of these, over 600 were in storage, while the remaining were on exhibit throughout the rooms and grounds. The goal was to obtain representative samples of the various types of objects, from both storage and

exhibit, to have a better understanding of the collection. The results of the inventory are in *Appendix A: Inventory of the Collection*.

GENERAL OVERVIEW OF THE GIBSON HOUSE COLLECTION

The Gibson House collection contains a large variety of items of various materials and sizes, from small decorative objects to large farm/ranch equipment and vehicles. Dating from before the establishment of the museum, the collection was begun by the Yolo County Historical Society in the 1940s, and then transferred over to the museum when it was founded. Accession numbers for these items usually begin with “YO1.” The addition of an “X” designates those items without any record or provenance. The large majority of objects appear to have the “YO1” designation, which means that most of the collection has a known history.



(Left and right) Most items have the “YO1” designation, as seen above, where the ID number is written on a cloth label, which is then attached to the object, or applied directly to the object.

Although only a small number of objects can be directly attributed to the Gibson family, there are numerous examples of items that add to the interpretive value of the museum. Collection items on exhibit are displayed in the various rooms throughout the main house, as well as in the outbuildings, including a root cellar and dairy display, a laundry room, a blacksmith shop, and two barns. Items on display can also be observed on the grounds surrounding the house.

A large part of the collection is held in storage. The primary storage is in the attic of the main house, with items also stored in the upstairs bedroom closets. Additional storage areas can be found in the east and west end rooms attached to each of the barns. Several items are stored in a small room next to the root cellar. A garage on the museum grounds that is used for storage of supplies and materials contains a few random items, as does the museum office. Wagons and buggies not on display are kept off site, in an open barn-type structure at 38150 County Road 18, Woodland, California. During the time of the on-site assessment, there were several items in the administrative office that were under evaluation for potential accessioning into the museum collection.



The various storage locations of the Gibson House Museum, clockwise from top left: one of the areas in the attic space; the end storage room of the west barn, which includes numerous objects; the root cellar; and a partitioned room within the garage, where lithic and archeological objects are stored along with miscellaneous event items.

Given the large variety of items in the collection as well as the various states of condition, ranging from excellent to poor, the following are general observations for the major groups, which include: photographs, books/manuscripts, textiles, paintings, ceramics/glass, furniture, and vehicles/farm/ranch equipment. These sub-groups were designated by the County of Yolo, and do not cover every type of object in the collection.

PHOTOGRAPHS

The collection of photographs is stored in two metal file cabinets located in the end storage room of the east barn, organized vertically in manila folders. While several of the photographs are encased within clear plastic sleeves, many are stored loosely without any additional protection, leaving them in direct contact with not only each other, but also what appears to be non-archival folders. Moreover, the lack of support for the larger photographs contained within these files has caused them to slump and curl, making them vulnerable to further damage each time the drawer is opened and the files are handled. It is important to note that the barn areas (display and storage) do not have any climate control.

The collection also contains several framed photographs, which are stored on two unpadded, metal vertical picture racks in the attic space. Paintings and other framed art pieces are also stored on these racks. Generally, the materials used to frame the photographs appear to be non-archival, and the frames themselves exhibit moderate wear and deterioration. Although this space has climate control, the racks are located next to windows that are covered with ½” white Styrofoam and do not appear to have any UV filtering film. Despite the Styrofoam protection, daylight filters through and the room is still brightly lit.

There are also a few albums within the collection. Most of them are stored in the attic space, wrapped in tissue and kept inside archival boxes. Two albums can be found on display in the music room. One is displayed in an open position on the side table between the couch and chair, while the other is displayed upside down on the marble and wood table next to a window. Although the two albums are very similar in design, they exhibit different conditions. The display of the album in an open position is creating stress on the binding and promoting the worsening of its condition, since it is in an unsupported position. This album is poor. The other album, although in good to fair condition, also exhibits some structural instability.



(Left) The two metal file cabinets in the end storage room of the east barn hold a large portion of the collection of photographs. (Right) The photographs are kept in cramped conditions, often using non-archival materials.

The conservation of photographs can be a costly and time-consuming process. Given the relatively large number in the collection, single-item conservation of deteriorated or damaged photographs does not appear to be a feasible option. A more lasting impact would be to ensure proper care, handling, and storage of all photographic materials within the collection. If any single-item conservation efforts are undertaken, they should be directed toward preserving original photographs of the Gibson family and home. Although the collection appears to contain such photographs, none were located during the on-site survey. A photograph of a Gibson family member is on display in the parlor/study, but this is a photo-copy and not an original or even an actual

photographic print. These photographs need to be located and protected. If needed, duplicates – actual prints rather than photo-copies – could be made for display purposes.



(Left) The display of this photograph album is creating stress on the binding by not providing proper support. (Middle and right) Duplicate and similar photographs stored in the metal file cabinets. A quick review of these photographs revealed other duplicate or similar images.

BOOKS/MANUSCRIPTS

The collection contains mostly books with leather or fabric bindings, although there are also a few with paper bindings. Many books on display are in the Art Nouveau/Mission Arts and Crafts Room, stacked vertically on wooden bookcases. The downstairs parlor/study of the main house contains a few books, displayed both flat and vertically on a desk. Some books can also be found in an upstairs bedroom.

There are numerous reference books of various ages in the end storage room of the east barn, where the photographs are stored. Many of these books are vertically standing on wooden book shelves, while others have been laid on their sides. Within the east barn, additional books are on display in and around the bar area. Some of these appear to be more of the reference books that were noted within the east end storage room. Additionally, a large number of books were found in the administrative office, laid flat on top of a plastic table or directly on the tile floor, stacked in horizontal piles. Only a few random books appear to be stored in the attic space, wrapped in acid-free tissue inside archival-quality boxes. For the books displayed or stored on wooden shelves, there is no protection between the books and shelving material.

Most of the damage observed on the books is to the binding, and includes fraying, loss, surface scratches and abrasions, fading, and staining. Some of the damage is structural in nature; these are usually the books considered to be in poor condition. Other conditional issues include insect damage, tiding and water spots, tears, yellowing, and accretions. There are two main options for books with conditional problems, one of which is to ensure proper protection during display and storage. The other option is to retain the services of a book conservator. Since the latter does not appear to be a viable option, the museum must promote good handling and storage as the best ways to avoid further damage and deterioration.



(Left) The Art Nouveau/Mission Arts and Crafts Room, where most books are displayed. Note the amount of daylight in the room. (Right) Various books stored in the administrative office, some on top of a plastic table and others on the ceramic tile floor. The kitchen area is directly behind and to the side of these books.

TEXTILES

A significant part of the collection consists of various types of textiles, including clothing, quilts, bedcovers, tapestries and wall hangings, embroidered pieces and other household decorations, rugs, upholstery, towels, etc. Although numerous textile items can be found on display, the majority are held in the attic storage space, folded within archival boxes and mostly interleaved with acid-free tissue. Due to space limitations, the large majority of boxes contain multiple items. Textiles (mainly clothing items) are also stored on hangers inside a metal cabinet and in two rolling garment racks with protective cotton and plastic enclosures. Most of the hangers are padded, although a few metal-wire hangers were also observed.



The storage of textiles, from left to right: an American flag folded and stored in a box padded with tissue; a rolling garment rack holding multiple items; an unprotected wire hanger is used for storing an item of clothing inside a metal cabinet; and evidence of insect infestation within one box.

There are numerous quilts stored in rolled positions with protective muslin covers, hanging horizontally on a home-made rack system. The rack consists of a series of square, wooden pegs mounted to separate backing boards to create brackets onto which the quilts are set. The backing boards have been screwed into the wall on one side of the attic, parallel and level to one another at a distance of approximately three feet. Since the length and – in some cases – the circumference of

the rolled quilts exceed the dimensions of the rack, the quilts often press directly against the wooden peg brackets rather than hang between them.



Storage of quilts on a home-made rack system located in the attic storage. There is some overcrowding of items.

overall, the dimensions of the boxed textiles exceed the size of their storage containers. To accommodate this, the items are folded. Some cushioning has been provided with the use of tissue paper, but it is not sufficient to prevent creasing and hard folds. And although much of the textiles stored in the metal and plastic closet-type containers are on padded hangers, in many cases they are not providing adequate support. Additionally, one box (no. 08), which is full of woolen throws, blankets, and several Asian silk garments, contained evidence of an active carpet beetle infestation.

There are also numerous textiles on display. Many of these are in the children's room, which has several clothing items hanging in the closet or draped over furniture, as well as bedding items and a rug. Quilts, bedding, rugs, and clothing items can also be found in the other bedrooms. Textiles displayed in the downstairs of the main house include rugs, furniture upholstery, towels, embroidered pieces, and other household decorative items. Many of these textiles are not properly supported, especially the clothing items in the children's room. Additionally, the majority are subjected to daylight.

It is worth noting that many of the textiles in poor condition contain silk fabric that was found to be shattering. Shattering is a term used to describe the ongoing disintegration of textiles by continuous breaking of the threads as an inherent side-effect of the original fabrication process of the material. This is prominent in garments of the era that contain silk because the metal salts used in the

production, which enhances the quality of the silk fabric, promote the breakage of the silk fibers overtime and ultimately the disintegration of the garment.



(Left) Display of several textile items in the children's room, lacking proper support. (Right) Silk beaded dress with considerable damage.

Textiles are among the most sensitive items in museum collections. They require controlled temperature and relative humidity, and are susceptible to damage from environmental factors such as light, dirt, mold, insects, and pollutants. Textiles are also subject to damage and deterioration due to improper storage and display. Deep creases and hard folds weaken fibers and cause tears and splits; textiles hanging from improperly padded or ill-sized hangers can become distorted; lack of support for bottom-heavy garments that are hung promote opening or splitting of seams at shoulders; cramped storage causes crushed plying of velvets and furs; and the use of metallic pins to fix garment components together or to apply labels and identification tags causes holes and stains.

Given that retaining a textile conservator is an expensive and therefore impractical option, the museum should focus its efforts on practicing preventive conservation. And while some breakdown of textiles is unavoidable, the natural aging process can be minimized with proper care and handling. Practicing preventive conservation also reduces the likelihood of damage caused by accidents. Controlling environmental conditions and providing proper display and storage techniques are the best line of defense. Focusing on the preservation recommendations listed in this report will help in preventing further damage.

PAINTINGS

The paintings in the collection can be found on display in the various rooms of the house, as well as in storage. Storage locations include the attic space, the end rooms of the east and west barns, and a bedroom closet. Many of the paintings in the attic are stored vertically on metal shelves, where other framed artworks are kept. The unlined shelves have been converted to serve as picture racks through the insertion of wooden slats, with heavy-duty foam core separating the artworks. There are also numerous paintings stored directly on the wooden floor of the attic space, stacked in vertical positions and leaning on the metal shelves and each other. The paintings in the barn are stored haphazardly, sitting directly on the concrete ground and stacked vertically against one another, often

leaning at an angle. These paintings do not face any one direction; sometimes they face inwards and at other times outwards. Some of the smaller paintings are found leaning directly on the face of the larger paintings, causing distortion in the canvases of the larger paintings. Non-archival cardboard has been used to separate some of these paintings, a few of which are unframed.



Storage of paintings in the attic (far and middle left) and in the west barn storage area (far and middle right).

Many of the framed works lack proper hanging hardware (e.g., D-hooks, braided wire), having only eye hooks and rope for hanging. Additionally, most are not backed with barrier material – such as paper or board – to prevent the accumulation of dust on the reverse. And the paintings that are backed have non-archival coverings of wood or Kraft paper. For artworks with ornate frames, lack of padding and cushioning on floor and shelf surfaces has promoted the breakage and loss of decorative molding. Also, the frames of many of the artworks are not deep enough to accommodate the depth of the whole artwork, and most rabbets are unlined.

Some of the paintings on display exhibit damage, especially the frames, where there is visible loss of the decorative plaster molding. It appears that none of the hung artworks have earthquake-mitigating mount hardware, but rather hang off a nail or cords suspended from the crown molding. Lack of museum-grade hanging and mounting can cause artworks to fall off the walls, particularly in the event of an earthquake.



A small painting in the west barn storage area. Although the painting is in very good condition, the plaster gilded frame is fair to poor. This is due to losses and abrasions to the decorative molding, most likely caused by improper storage conditions, as seen on the right, where it is stacked on the concrete floor along with considerably larger artwork.

There are many factors that contribute to the deterioration of a painting, including temperature, relative humidity, light (both visible light and ultraviolet radiation), and pollution. Providing an appropriate environment and avoiding these agents of deterioration are key to practicing preventive conservation. Paintings and their frames can be easily damaged by improper display and storage conditions. For example, displaying and storing paintings in areas where the temperature and relative humidity are either too high or too low will increase the rate of deterioration. Fluctuations in temperature and relative humidity are also harmful because they cause the materials in the painting and frames to expand and contract, which can lead to flaking paint and detachment of molding, as well as other damage. Additionally, natural and artificial lighting can cause pigments to fade, and atmospheric pollutants can break down the chemicals in paint and varnish.

Paintings are both fragile and complex structures that require the expertise of a paintings conservator to clean and repair them. To mitigate the potential for damage and deterioration, the museum should provide proper handling techniques and maintain a suitable environment for the artworks in their collection.

CERAMICS/GLASS

The museum possesses numerous ceramics, porcelain, and glass pieces in its collection of artifacts. These include dishware, glassware, pottery, decorative household items, kitchen items, etc., and are both on display and in storage. Items on display include the dishware and glassware on the dining room table, decorative items throughout the house, and glass bottles and other pieces in some of the outbuildings.

There are also many ceramics and glass items in storage. Many of these objects have been carefully packed with acid-free tissue and placed inside archival boxes, which are stored on metal shelves in the attic space. Given the weight of some of these boxes, a few of them appear to have been overpacked. Several objects are stored on open, unlined shelving in the end room of the west barn. Some are contained within boxes, and others are in disorganized piles among other varied collection materials such as tools, paintings, exhibit paraphernalia, and general nineteenth- and early twentieth-century houseware and farming goods.



Storage of glass, ceramic, and porcelain pieces in the end storage room of the west barn (left) and of the barber bottles in the attic space (right).

The major source of damage to ceramics and glass is improper handling and carelessness, which can result in breakage, chips, and scratches. A preventive conservation approach that emphasizes proper exhibit and storage techniques while lessening the need for handling is the surest way to provide protection. The recommendations listed in this report include basic guidelines for care and handling, which will help to minimize conditions that could potentially cause damage to the collection. Improvement to existing storage conditions is needed for several of these objects.



(Left) Porcelain and glass objects displayed on top of the dining room table. (Right) The museum has a large collection of barber bottles that are in very good to excellent condition. Without more information on these pieces, it is unclear whether the collection of bottles meets the museum's scope of collection statement. What is clear is that the collection should either be kept as a group or deaccessioned as a group.

FURNITURE

The collection of furniture is displayed in the various rooms of the museum. There are sofas, tables, chairs, beds, desks, book cases, etc. – enough items to furnish the entire house. Additional furnishings are on display or stored within the east barn, and a small number of items are stored within the attic and root cellar.

All the furnishings that are on display appear to be in very good condition, exhibiting some minor scratches, abrasions, and wear to surfaces because of their age. Little to no fading and blanching of furnishings were observed. Open storage conditions exist for stored furniture, and none have any protective covers to stop the accumulation of dust and dirt. The furnishings were all found to have a layer of dust, with items in storage and the barn having heavier accumulations. Many of the stored furnishings are placed directly on the floor and up against other furnishings. Some of these have additional furnishings or other artifacts stacked on top of them.

The furnishings represent an important curated portion of the collection, and appear to be sufficiently complete to illustrate the historical periods outlined by the museum. Given that much of these items are on display, the museum is fortunate that they are all in good, sound condition, with none appearing to need any restoration. Good housekeeping and basic improvements to storage conditions appear to be all that are needed now.



Two furnished period rooms illustrating the changes in housing décor over the years: Victorian Renaissance (left) and Victorian Eastlake (right).

VEHICLES/FARM/RANCH EQUIPMENT

The collection contains several large pieces of farm/ranch equipment and horse-drawn vehicles on display outdoors on the grounds surrounding the house or within the west barn. Another portion of the collection, which consists mostly of horse-drawn vehicles and wagons, is housed in a large three-sided barn at the secondary location of 38150 County Road 18 Woodland, California.

Many of the items are free standing on their wheels, or in the case of the cultivators, on their tilling components (points, tines, discs) and frames. Some of the farm equipment located around the grounds has been placed on cement pavers to elevate the pieces above the soil, while others rest directly on or are partially embedded within the soil. All equipment pieces displayed outdoors are unsheltered and susceptible to environmental conditions (wind, rain, light, etc.). Additionally, they can be easily approached, climbed on, and even potentially vandalized by visitors.

The buggies in the west barn are centered on a poured concrete floor. While partially insulated with faced pink fiberglass, the barn area does not have any environmental conditioning to control heat, cooling, or humidity. For lighting purposes, skylights have been added to the roof to supplement overhead florescent lighting units. During public viewing hours, the barn doors are opened wide, allowing more light into the space and subjecting the buggies to the external environment.

Vehicles and equipment within the off-site storage at the three-sided barn on County Road are partially sheltered by the structure and parked end to end on a level concrete floor. The sides of the barn have openings between the boards, which allows for more light to enter the space, and the galvanized, corrugated sheet roof is continuous with few holes. The equipment is in open storage here, with no secondary covering to protect items.

Many of the items displayed outdoors are made entirely or almost entirely of iron. They are in fair to good condition despite the environmental surroundings to which they are subjected. The exception to this is the equipment that has wooden components, such as the wagons. The wood to these items shows advanced weathering, dry rot, losses, splits, and biological growth. Also,

equipment set directly on the ground has settled over time and some of the lower components have now become partially embedded within the soil. Most of the damage to the equipment within the off-site three-sided barn is the result of age and lack of proper storage. Many have damaged upholstery, desiccated leather goods, deformation, insect damage, breakage, losses, tears, and corrosion.

In general, the two buggies stored within the west barn appear to be in the best condition of all the vehicles, showing very little overall damage. The Dexter family buggy is in poorer condition than its counterpart; the top seam to the leather dash panel has torn and the leather is now slumped. Two lengths of bale wire have been inserted through the leather and tied over the dash rail in an effort to reattach the leather. The wire provides uneven support for the leather, however, resulting in further tearing and opening of the seams.

Dust and soil accumulations are a predominant condition for all vehicles and equipment, with the items that are stored within the off-site three-sided barn showing the heaviest accumulations. The condition of the finishes for this whole category varies from minor loss associated with wear due to use to partial and entire loss from exposure to an outdoor environment. Other equipment pieces, such as the freight wagon axles, are in disrepair and potentially unsound due to lack of maintenance and exposure to an exterior environment.

Vehicle and farm/ranch equipment represent a small aspect of the collection and is somewhat incomplete to illustrate the historical periods outlined by the museum. The museum should concentrate on improving storage and display conditions rather than on acquiring new pieces, especially given the high cost of restoration, which seems unfeasible at this time. Providing improved storage and display will help to avoid additional damage and minimize further deterioration.



(Left) Horse-drawn buggies on display within the west barn. (Right) Detailed view of the Dexter Family buggy, with torn leather dash held to the rail with bale wiring.



Several horse-drawn vehicles stored without covers within the off-site three-side barn. Note the openness of the barn walls and roof along the eaves. There is a considerable amount of dust and leaf litter.



(Left) The freight axles displayed on the grounds in front of the west barn. (Right) Note the metal wire tying the rim to the wheel, and the loss of wood.

GUIDELINES FOR DEACCESSIONING ITEMS

Before providing guidelines for deaccessioning items from the collections of the Yolo County Historical Museum, it is important to note their criteria for acquiring or accessioning objects into the collection, which are as follows:

- The object was made or used during the period from 1850 to 1910.
- The object was a part of the Gibson Homestead, or another Yolo County home of the period, or would be typically found in such a home.
- The object is clean and in displayable condition.
- The museum has appropriate facilities and funds to care for the object over the long term in keeping with industry standards.
- In addition, Native American objects and artifacts from Northern and Central California are collected.
- Due to space limitations, duplicate objects may be removed from the collection.

The first four items on the list are in keeping with the mission of the museum. Item 5 is vague and should be further defined. For example, are the Native American artifacts from Northern and Central California from the same interpretive period? Some thought also needs to be given to how these Native American objects will be interpreted within the setting of the Gibson House. As for

item 6, this pertains to deaccessioning objects rather than accessioning them, and should be removed from the list.

It is important to note that during the on-site assessment there were several items in the administrative office that were currently under consideration for accessioning. An example of this includes two framed oil-on-canvas paintings, which were brought in from Portland, Oregon by Elizabeth Monroe, and held in temporary custody for observation. Although little is known about these paintings, their condition alone should preclude them from entering the museum collection. Both are in poor condition and not ready for public display. Their restoration would be an expensive endeavor, and their storage cumbersome, given their large size. Moreover, the association (if any) of these paintings to Yolo County is unclear.



(Left) View of the two paintings that are under consideration for accessioning, currently stored on the floor of the administrative office. (Middle and right) Close-up views of damage and deterioration, with flaking paint and heavy soiling and staining. Their deteriorated condition should be sufficient not to accept them into the collections, given that the cost of conservation/restoration will be prohibitive.

Another example of items under consideration for accessioning includes two boys' suits. Unlike the two paintings, the suits are in relatively good condition and appear to have some relevance to the mission of the museum. However, the collection already contains numerous children's clothing items, a large part of which are held in storage. Overcrowding of textiles in storage is a concern that needs to be addressed before bringing in any additional items. Indeed, given the large amount of clothing items in the collection, many of which are similar in nature or in poor condition, the museum needs to consider deaccessioning some of these items prior to acquiring more.

The on-site survey of the collection also revealed that several items were recently acquired, apparently within the last twelve months. One such item is the telephone switchboard currently on display in the east barn, donated to the museum by a communications company. Museum staff were compelled to accept the donation because the company would have otherwise destroyed the artifact. Clearly, the switchboard has an associated history with Yolo County; the numerous telephone numbers listed on the front are of several local businesses. The problem here is not so much in the relevance of the piece, but more in its date, which appears to be from circa 1950s. Also, this is not an object that would normally be found in a homestead. Although the switchboard is an interesting piece indicative of the history of Yolo County, it is outside the period of interpretation, and out of place in the barn.



The telephone switchboard, a recently acquired item, is indicative of items that relate to the history of Yolo County but do not meet the scope of collections statement of the Gibson House Museum.

The acquisition of the telephone switchboard and the temporary custody of the two large paintings bring up another point worth mentioning. In both instances, the museum took in the pieces because of the potential of loss and destruction. The communications company would have disposed of the switchboard had the museum not accepted it. The paintings appear to have come from a family estate that was being sold; they were brought in from Oregon because the owner could not properly care for them. This latter example is particularly worrisome because if the museum decides not to accept the paintings into the collection, it is not certain that the legal owner will return to pick up the pieces. The placement of an object in the temporary custody of the museum does not constitute a transfer of legal title; however, it may be left up to the museum to find a new home for these two paintings, or dispose of them if a new home is not found.

The end storage rooms in the east and west barns contain a mixed collection of accessioned artifacts as well as some non-accessioned items. Within this space are numerous duplicate items and objects that are outside the period of interpretation for the museum. Examples of the latter include an artwork dating from 1964 by Jack Laycox, exhibit furnishings, and several modern artworks that are reportedly set aside for fundraising efforts. Pieces that are kept within the collection will require improved storage conditions than what is currently provided.

These various examples underscore the need to adhere to the museum's accessioning policy in a consistent manner. Any deviations from the scope of collections statement should be disregarded. Also, the museum should consider strengthening its accession criteria by choosing objects that meet or exceed at least three or more of the qualifiers, focusing on prominent objects directly linked to the Gibson family or that truly fill a much-needed gap in the collection. Given that the museum currently has more than enough material for its interpretation goals in storage and on display, acquiring additional items most likely will not enhance the collection any further. Instead, the museum should focus on caring for the existing collection and ensuring its long-term preservation.

Ultimately, adhering to the accessioning policy will produce a collection that is both strong and cohesive. It will also enable the museum to inform potential donors that the choice of not acquiring a certain piece is not one of personal choice, but because it does not fall within the criteria of the museum. Currently, the museum has suspended the acquisition of any new collections material. This practice should continue until such a time when the museum has sufficient funding and space for new acquisitions.

The Gibson House Museum also has adopted policies for deaccessioning items from the collections, as follows:

- Deterioration that outweighs importance to the collection and resources available for preservation. Examples are objects that are soiled, broken, torn, deteriorating, or otherwise not in displayable condition.
- Irrelevance to the collection. Examples are objects not a part of the Gibson Homestead, or another Yolo County home of the period, or objects that would not typically be found in such a home or farmstead.
- Surplus of the same types (duplicates).
- Inability to preserve, store, or exhibit properly. Examples are objects for which over the long term the museum lacks appropriate facilities or funds to care for the object properly according to industry standards, such as farm equipment which must be stored outside without protection.
- Need to improve the collection and make it more integrated.
- Object poses threat to public safety.
- The object has more significance to another institution.
- Missing, due to theft or disappearance, for a period of not less than 5 years.

Although the above criteria are like the standard deaccession policies adopted by museums, they require some refinement, as follows:

- The object is outside the scope of the museum's mission, purpose, or collecting plan or policy.
- The object is of poor quality, either intrinsically or within its class.
- The object is inferior to a similar example in the collection, or is a duplicate and has no value as part of a series or set.
- The object has been found to be a fake or a forgery, and lacks sufficient aesthetic merit or artistic importance to warrant retention.
- The object lacks physical integrity or is deteriorated beyond the possibility of repair, making it unsuitable for display or research.
- The object is beyond the museum's ability to maintain and can no longer be properly preserved, stored, or used.
- The object is hazardous to people and/or other objects in the collection.
- The object is subject to the Native American Graves and Repatriation Act of 1990 (NAGRPA).

- The object is the personal or cultural property of an individual or entity that must be returned to the original owner or the owner's descendant.
- The object's documentation has been determined to be inaccurate and new information renders it inappropriate for the collection.
- The object has more significance to another institution.
- The object is missing due to theft or disappearance for a period of at least 5 or more years.

The on-site assessment revealed that numerous objects appear to meet the criteria for deaccessioning. Many of these objects are in poor condition or irrelevant to the collection. Additionally, there are many duplicate or similar items, as well as objects that might be better served at another institution. Last, there appear to be several objects that the museum is unable to care for properly, including many of the items in storage. The other criteria for deaccessioning requires enhanced knowledge of the collection to determine whether any objects would fall under these additional categories.

It is not within the scope of this project to list specifically which items should be deaccessioned, but rather to suggest the types of items that might be considered for deaccessioning after a careful review. Some suggestions have been made in the on-site survey at the end of this report (*Appendix A*), which included approximately 700 items – a relatively small percentage of the collection. To have a clear idea of which items to deaccession, the same type of assessment should be undertaken for the entire collection. For example, the surveyors examined several petticoats, noting similarity between many of them. Suggestions were made as to which of these would be good candidates for deaccessioning when compared to the other surveyed pieces. Before making such a decision, however, it would behoove the museum to take an all-inclusive approach and review the entire collection of petticoats. This would include a review of provenance to ensure the retention of significant pieces, which may not be in good condition or be similar to other pieces in the collection. Without this type of holistic approach, the museum may unknowingly deaccession an important piece.



Examples of similar items: two white cotton bloomers (far and middle left) and two off-white cotton drawers (far and middle right). The museum should review all similar pieces and consider deaccessioning those that are in poor condition or inferior examples.

The deaccession process should begin with the objects that are stored in the end room of the west barn, given the current situation of overcrowding and the need to provide improved storage conditions. Numerous examples of duplicate items can be found here, such as the various tools that are similar to tools on display. Deaccessioning some of these objects will provide additional and much needed space for storing the remaining artifacts in an appropriate manner.

There are also many objects that are in deteriorating or poor condition – items that should be considered as forerunners for deaccessioning if the museum is unable to care for them properly. Examples of this include some of the textiles in box 8, the freight wagon axles, several purses, and bonnets. As noted previously, the museum can begin the process with the objects that are stored in the end room of the west barn. There are also numerous objects in poor condition in the attic storage, but since they are in a more stable environment, they can be considered as second priority.

It is also worth noting that there are many objects in fair or good condition, but improper storage and display may promote some damage and deterioration. This is especially true of several textile items in storage. If the museum is unable to improve conditions, it should consider deaccessioning a portion of the collection to provide better storage for the items that remain.



A large tooth hand saw in storage (left) and on display (right). The saw in storage is in worse condition than the one on display, and given the similarity between the two artifacts, may be a good candidate for deaccessioning.



More examples of similar objects can be observed in the large number of auger bits in storage (left) and on display (right). Note the accumulation of dust and dirt on the objects on display.

In addition to the tools in the west barn, there are many other examples of duplicate items, which will require a careful review prior to deaccessioning. The process can begin with the textiles, which include petticoats, bonnets, bedding, embroidery, children’s clothing, ladies’ dresses, and men’s wear. Other items to consider would be shoes, sewing accessories (such as darning eggs), pocket watches, hair combs, horse harnessing equipment, farm equipment, and hardware – to name a few. The museum should keep in mind to maintain certain duplicate or similar items together. For example, if the Barber bottles were to be deaccessioned, it should be done as a group. Part of their significance is as a collection rather than as individual objects. Another example is the collection of four small scissors that were donated by Dorothy Bigelow. They are all unique examples, and the museum may want to keep the four together as a collection to show the breadth of ornamentation of these pieces.



(Left) Four unique examples of scissors, all donated by Dorothy Bigelow. (Right) Two additional pairs, the top one donated by Richard Henigan and the bottom one by Dorothy Bigelow. The Henigan pair is not as elaborate as the other examples and may be a good candidate for deaccessioning, after a careful review of provenance and the significance of Mr. Henigan to Yolo County.

Last, the museum should deaccession those objects that clearly do not meet the scope of collections statement. Modern objects that date after 1930 are clear examples of this, and easier to identify. As noted previously, the telephone switchboard is a good candidate. Other examples include the various modern paintings that are improperly stored in the end room of the west barn, two small decorative pliers for opening bottles, several hand-held tourist-type fans, and a quilt dating from 1980. The last example is particularly interesting because the piece is from Woodland, California; however, the museum already contains several good examples of quilts, which date from the period of interpretation. Also, although the quilt is in very good condition, it is currently in cramped storage conditions and there is mottling of the panels.

Since deaccessioning is the permanent removal of an object from a museum’s collections, it must be carried out in an appropriate and approved manner. It is clear that the Gibson House Museum understands the legal and ethical implications of deaccessioning objects from their collection. Although their written policies delineate the procedures and means of properly disposing of deaccessioned objects, the recommendations below are meant to provide additional guidance for when the museum is ready to move forward with this process.

It is important to note here that the decision to dispose of any object should be the responsibility of the governing body of the museum, and not of any one museum employee or volunteer acting alone. According to their written procedures for deaccessioning, the Collections Committee is in charge of making recommendations and removing objects from the collection. This should be done in consultation with the Board of Directors. A minimum of two members must review and make recommendations on a deaccession.

The process of deaccessioning begins with identifying the list of objects for removal. This list must contain all known information on the object, including catalog/accession number, brief description and condition, provenance, and any other relevant information. The reason for the deaccession must also be provided. This information should be contained within a deaccession form, which must be filled out for each object to be removed from the collection. The PastPerfect database contains templates for deaccessioning that would be suitable for this purpose.

Objects shall not be deaccessioned without the unanimous endorsement of the Collections Committee and Board of Directors. Once all members agree to a deaccession, the following are possible methods of disposal, which can be carried out in several ways:

- Gift, sell, or exchange the object to/with another public institution. This is especially important for objects that have significant national, regional, or local importance, but which do not conform to the museum's scope of collections statement. Indeed, in cases where the cultural value of the object is clearly established, the museum should make every effort to keep it in the public domain. This option not only maintains the collection open for public access, but also ensures long-term preservation and promotes positive relationships with other institutions. Ideally, the object would go to an institution with a similar collection. For example, a textile could go to a textile museum or a museum that has a sub-collection of textiles. However, it could also go to a museum where the textile would complete or enhance the existing collection. Before gifting, exchanging, or selling the object, the museum must ensure that the receiving institution can adequately care for it.
- Sell the object at public auction or by tender. This will ensure the fair market price for an object. Public sales must be open and transparent, through reputable auction houses or dealers to avoid public discredit of the museum. People with any connection to the museum (employees, board members, etc.) should not be allowed to purchase deaccessioned items. In their deaccessioning policies, the Gibson House Museum states that "all funds realized from the sale of artifacts pursuant to this policy shall be used to purchase, conserve or restore other Museum objects in order to enrich the existing collections." Using the funds generated from such sales to purchase items of greater significance to the museum or to conserve existing objects that are an important part of the collection are considered ethical per the American Association of Museums (AAM), the American Association for State and Local History (AASLH), and the International Council of Museums (ICOM). Proceeds from the sale of objects should never be used to cover budget shortfalls.
- Return the object to the donor, if the donor is known and in agreement. Given that the museum has good records regarding the provenance of its collections, establishing the donor of an object does not appear to necessitate an unreasonable amount of effort and time.

- Destroy the object. This should only be considered if the object is in very poor condition, with irreparable damage, or if it has been positively identified as a fake with no saleable value. An example of the latter might be exhibition props, reproductions, etc. that were mistakenly accessioned into the collection. Other circumstances that might justify destruction include hazardous materials or objects that contain certain contaminations or infestations. Sometimes, restricted or private information might necessitate destruction. Other avenues for disposal must be given consideration prior to undertaking this method. A staff member and a representative from the committee/board should witness the permanent destruction of any artifact.

The museum needs to confirm that they have valid legal title to the object before commencing with deaccession or disposal. Where practical, the museum should inform the donor or known heirs before starting the process; this is good practice rather than a legal requirement. A delay period of 6 – 12 months should be implemented before completing the deaccession. This will provide the opportunity for the committee/board to review the deaccession recommendation.

For every object that is deaccessioned from the collection, the museum must document the process and create a written statement for the permanent record explaining the reason for the decision and how it supports the goals of the museum. This form of documentation will help the museum to be transparent and accountable with the public. All paper and electronic records must be updated to indicate the change of status. Prior to the removal of the object from the museum, an image should be taken for the records. In the case of deaccession through destruction, photographs of the disposal process, while somewhat distasteful, will help to document the procedure and ensure complete transparency. The accession number, deaccession number, justification/reasoning for removal, and method of disposition should be recorded. The documentation should also include information on the new owner (unless the object is destroyed), sale price (if sold), address, and any additional comments or relevant information.

The museum must remember to remove any accession numbers or other marks that identify the object as museum property. Accession numbers from the deaccessioned objects must never be reused for newly acquired objects. These numbers must be permanently assigned to those objects, even if they have been removed from the collection.

The legal disposition document, which conveys possession and title of the museum object, must accompany the deaccession form. The disposition document will depend on the type of deaccession transaction. A list of appropriate disposition documents for each deaccession type can be found in the National Park Service's Museum Handbook, Part II: Museum Records, Chapter 6: Deaccessioning at <https://www.nps.gov/museum/publications/MHII/mh2ch6.pdf>. Instructions for using deaccession forms provided by PastPerfect museum software can be found on page 105 at the following link <http://museumsoftware.com/v5ug/pdf/PP5-5.pdf>. There is no disposition form directly available in the PastPerfect database software; however, a devised word processed form or the scanned copy of the disposition form can be attached to the database file using the Multimedia function of the program. Instructions for this can be found within the pages of the follow link: <http://museumsoftware.com/v5ug/pdf/PP5-26.pdf>.

The museum must sign the deaccession form as well as the appropriate disposition document. The recipient must sign the receipt for property, exchange agreement, transfer of property, conveyance (donation) agreement, repatriation agreement, or whatever disposition document that is provided.



(Left) Modern pliers that do not fit the scope of collections statement of the museum. (Right) Examples of various silver-beaded evening bags in storage, which are not duplicates, but show some similarity. The one on the upper right is in poor condition with active loss of beads. Of the three, this one might be a good candidate for deaccessioning following a review of provenance.

RECOMMENDATIONS FOR PRESERVING THE COLLECTION

To help staff in moving forward with the preservation of the museum collections, the recommendations have been divided into following three categories:

- **General:** refers to common procedures that should be adhered to on a regular basis by anyone handling and caring for the collections, including staff, volunteers, contractors, etc.
- **Affordable:** refers to necessary steps that can be undertaken with limited funding, which require few (if any) facility alterations.
- **Optimal:** refers to the ideal steps that should be taken to preserve and manage the collection without budget limitations.

PHOTOGRAPHS

General:

- Wear gloves (100% cotton or latex) when handling photographs, and avoid touching the photographic surface. Keep a clean work surface when working with photographs, with no food or drink.
- Do not mark the photographs, even on the back side. Do not use tape, glue, or any adhesive on photographic materials. Do not use paper clips or other fasteners to mark or organize photographs.

Affordable:

- Avoid displaying photographs in brightly lit rooms or in direct lighting (sun or artificial light). Displayed photographs should be rotated off exhibit every six months and replaced with either reproductions or other stored photographs to prevent fading of the image.
- Remove from display the album on the side table between the chair and couch in the music room. Provide proper storage or consider deaccessioning, given that it is like the second album on display, which is in better condition. A review of the provenance of the album and the photographs it contains is required before considering the latter option. If the album must remain on display in an open position, do not have it lie open to 180 degrees. Instead, prop up the covers of the opened album using a museum-quality book stand to decrease the opening angle.
- Given the handling needs of the collection, provide plastic enclosures for all loose photographs to protect from fingerprints, shield from atmospheric pollutants, and offer some physical support. The enclosures should be made from plastics such as polyester, polyethylene, or polypropylene. These plastics are recommended because they are inert and unplasticized and have good chemical stability. They also allow the image to be viewed without being removed from the enclosure, thus reducing the chance of damaging or fingerprinting the photograph. Avoid any plastics that have a hazy film on the surface or are colored because this may be an indicator of a coated or heavily plasticized film. Keep in mind that photographic emulsions may stick to smooth plastic surfaces if stored in areas with high relative humidity for a prolonged period. Protective paper enclosures for photographs are also available on the market. Paper enclosures should be made according to ISO specifications, which recommend that the paper have an alpha cellulose content of 87% and contain no lignin, groundwood, or alum-rosin sizing. Given the general needs of the collection, unbuffered paper that has a neutral pH would be most advisable for use. Avoid using acidic paper envelopes or other enclosures, as well as polyvinyl chloride (PVC) plastic, both of which are problematic storage materials.
- If horizontal storage of the entire collection is not feasible, consider removing the larger prints from vertical storage and shelving them horizontally. Place them in acid-free, unbuffered, archival-quality folders, interleaved with acid-free paper or encased in inert plastic sleeves. If needed, provide additional support, such as chemically stable Bristol board.
- If photographs are kept in vertical storage, place them in acid-free, unbuffered folders, stored in hanging files or document storage boxes. Within boxes, organize photos that are similar in size. Do not overcrowd folders or boxes. Provide fillers in folders and boxes to minimize movement.
- Protect framed photographs stored in the vertical racks in attic space from light exposure with dark cloth coverings or other opaque material. Given that the matting materials do not appear to be archival, ideally the photographs should be removed from their frames and stored separately.

Optimal:

- Move collection of photographs to climate-controlled storage, if feasible, since cooler and dryer settings are better for photographic materials. Ideally, the temperature should be maintained at 68°F or below, with minimal fluctuations, and the relative humidity between 30% and 50%, with fluctuations less than 10% annually. Relative humidity above 60% will greatly accelerate the deterioration of most photographic materials and potentially cause irreversible damage.
- Consider providing horizontal storage for photographs currently in the metal file cabinets. Damage is caused when photographs are stored loosely in folders or too tightly in overstuffed drawers. Horizontal storage provides overall support and prevents mechanical damage such as slumping and curling. Storage furniture should be made of non-corrosive metals such as stainless or power-coated steel or anodized aluminum. Avoid furniture made of wood or wood by-products, since they contain lignin, peroxides, and oils that can off-gas and migrate to photographic materials. Alternatively, the photographs can be stored in acid-free boxes of durable construction.
- Collect albums with loose and detached photographs and store the photographs separately from the album. The collected photographs should be housed within enclosures (as recommended above) and their careful notation of location within the album recorded. Notation on the enclosure should include album ID number, album name, page number, location on page (i.e., right side rather than left side, etc.), and date when the loose photograph was collected. For cross referencing purposes, a slip of unbuffered, acid-free paper with this same information recorded in pencil should be placed within the first page of the album. This slip of paper should also detail the new storage location of the loose photographs. Update new location within the collections' database. Ideally, removal of all photographs within albums as noted above would ensure the photographs do not deteriorate from the close contact of the acidic pulp paper material that make up the albums. However, labor hours and ease of removability may not make this recommendation feasible.
- For framed photographs in storage, remove photographs from their frames and store separately. Label both accordingly for matching. Alternatively, provide proper conservation matting for framed photographs using acid-free materials. This latter option should be done by an experienced framer or conservator, or under the direction of a conservator.



A wood framed black and white panoramic photograph stored on one of the picture racks in the attic space. The mounting is non-archival, with the photograph exhibiting fading, cockling, and tiding along one edge. If the museum is unable to remount these framed photographs using archival-quality materials, the photographs should be removed from their frames and stored separately. Proper labeling of both items would ensure matching each photograph to its respective frame later.

BOOKS/MANUSCRIPTS

General:

- Have clean, dry hands and a clean work area when handling books. Keep food and drink away.
- Wear gloves for handling books, particularly those with textile bindings. If the gloves are loose fitting, consider removing them when turning pages that are thin and/or delicate, given that gloves can reduce sensitivity. Make sure that hands are dry and clean before doing so. Always open a book and turn pages carefully to avoid damaging and tearing.
- Do not use paper clips, rubber bands, self-adhesive tape, glue, or any kind of leather dressing. Avoid placing sticky notes directly on books because they leave behind damaging residues when removed. Do not place any acidic inserts inside books.
- Take special care when removing and replacing books from shelves. Remove the book from the shelf by gripping on both sides of the spine at the middle of the book instead of at the top of the spine. For books that are shelved closely together, this may require pushing the books on either side deeper into the bookshelf to enable a firm grip on the spine and middle of the book.
- Do not pack shelves too tightly because this may make books more vulnerable to damage when removing and replacing them from the shelves.
- When storing or displaying books in a vertical position, shelve books of similar size next to each other, so that they receive maximum support on each side. Keep books straight and do not allow them to lean sideways, since this can cause distortion. Use book ends for support if needed. Large or oversized books are best stored horizontally.

Affordable:

- Perform regular dusting of books on display or in open storage. Remove dust from the top edge of a book by holding it firmly shut and brushing the edge gently from the spine to fore-edge with a soft natural bristle brush. The accumulation of dust can lead to discoloration and encourage the growth of mold.
- Provide minimal exposure to all kinds of lights and no exposure to direct or intense daylight. Consider installing a UV filter on windows in the Art Nouveau/Mission Arts and Crafts Room or moving the display of books.
- Rotate displayed books with those in storage every 6 months to prevent excessive fading.
- Remove books from the floor and table of the administrative office and provide storage on shelves or in sturdy, acid-free boxes.
- Line shelves with acid-free board to keep books from coming into direct contact with unsealed wood, which can release harmful organic vapors.
- Keep together a broken binding or falling pages by tying the book with linen tape. Any additional repairs will require the services of a conservator.
- Separate and box or wrap in acid-free tissue any books exhibiting red rot, which is a condition where the leather becomes dry and crumbly and deteriorates to a fine red dust. Do the same for books with an active insect infestation by wrapping the book in acid-free tissue and sealing in an appropriately-sized polyethylene bag to quarantine it. Eradication of

the insects may be achieved using a freeze/thaw method, as opposed to chemically treating the book or using a noxious environment. Given that this method requires several freeze/thaw cycles and some books may be too sensitive for such a treatment, this should be done under the supervision of a conservator.

Optimal:

- Keep books in a cool, dry, and stable environment. Ideal temperatures should be below 68°F and about 50% relative humidity. Avoid locations with risks of leaks and/or environmental fluctuations and extremes. This would entail moving the books from the end storage room of the east barn and providing better storage conditions with climate control. Books on display in the east barn would also require relocation.
- Place stored books in archival book boxes or four-sided, adjustable book cover boxes. A rectangular slip of polyethylene foam can be cut to size and placed under the bottom edge of the book between the cover board as an added support for the bound pages. The foam should not exceed the depth of the cover board or spine.



Various methods to display and store books, from left to right: displaying an open book with Plexiglas support plates that cradle the book and provide proper support using an inert material; storage boxes for valuable books using acid-free boards; and storage of books on metal shelving units. Note the shelving of similarly sized books together. Photographs courtesy of University Products (left and middle) and Montel (right).

TEXTILES

General:

- Wear gloves or always have clean hands when handling textiles. Human skin contains dirt, oils, and perspiration that can stain the textile. If not wearing gloves, wash hands frequently, and refrain from using any hand creams, since they may be readily absorbed by the fibers in the textile and cause staining. Remove jewelry or anything that can snag; fibers and yarns can be easily pulled, frayed, and weakened. When handling a textile, support it in a manner that distributes its weight evenly.
- Examine a textile on a clean and dry flat surface, preferably lined with acid-free tissue paper. Keep liquids, food, and pens away. Even a glass of water can stain and disfigure a textile. Use only pencils for note taking.

Affordable:

- If not providing UV filters, cover the windows in attic storage area with drapes or blinds to reduce exposure to light. For textiles on exhibit, place UV filters on windows and lights to reduce exposure. Natural and artificial lighting cause textile dyes to fade. UV radiation causes fading to happen quickly and fibers to become brittle. Ideally, textiles should be stored in a dark place.
- Establish a housekeeping program and perform routine cleaning of both display and storage areas. This will help to control dust, dirt, and other accumulations of extraneous materials, thus reducing the possibility of damage from insects and rodents, as well as from microorganisms such as mold and fungi. Mechanically remove surface dust and dirt by gently vacuuming under a screen made of polypropylene or fiberglass, never of metal. Cover any sharp edges of the screen with tape. (The screen helps to prevent fiber loss.) Use the vacuum at very low suction, and clean with an up and down motion, lifting rather than dragging the nozzle across the piece. For certain items, dusting lightly with a soft brush into the nozzle of a low-suction vacuum may be preferable. Keep in mind that not all textiles can be safely vacuumed. If the textile is fragile or exhibits damage, avoid cleaning altogether unless it is done by a conservator. Wet cleaning of textile items should also be undertaken by a conservator.
- When there is no other option but to fold a textile item to store it, prevent sharp folds by using crumpled acid-free tissue paper inside the fold. Acid-free tissue should also be used between fabric layers. Alternatively, the folded edge can be stuffed with laundered muslin, sheeting, or nylon tulle.
- If storing more than one textile item in a box, avoid storing the heavy items on top of the more delicate items. Place the heavier items in the bottom of the boxes, with acid-free tissue or muslin cotton between each item. Add interleaving sheets of acid-free tissue between textiles to fully separate each textile within the box. Interleaving tissue should have the textile name and id number marked in pencil to identify the underlying textile. This should be performed consistently within the same area of the tissue within the box, such as a front right corner, and from box to box. This will facilitate the retrieval of textiles with greater ease and prevent the over-handling of stored items.
- Inspect textiles regularly, at least once a year, and check for signs of mildew or mold, as well as of insect infestation, which include small, regularly shaped holes and the presence of insect casings and excrement. This is also an opportunity to refold folded items and re-pad creases and folds in different areas to prevent weakening of any one area.
- Separate and wrap in acid-free tissue any textiles exhibiting an insect or mold infestation. Place wrapped textiles in an appropriately sized polyethylene bag to quarantine it. One of the least expensive ways for the eradication of the insects may be achieved by using a freeze/thaw method instead of a chemical treatment or noxious environment. Given that this method requires several freeze/thaw cycles and some textiles may be too sensitive for such a treatment, this may be best done under the supervision of a conservator. Regardless of the relevancy status of the item within the collection, once an infestation is found it should be immediately isolated.

- Avoid leaving textile items on display for extended periods of time (e.g., Gibson quilt in the children's room). Rotate with other pieces every 3 to 6 months. Limit light exposure while textiles are on display, and avoid direct sunlight completely. Fluorescent lights should be fitted with UV filters or not used. Avoid mounting light sources near textiles to prevent possible heat damage. Light damage can occur in a short period and is irreversible. In general, the recommended amount of light for textiles on display is 50 lux.
- If hanger storage is unavoidable, use only well-padded hangers by covering them with polyester batting followed by washed, unbleached muslin. Use acid-free tissue or muslin to pad sleeves. Heavy and bulky garments should have cotton tape added for supplementary support. This is achieved by cutting to size two ½ to ¾" cotton tape lengths and sewing them to the interior waistband of the garment at the front and back. Acting like a pair of pant suspenders, the large loops of cotton tape are draped over their opposite side of the hanger hook to relieve much of the weight from the shoulders of the garment. Never use satin, foam, or metal-wire hangers because satin and foam are unstable and will degrade fibers, and metal-wire does not provide sufficient support and can rust, which would cause permanent staining. Chosen hangers should be sturdy enough to support the weight of the garment and sized appropriately to its dimensions. Typically, heavy-duty wooden hangers are used for this and cut down, so that when padding is added the hanger will fit the size of the garment. Keep in mind that knits, bias cut, and beaded garments will not survive long-term hanging storage.
- Remove staples, pins, and other non-original fasteners that can damage or stain the textile.
- Remove wooden or metal buttons, which can cause staining, but only if this can be done without harming the textile. Store removed items wrapped in acid-free tissue or in polyethylene bags, making sure to provide appropriate labeling. Should wooden or metal closures such as buttons and eye hooks not be removable, then slip an appropriate sized square of Mylar behind the closure to provide a barrier between the textile and the closure. A small slit in the center of one side of the square will assist with centering the Mylar behind the closure.
- Use only dye-free, archival-stable materials for the storage of textiles, such as acid-free tissue, tubes, and storage boxes; washed and unbleached muslin; and 100% white unbleached cotton sheets. Never use regular tissue paper, since the acids in this paper are very damaging to fibers.

Optimal:

- Store textiles at temperatures between 65-68°F and 45-55% relative humidity. Avoid fluctuations in temperature and relative humidity, since this will cause fibers to expand and contract, which in turn brings about wear and breakage, especially at creases and folds and in areas where the garment was heavily used, such as the waist bands. Additionally, high temperatures can cause brittleness of fibers and high humidity can promote the growth of mildew. If possible, purchase a device to monitor environmental conditions.
- Reduce the number of textile items per box by providing additional archival boxes and/or other storage containers. Provide larger boxes for cramped items (e.g., wedding gowns) and more rolled storage for flat textiles that are currently stored in a folded state.

- Provide flat storage (without folds) for long-term storage of embroideries, samplers, and other types of needlework.
- Ensure that textiles in rolled storage are on archival-quality, sturdy cardboard tubes. If archival tubes are unavailable, wrap non-archival tubes in Mylar followed by buffered paper and/or unbleached muslin, in that order. Mylar can be tacked to the tube using 3M archival double-sided tape. Roll the textile with the decorated side outwards, since the side that is closest to the tube is prone to wrinkling if there is a lot of material present. Use acid-free tissue to roll between the layers and wrap the outside of the rolled item. Provide an outer protective dust cover of washed, unbleached muslin, as has been done for the quilts on the wall of the attic storage. Use wide fabric strips to tie together rolled items, secured loosely rather than tightly. Never store tubes in vertical positions, and do not allow the textile to support its own weight. Suspend rolled textiles on a long pole (which is inserted into the center of the tube), using the protruding pole ends to hold the rolled textile on the brackets of a horizontal hanging rack.



Three samples of optimal storage conditions, including flat (left), hanging (middle), and rolled (left) storage of textiles. Photographs courtesy of Museum of Applied Arts and Sciences (left and middle) and Ellis Systems (right).

PAINTINGS

General:

- Wear gloves when handling paintings. Human skin contains dirt, oils, and perspiration that can corrode and stain framing materials such as gilding and cloth, and promote adhesion of soiling to the painting.
- Carry framed works in a vertical position with one hand holding the bottom of the frame and the other hand grasping a side of the frame. A second person should assist moving larger artworks. When moving through doorways and buildings, an additional person can assist by opening doors and keeping paths clear.
- Prior to moving, the stability of the artwork should be assessed. Unstable artworks should be handled by a secondary support.
- Never use spray cleaners or other aerosols around paintings because these can settle on their surfaces and cause damage.

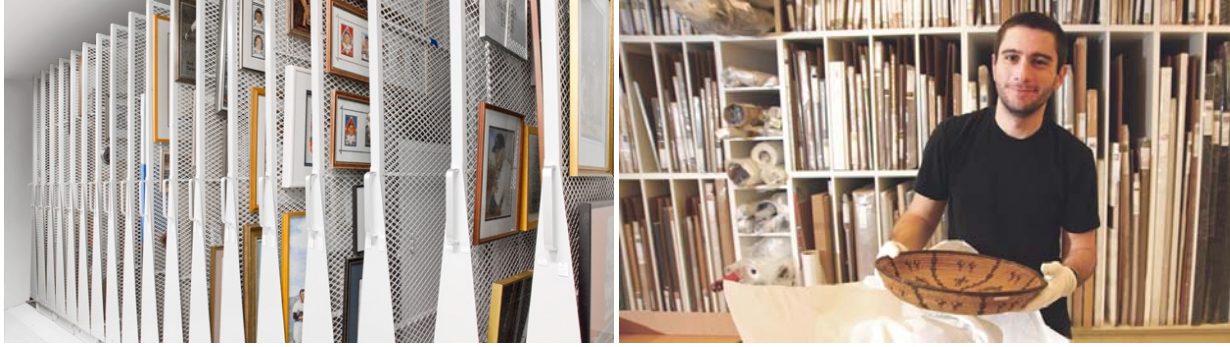
Affordable:

- Carefully examine each painting for loose or flaking paint. If the surface is stable and there are no signs of insecure paint or other damage, dust paintings with clean, soft, Hake brushes. Brush slowly and gently in one direction across or down the painting, followed by a second brushing in the opposite direction. Position the painting on a clean, padded surface held upright at a forward angle to allow for the dust to fall away from the face of the painting.
- Do not dust or clean paintings with dry or moist cloths, stiff bristle brushes, or feather dusters because they may catch on areas of raised paint or scratch the surface of a painting. Do not attempt wet cleaning or use any commercial cleaners on a painted surface. Moisture and commercial cleaning agents can cause irreparable damage to a painting. Wet cleaning should only be performed by a paintings conservator.
- Minimize the number of paintings/artworks on the picture racks in the attic space. The converted racks are excellent space-efficient and cost-effective ways to store the paintings, but there is currently overcrowding of the artworks, which creates the potential for damage. Separate each painting with a piece of heavy-duty, acid-free cardboard or foam core, which should be slightly larger than the paintings themselves. Secure cushioning materials such as Ethafoam and unbleached muslin cotton to the bottom of the shelves to prevent abrasions to the edges of the frames, especially any ornate moldings. To protect against dust, curtain the shelves with 6-mil polyethylene sheeting, being careful to allow for adequate air circulation. Record the contents of each rack, and number or label the shelves clearly to facilitate the retrieval of paintings and minimize any unnecessary handling. Never stack paintings horizontally.
- Remove paintings stored on the floor. As a temporary measure, place paintings on skid-proof padded blocks stacked vertically against a wall, using heavy-duty, acid-free sheets of cardboard or foam core as separators. The cardboard should be larger than the paintings it is separating, and the angle of stacking must be secure and as close to vertical as possible, without allowing the paintings to topple over. The paintings should be raised at a minimum 3-4" above the floor to protect them against dirt, dust, and possible flooding. Paintings of relatively similar size should be placed together, with the painting on the outside of the stack facing inwards to avoid accidental damage to the painted surface. Ornate frames should be stacked facing outwards to ensure that as little weight as possible rests on the fragile ornamentation. Never stack more than a few paintings on each set of blocks. As additional protection, place dust covers of washed cotton muslin over the paintings, not allowing the fabric to touch painted surfaces. This method is for temporary storage and only for paintings in good and stable condition.
- Stand "like-sized" framed artworks together face to face and back to back to prevent damage. Ideally, they should be interleaved with either foam core board, corrugated archival board, or archival matt board, but regular cardboard will suffice until archival products can be afforded.
- For framed paintings in storage, remove wires, hooks, and other hanging devices, given that these items can easily pierce canvas and/or scratch paint surfaces and frames. Label accordingly.

- Display and store paintings where there is no contact with sunlight, since this may cause fading of pigments. Provide curtaining or UV filters for windows as necessary.

Optimal:

- Store paintings at temperatures between 60-68°F, and maintain a relative humidity of 45-55%. Temperature is less important for paintings than relative humidity, but sudden temperature changes can harm paintings. Also, relative humidity under 35% can encourage cracks and losses and over 65% can promote the growth of mold. The key to preserving paintings is to maintain stable temperature and relative humidity levels and avoid keeping them in areas with any extreme fluctuations.
- Hang paintings from earthquake-mitigating mount hardware placed securely on the wall; never use plain nails. Prior to hanging, make sure the frame, hanging hardware, and wires are secure and in good and stable condition. Avoid hanging in areas where paintings might be brushed against or touched, as well as on poorly insulated outside walls, since these areas experience wide fluctuations in temperature and relative humidity. Add rubber bumpers to the bottom back corners of the frames to reduce swaying of the artworks in the event of an earthquake.
- Fit canvas paintings with protective backing boards by securing a piece of foam core board or acid-free cardboard to the back of the stretcher, using stable brass or stainless steel screws and plates. Backing boards prevent damage by providing a rigid material that helps to protect the back of the canvas from grime, debris, and physical harm. They can also lessen the effect of vibration on paintings during transit. This may require the services of a conservator.
- As a more permanent solution for the framed artworks sitting on the ground, store on appropriately sized, divisional shelving units that are padded with archival materials such as Ethafoam and unbleached muslin cotton. Add ridge partitions, such as foam core board, corrugated archival board, or Medite II medium-density fiber (MDF) board between artwork groups to prevent over stacking and shifting of the artwork. Powder coated or anodized steel and aluminum shelving is archival and the most ideal shelving unit. For economic reasons, if wood is used, pine or poplar is preferable over oak, cedars, and plywood, since the latter choices have significantly higher off-gassing volatile compounds in their makeup. All wood products including MDF should be painted with three coats of a high-quality acrylic latex paint and primer prior to install. Medite II medium-density fiber is recycled wood board made with formaldehyde-free adhesive and is an additional alternative to pine or poplar.
- Provide climate control storage of all paintings in the collection. This will include removing the paintings currently in the west barn storage area.



Two methods of storing artwork: modular screen systems for framed artworks (left) and appropriately-sized divisional shelving units for unframed artworks (right). Photographs courtesy of Montel (right) and The Jan Shrem and Maria Manetti Shrem Museum of Art (left).

CERAMICS/GLASS

General:

- Wear snug-fitting latex or nitrile gloves to handle ceramic or glass objects, or use clean, dry hands. Do not wear cotton gloves because they do not allow for a secure grip and the surfaces of these objects can be slippery.
- Examine the object carefully before handling, taking note of any unstable repairs, loose parts, vulnerable appendages, etc. Old repairs and past restoration efforts are sometimes difficult to detect, and may present a point of weakness in the piece, since even the best repairs cannot completely restore structural strength to a previously broken item.
- When moving a ceramic or glass object, carry one object or one part of an object at a time. Always use two hands when lifting or moving an object, taking care to lift it from its strongest points. Place hands around the body of the object instead of lifting from the handle, rim, spout, or decorative motif, which are areas of potential weaknesses. Before transporting the piece, make sure there is a clear path to move, and also a level space to place the object. If traveling a longer distance, carry the object in a padded basket or box rather than in hands. When transporting more than one object, pack in tissue and use additional padding as necessary to prevent them from clinking against each other during transport.

Affordable:

- Before cleaning, inspect the glass or ceramic surface to make sure no elements will be removed or damaged during the process. Be aware that some decorative ornamentation may be surface applied and not permanently fixed to the ceramic or glass. This ornamentation may wash off, and so testing an object for wet cleaning is always warranted. Do not use water to clean glass or ceramic objects with deteriorating or flaking finishes or gilding, or pieces containing chips, cracks, or breaks.
- Clean ceramic and glass objects that are in good and stable condition to remove dust, dirt, debris, and other residues. Remove loose dust with a natural, soft bristle brush, carefully holding the object with one hand. Do not use a cloth, since it may snag on surfaces. If wet cleaning is necessary, use a very dilute solution – approximately 3-5% – of a conservation-grade detergent (Vulpex Liquid Soap or Orvus WA Paste) in distilled water. Apply the

solution with a soft cloth or cotton balls; do not allow to soak. Remove residual detergent by rinsing with distilled water applied with a soft cloth or cotton balls. Use a plastic bowl when cleaning, with only one object in the bowl at a time. Allow the piece to air dry; do not use any heat to dry the item. Do not perform routine washing of ceramic and glass; wet cleaning should be kept to a minimum. More specialized cleaning involving the removal of tenacious dirt and stains should be undertaken by a conservator.

- Provide storage conditions that minimize handling. Always store ceramic and glass objects on sturdy, stationary shelves to avoid damage from vibration. Cover or enclose objects in the barn storage area to protect them from dirt and dust by wrapping in acid-free tissue and/or storing inside acid-free cardboard boxes. Make sure that storage boxes are strong enough to support the weight of the objects inside without bowing, and that the bottoms of the boxes are secure. Do not allow objects to bump or fall against each other. The container should always be large enough to enclose the entire object. Store the heaviest objects on the bottom shelves.
- If storing on open shelving is necessary, line shelves with closed-cell polyethylene foam sheeting, attaching the foam with double-stick tape to prevent it from sliding. Do not use a fibrous padding such as polyester batting because it may snag on fragile or flaking surfaces. Provide dust covers or enclose in polyethylene bags.
- Keep pieces of broken glass and ceramic objects together. Wrap and pad each piece separately with acid-free tissue so they do not abrade each other and keep them together in a clearly labeled tray or box. Do not tape fragments together.
- Do not stack plates, cups, bowls, etc. Bowls are particularly susceptible to cracking and breaking from stacking due to weight. If the lack of space requires stacking, interleave objects with thin polyethylene foam sheeting, soft cloth, or felt to provide cushioning and prevent abrasion. Make sure the objects nest well and do not put pressure on each other. Limit stacking to four items, and avoid stacking bowls.
- If an object is unstable or unsteady due to its shape or because of damage, store it by stabilizing with padding and foam blocks.
- Secure fragile glass and ceramic objects on display with small amounts of soft museum wax to prevent them from falling during earthquakes or other movement. Use caution when applying wax to make sure it can be safely removed from the object. Consider securing heavier objects with monofilament line or creating specialized brackets to hold the object in place.

Optimal:

- Avoid extremes or rapid changes in temperature, which cause expansion and contraction and result in breaking or cracking. Do not put glass or ceramic objects directly under spotlights or in sunny places, where it may become overly warm. While glass and ceramics are less sensitive to fluctuations in the environment than other objects (e.g., wood, paintings), ideal storage and display conditions for these items are temperatures between 60-68°F with a humidity range of 45-55%. This may entail removing all glass and ceramic objects from the barn storage rooms.
- If possible, keep fragile objects in dust-proof storage or exhibit cases to minimize handling.



Existing storage of glass and ceramic objects (left and middle) and ideal storage conditions. For the latter, note non-stacking of items, lining of shelves, and placement of objects on enclosed metal shelving unit. Left photograph courtesy of Constructor.

FURNITURE

General:

- Wash hands before touching furniture.
- Prior to handling furniture, check for areas that could be weak or loose. During handling, do not wear items such as jewelry, watches, belt buckles, etc. because they can scratch furniture. Before picking up a piece of furniture, determine how it is put together and carry from the strongest point, which is generally along a major horizontal frame element. During transport, wrap furniture with a moving blanket and/or protect with soft padding at corners/edges. Do not wear cotton gloves, since these may cause hands to slip while moving. Use trolleys or dollies for transporting heavy pieces. Always lift and never drag furniture across the floor. Remove shelves, drawers, etc. from pieces prior to moving. Secure doors by locking them (should the lock mechanism work) or by tying them shut with a wide band of twill tape. Use a minimum of two people to move furniture safely.

Affordable:

- Check furniture regularly for signs of damage. Perform an inspection every spring for any indication of insect activity. An active infestation can be identified by exit holes and what looks like fine sawdust – called frass – which appears on or under the furniture. If any evidence is found, quarantine the piece immediately by wrapping in plastic and isolating it from other furniture and museum objects. Consult with a conservator and/or exterminator on proper care.
- Remove loose dust by gently wiping surfaces with a soft, lint-free cotton cloth or a synthetic micro-cloth, turning and folding the cloth as soon as dirt is visible on any one section. Do not rub surfaces, since dust is an abrasive and can scratch. Use soft, natural bristle brushes to dust uneven or delicate areas, holding a vacuum nozzle close enough to take in the dust once it is dislodged. If there is a heavy accumulation of dust, clean surfaces in good and stable condition with the brush attachment of a vacuum set at low suction. While dusting, lift and do not slide objects that may be placed on top, such as a lamp on top of a table. Do

not use feather dusters because they only move dust around and can snag on surfaces. Pieces in good condition may be cleaned with a slightly dampened cloth, using cotton swabs in carved areas. Only distilled water should be used to dampen the cloth and swabs.

- Dust upholstery using a vacuum cleaner with a brush attachment, placing a soft screen on the surface to prevent snagging and abrading during the cleaning process. The vacuum should be set at low suction. Any stains or other damage to upholstery will require the services of a conservator.
- Avoid using any oils and cleaning or polishing sprays, especially those with silicone (such as Pledge).
- Avoid polishing hardware on furnishings. It is unnecessary and not advisable to polish any of the hardware on furniture and this process should not be done.
- Use polyester felt fabric or Mylar cut to size as an interleaving material between the furnishing and all objects displayed on it. This will prevent marring of the finish by the transfer of dyes from displayed objects. For an upholstered table surface, use a piece of 4-ply archival matt board to evenly distribute the weight of the object. Also, refrain from displaying heavy items on upholstered tables.
- As needed, drape decorative cordage or ribbon over furnishing seats with signage asking visitors not to sit on the furniture. Chosen cordage and ribbon should be colorfast, so as not to bleed on the furnishings.

Optimal:

- Maintain stable temperature and relative humidity and place furniture away from sources of heat because the surrounding air will be very dry. Similarly, avoid having furniture under direct sunlight, since UV light can degrade wood, finishes, and fabric. If necessary, use blinds to reduce the amount of daylight or install UV filters on windows. Excess heat and dryness can cause wood to split and crack. An ideal environment for furniture is about 68°F and 50% relative humidity with no fluctuations. Abrupt changes in temperature and relative humidity can cause serious stress on furniture. This will entail providing improved storage conditions for furnishing currently stored in areas with no climate control.
- Provide further protection for wood furnishings with a paste wax, applied lightly on an annual basis. This should only be undertaken by a conservator. Wax may not be appropriate for all furnishings, and over-application may cloud surfaces.
- Store furnishings on metal shelving units rather than directly on floor surfaces.



Existing storage of furnishings (left and middle) and optimal storage conditions (right). Left photograph courtesy of McKinley Presidential Library and Museum.

VEHICLES/FARM/RANCH EQUIPMENT

General:

- Wear latex, nitrile, or leather gripped handling gloves to move equipment.
- For moving, hold and lift the item by the frame. Given the large size of these items, two or more people may be needed to lift the object.

Affordable:

- Establish a housekeeping program and perform routine cleaning of both display and storage areas to prevent the accumulation of dust and dirt, reduce the potential for mold growth, and inhibit insect and rodent activity. Gently and systematically sweep dust and dirt off surfaces into a low-suction vacuum nozzle for collection. If possible, gently open crevices between cushions to remove dust; take this opportunity to observe the presence of any insect activity within these areas. The hose end of the vacuum should be fitted with a nylon screen to prevent the loss of historic material. Also, the use of a vacuum with a HEPA-rated filter will ensure dust is not redistributed within the room. Dusting brushes with metal ferrules should have masking or painters tape added to cover the metal components to prevent scratches. If the equipment materials are fragile or exhibit damage, avoid cleaning altogether and consult a conservator.
- Use chock blocks for vehicles to prevent them from rolling.
- Occasionally spin wheels a quarter turn to even out weight stress to the wheels and prevent warping.
- For the vehicle and farm/ranch equipment on outdoor display, periodically dry-clean items by sweeping away accumulated dust, dirt, and other debris with natural and synthetic bristle whisks, brushes, and brooms. Avoid stiff bristle material such as corn brooms because they may be too abrasive. Provide bamboo skewers to dislodge dirt trapped within crevices. Use this time to inspect for any new losses, further deterioration, and evidence of pests such as termites. Once or twice after dry-cleaning, rinse all surfaces down with tap water delivered under low pressure from a hose, then systematically wash with a 3% solution of a conservation-grade detergent in tap water using soft natural and synthetic bristle brushes. Re-rinse the item after washing to flush away all loose dirt. Use clean absorbent towels to blot away any pooling water. During cleaning, keep in mind that some finishes may not be well adhered and scrubbing should be avoided to ensure the finishes are not washed away.
- Install signage asking visitors to keep off the equipment, and add fencing or stanchions and ropes around equipment to further deter visitors from climbing equipment.

Optimal:

- Cover windows in display and storage areas with drapes or blinds to reduce exposure to light. For equipment on exhibit, place UV filters over skylights, windows, and lights to reduce exposure. Natural and artificial light cause textile, leathers, wood, and paint finishes to fade and bleach.
- Store equipment not on display in a dark place. Equipment should be cleaned and wrapped in heavy-duty (4- to 6-mil) polyethylene sheeting to prevent the accumulation of dust and

assist in the control and monitoring of pests. Sheeting seams should be heat sealed. Periodic inspections of stored items should be performed to check for signs of deterioration (e.g., flaking paint) and pest activity. Storage environment ideally should be set to 60°F with a relative humidity of 45-50%.

- Elevate above the ground all equipment displayed outdoors so that components are not in contact with the soil. To accomplish this, place all equipment on newly poured concrete base pads poured to the appropriate dimensions of each item, or place each item on numerous concrete pavers (6 or more depending on the size of the item). The poured concrete pad should be a minimum of 6” above soil level, and pads and pavers should have a slight slant to allow for the rapid drainage of water from underneath the item. If concrete pavers are used, ideally these should be situated on a 4”-deep bed of small pebbles that extends a little more than the full dimensions of the item to promote rapid drainage and prevent splash-back from puddles that can form over unlevelled ground. The use of landscaping fabric under the pebbles will prevent grass and weeds from growing through the pebbles. Surrounding landscapes should be sloped away from equipment to promote the drainage of water away from the items even further. Where needed, use blocking to elevate the equipment frame components, such as tongues, hitches, and harness hitching assemblies.



An example of displaying equipment as described above. Photograph courtesy of Manning Hausbarn Heritage Park.

- Remove from display outdoor vehicle and farm/ranch equipment that is in disrepair and unsound and place into temporary storage location away from the main collection for assessment of condition and potential pest infestations. The item should be wrapped in 4- to 6-mil polyethylene plastic once it is sufficiently dry. An example of an item in a poor, unsound condition is the pair of freight wagon axles that are positioned on the gravel driveway under a pomegranate tree in front of the west barn.
- As facilities and funds allow, display outdoor equipment in an indoor museum environment and move items stored within the three-sided barn to a museum-grade storage area.

GENERAL RECOMMENDATIONS FOR THE COLLECTION

The following recommendations are additional guidelines for all collections materials. They should be implemented as time and funds allow.

- Reduce the number of items in over-packed boxes.
- Replace non-archival materials and dyed-storage materials with archival materials.
- Provide regular housekeeping for storage and display areas that includes vacuuming floors with a HEPA-rated filtering system and dusting open shelves and artifacts with microfiber cloths and soft natural brushes.
- Label storage units and shelves with names and numbers. Add these designations to the location field of the database.
- Keep food and beverages out of display and storage areas to reduce the risk of damage to artifacts and the potential for insect and rodent activity.
- Reduce lighting in display and storage areas by using blind and UV filters, as noted in sections above. Currently, the window in the Eastlake room has black shade cloth hung behind the curtain as an effective way to minimize intense light and heat from entering the room. Until more superior light controlling measures are installed, the museum should consider fitting all windows with this material.
- Provide better blocking of light in attic storage. The existing Styrofoam used as blocking material is not sufficient, since it still allows light to enter the room.
- Remove non-accessioned items currently stored in artifact storage areas. This includes props, educational materials, reproductions, reference materials, exhibition furnishings and signage, event-related items, and fundraising materials. Examples of this are the prop flags stored along with accessioned flags in the box labeled “Flags” in the attic storage, and the Sumi-style horse artwork stored within the end storage room of the west barn, which reportedly has been set aside for fundraising efforts.
- Avoid placing objects directly on the floor in storage. Place them within an appropriately sized polyethylene bin or up on a lined palette.
- Provide archival boxes with custom cushioning for smaller artifacts, especially fragile pieces.
- Continue clearing isles in storage by locating artifacts to appropriate shelving.
- Lay down sticky traps to monitor insect activity within the space to coincide with the implementation of an Intergraded Pest Management Program.
- Drape shelving units with 4- to 6-mil polyethylene sheeting to prevent dust accumulations on artifacts in open storage.
- Consider the feasibility of segregating synthetic materials (plastics, acetate photos, rubber, etc.) either into a self-contained room where these materials are kept separate from the rest of the collection or by placing them in encapsulation bags containing sachets with oxygen scavengers, silica gel moisture absorbers, and pollutant-absorbing carbon pellets for such materials. Encapsulation bag materials include MarvelSeal, Escal, and Filmpak.
- Implement earthquake mitigation systems to storage and display furnishings and displayed objects, such as providing earthquake-specialty hardware for artworks, tying in objects that are displayed, firmly fixing storage shelving units to prevent from them falling over or collapsing during an earthquake, and providing boxes for loose objects in storage.

- Tie or mount displayed objects that pose a concern for loss due to theft with monofilament line or custom fitted brass wire mounts covered with clear heat-shrink tubing.
- Use museum-grade display cases instead of traditional wood cases. If traditional cases cannot be avoided, finished mahogany wood is preferred over oak. Display objects such as glass and ceramics that are more tolerant of the volatile wood acid, and seek to vent the interiors of these spaces to reduce the build-up of acids.

GENERAL RECOMMENDATIONS FOR EXISTING FACILITIES AND ENVIRONMENTAL CONDITIONS

The main house and administrative offices underwent a major renovation in the early to mid-1980s. It appears that the existing HVAC system was installed at that time. The house and offices are the only buildings on the grounds with climate control. And although the barns, which date from the late 1980s, do not have climate control, they are well insulated. The remaining buildings have neither climate control nor proper insulation.

During the two-week on-site assessment that took place in mid-April, daily readings in the attic storage revealed temperatures between 68.3-77.5°F and relative humidity between 39-50%. Given that building assessments and environmental analysis were not the focus of this project, temperature and relative humidity readings were limited to the attic storage space, where the most sensitive collections are stored. It should also be noted that the readings were taken in the front room of the attic and not the back room, where there could be greater fluctuations, since this area does not appear to be as well insulated as the front room.

The readings indicate that the temperatures in the attic storage are above the acceptable levels and the relative humidity is within the limits, although slightly below on a few occasions. Also, it is important to remember that there may be greater fluctuations during the winter and summer months.

While the environmental conditions of the museum buildings do not necessarily meet optimum standards, for the most part the collection is reasonably stable. The direst conditions exist in the three-sided barn on the off-site private property, which houses the wagons and buggies. These collection items should be relocated within the next five years. The outbuildings on the grounds of the museum have conditions that range from poor to fair; this is due to the lack of climate control and whether they have insulation and weatherization. The dairy, root cellar, and both barns offer fair environments that are not conducive for long-term storage or display of objects. Based on the openness of the laundry and blacksmith shop, these structures have a poor rating that is not suitable for long-term preservation of objects, particularly any sensitive objects. Conditions in the attic and administrative offices are good and provide some stability for storage and display, but not for the long term. This is due not only to environmental factors, but also to cramped storage conditions.

With this limited information, the following is recommended to bring an overall improvement to site conditions within the limits of the existing dwellings, including display and storage facilities:

- Implement an environmental monitoring program during a one-year period to determine temperature and relative humidity levels in spaces that exhibit and store collections, including all rooms in the main house, the administrative offices, and the outbuildings. The

museum can create a data log for all spaces, recording daily or weekly readings for each space. (The amount of data entry will depend on the availability of staff, but a minimum of weekly readings should be performed). The readings should be done early morning, as soon as staff arrive, and late afternoon, before staff leave for the day. The results of these readings will indicate whether the spaces are within acceptable ranges. However, some assumptions can already be made, for which additional recommendations are provided below.

- Inspect the existing HVAC system and perform maintenance as needed. Ensure that filters are changed on a regular basis. Adjust thermostat accordingly to provide optimum temperature levels that stay within the acceptable range.
- Perform a detailed inspection of the exterior of all buildings (especially openings such as windows, doors, vents, chimney flues, etc.) and check for any failure of materials (caulking, flashing, spark arresters, pest screening, etc.). Repair and replace as needed to prevent leaks and voids and provide good insulation and seal that excludes external conditions such as moisture, dirt, and pest activity.
- Provide weatherizing upgrades to all display and storage spaces, such as the attic spaces and the east and west barns, with the addition of weather stripping, appropriate caulk sealant, silicone gaskets, thresholds, and door sweeps to exclude the external environment (dust and air) and pests from entering these spaces. For stand-alone areas, such as the barns, in-room humidifiers and heating and air conditioning units should provide some environmental improvements to temperature and heat.
- Perform regular housekeeping in display areas that have no climate control (laundry, blacksmith shop, barns, etc.). The greater concern here is from the accumulation of dirt and dust on artifacts rather than the lack of climate control. During the on-site assessment, the examiners noted that many of the artifacts displayed in the blacksmith shop had a significant accumulation of dust. Similar conditions could be observed in other areas. Dust and dirt have the potential not only to damage the artifact, but also to detract from its appearance.
- Inspect artifacts displayed in unregulated environments at least once a year and note any changes in condition. For example, if the metal wash tubs in the laundry show accelerated corrosion or loss of finishes over short periods, consider moving the artifact to provide a more stable environment. It is important to note here that the examiners did not observe any sensitive or unstable artifacts displayed in these areas. The more sensitive items, such as textiles and paintings, are displayed in climate-controlled areas. There are, however, numerous paintings stored in unregulated areas (i.e., barns).
- Prevent light infiltration into storage and display locations. Use window filtering material over windows openings. Suitable materials are window tinting with UV filtering capability and opaque non-off gassing materials such as black Plexiglas, black-out curtains, or blinds. If Plexiglas is used, venting must be added to ensure excess heat does not build in the space between the Plexiglas and window. Note that these coverings will help ward off external heat, some more than others.
- Consider converting one of the barn areas into a permanent storage facility, installing an HVAC system as well as shelving units and additional furnishings as necessary. Move all stored artifacts into this one central climate-controlled facility. This appears to be the most

feasible option for the museum. It will enable improved storage conditions for the collection, and allow for better tracking and accountability.

- The above should be pursued in conjunction with the General Recommendations for the Collection and with the recommendations listed under each collection group outlined above.

Below are specifications for an optimal storage space environment for any museum. As the museum moves forward with improvements to storage, the following recommendations should help to guide such improvements, funding and time allowing. These recommendations are for the long-term preservation of the collection rather than short-term:

- Utilize a windowless, insulated space with finished ceiling and walls illuminated by either florescent light equipped with UV filters or LED lighting, with timed or sensor light switches to ensure lights are off when storage is unoccupied.
- Level concrete floors that are sealed with epoxy to reduce dust levels for the easing of housekeeping measures and water vapor transpiration. Floors should be sealed prior to installing any storage units (racks, shelving cabinets, etc).
- Provide large, double doors for ease of access. Doors should come with sound silicone gaskets for sealing out external environment and pests, and equipped with threshold bolts and good locking hardware.
- Include alarm security for fire and theft, wall-mounted fire extinguishers, and in-ceiling fire suppression system. Replace door deadbolts and padlocks with high security locks.
- If new building construction is used, plan on utilizing foundation isolating technology to reduce building sway in the event of an earthquake.
- Develop a smaller and cooler storage location to preserve sensitive items such as photographs, furs, and plastics.
- Install a heating and air conditioning system (HVAC) that is equipped with a UV light humidifying unit. Exhaust vents should be positioned in a manner that does not vent air directly on objects and return vents should remain unobstructed by storage units or artifacts. HVAC manufacturers and installers will be able to recommend units appropriate for the square footage. Periodic monitoring of air quality should be performed to ensure equipment is running per specification. General ideal environment conditions for museums are between 65-68°F and 45-55% relative humidity. To reduce dust levels, high-quality air filters should be used and frequently replaced. The HVAC shut-off should be easy to find and use if an emergency requires the air circulation to be stopped.
- Install an assortment of powder coated steel or aluminum shelving that is dynamic enough to hold various sizes and weights of artifacts and packaged or crated artifacts. While warehouse-rack-style shelving is some of the most basic and modular systems available, there are premium compact, rolling storage systems designed and developed by companies that specifically cater to museums.
- Place storage racks, shelving, and cabinets in a manner that makes use of the full dimensions of the space (height and width), permits wide aisles for the movement of objects to and from shelves, and avoids creating unreachable and unusable corner areas. Storage units should be elevated 6” off the grounds for housekeeping needs and flood risk concerns.

- Use equipment such as reach forklifts or electric material lifts to lift high and heavy objects to and from storage racks. Once on the ground, pallet trucks and carts should suffice for moving objects in and around storage.
- Anchor storage units to the structure and floor (given seismic activity in California). Open sides of the storage units should be closed off with screening (metal or cloth) or straps to prevent objects from falling off the unit during seismic events or accidental bumping.
- Use storage cabinets with drawers, archival bins, and boxes to house smaller and fragile objects to protect them from dust accumulations, while allowing for maximization of shelf space.
- Pad shelving, racks, drawers, bins, and boxes with appropriate archival materials such as Ethafoam, Volara foam, and unbuffered acid-free tissue.
- Add polyethylene sheeting as curtains over open shelves and rack to reduce dust accumulations on objects.



(Left) An example of typical warehouse racking storage system with wire shelves and number location designations. Note that wood or composite wood shelves should not be used because wood off-gases volatile compounds that harm artifacts. (Middle and right) Sample of compact, track rolling storage systems specifically designed for museums. Photographs courtesy of (left to right) Conveyor & Storage Solutions, Diversified Storage Solutions, and Spacesaver.

RECOMMENDATIONS FOR DEACCESSIONING

The following are general recommendations for deaccessioning objects from the collections, which the museum may want to consider:

- Photographs that do not fall within the scope of collections statement. During the inventory, which covered only a small percentage of the photographs in the collection, it was noted that several dated from post-1930s. There were also duplicate or similar photographs that would meet the criteria for deaccessioning. None of the photographs were found to be in poor enough condition to warrant removal from the collection, but a full survey of the entire collection would be necessary to confirm this. Determining the relevancy of the photographs would take more time than was available to the surveyors.
- Books that do not fall within the scope of collections statement. This would include books published after 1930, which should be relatively simple to determine. Additionally, during the on-site survey, there were several books that were found to be structurally unstable and in overall poor condition, which would meet the criteria for deaccessioning. Duplicate

books would also be considered good candidates for deaccessioning. The museum should review the books in the administrative office prior to storing them. Several of these might be potential candidates for removal from the collection.



Two books on display in the Art Nouveau/Mission Arts and Crafts Room, both considered to be in poor condition: *The Works of Ralph Waldo Emerson* (left) and *The Poetical Works of Longfellow* (right). Although both are appropriate to the period of interpretation, they should be removed from display due to their unstable condition. They may also be good candidates for deaccessioning, following a careful review of the entire collection of books.

- Textile items that do not fall within the scope of collections statement. The survey revealed a quilt from 1980 and other post-1930s pieces. Additionally, numerous textiles were in deteriorating and/or poor condition, with requirements that the museum is unable to accommodate. Countless duplicate or similar items were also observed. The museum could start by deaccessioning textiles that are found to be in an advanced state of deterioration due to an infestation or loss of structural integrity, prioritizing those that are greatly duplicated in the collection. The collection of textiles appeared to be by far one of the largest of the sub-groups, and careful consideration can help to reduce the number of items.



Several views of a 1950s wedding dress that does not fit the scope of collections statement. Besides being a modern example, folding of the textile without sufficient padding is creating hard folds and creases. The dress also contains staining, as seen on the right.



(Left and right) Although from Woodland, California, this quilt dates from 1980 and is therefore outside the period of interpretation. Moreover, the museum has numerous quilts that are more appropriate to its interpretive theme.

- Paintings that do not fall within the scope of collections statement. There are several post-1930s pieces of artwork as well as numerous paintings in poor condition. The barn storage holds various modern pieces, and the museum should consider reviewing these artworks as soon as possible, given their precarious and overcrowded storage conditions. One painting, which dates from 1964, clearly does not meet the museum's criteria. Further research is required to determine the relevancy of certain paintings to the museum. Duplicates are more difficult to find, although there were several paintings that were similar in theme and style.



Three clear examples of modern artworks that do not fit the interpretive theme of the museum. These pieces are prime candidates for deaccessioning.



Examples of artworks that are similar in theme and style. Except for the painting on the far right, which hangs in the hallway entrance, they are stored on the ground of the attic space. The paintings are in fair to poor condition, with requirements that may be beyond the museum's ability to properly maintain and preserve.

- Ceramic and glass objects that do not fall within the scope of collections statement. During the inventory, for example, the surveyors found numerous samples of milk bottles, many of them duplicates. There was also a large quantity of glass and porcelain pieces stored stacked and in piles on shelves and in boxes in the west barn. These items require careful sorting to determine whether they can be deaccessioned. If there are reasons that these items cannot be deaccessioned, the museum needs to provide improved storage conditions. The existing situation will result in breakage and other damage. If the museum is unable to properly care for these ceramic and glass objects, they can be considered as potential candidates for deaccessioning.



The collection contains numerous duplicate glass pieces, as seen above. For example, there are countless milk bottles. The museum might want to consider keeping the most unique examples while deaccessioning some of the duplicate items.

- Furnishings in storage that do not meet the scope of collections statement. Most of the collection is on display, with only a small number of items in storage. The deaccessioning of furnishings that do not meet the criteria of the museum would provide additional storage space for other objects that are more pertinent to its mission. For example, there is a modern chair with upholstery in the attic storage that appears to meet the requirements for deaccessioning. Also, there are furnishings that meet the scope of collections statement, but are similar to other items, such as the wheelchairs in the root cellar storage area and the prams and sewing machines in the end storage room of the east barn. The museum does not require numerous examples of these items to fulfill their mission.
- Vehicle and farm equipment that do not fall within the scope of collections statement. Some of the farm/ranch equipment does not seem to fall within the farming era of the museum. The museum should also consider deaccessioning items that are found to be in an advanced state of deterioration and will require extensive restoration to enable accurate interpretation and display. During the on-site survey, it was found that several items are in deteriorating and poor condition, with requirements that the museum appears to be unable to accommodate. Additionally, several duplicate or near-duplicate items were observed, which would also make these potential candidates for deaccessioning, depending on their provenance. The collection of vehicle and farm/ranch equipment by far contains the largest-sized items within the whole collection and a varied assortment of transport vehicles

for rural and farming life. Careful consideration as to how each item fits into the scope of the museum interpretation needs and preservation goals can help to reduce the number of items.

NONPROFIT ORGANIZATIONS

One of ways in which an object may be deaccessioned is by gifting, selling, or exchanging the object to/with another nonprofit institution. The preference would be to start with local, followed by state, and then national institutions. Identifying the best recipient may require online searches for potential repositories. Below is a list of possible options, which will require further research to determine suitability. The deaccessioned items may not fit the scope of collections statement of some of these institutions; however, they can also be a good source for recommending other possible options.

LOCAL

California Agriculture Museum, Woodland, CA

<http://www.aghistor.org/>

UC Davis Design Museum, Davis, CA

Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA

<http://manettishremmuseum.ucdavis.edu/index.html>

Hattie Weber Museum of Davis, Davis, CA

<http://www.dcn.davis.ca.us/~hattieweber/>

C.N. Gorman Museum, Davis, CA

<http://gormanmuseum.ucdavis.edu/>

West Sacramento Historical Society, West Sacramento, CA

<http://www.westsachistoricalsociety.org/>

Sacramento Valley Museum, Williams, CA

<http://www.sacvalleymuseum.org/>

Yolo County Historical Society, Woodland, CA

<http://www.yolo.net/ychs/>

STATE

California Historical Society

<http://www.californiahistoricalsociety.org/>

San Jose Museum of Quilts & Textiles

<http://www.siquiltmuseum.org/>

Lacis Museum of Lace & Textiles

<http://www.lacismuseum.org/>

Textile Museum Associates of Southern California, Inc.

<http://www.tnasc.org/>

Statewide Museum Collections Center

http://www.parks.ca.gov/?page_id=789

de Young Fine Arts Museum of San Francisco

<http://deyoung.famsf.org/>

Haas-Lilienthal House Museum

<http://www.sfheritage.org/haas-lilienthal-house/national-treasure/>

NATIONAL

Kent State University Museum

<http://www.kent.edu/museum>

International Quilt Study Center & Museum

<http://www.quiltstudy.org/>

Shelburn Museum

<https://shelburnemuseum.org/>

New England Quilt Museum

<http://nequiltmuseum.org/index.html>

National Quilt Museum

<http://quiltmuseum.org/>

Temple University School of Podiatric Medicine Shoe Museum

<http://podiatry.temple.edu/about/shoe-museum>

The Hat Museum

<http://www.thehatmuseum.com/>

ESSE Purse Museum

<http://www.essepursemuseum.com/>

SOURCES FOR FUNDING

The following are possible sources for funding projects for the museum, such as improving storage conditions, performing treatments on a specific collection of items, etc.:

National Endowment for the Humanities (NEH)

<http://www.neh.gov/grants>

NEH offers a variety of grants. Examples: Preservation Assistance Grants for Smaller Institutions, Preservation and Access Education and Training, and Public Humanities Projects.

The Institute of Museum and Library Services (IMLS)

<https://www.ims.gov/grants>

IMLS offers several grants. Examples: Museums for America, Collections Stewardship.

Costume Society of America (CSA)

<http://costumesocietyamerica.com/resources/grants-awards-and-honors/>

Examples: Small Museum Collection Care Grant, CSA Angels Project.

California Cultural and Historical Endowment Museum Grant Program

http://resources.ca.gov/cche/museum_grant_program/

Small capital projects in museums including the acquisition of real property, or construction projects at museum facilities or venues.

National Trust for Historic Preservation

<https://savingplaces.org/grants>

Provides seed money for preservation projects.

Non-Traditional Funding Streams

Crowd Funding: soliciting non-museum associated public, as opposed to donors, to donate money directly to a specific project. Example: Kickstarter.

RESOURCE MATERIALS

Information on: collections care, conservation, preservation, museum management, preservation awards, design awards, grants, exhibits, support, landscapes, etc.

American Institute for Conservation of Historic and Artistic Works

<http://www.conservation-us.org/home>

CONSERVOGRAMS, National Parks Service

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

Museum Handbook, National Park Service

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

Preservation Briefs, National Parks Service
<https://www.nps.gov/tps/how-to-preserve/briefs>

CCI Notes, Canadian Conservation Institute
<http://canada.pch.gc.ca/eng/1439925167385>

Northeast Document Conservation Center
<https://www.nedcc.org/free-resources/preservation-leaflets/overview>

The Library of Congress
<https://www.loc.gov/preservation/care/>

American Alliance of Museums
<http://www.aam-us.org/home>

PastPerfect Software
<http://www.museumsoftware.com>

Conservation Center for Art & Historic Artifacts
<http://www.ccaha.org/services/philadelphia-stewardship-resource-center/preservation-resources>

California Preservation Foundation
<http://www.californiapreservation.org/links.html>

National Preservation Institute
<http://www.npi.org/>

Association for Preservation Technology International (APT)
<http://www.apti.org/>

American Association for State and Local History
<http://www.aaslh.org/>

Alliance for Historic Landscape Preservation
<http://ahlp.org/>

Advisory Council on Historic Preservation
<http://www.achp.gov/>

Shattered Dreams: What Makes Antique Silk So Fragile? November 8, 2012
<https://thepragmaticcostumer.wordpress.com/2012/11/08/shattered-dreams-what-makes-antique-silk-so-fragile/>

Conserving Judaica 7/2/2012

<http://www.museumtextiles.com/blog/conserving-judaica1>

Care, Handling, and Storage of Photographs

<http://www.loc.gov/preservation/care/photo.html>

The Library of Congress – Care, Handling, and Storage of Photographs

<http://www.loc.gov/preservation/care/photolea.html>

Hansen Wheel and Wagon Shop

<https://www.hansenwheel.com/resources/faqs-wagon-history>

Manning Hausbarn Heritage Park

<http://germanhausbarn.com/antique-farm-equipment/>

ADDITIONAL COMMENTS

The inventory in *Appendix A* contains a review of only a small percentage of objects in the collection, with suggestions of potential candidates for deaccessioning. It must be kept in mind that the survey was performed during a two-week period, which allowed only a limited view of the inventoried objects within the context of the entire collection. The deaccessioning of objects must be carried out in a responsible manner and with thoughtful consideration, one that takes the whole collection of objects into account. This will ensure the retention of those objects that support the mission of the museum in a manner that maintains their physical integrity and authenticity, in which they are properly displayed, stored, and preserved.

Last, the museum should consider retaining the services of a professional conservator to provide a training day or workshop. This would be a good opportunity for staff and volunteers to learn about best practices for caring for the collections, including topics such as handling, cleaning, improving storage and display conditions, etc. Much of what has been recommended in this report can be accomplished by museum staff and volunteers, with some basic guidance provided by a conservator.

APENDIX A

INVENTORY OF THE COLLECTION

ACCESSION NUMBER	LOCATION	DESCRIPTION	CONDITION	NOTES
YO1-305-19	Attic Storage - Box A5	Duplicate item to YO1-305-18. The garment exceeds the dimensions of the box, which means it has been folded over along the length and width. This is creating some hard folds and heavy creases. General yellowing of the white textile, which is even throughout. Minor brown stains in lower back quadrant, as well as a faint pink stain. Front has minor brown staining at center. Minor opening of stiches. Small tear at opening.	Fair	Retain.
YO1-305-18	Attic Storage - Box A5	Duplicate item to YO1-305-19. Has some of the same conditional issues as noted for YO1-305-19, but is in poorer condition due to dirt and	Fair	Deaccession candidate?
YO1-305-20	Attic Storage - Box A5	The garment exceeds the dimensions of the box, which means it has been folded over along the width. This is creating some hard folds and heavy creases. General yellowing of the white textile, which is even throughout. Localized iron staining in the proper left shoulder area, as well as inside the heamline and back.	Fair	
YO1-722-04	Attic Storage - Box A5	The garment exceeds the dimensions of the box, which means it has been folded over along the length and width. This is creating some hard folds and heavy creases. Localized brown staining associated with iron deposits, very minor. One has promoted a small hole in the garment.	Very good	
YO1-724-5	Attic Storage - Box A5	Duplicate to item YO1-724-6. Has hard folds due to past storage conditions. Overall yellowing of textile. There is one small brown stain on front. Less staining than YO1-724-6.	Fair	
YO1-724-6	Attic Storage - Box A5	Duplicate to item YO1-724-5. Has hard folds due to past storage conditions. Overall yellowing of textile. Brown tide lines on back side. Slightly smaller than YO1-724-5, with different edging	Fair	Deaccession candidate?
YO1-664-26A	Attic Storage - Box A5	Hard folds due to past storage conditions, with some creasing. General yellowing of garment. Has holes and some minor brown staining. Duplicate to YO1-664-26B and YO1-664-26C.	Fair	Deaccession candidate?
YO1-664-26B	Attic Storage - Box A5	Hard folds due to past storage conditions, with some creasing. General yellowing of garment. Has some brown staining and one minor hole. Duplicate to YO1-664-26A and YO1-664-26C.	Fair	Deaccession candidate?

YO1-664-26C	Attic Storage - Box A5	Hard folds due to past storage conditions, with some creasing. General yellowing of garment. Has holes and brown staining. Duplicate to YO1-664-26A and YO1-664-26B.	Fair	Retain.
YO1-762-1	Attic Storage - Box A1	General yellowing of the material due to age. Minor fraying.	Very good	
YO1-690-21	Attic Storage - Box A1	Similar to YO1-690-22. General yellowing of the material due to age. Heavy creases from folding. Ribbon tie is faded. Has brown stain, minimal.	Good	Deaccession candidate?
YO1-690-22	Attic Storage - Box A1	Similar to YO1-690-21. General yellowing of the material due to age. Heavy creases from folding, more severe than YO1-690-21.	Very good	Retain.
YO1-373-33	Attic Storage - Box A1	Duplicate item to YO1-373-34. Garment exceeds the dimensions of the box, creating hard folds. Overall yellowing. Minor sweat stains around	Very good	Retain.
YO1-373-34	Attic Storage - Box A1	Duplicate item to YO1-373-33. Garment exceeds the dimensions of the box, creating hard folds. Overall yellowing. Minor sweat stains around collar line. Brown stain at hemline front and back.	Good	Deaccession candidate?
YO1-2-19	Attic Storage - Box A1	Garment exceeds dimensions of the box, creating hard folds and heavy creases. Overall yellowing. Dark brown staining on front and minor brown stain on back.	Fair	
YO1-021-006	Attic Storage - Box B3c	Similar item to YO1-021-008. No observable deterioration or damage.	Excellent	Review history of piece to determine whether to deaccession
YO1-021-008	Attic Storage - Box B3c	Similar item to YO1-021-006. Minor loose threads within the purse. Otherwise, no observable deterioration or damage.	Excellent	Review history of piece to determine whether to deaccession
YO1-212-17	Attic Storage - Box B3c	Received from Sara Kramer. Soiling, fraying, loss of material. Damage to silk material with sections missing.	Poor	Deaccession candidate?
YO1-212-13	Attic Storage - Box B3d	Received from Sara Kramer. Tapestry themed evening bag. Minor fraying of purse liner. Tarnishing of silver.	Very good	Retain.
YO1-21-2	Attic Storage - Box B3c	Tapestry themed evening bag. Fraying of threads, tearing of purse and liner. Housing of gemstones and seed pearls is loose.	Poor	Deaccession candidate because of condition?
YO1-570-1	Attic Storage - Box B3c	Tapestry themed evening bag. Several major tears, loss of intricate beadwork. Actively losing beads.	Poor	Deaccession candidate because of condition?

YO1-C369-02	Attic Storage - Box B12	WWII Military medal received from Tom Anderson. No observable damage or deterioration. In original packaging, which is non-archival.	Excellent	Deaccession candidate? Who is Tom Anderson? Outside period of interpretation.
YO1-C369-03	Attic Storage - Box B12	WWII Military medal received from Tom Anderson. No observable damage or deterioration. In original packaging, which is non-archival.	Excellent	Deaccession candidate? Who is Tom Anderson? Outside period of interpretation.
YO1-C369-04	Attic Storage - Box B12	WWII Military medal received from Tom Anderson. No observable damage or deterioration. In original packaging, which is non-archival.	Excellent	Deaccession candidate? Who is Tom Anderson? Outside period of interpretation.
YO1-620-11	Attic Storage - Box B18	Sugar Queen sash (not banner), 1948. Has two small brass safety pins. Some fraying at ends, slightly smudging of the letters, hard folds.	Good	Deaccession candidate - Outside period of interpretation.
YO1-620-12	Attic Storage - Box B18	Woodland Rotary sash (not banner). Letters held to banner by metal (possibly brass) staples. Hard folds, staple impressions in the material, minor fraying at ends, staining and tide marks.	Fair	
YO1-620-13	Attic Storage - Box B18	Miss Yolo Co sash (not banner). Hard folds, fraying at ends, staining, and some holes.	Poor	Review period of the piece.
YO1-620-14	Attic Storage - Box B18	Miss Yolo Co sash (not banner), 1949. Hard folds, fraying at ends, minor staining and tearing of the fabric.	Fair	Deaccession candidate - Outside period of interpretation.
YO1-620-10	Attic Storage - Box B18	Ms. Sugar Queen bathing suit. General yellowing of material, fading of printing, brownish staining speckled throughout, fraying of interior liner of the top.	Good	Retain because of uniqueness.
YO1-620-32	Attic Storage - Box B18	Engraving of Ms. Sugar Queen. Ink residue on wood and corrosion of the metal plate.	Fair	Needs treatment to remove corrosion.

YO1-10X-38-7	Attic Storage - Box B2	Unknown donor. Lace at edge has multiple tears along the seam. Heavy discoloration of white fabric. Multiple brown stains.	Poor	Deaccession candidate? Not unique, unknown donor, and in poor condition.
YO1-10x-38-6	Attic Storage - Box B2	Unknown donor. Hard folds of ribbon. Yellowing of crochet fabric. Minor brown spot.	Good	Deaccession candidate? Although in good condition, unknown donor and not
YO1-533-2	Attic Storage - Box B2	Very similar item to YO1-533-3. Fading and minor fraying of ribbon. Hard fold.	Very good	Deaccession candidate?
YO1-533-3	Attic Storage - Box B2	Very similar item to YO1-533-2. Fading of ribbon, hard fold.	Very good	Retain.
YO1-482-11	Attic Storage - Box B15	Ornamental hair comb. Broken teeth, crack. Appears to be imitation tortoise.	Poor	Deaccession candidate? Because of condition and other similar items in better condition.
YO1-212-4	Attic Storage - Box B15	Similar style to item YO1-C338-62. Ornamental hair comb. Missing a few rhinestones.	Very good	Deaccession candidate?
YO1-C338-62	Attic Storage - Box B15	Similar style to item YO1-212-4. Ornamental hair comb.	Excellent	Retain.
YO1-C244-01a	Attic Storage - Box 13a	Hand-held fan, received from Harriet Parsons as a group of three (other two are YO1-c244-01b and 01c). Small tear to fabric, minor fraying of edge wrapping, wood loss to handle.	Good	Appears to be a modern tourist-type fan, deaccession candidate as a group?
YO1-C244-01b	Attic Storage - Box 13a	Hand-held fan, received from Harriet Parsons as a group of three (other two are YO1-c244-01a and 01c). Slight warping of the panel, small loss at edge, minor dirt accretions.	Good	Appears to be a modern tourist-type fan, deaccession candidate as a group?
YO1-C244-01c	Attic Storage - Box 13a	Hand-held fan, received from Harriet Parsons as a group of three (other two are YO1-c244-01a and 01b). Some tearing at edge, dirt, discolorations.	Good	Appears to be a modern tourist-type fan, deaccession candidate as a group?

YO1-30-6	Attic Storage - Box 13a	Hand-held fan. Paper cardboard product for advertising a company that had jewelry on display at a hotel in San Diego. Minor material loss at fold edges.	Good	Deaccession candidate based on relevance?
YO1-278-07	Attic Storage - Box 13a	Similar to YO1-278-6. Hand-held fan, paper and wood. Advertisement for a store, based in Woodland, California.	Good	Need to research date.
YO1-278-6	Attic Storage - Box 13a	Similar to YO1-278-07. Hand-held fan, paper and wood. Advertisement for a drug store, based in Woodland, California. Paper shows deterioration and there is a loose component.	Good	Need to research date.
YO1-C229-30a	Attic Storage - Box 13a	Similar to YO1-206.8.1-03. Hand-held fan. Broken component, loss of paint, slight discoloration of	Fair	Deaccession candidate?
YO1-206.8.1-03	Attic Storage - Box 13a	Similar to YO1-C229-30a. Hand-held fan. Broken component, some wear of fabric, some general discoloration of the material.	Fair	Deaccession candidate?
YO1-C161-3	Attic Storage - Box 13a	Highly decorative hand-held fan. Hand painting and peacock feather tips. Losses in applied paint, missing peacock feathers, detached components.	Fair to poor	If proven that relates to site, retain because of uniqueness.
YO1-30-3	Attic Storage - Box 13a	Highly decorative hand-held fan. Pink feathers, possibly dyed.	Very good	If proven that relates to site, retain because of uniqueness and condition.
YO1-368-01	Attic Storage - Box B1a	Woman's headwear, bonnet. Hard folds, tiding stains, some fraying of material, open seams, mild overall fading of color.	Fair	
YO1-533-10	Attic Storage - Box B1a	Woman's headwear, boudoir cap. Hard folds, creasing of silk taffeta, loose component, some fraying of silk taffeta.	Fair	
YO1-10x38-2	Attic Storage - Box B1a	Woman's headwear, sun hat. Hard folds, soiling, staining, light wear of fabric.	Good	
YO1- 336-32	Attic Storage - Box B1a	Woman's headwear, dust cap. Loose threads, heavy stains.	Fair	
YO1- 025-072-11	Attic Storage - Box B1a	Woman's headwear, sun bonnet. Overall yellowing and staining of fabric, heavier at one of the edges. Fraying of material, some loose	Fair	
YO1- 382-29	Attic Storage - Barber Bottles - Box 9	Toilet bottle. Minor dirt at bottom edge.	Very good	
YO1-382-30	Attic Storage - Barber Bottles - Box 9	Toilet bottle.	Excellent	
YO1-382-10	Attic Storage - Barber Bottles - Box 2	Toilet bottle. Minor losses to white cameo-like material, minor abrasions, loss of gold gilt at mouth of bottle.	Very good	

YO1-382-4	Attic Storage - Barber Bottles - Box 2	Toilet bottle. Some accretions, minor abrasions. Some loss to the cameo-like material.	Very good	
YO1-382-62	Attic Storage - Barber Bottles - Box 12	Toilet bottle. Minor losses in the enamel paint application and gold gilt at the mouth.	Very good	
YO1-382-61	Attic Storage - Barber Bottles - Box 12	Toilet bottle. Minor losses in the enamel paint. Loss of gold gilt.	Very good	
YO1- 827-2a,b	Attic Storage - Box B22b	Eye glasses. Tarnishing of silver frames, shoe-lace-like lanyard is broken, case is whole.	Very good	
YO1- 10i48-1	Attic Storage - Box B22b	Eye glasses, pince nez. Minor chipping to both lenses.	Very good	
YO1-C229-27	Attic Storage - Box B22b	Eye glasses, lorgnette. Missing a lense, chipping and small loss on other lense. Chipping and loss to plastic housing.	Fair	
YO1-454-74a,b	Attic Storage - Box B22b	Eye glasses, spectacles. Dusty and dirty. Case lining fabric is torn. Some dirt, discolorations, and accretions on outside of case.	Spectables, very good; case, good	
YO1-310-14	Attic Storage - Box B6b - Woman's Scarf	Cape, dimensions of garment exceed the box. Hard folds, overall yellowing of garment.	Very good	
YO1-670-15	Attic Storage - Box B6b - Woman's Scarf	Cape, dimensions of garment exceed the box. Hard folds, multiple creases, minor fraying, minor tear.	Very good	
YO1-0338-61	Attic Storage - Box 29 - Men's Hats	Man's hat. Deformation due to improper storage, general overall soiling and fading of materials, localized surface losses throughout, fraying of	Good	
YO1-731-3a	Attic Storage - Box 29 - Men's Hats	Cap. Identical to item YO1-731-2c. Minor discoloration, insect holes.	Good	Possibly deaccession one of the
YO1-731-2c	Attic Storage - Box 29 - Men's Hats	Cap. Identical to item YO1-731-3a. Overall fading and soiling of the material. Embroidered badge at front edge (the other does not have this). Large heavy accretion at the front.	Fair	Possibly deaccession one of the two?
YO1-C353-02a	Attic Storage - Box 33 - Chinese Clothing	Shirt, part of an ensemble with YO1-C353-02b. Similar to items YO1-C353-01a and 01b. Dimensions of garment exceed the box, folds and creases. General overall fading, some stains	Good	
YO1-C353-02b	Attic Storage - Box 33 - Chinese Clothing	Pants part of an ensemble with YO1-C353-02a. Similar to items YO1-C353-01a and 01b. Dimensions of garment exceed the box, folds and creases. General overall fading, some stains throughout. Heavier and more localized than	Good	

YO1-C353-01a	Attic Storage - Box 33 - Chinese Clothing	Shirt, part of an ensemble with YO1-C353-01b. Similar to items YO1-C353-02a and 02b. Dimensions of garment exceed the box, folds and creases. Fading, general soiling, brown spots,	Good	
YO1-C353-01b	Attic Storage - Box 33 - Chinese Clothing	Pants, part of an ensemble with YO1-C353-01a. Similar to items YO1-C353-02a and 02b. Dimensions of garment exceed the box, folds and creases. Fading, general soiling, brown spots,	Good	
YO1-C353-05	Attic Storage - Box 33 - Chinese Clothing	Pants, identical to item YO1-C353-06. Dimensions of garment exceed dimensions of box, creating folds and creases. Minor fading, faint discoloration, ink stains, brown stains.	Good	Deaccession candidate? Identical to item YO1-C353-
YO1-C353-06	Attic Storage - Box 33 - Chinese Clothing	Pants, identical to item YO1-C353-05. Dimensions of garment exceed dimensions of box, creating folds and creases. Minor fading, faint discoloration, brown stains (possibly blood).	Good	Retain, slightly better condition than YO1-C353-05.
YO1-738-01	Attic Storage - Box Flags	US flag with 48 stars, received from Faye Marc, similar to item YO1-738-02, except smaller. "Bull Dog Bunting" ink stamp. Textile exceeds dimensions of box, creating hard folds. Minor brown spots. Almost appears new.	Very good	Bull Dog Bunting - WWII to 1960s, outside period of
YO1-738-02	Attic Storage - Box Flags	US flag with 48 stars, received from Faye Marc, similar to item YO1-738-01, except larger. Ink stamp "Philadelphia Q.M. Depot." Textile exceeds dimensions of box, creating hard folds and creases.	Excellent	Philadelphia Q.M. Depot - 1923 to 1998 - still within period, but the itemself may be of a later
YO1-C284-45	Attic Storage - Jewelry Box A	Gold pocket watch with cover. Watch face has hairline cracks, minor scratches and abrasions to the case, dulling of the gold.	Good	In Jewelry Box B, part of the Dorothy Bigelow
YO1-C284-46	Attic Storage - Jewelry Box A	Gold pocket watch with cover, has wind key. Dulling of gold, minor scratches and abrasions. Slight dent to front cover of the case. Missing its watch glass.	Fair	In Jewelry Box B, part of the Dorothy Bigelow
YO1-C388-25	Attic Storage - Jewelry Box A	Gold pocket watch, no cover, has chain, key, and fob with semi-precious stone with Free Mason symbol and a "G." Gold is heavily tarnished, minor scratches and abrasions from use. Back	Good	In Jewelry Box B - retain based on provenance.
YO1-095-20	Attic Storage - Indian Artifacts	Clam shell. Losses at edges.	Good	Box appears to be missing items.

YO1-C229-21	Attic Storage - Box 45 - Women's Hats	Woman's hat. Label "Mully Industry." Deformations, dust and dirt, some wear. Packed in overcrowded box.	Good	Need to research "Mully Industry" for
YO1-690-2	Attic Storage - Box 45 - Women's Hats	Woman's hat. Label "Schiaparelli of Paris." Note tucked inside hat "The Cloche, 1920's 1930's." Minor deformations. Packed in overcrowded box.	Very good	Need to research "Schiaparelli of Paris" for relevance.
YO1-670-22	Attic Storage - Box 45 - Women's Hats	Woman's hat. Label "Muller Modes, California." Slight deformation, some tearing of the netting.	Very good	Need to research "Muller Modes, California" for relevance.
YO1-10X44-01	Attic Storage - Box 30 - Women's Hats	Velvet woman's hat by unknown donor. Label "Douglas Hats, New York." Heavy deformation of hat shape, some opening of seams, fraying of the ends of petals.	Good	Need to research "Douglas Hats, New York" for relevance.
YO1-10X44-01	Attic Storage - Box 30 - Women's Hats	Velvet woman's hat by unknown donor. Heavy deformation of hat shape and beadwork. Loss of beads. Tarnished metal medallion. Bead component is loose. Opening of seams, tear of material. No label, no donor information.	Fair	Deaccession candidate?
YO1-369-14.1,2	Attic Storage - Box B22A- Gloves	Black woman's black gloves, identical to item YO1-369-15.1,2. Fold lines and creases. Size 7. Received from Almira E. Borsch.	Excellent	Identical item in same condition, same provenance - deaccession one of the two
YO1-369-15.1,2	Attic Storage - Box B22A- Gloves	Black woman's black gloves, identical to item YO1-369-14.1,2. Fold lines and creases. Size 7. Received from Almira E. Borsch.	Excellent	Identical item in same condition, same provenance - deaccession one of the two
YO1-C262-5a,b	Attic Storage - Box B22A- Gloves	Off-white woman's kid gloves, similar to item YO1-533-20a,b. The length of the gloves exceeds the length of the box. Heavy folds, creases, brown stains. Each glove has 3 missing buttons. Button impressions on gloves from gloves folded onto	Good	Deaccession candidate?
YO1-533-20a,b	Attic Storage - Box B22A- Gloves	Off-white woman's kid gloves, similar to item YO1-533-20a,b. Creases, mild staining. Sagging of material. More supple than YO1-C262-5a,b.	Very good	

YO1-470-35a,b	Attic Storage - Box B22A- Gloves	Rusty brown woman's gloves, hand crocheted by Mrs. Gibson. Generally whole, some fading, discoloration, and losses at tips of fingers.	Fair	Retain due to association to the Gibson family.
YO1-305-13	Attic Storage - Box B4 - Handkerchiefs	Hankerchief identical to item YO1-305-14, received by Arnold Rosenwald. Dimensions of object exceed dimensions of box, creating folds and creases. Slight yellowing of fabric, some mild	Good	Retain.
YO1-305-14	Attic Storage - Box B4 - Handkerchiefs	Hankerchief identical to item YO1-305-13, received by Arnold Rosenwald. Dimensions of object exceed dimensions of box, creating folds and creases. Creases are heavier on this one (as compared to YO1-305-13). Slight yellowing of fabric, with faint brown stain and faint ink stain.	Fair	Deaccession candidate?
YO1-410-1	Attic Storage - Box B4 - Handkerchiefs	Hankerchief similar to item YO1-470-36. Dimensions of object exceed the box, creating some hard folds. Yellowing of material, slight brown discoloration in localized areas.	Good	
YO1-470-36	Attic Storage - Box B4 - Handkerchiefs	Hankerchief similar to item YO1-410-1. Dimensions of object exceed the box, creating some hard folds. Yellowing of material, prominent brown discolorations, pink discoloration (possibly from ink). Two holes heavily stitched as a repair.	Fair	Deaccession candidate due to condition?
YO1-589-01	Attic Storage - Box -Kerosene Lamp	One lamp in box. Tarnished metal, broken component, crack in glass body.	Good	Are there other examples?
YO1-10X36-06	Attic Storage - Box 76 - Wedding	Wedding gown, unknown donor/owner. Two pieces, heavy staining on both. Localized fading of material, insect damage, some tide and other stains, tears. Size of dress exceeds dimension of box, creating heavy folds and creases.	Fair to poor	Deaccession candidate? Unknown donor/owner, fair to poor.
YO1-725-01A	Attic Storage - Box 76 - Wedding	Two-piece wedding dress ensemble with YO1-725-01B. Bodice. Silk moiré has extensive frays, tears, and losses. Size of bodice exceeds dimension of box, creating heavy folds and creases.	Poor	Deaccession candidate due to poor condition? First need to determine if owner of dress has any significance to

YO1-725-01B	Attic Storage - Box 76 - Wedding	Two-piece wedding dress ensemble with YO1-725-01A. Skirt. Silk moiré has extensive frays, tears, and losses. Size of skirt exceeds dimension of box, creating heavy folds and creases.	Poor	Deaccession candidate due to poor condition? First need to determine if owner of dress has any significance to
YO1-C162-1	Attic Storage - Box 67 - Aprons	Waist apron. Dimensions of object exceed dimensions of box, creating folds and creases. Slight yellowing of material with localized brown spots and tide lines, holes, has a repair. Similar to items YO1-C267-44a and YO1-C267-6.	Fair	Deaccession candidate?
YO1-C267-44a	Attic Storage - Box 67 - Aprons	Waist apron. Dimensions of object exceed dimensions of box, creating folds and creases. General yellowing of material with localized brown spots. Similar to items YO1-C162-1 and	Good	
YO1-C267-6	Attic Storage - Box 67 - Aprons	Waist apron. Dimensions of object exceed dimensions of box, creating folds and creases. Slight yellowing of the material. Similar to items YO1-C162-1 and YO1-C267-44a.	Very good	
YO1-C421-15	Attic Storage - Box 28 - Petticoats	Skirt petticoat. Dimensions of object exceed dimensions of box, creating folds and creases. Yellowing, brown stains, some holes, some repairs. Similar style to YO1-2008.5.3-02. Received by Tommie Welts.	Fair	Deaccession candidate? Have other better samples from Tommie Welts and there are similar petticoats in
YO1-2008.5.3-02	Attic Storage - Box 28 - Petticoats	Skirt petticoat. Dimensions of object exceed dimensions of box, creating folds and creases. Slight brown staining, very faint. Small holes throughout. Similar style to YO1-C421-15.	Very good	
YO1-C421-16	Attic Storage - Box 28 - Petticoats	Skirt petticoat. Dimensions of object exceed dimensions of box, creating folds and creases. Minor tear along the seam at back, slight brown staining. Received by Tommie Welts.	Very good	Retain as sample from Tommie Welts.
YO1-C351-01	Attic Storage - Box 28 - Petticoats	Full petticoat. Dimensions of object exceed dimensions of box, creating folds and creases. Slight yellowing of material, brown staining under arm areas, some tears and repairs, loose threads.	Good	Retain as ornate sample of petticoat.
YO1-891-40	Attic Storage - Box 52 - Nightgowns	Woman's nightgown, almost identical to item YO1-025-070-02. Dimensions of gown exceed dimensions of box, creating heavy folds and creases. Slight yellowing of material and small	Very good	Deaccession candidate?

YO1-025-070-02	Attic Storage - Box 52 - Nightgowns	Woman's nightgown, almost identical to item YO1-891-40. Dimensions of gown exceed dimensions of box, creating heavy folds and creases. Slight yellowing and brown discoloration on the front, very faint.	Very good	Retain, in slightly better shape, may be easier to remove brown staining, no
YO1-896-01	Attic Storage - Box 52 - Nightgowns	Woman's nightgown, received by Lorie N. Warnke, similar to item YO1-896-08 received by same person. Dimensions of gown exceed dimensions of box, creating heavy folds and creases. Not as yellowed as YO1-896-08, and less staining. Pleating opened up at back.	Very good	Retain.
YO1-896-08	Attic Storage - Box 52 - Nightgowns	Woman's nightgown, received by Lorie N. Warnke, similar to item YO1-896-01 received by same person. Dimensions of gown exceed dimensions of box, creating heavy folds and creases. General yellowing of material, localized brown tide lines, some loose threads, tear at hem.	Good	Deaccession candidate? There is a better sample by same donor.
YO1-C169-03d	Attic Storage - Box 7 - Feathers	Dyed blue ostrich feather similar to C169-32. Flattening and deformation due to overpacking. Some fading or loss of dye, metal deformation.	Fair	Deaccession candidate? Similar one in better
C169-32	Attic Storage - Box 7 - Feathers	Dyed blue ostrich feather similar to YO1-C169-03d. Flattening and deformation due to overpacking. Minimal fading.	Good	
YO1-30-4	Attic Storage - Box 7 - Feathers	Fan with ostrich feathers dyed purple. Insect damage due to infestation. Scratches and abrasions to plastic tortoise shell.	Fair	
YO1-670-16	Attic Storage - Box B8b - Collars Dickeys	Lace collar. Collar is bigger than the dimensions of the box, creating some folds. Yellowing and heavy brown staining.	Fair	
YO1-310-9	Attic Storage - Box B8b - Collars Dickeys	Lace collar. Collar is bigger than the dimensions of the box, creating some folds. General yellowing, heavy brown stains localized to collar area. One reddish-brown stain, possibly lipstick. Received from Gerda Faye.	Fair	Deaccession candidate? There are better samples of similar collars and also a better sample of a collar received from Gerda Faye.
YO1-310-11	Attic Storage - Box B8b - Collars Dickeys	Lace collar. Collar is bigger than the dimensions of the box, creating some folds. Minor pull in the netting, but not torn. Received from Gerda Faye.	Very good to excellent	
YO1-25-129a	Attic Storage - Box 2 - Women's Suit	Two-piece ensemble, jacket. Some wear of material, dust and dirt in the beads. Size of garment exceeds dimensions of box.	Fair	

YO1-25-129b	Attic Storage - Box 2 - Women's Suit Dresses	Two-piece ensemble, skirt. More wear on skirt, particularly at bottom edge. Waist band has large running tear with associated loss. Dirt and dust in bead work. Conservation-based repairs. Size of garment exceeds dimensions of box.	Poor	
YO1-2007.01.05-01a,b	Attic Storage - Box 80 - Women's Fancy Dresses	Dress received from Julie Wagner. Dress and slip. Size of garment exceeds dimensions of box, creating hard folds and creases. Some slight discoloring staining, slight brown discoloration at collar, localized faded spot.	Good	
YO1-2007.01.05-03	Attic Storage - Box 80 - Women's Fancy Dresses	Dress received from Julie Wagner. Size of garment exceeds dimensions of box, creating hard folds and creases. Localized brown stains due to sweat, opening along the seam, tear at back bottom seam. Appears to be missing a front decorative skirt panel.	Good to fair, due to missing component	Who is Julie Wagner? May consider the deaccession of one of the dresses.
YO1-891-51	Attic Storage - Box D03 - Women's Underwear	Union Suit, identical to item YO1-891-52, received by Charlotte N. Johnson. Size of garment exceeds dimensions of box, creating hard folds and creasing. Loose threads at collar and missing	Very good	Retain.
YO1-891-52	Attic Storage - Box D03 - Women's Underwear	Union Suit, identical to item YO1-891-51, received by Charlotte N. Johnson. Size of garment exceeds dimensions of box, creating hard folds and creasing. Missing button, minor brown discolorations, loose threads and tearing at collar (more extensive than YO1-891-51).	Good	Deaccession candidate? Identical item in better condition donated by
YO1-021-285	Attic Storage - Box D03 - Women's Underwear	Corset. Has hand needlework and embroidery. Size of garment exceeds dimensions of box, creating creasing. Some yellow and brown stains, corrosion staining from iron and brass	Fair	
YO1-983-05	Attic Storage - Box D03 - Women's Underwear	Corset. Size of garment exceeds dimensions of box, creating creasing. Some yellow and brown staining throughout, not severe. Minor tearing and loose threads.	Good	
YO1-664-03	Attic Storage - Box D03 - Women's Underwear	Corset. Size of garment exceeds dimensions of box, creating hard folds and creasing. Some tearing, brown stains, few loose threads. One of the stays has torn away from the material.	Fair	
YO1-13-25	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Camisole. Fishnet with cotton edging. Size of garment exceeds dimensions of box, creating hard folds and creases. One minor brown stain.	Very good	
YO1-25-70-20	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Camisole. Size of garment exceeds dimensions of box, creating hard folds and creases. Some holes and fraying in the fabric, mainly under arm pits.	Good	

YO1-896-25	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Bodice/camisole. Size of garment exceeds dimensions of box, creating hard folds and creases. Slight discoloration around the collar. Minor tears, loose threads.	Good	
YO1-970-1a	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Camisole. Size of garment exceeds dimensions of box, creating hard folds and creases. Minor tears, few small holes, some localized brown spots.	Very good	
YO1-25-70-19	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Camisole, similar to YO1-482-15. Size of garment exceeds dimensions of box, creating hard folds and creases. Repair in front, one brown spot.	Very good	
YO1-482-15	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Camisole, similar to YO1-25-70-19, but more elaborate in design. Size of garment exceeds dimensions of box, creating hard folds and creases. Missing a button, small amount of	Very good	
YO1-C338-46	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Bloomers, white cotton, similar to item YO1-140-06. Size of garment exceeds dimensions of box, creating hard folds and creases. A few light brown stains, one ink spot on waist band, tear.	Good	Deaccession candidate?
YO1-140-06	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Bloomers, white cotton, similar to item YO1-C338-46, except heavier cotton, crotch bottom. Size of garment exceeds dimensions of box, creating hard folds and creases. Few loose threads, slight fraying of material.	Very good	Retain.
YO1-891-42	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Drawers, off-white cotton, similar to item YO1-042-03. Size of garment exceeds dimensions of box, creating hard folds and creases. Some fraying of the material, large repair, some tears,	Good	Deaccession candidate?
YO1-042-03	Attic Storage - Box D04 - Camisoles, Bloomers, etc.	Drawers, off-white cotton, similar to item YO1-891-42. Size of garment exceeds dimensions of box, creating hard folds and creases. Slight fraying at one of the seams, mild discoloration.	Very good	Retain.
YO1-697-24a	Attic Storage - Box B14 - Stockings, Men, Women,	Knit socks, children. Similar to item YO1-697-24b. Size of garment exceeds dimensions of box, creating hard folds and creases. Some breakage in the knit, slight stretching of the fabric.	Very good	Deaccession? Need to get information.
YO1-697-24b	Attic Storage - Box B14 - Stockings, Men, Women,	Knit socks, children. Similar to item YO1-697-24a. Size of garment exceeds dimensions of box, creating hard folds and creases. Some breakage in the knit.	Very good	Deaccession? Need to get information.
YO1-2009-5-02-02a, b	Attic Storage - Box B14 - Stockings, Men, Women,	Black stockings, women. Size of garment exceeds dimensions of box, creating hard folds and creases. Lightly worn, stretching and discoloration in the foot area.	Very good	Unique style-wise, not a solid pattern, open netting.

YO1-C351-04a,b	Attic Storage - Box B14 - Stockings, Men, Women,	Black stockings, women. Identical to item YO1-C351-05a,b, donated by Velma Moulden. Size of garment exceeds dimensions of box, creating hard folds and creases. Lightly worn, discoloration in	Very good	Deaccession candidate?
YO1-C351-05a,b	Attic Storage - Box B14 - Stockings, Men, Women, Children	Black stockings, women. Identical to item YO1-C351-04a,b, donated by Velma Moulden. Size of garment exceeds dimensions of box, creating hard folds and creases. Slight discolorations from use, plain stocking. Has manufacturer's ink.	Very good	Retain, has ink of manufacturer.
YO1-21-37, 38	Attic Storage - Box B14 - Stockings, Men, Women, Children	Black stockings, women. Size of garment exceeds dimensions of box, creating hard folds and creases. Ornate, knitting and embroidery work. Some breakage in the knit, minor. Worn, discoloration in the foot area.	Good	Unique piece style-wise.
YO1-10X36-12a,b	Attic Storage - Box B14 - Stockings, Men, Women,	Black stockings, women. Unknown donor. Size of garment exceeds dimensions of box, creating hard folds and creases. Discoloration in the feet from previous use, slight pull of fabric.	Very good	
YO1-10X36-11a,b	Attic Storage - Box B14 - Stockings, Men, Women,	Black stockings, women. Unknown donor. Size of garment exceeds dimensions of box, creating hard folds and creases. Some wear with discoloration in the foot area, some tears to the netting.	Good	
YO1-560-2a	Attic Storage - Box B14 - Stockings, Men, Women, Children	Stockings, child. Identical to item YO1-560-2b, donated by Wilma Johnson. Appears to be size larger than item 2b. Size of garment exceeds dimensions of box, creating hard folds and creases. Discoloration and brown spotting in foot	Very good	Deaccession candidate? Identical item in better condition.
YO1-560-2b	Attic Storage - Box B14 - Stockings, Men, Women, Children	Stockings, child. Identical to item YO1-560-2a, donated by Wilma Johnson. Appears to be size smaller than item 2a. Size of garment exceeds dimensions of box, creating hard folds and creases. Discoloration and brown spotting in foot area. Spotting is not as deep and numerous as 2a.	Very good	
YO1-133-064	Attic Storage - Box B23 Hair Clothes Brushes	Brush, clothes. Similar to item YO1-133-068. Tarnishing of silver, embedding of silver polishing compound in crevices, minor denting.	Good	Part of a two-piece set - need to keep sets together.
YO1-133-068	Attic Storage - Box B23 Hair Clothes Brushes	Brush, clothes. Similar to item YO1-133-064. Tarnishing of silver, scratches and abrasions.	Good	Need more information, part of a two-piece set.
YO1-133-73	Attic Storage - Box B23 Hair Clothes Brushes	Hairbrush, adult. Tarnishing of silver, dent at top, loss of bristles (active) with discoloration. There may be cellulose nitrate. Belongs to Dorothy Bigelow, initials "DW" on brush.	Fair to poor	

YO1-336-19a,b,c	Attic Storage - Box B23 Hair Clothes Brushes	Hairbrush, infants. Brush, comb, and box. Moderate tarnishing of silver, chips to paint, bristles are whole and sound, teeth missing on comb, discoloration of box. Non-active insect activity inside box, carpet beetles. Staining of	Fair	
YO1-612-02E	Attic Storage - Box B11b -	Lace piece. In new condition, appears to never have been used.	Excellent	
YO1-454-73	Attic Storage - Box B11b -	Crochet piece. In new condition, appears to never have been used.	Excellent	
YO1-761-21F	Attic Storage - Box B11b - Laces	Drawn work, salvaged from garment. Slight yellowing of material, faint brown stain. Dimensions of piece exceed size of box, creating	Very good	
YO1-555-04	Attic Storage - Box B11b - Laces	Drawn work, salvaged from garment. Sewing needle left in it, caused prominent holes from insertion. Broken and loose threads. Minor staining and fraying of edges.	Fair	
YO1-123-02G, H	Attic Storage - Box B11b -	Two identical crocheted pieces. G has some mild, brown staining.	Very good	Should be kept as a set.
YO1-C235a,b	Attic Storage - Box B11b - Laces	Lace fragments. Two pieces. Both have yellowish brown discoloration with brown spots. Unfinished edges due to salvaging.	Good to fair	Should be kept as a set.
YO1-C254-07	Attic Storage - Box Parasol/Umbrell	Parasol. Dark blue silk. Slight fading of fabric, lots of fraying and holes, darkened discoloration, abrasions. Has matching cover, has fraying, holes,	Poor	Unique.
YO1-C45-3	Attic Storage - Box Parasol/Umbrella	Parasol. Brown silk. Fraying of material, large tears of silk and lace, missing tassle, corrosion.	Poor	Unique - has a matching bonnet, should be kept together.
YO1-C338-04	Attic Storage - Box Parasol/Umbrell	Parasol, similar in style to YO1-642-02, cotton. General yellowing of material from soiling, with some faint brown stains.	Good	
YO1-642-02	Attic Storage - Box Parasol/Umbrella	Parasol, similar in style to YO1-C338-04, linen. General darkening of the material due to age, a lot of brown spots, some tiding. Signature panels with monograms, signatures, and list of names.	Fair	Unique piece, could be attributed to an owner or
YO1-343-024	Attic Storage - Box Parasol/Umbrell	Parasol, tan silk, wood handle, similar in style to YO1-022-101. Some fraying and tearing of the silk, some dirt discoloration.	Poor	
YO1-022-101	Attic Storage - Box Parasol/Umbrella	Parasol, beige cotton, wood handle, similar in style to YO1-343-024. Some discoloration of fabric due to fading and soiling, bent components, some brown spots.	Fair	

YO1-10X49-06	Attic Storage - Box Parasol/Umbrella	Parasol, black, collapsable handle. Very similar to YO1-189-02. Significant tearing and fraying, general wear. Unknown donor.	Poor	Deaccession candidate? Poor condition, unknown donor, other similar
YO1-189-02	Attic Storage - Box Parasol/Umbrella	Parasol, black, collapsable handle. Very similar to YO1-10X49-06. Some fraying and tearing of material, wear of finishes.	Fair	
YO1-C267-02	Attic Storage - Box Parasol/Umbrella	Parasol, black, collapsable handle. Very similar to the parasol with no number (stored in same box). Some fraying of material and tears, wear of	Fair	
Parasol - No number	Attic Storage - Box Parasol/Umbrella	Parasol, black, collapsable handle. Very similar to the parasol YO1-C267-02. Some minor tears and holes, bent component, wear of finishes.	Fair	In better shape than similar item.
YO1-305-42,43	Attic Storage - Box 5a - Shoes	Booties, infant. Donated by Arnold S. Rosenwald. Almost identical to item YO1-305-44,45. Deformation, light soiling.	Very good	
YO1-305-44,45	Attic Storage - Box 5a - Shoes	Booties, infant. Donated by Arnold S. Rosenwald. Almost identical to item YO1-305-42,43, except has additional decoration and silk ribbon. Moderate soiling and fraying of ribbon ends.	Good	Deaccession candidate?
YO1-305-46,47	Attic Storage - Box 5a - Shoes	Booties, infant. Donated by Arnold S. Rosenwald. Slight discoloration from soiling, very minor. Not similar to YO1-305-42,43 and 44,45. More like a stocking.	Very good	
YO1-C065-01	Attic Storage - Box 5a - Shoes	Booties, infant. Deformation, light soiling.	Very good	
YO1-373-22	Attic Storage - Box 5a - Shoes	Booties, infant. Only one bootie, donated by Alyce Jewett. Localized fading and tiding that indicates that bleach spilled on it. Damage in the form of tears, losses. General light soiling overall.	Poor	Deaccession candidate? Only one, poor condition, other samples.
YO1-373-23	Attic Storage - Box 5a - Shoes	Booties, infant. Only one bootie, donated by Alyce Jewett. General light soiling overall with one brown spot. Tears, losses.	Poor	Deaccession candidate? Only one, poor condition, other samples.
YO1-533-17a,b	Attic Storage - Box 5a - Shoes	Booties, infant. Deformation, overall soiling with brown staining, fraying of ribbon tie. Broken	Fair	
YO1-10X35-10a,b	Attic Storage - Box 5a - Shoes	Booties, infant. Stocking set, crochet, unknown donor. Stored flat. Some overall fading and loose threads.	Very good	
YO1-10X35-11a,b	Attic Storage - Box 5a - Shoes	Booties, infant. Bootie set, crochet, unknown donor. Mild soiling overall, largely on the heels. Stuffed, and so held their shape. No broken	Very good	

YO1-815-7	Attic Storage - Box B9 - Misc. Non-Wearables	Pencil. Has some minor dents and wear of finishes. "Motroni Lumber Co." written on pencil.	Very good	Deaccession candidate? Need to research "Motroni."
YO1-C085-6a,b	Attic Storage - Box B9 - Misc. Non-Wearables	Small decorative pliers for opening bottles, similar to item YO1-C085-07a,b, donated by Charles Johnson. In plastic case. Minor paint loss.	Very good	Deaccession candidate due to relevance? Appears to be modern.
YO1-C085-07a,b	Attic Storage - Box B9 - Misc. Non-Wearables	Small decorative pliers for opening bottles, similar to item YO1-C085-06a,b, donated by Charles Johnson. In plastic case. Minor paint loss.	Very good	Deaccession candidate due to relevance? Appears to be modern.
YO1-092-04	Attic Storage - Box B9 - Misc. Non-Wearables (listed unde Curling Irons)	Curling iron, for tight curls, manual. Dulling of metal.	Very good	
YO1-C200-19	Attic Storage - Box B9 - Misc. Non-Wearables	Curling iron, for wavy curls, manual. Dulling of metal.	Very good	
YO1-369-04	Attic Storage - Box B9 - Misc. Non-Wearables	Curling iron, manual. Discoloring of metal, scorching of wood from use, cracks in wood. Fork portion is bound with wire.	Good	
YO1-454-43	Attic Storage - Box B9 - Misc. Non-Wearables	Curling iron, electrified. "LeBijou, Subpedo" on the side. Dulling of metal, light wear of finishes, light soiling of cord.	Very good	Need to research "LeBijou, Supedo."
YO1-2014.11.005.001a	Attic Storage - Box B9 - Misc. Non-Wearables	Fire bell, almost identical to items YO1-2014.11.005.001b and c. Metal and Bakelite. Heavily soiled with grease and dirt. No dents. Has "Low Spot Lowecator" inked on the side.	Fair	Need to research "Low Spot Lowecator."
YO1-2014.11.005.001b	Attic Storage - Box B9 - Misc. Non-Wearables	Fire bell, almost identical to items YO1-2014.11.005.001a and c. Metal and Bakelite. Dents and scratches. Appears to have never been used, lightly soiled with dust. Has an applied sticker "Spot Fire Lowecator."	Very good	
YO1-2014.11.005.001c	Attic Storage - Box B9 - Misc. Non-Wearables	Fire bell, almost identical to items YO1-2014.11.005.001a and b. Metal and Bakelite. Grease and dirt accretions, dent. Has "Low Spot Lowecator" inked on the side.	Fair	

YO1-133-070	Attic Storage - Box Hand Held Mirrors	Hand mirror. Silver, glass. Donated by Dorothy Bigelow. Similar in concept to item YO1-133-072, donated by same person. Glass is loose. Accretions, tarnishing of silver. Slight indications of silvering out of mirror.	Fair	
YO1-133-072	Attic Storage - Box Hand Held Mirrors	Hand mirror. Silver, glass. Donated by Dorothy Bigelow. Similar in concept to item YO1-133-070, donated by same person. "DW" monogrammed on back. Heavy tarnishing, numerous dents. Mirror has silvering out. Accretions.	Fair	
YO1-343-029	Attic Storage - Box Hand Held Mirrors	Hand mirror. Cellulose nitrate, modern. Discolorations, indicating some past hydrolysis of the plastic. Ink stain.	Good	Need to separate from rest of collection.
YO1-911-45	Attic Storage - Box Hand Held Mirrors	Hand mirror. Wood, felt, and glass. Wear of finishes, dusty. Mirror has silvering out.	Good	
YO1-937-08	Attic Storage - Box Display Bottles	Canning jar, clear glass with "Sure Seal" in raised letters, donated by Mrs. Jeffrey Granett. Minor abrasions, mild corrosion.	Very good	
YO1-937-02	Attic Storage - Box Display Bottles	Canning jar, clear glass with "Ball Ideal" in raised letters, donated by Mrs. Jeffrey Granett. Minor abrasions, minor corrosion.	Very good	
YO1-937-05	Attic Storage - Box Display Bottles	Canning jar, clear glass with "Atlas E-Z Seal" in raised letters, donated by Mrs. Jeffrey Granett. Light corrosion and mild abrasions.	Very good	
YO1-937-03	Attic Storage - Box Display Bottles	Canning jar, clear glass with blue tinge (possibly due to UV exposure), with "Atlas E-Z Seal" in raised letters, donated by Mrs. Jeffrey Granett. Mild corrosion, light abrasions.	Very good	
YO1-937-13	Attic Storage - Box Display Bottles	Canning jar, clear glass with blue tinge (possibly due to UV exposure), with "Ball Ideal" in raised letters, donated by Mrs. Jeffrey Granett. Moderate abrasions and corrosion.	Good	
YO1-C207-03	Attic Storage - Box Display Bottles	Ambar bottle, with wine shape. Has wax around lip of bottle, indicating wax seal. Sticker label with pencil writing, "Pure Grain Alcohol." Some abrasions, dirt, wax is dusty and cracked.	Good	
YO1-298-02	Attic Storage - Box Display Bottles	Clear glass bottle, "Woodland Soda Works" in raised letters. Mild soiling, moderate abrasions.	Very good	
YO1-C207-07	Attic Storage - Box Display Bottles	Clear glass bottle with slight blue tinge, "Florida Water, Muay & Lanman, Duggists, New York" in raised letters. Some dirt, losses and scratches to applied paint, insipid spall.	Very good	

YO1-563-04	Attic Storage - Box Display Bottles	Clear glass bottle, "Listerine Lambert Pharmacia Company" in raised letters. Has iridescence from previous burial and heavy soiling inside the bottle.	Good	
YO1-C207-05	Attic Storage - Box Display Bottles	Clear glass bottle, "Dr. D. Jayne's Tonic Vermifuge" in raised letters. Appears to have been buried at one point, fogging of glass and	Fair	
YO1-C207-06	Attic Storage - Box Display Bottles	Clear glass bottle, "Mexican Mustang ..." in raised letters. Previously buried, has heavy soiling on inside, fogging and iridescence on glass, corrosion	Fair	
YO1-C207-04	Attic Storage - Box Display Bottles	Clear glass bottle, "California Fig Syrup Co." in raised letters. Several chips, abrasions, slightly fogging and iridescence of glass, light soiling on inside of bottle. Appears to have been buried at	Good	
YO1-563-03	Attic Storage - Box Display Bottles	Clear glass bottle, "... Chili Powder" in raised letters. Previously buried, fogging of the glass, iridescence, soiling on the inside.	Good	
YO1-10X59-04	Attic Storage - Box Display Bottles	Green glass, writing in raised letters, has a lid. "... eese Chem. Co. ..." Buried at one point, fogging of glass, iridescence, soiling on inside. Lid is corroded and fused onto the neck.	Poor	
YO1-813-01-04	Attic Storage - Box C1 - Blowers and Other Drawings	Drawing by Annie Blowers, part of large collection, donated by Ruth Jarrett. Light discoloration overall, some brown staining. Unfinished drawing on back. Tack holes in corner, minor cockling of edges, one small tear.	Good	What is the relevance of Blowers or Jarrett to Yolo County, check dates of drawings?
YO1-813-02-05	Attic Storage - Box C1 - Blowers and Other Drawings	Drawing by Carrie M. Blowers, part of large collection, donated by Ruth Jarrett. Light soiling, tears, some creasing, circular impressions in the paper. One tear has tape repair. Tack holes in corner. Loss of white pastel application.	Fair	What is the relevance of Blowers or Jarrett to Yolo County, check dates of drawings?
YO1-813-01-21	Attic Storage - Box C1 - Blowers and Other Drawings	Drawing by Annie Blowers, part of large collection, donated by Ruth Jarrett. Dog ear, pin holes, some brown spots. No. 4 of a study.	Good	What is the relevance of Blowers or Jarrett to Yolo County, check dates of drawings?

YO1-813-02-07	Attic Storage - Box C1 - Blowers and Other Drawings	Drawing by Carrie M. Blowers, part of large collection, donated by Ruth Jarrett. Has a few brown spots, creases, pin holes. Signature "C.M.B. April '97" or "C.M.B. April '47."	Very good	What is the relevance of Blowers or Jarrett to Yolo County, check dates of drawings?
YO1-813-08	Attic Storage - Box C1 - Blowers and Other Drawings	Drawing, advertisement for "Colgate & Co.," part of collection donated by Ruth Jarrett. No signature. Folds, dog ears, tears, minor stains.	Good	Date? Relevance?
YO1-813-41	Attic Storage - Box C1 - Blowers and Other Drawings	Color ink print poster. Multiple tears and losses. Hard folds. Stored in a folded position.	Poor	
YO1-813-42	Attic Storage - Box C1 - Blowers and Other Drawings	Color ink print poster. Multiple tears and losses. Hard folds.	Poor	
YO1-469-04	Attic Storage - Box C1 - Blowers and Other Drawings	Color ink printing advertisement for Muscatel Raisons, Woodland, CA, R.B. Blowers. Identical to item YO1-469-05. Tide lines, tear, image loss due to insects.	Good	Deaccession candidate? There is an identical item in better
YO1-469-05	Attic Storage - Box C1 - Blowers and Other Drawings	Colored ink printing advertisement for Muscatel Raisons, Woodland, CA, R.B. Blowers. Identical to item YO1-469-04. Tide lines, tear.	Very good	Need to find out dates/relevance of Blowers
YO1-99-67	Attic Storage - Box C5 - Newspapers	Newspaper, The Youth's Companion, part of several similar newspapers (not clear if complete collection). Hard folds, some creases and tearing, dog ears, yellowing of the paper, tiding.	Fair	
YO1-99-66	Attic Storage - Box C5 - Newspapers	Newspaper, The Youth's Companion, part of several similar newspapers (not clear if complete collection). Hard folds, tears and losses, brown discolorations, browning of wood pulp paper.	Fair	
YO1-99-51	Attic Storage - Box C5 - Newspapers	Newspaper, The Illustrated Companion, part of similar newspapers (not clear if complete collection). Folds, yellowing of wood pulp paper, minor tears, brown spots.	Good	
YO1-99-49	Attic Storage - Box C5 - Newspapers	Newspaper, The Illustrated Companion, part of similar newspapers (not clear if complete collection). Hard folds with associated tearing, yellowing of wood pulp paper, losses, creases, some discoloration, dog ears.	Fair	

YO1-520A,B	Attic Storage - Framed Picture Rack	Wood framed black and white panorama photograph. Dusty, non-archival mounting, cockling and slight fading of photograph, some fly specks, tiding along one edge.	Good	
YO1-891-103	Attic Storage - Framed Picture Rack	Wood framed black and white panorama photograph. Dusty and dirty, non-archival mounting, some low-lying ripples throughout. Fading, particularly at ends. "California Fruit Growers and Farmers, Santa Ana, 1923."	Good	
YO1-561-5	Attic Storage - Framed Picture Rack	Wood framed black and white photograph. Non-archival framing materials. Advertising "Marvin Landplane Factory, Woodland, CA." Some slight discoloration, low-lying ripples in bottom half of image, few fly specks.	Good	Relevant, but are these later dates?
YO1-561-4	Attic Storage - Framed Picture Rack	Wood framed black and white photograph. Non-archival framing materials. Advertising "Marvin Landplane Factory, Woodland, CA." Some slight discoloration, few fly specks. Loose framing materials with items falling out of mount.	Fair	Relevant, but are these later dates?
YO1-561-3	Attic Storage - Framed Picture Rack	Wood framed black and white photograph. Non-archival framing materials. Advertising "Marvin Landplane Factory, Woodland, CA." Some slight discoloration, few fly specks. Loose framing materials with items falling out of mount.	Fair	Relevant, but are these later dates?
YO1-891-151	Attic Storage - Framed Picture Rack	Colorized wood framed photograph. Dust and dirt, abrasions to image, abrasions and scratches to frame. Non-archival framing materials. George	Good	
YO1-2006.08.05-01	Attic Storage - Framed Picture Rack	Gilded wood framed black and white photograph. Alice Collett Tadlock. Dusty, small gouge on image. Cracking and losses to frame. Non-archival framing materials.	Image is good, frame is fair	
No number, piece of paper with "Cranston?"	Attic Storage - Framed Picture Rack	Framed oil-on-canvas painting, possibly canvas board. Ornate gilt frame. Dust and dirt. Paint is whole, slight bloom to varnish. Frame has mutiple losses and cracks. Non-archival framing	Painting is good, frame is fair to poor	
YO1-273-1	Attic Storage - Framed Picture Rack	Framed drawing. Ornate gilt and red velvet frame. Non-archival framing materials. Dulling of gold leaf, dust and dirt, corners of frame have slight opening of joints, minor losses and chips along bottom edge of frame. T-shaped tear and pushing out of paper in drawing, with some brown spotting. "John D. Richie, 1819-1890"	Good	
YO1-534-2a,b	Attic Storage - Framed Picture Rack	Framed colorized photograph. Ornate gilt and red velvet frame. Non-archival framing materials. Dusty and dirty, loss of gilding, cracking at frame. Minor scratch on photograph. Glass original to frame. Minor opening of joints at frame.	Photograph is very good, frame is fair	

YO1-591-02a-c	Attic Storage - Box B16 - Musical Instruments, etc.	Case has some loss due to rodent activity, lid is broken, has water damage, general wear and discoloration. Cylinder is dull and highly mottled with smudges and a white bloom. White discoloration on the inside of the cylinder.	Case is poor, cylinder is fair	Deaccession candidate? Perhaps along with others? Does the museum require this many cylinder phonograph recordings? Amberol recordings - Edison; Phonograph recordings - Columbia. Musical instrument museum?
YO1-591-03a-c	Attic Storage - Box B16 - Musical Instruments, etc.	Some general discoloration, dust and dirt inside case and center of the cylinder. Cylinder has some minor smudges and mild abrasion. Case has some wear. Cardboard case should be stored separately from cylinder.	Good	
YO1-591-06a-c	Attic Storage - Box B16 - Musical Instruments,	Case is worn, has slight discoloration, and separation of cardboard. Cylinder has minor smudges and one scratch. Cardboard case should be stored separately from cylinder.	Case is fair, cylinder is good	
YO1-C338-89G	Attic Storage - Box B16 - Musical Instruments,	Case appears to be missing lid, has slight wear and discoloration. Cylinder has light flecking of whitish grey bloom, very few smudges. Cardboard case should be stored separately from	Case is fair, cylinder is good	
YO1-C338-89I	Attic Storage - Box B16 - Musical Instruments,	Case is possibly missing lid, has slight wear and discoloration. Cylinder has smudges, some localized white blooming across the whole surface. Cardboard case should be stored	Good	
YO1-25-70-14	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases. Some minor brown staining.	Very good	
YO1-10X36-04	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases. Minor brown discoloration, minor hole. Unknown donor.	Very good	

YO1-C227-19	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases.	Very good	Unique sample.
YO1-336-27	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases. Slight brown spots.	Very good	
YO1-602-01	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases. Localized brown spots and discoloration.	Good	Deaccession candidate?
YO1-C036-04	Attic Storage - Box D1 - Women's Full Slips, Knee Warmers	Woman's slip. Dimensions of garment exceed the size of the box, creating hard folds and creases. Localized brown spots throughout, missing button.	Good	Deaccession candidate?
YO1-C128-06	Attic Storage - Metal Hanging Cabinet	Light dirt and dust, lint, some wear on buttons, silver metallic threads are tarnished. Similar in style to YO1-774-08a and YO1-211-04.	Good	
YO1-774-08a	Attic Storage - Metal Hanging Cabinet	Light dust, lint, some red accretions on outside and inside, dulling of gold metallic thread, loose thread, many creases. Similar in style to YO1-C128-06 and YO1-211-04.	Fair	Deaccession candidate?
YO1-211-04	Attic Storage - Metal Hanging Cabinet	Tarnished silver metal threads, wear on belt clip, light dust. Similar in style to YO1-C128-06 and YO1-774-08a.	Very good	
YO1-C338-92	Attic Storage - Metal Hanging Cabinet	Uniform and jacket set, along with YO1-C338-91a,b, donated by Paula Johnson. Creasing, stored on thin metal hangers. Should be changed to a padded hanger. Few loose threads, slight	Very good	Should be kept with YO1-C338-91a,b.
YO1-C338-91a,b	Attic Storage - Metal Hanging Cabinet	Uniform and jacket set, along with YO1-C338-92, donated by Paula Johnson. Creasing, stored on thin metal hangers. Should be changed to a padded hanger. Loose threads.	Very good	Should be kept with YO1-C338-92.
YO1-025-066-01	Attic Storage - Metal Hanging Cabinet	Some creases, dust, dirt. Two prominent tears in shoulder area. Brown discoloration on back. Paper tag inside with "Knights of Pythias."	Fair	
YO1-036-02	Attic Storage - Metal Hanging Cabinet	Jacket, similar in style to YO1-C140-05. Some fraying of the material, creases, loose threads.	Good	

YO1-C140-05	Attic Storage - Metal Hanging Cabinet	Jacket, similar in style to YO1-036-02. Has insect damage (does not appear to be active), light soiling of the liner.	Fair	Deaccession candidate? Similar to YO1-C140-05.
YO1-2011.1.01-02	Attic Storage - Hanging Closet 1	Light discoloration overall, heavier soiling at hemline, loose threads, missing components, localized brown spots.	Fair	
YO1-2001.1.01-03	Attic Storage - Hanging Closet 1	Light soiling overall, brown stains around neckline and arm pits. Small tears in the netting. Same concept as item YO1-81-03, seethrough-style flapper dress.	Fair	Deaccession candidate? Similar concept dress in better condition (see YO1-2001.1.01-03).
YO1-81-03	Attic Storage - Hanging Closet	Slight opening of seams. Same concept as item YO1-2001.1.01-03, seethrough-style flapper dress.	Very good	
YO1-2011.1.01-01	Attic Storage - Hanging Closet 1	Late 1930s/early 1940s reproduction. Fringe is unknotted, ends are starting to fray, with loose threads. Slight opening of seam. Not on a well-padded hanger. Zipper closure.	Fair	Deaccession candidate? Reproduction.
YO1-025-128	Attic Storage - Hanging Closet 1	Jacket. Creases, not properly supported, in cramped storage conditions. Mild opening along some seams, fraying of lining material, loose threads, tearing at button holes.	Very good to good	
YO1-896-29	Attic Storage - Hanging Closet 1	Cape or mantle, similar in concept to items YO1-467-05 and YO1-566-02. Fraying, tears, holes, losses to some of the lining, loose materials, some localized brown discoloration (associated with sweat or bleaching out).	Poor	
YO1-476-05	Attic Storage - Hanging Closet 1	Cape or mantle, similar in concept to items YO1-896-29 and YO1-566-02. Material loss (active), insect activity (does not appear to be active), fraying, tears, holes, lost components.	Poor	Condition more severe, with active deterioration.
YO1-566-02	Attic Storage - Hanging Closet 1	Cape or mantle, similar in concept to items YO1-896-29 and YO1-467-05. Loose materials with beads actively falling off, tears and frays, loss of materials. Most beads have lost their original gloss, now a foggy grey color.	Poor	
YO1-712-04	Attic Storage - Hanging Closet 2	Cape, similar in concept to capes in Hanging Closet 1. Loss of material, opening of seams, loose threads, some insect activity (does not appear to be active), iron corrosion (non-active), slight crushing of velvet (due to cramped storage conditions). More padding is required on hanger.	Poor	

YO1-633-06	Attic Storage - Hanging Closet 2	Women's velvet jacket, similar in concept to YO1-C227-01. Slight crushing of the velvet due to cramped storage conditions. Loose material, open seams (not severe). Storage on padded	Good	
YO1-C227-01	Attic Storage - Hanging Closet 2	Women's velvet jacket, similar in concept to YO1-633-06. Minor brown staining on inside, small loss to velvet on back. Storage on padded hanger, but size of hanger is too large.	Very good	
YO1-725-20	Attic Storage - Hanging Closet 2	Long cape, similar in concept to YO1-875-12. Crushing of material with hard folds and creases due to cramped storage conditions. Fraying and loss of material, open seams, loose components.	Fair to poor	Deaccession candidate because of cape in better condition?
YO1-875-12	Attic Storage - Hanging Closet 2	Long cape, similar in concept to YO1-725-20. Loose threads. Minor crushing of material, general wear, localized brown stains (appears to be bleaching). Might require better padding on	Good	
YO1-2006.09.01-01	Attic Storage - Box 75A - Quilts	Cramped storage conditions. Mild mottling of panels.	Very good	Although made in Woodland, this is a modern piece, completed in 1980.
YO1-C388-01	Attic Storage - Box 75A - Quilts	Cramped storage conditions. General yellowing of the material, with heavier brown tiding at edges. Some brown stains within the quilt. Some fraying of material with losses, confined to edges.	Fair	
YO1-C388-02	Attic Storage - Box 75A - Quilts	Cramped storage conditions. Slight fading of colors from previous use. Some faint brown discoloration throughout the quilt, with	Good	
YO1-475-01	Attic Storage - Box 66 - Quilts	Cramped storage conditions. Overall yellowing and browning, very apparent. General fading of colors. On the reverse, there is a sleeve for displaying the quilt in a hung position.	Fair	
YO1-002-03	Attic Storage - Box 66 - Quilts	Cramped storage conditions. Donated by Coloma Gibson Snavelly. Note of Joe Gibson using this quilt. Overall fading of colors, yellow discoloration. Some frays, tears, and losses.	Fair to poor	Retain due to Gibson association.
YO1-019-03	Attic Storage - Box 66 - Quilts	Cramped storage conditions. Has overall yellowing of materials, some fading, brown stains, heavy fraying with loss.	Poor	Who is Ella Mae Farish? Appears to have been
YO1-C029-01	Attic Storage - Box 66 - Quilts	Cramped storage conditions. On reverse, sleeve to allow textile to hang. From a ranch located at roads 17 and 96B, date of "1894." Some general fading and discoloring overall, fraying, opening of	Good	May have some association - requires more

YO1-C068-01	Attic Storage - Box 66 - Quilts	Cramped storage conditions. Tide lines, localized bleach spots, fraying of material. Date of "1883."	Poor	May have some association - requires more
YO1-2007.09.02.09-01A-H	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Part of a collection with YO1-2007.09.02.02A-H and YO1-2007.09.02.09-03A-H. Some creases and hard folds, slight yellowing, a few brown spots. One appears to be missing	Very good	Should be kept as a whole collection with YO1-2007.09.02.02A-H and YO1-2007.09.02.09-03A-H.
YO1-2007.09.02.09-02A-H	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Part of a collection with YO1-2007.09.02.02A-H and YO1-2007.09.02.09-03A-H. No creasing, no staining. Three appear to be missing.	Excellent	Should be kept as a whole collection with YO1-2007.09.02.02A-H and YO1-2007.09.02.09-03A-H.
YO1-2007.09.02.09-03A-H	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Part of a collection with YO1-2007.09.02.01A-H and YO1-2007.09.02.09-02A-H. Hard creases and folds, staining, some holes.	Poor	Should be kept as a whole collection with YO1-2007.09.02.01A-H and YO1-2007.09.02.09-02A-H.
YO1-612-03A-C	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Doily set of three. Hard creases and folds, slight yellowing of material, brown spot.	Good	
YO1-C339-06	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Tablecloth. Dimensions of textile exceed the size of the box, creating hard folds and creases. Some general yellowing, tears, brown discolorations. Appears to be a set of two (the other is 07).	Good	
YO1-	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Dresser scarf. Slight yellowing with localized brown discolorations, some loose threads, creases and folds.	Good	

YO1-373-11	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Doily, similar to concept to YO1-891-069-1D. Slight yellowing of material, heavy creases and folds, one loose thread, holes from sewing pin insertion.	Very good	
YO1-891-069-1D	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Doily, similar to concept to YO1-373-11. Harsh creases and folds, yellowing throughout with faint brown spots, damage from insertion of pin (small hole).	Good	
YO1-C386-05A,B	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Dimensions of textile exceed the size of the box, creating hard folds and creases. General yellowing, heavier in some sections. Ink stamp on one, possibly laundry stamp.	Very good	
YO1-133-93A,B	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Pillowcase, set of two. Crochet laced edge, similar in concept to YO1-133-96,97, donated by Dorothy Bigelow. Dimensions of textile exceed the size of the box, creating hard folds and creases. Yellowing and brown discoloration, strong in some areas. Both have brown spots. Tearing at	Good to fair	Similar to YO1-133-96,97, donated by same person.
YO1-133-96,97	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Pillowcase, set of two. Crochet laced edge, similar in concept to YO1-133-93A,B, donated by Dorothy Bigelow. Dimensions of textile exceed the size of the box, creating hard folds and creases. Overall yellowing of material. Localized brown spots, more apparent on one pillowcase. Some loose	Good to fair	Similar to YO1-133-96,97, donated by same person.
YO1-C434-11A,B	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Pillowcase, set of two. Donated by Betty Mae Haines, similar in style to YO1-C434-02A,B and YO1-C434-08A,B. Crochet border. Dimensions of textile exceed the size of the box, creating hard folds and creases. Faint yellowing of material. Ink stamp with "6672." Tiny fray.	Very good to excellent	
YO1-C434-02A,B	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Pillowcase, set of two. Donated by Betty Mae Haines, similar in style to YO1-C434-11A,B and YO1-C434-08A,B. Crochet border. Dimensions of textile exceed the size of the box, creating hard folds and creases. Slight yellowing, some localized brown spots and tears. Ink stamp mark "6672" on inside, seems to denote laundry stamp.	Good	
YO1-C434-08A,B	Attic Storage - Box 12 - Pillowcases, Pillow Shams, Dollies	Pillowcase, set of two. Donated by Betty Mae Haines, similar in style to YO1-C434-11A,B and YO1-C434-02A,B. Crochet border. Dimensions of textile exceed the size of the box, creating hard folds and creases. Hand written stamp on inside with "6672." Slight yellowing and some brown	Very good	

YO1-670-02	Attic Storage - Box 13 Fur	Coat. Dimensions of garment exceed the size of the box, creating hard folds and creases and crushing of velvet and fur. Lining is tearing and	Good	
YO1-C338-12	Attic Storage - Box 13 Fur	Cape. Dimensions of garment exceeds the size of the box, creating hard folds and creases and crushing of fur. Staining and overall discoloration, insect holes. Insect casings in fur, carpet beetles.	Fair	
YO1-293-03	Attic Storage - Box 13 Fur	Muff, similar in concept to YO1-C267-17. Part of a set with a wedding gown. Lightly padded with tissue, which helps to maintain its shape. Some pressing and matting of the fur.	Very good	
YO1-C267-17	Attic Storage - Box 13 Fur	Muff, similar in concept to YO1-293-03. Stored in a flattened position, not stuffed. Some minor wear and large tears to skin. Active shedding of	Fair to poor	
YO1-633-10	Attic Storage - Box 13 Fur	Fur collar, donated by Thomas Anderson. Similar in concept to item YO1-633-09. Dimensions of garment exceed the size of the box, crushing the natural pile of the fur. Some creases and folds in the lining material, missing one paw.	Very good to good	
YO1-633-09	Attic Storage - Box 13 Fur	Fur collar, donated by Thomas Anderson. Similar in concept to item YO1-633-10. Dimensions of garment exceed the size of the box, crushing the natural pile of the fur, with heavy creases and folds. Tears and frays in lining, open seams in the lining. Ends of fur appear to missing components.	Poor	
YO1-633-11	Attic Storage - Box 13 Fur	Velvet collar, donated by Thomas Anderson. Similar in concept to item YO1-633-08. Fits within box, but piling and matting down of velvet due to storage conditions.	Very good	Retain?
YO1-633-08	Attic Storage - Box 13 Fur	Velvet collar, donated by Thomas Anderson. Similar in concept to item YO1-633-11. At one point stored folded in half, hard fold. Some crushing of velvet due to storage conditions, fading at collar edges.	Good	Deaccession candidate - similar one in better condition?
YO1-037-02	Attic Storage - Box 13 Fur	Fur collar, donated by Mrs. Gino Celoni. Dimensions of garment exceed the size of the box, crushing the natural pile of the fur. Loose threads left over from being removed from jacked to which it was attached. Some wear and thinning.	Fair	
YO1-633-07A-C	Attic Storage - Box 13 Fur	Three-piece velvet set, including collar and two cuffs, donated by Thomas Anderson. Crushing of piling, some wear at edges, loose threads.	Good	
YO1-020-01	Attic Storage - Box 40 - Bedspreads	Bedspread. Size of textile exceeds dimensions of box. Brown stains, appears to have a repair at center. On the reverse is a sleeve for rod insertion and hanging display. Matted and pulled fringes, some tears and fraying.	Fair	

YO1-375-01	Attic Storage - Box 40 - Bedspreads	Bedspread. Size of textile exceeds dimensions of box. Localized brown spots, light discoloration from soiling.	Very good	
YO1-069-01	Attic Storage - Box 31 - Linens	Bedspread. Similar in concept to item YO1-C339-04. Size of textile exceeds dimensions of box, creating some heavy creasing. Some light brown discolorations. Faded characters ink mark, hand applied. Some seaming has opened up between crochet and fabric panel.	Very good	Retain?
YO1-C339-04	Attic Storage - Box 31 - Linens	Bedspread. Similar in concept to item YO1-069-01. Size of textile exceeds dimensions of box, creating some heavy creasing. Yellowing of material, mild tears and holes.	Good	Deaccession candidate? There is one similar in concept and in better
YO1-10X45-05	Attic Storage - Box 31 - Linens	Bedspread. Size of textile exceeds dimensions of box, creating folds and creases. Some brown stains, loose threads, fading of appliqué work.	Very good	
YO1-C421-17	Attic Storage - Box 21 - Nightgowns, half slips	White cotton gathered half slip, petticoat. Almost identical to YO1-C421-18, donated by Tommie Welts. Size of garment exceeds dimensions of box, creating hard folds and creases. Slight brown discolorations, brown spots, multiple tears, yellow staining (particularly at waist line).	Fair	Maybe deaccession both?
YO1-C421-18	Attic Storage - Box 21 - Nightgowns, half slips	White cotton gathered half slip, petticoat. Almost identical to YO1-C421-17, donated by Tommie Welts. Size of garment exceeds dimensions of box, creating hard folds and creases. Brown discolorations, brown spots (some of which heavy and have burnt holes through fabric, possibly	Poor	Maybe deaccession both?
YO1-C421-14	Attic Storage - Box 21 - Nightgowns, half slips	Bathrobe or dressing gown, donated by Tommie Welts. Size of garment exceeds dimensions of box, creating hard folds and creases. Deeply yellowed with brown stains. Brown stains heaviest around shoulder and collar area. Some stains may be due to iron scorching. A few holes.	Fair	
YO1-C421-13	Attic Storage - Box 21 - Nightgowns, half slips	Nightgown, donated by Tommie Welts. Size of garment exceeds dimensions of box, creating hard folds and creases. Some brown stains, fraying of ribbon.	Good	
YO1-C225-03	Attic Storage - Box 21 - Nightgowns, half slips	White cotton petticoat. Similar to YO1-C333-05. Size of garment exceeds dimensions of box, creating hard folds and creases. Some brown stains, tears, holes.	Good	Deaccession?

YO1-C333-05	Attic Storage - Box 21 - Nightgowns, half slips	Ivory cotton petticoat. Similar to YO1-C225-03, except longer. Size of garment exceeds dimensions of box, creating hard folds and creases. Faint brown stains at waist band, few	Very good	Retain?
YO1-C338-10	Attic Storage - Box 07 - Nightgowns	Long cotton nightgown. Size of garment exceeds dimensions of box, creating hard folds and creases. Localized soiling.	Very good	
YO1-C172-05	Attic Storage - Box 07 - Nightgowns	Long cotton nightgown. Size of garment exceeds dimensions of box, creating hard folds and creases. Localized yellow and brown stains.	Very good	
YO1-C147-12	Attic Storage - Box 07 - Nightgowns	Long cotton chemise. Size of garment exceeds dimensions of box, creating hard folds and creases. Slight yellowing. Brown stains, possibly	Good	
YO1-706-01	Attic Storage - Box 07 - Nightgowns	Short cotton nightgown. Size of garment exceeds dimensions of box, creating hard folds and creases. Brown staining, tears, small holes, deformed button, several missing buttons.	Fair	
YO1-525-14	Attic Storage - Box 07 - Nightgowns	Long cotton nightgown. Size of garment exceeds dimensions of box, creating hard folds and creases. Light brown stains, slightly frayed	Very good	
YO1-690-18	Attic Storage - Box 07 - Nightgowns	Long cotton nightgown. Size of garment exceeds dimensions of box, creating hard folds and creases. Part of a set with a nightcap, which appears to be stored elsewhere. Brown tiding and another discoloring stain.	Good	
YO1-10X70-02	Attic Storage - Box 07 - Nightgowns	Long cotton nightgown, possibly dressing gown/robe. Heavy yellowing at collar line and general yellowing throughout.	Very good	
YO1-155-01	Attic Storage - Box A3 - Baby Items	Cream colored flannel blanket, donated by Gertrude Harris, duplicate of item YO1-155-02. Size of textile exceeds dimensions of box, creating hard folds and creases. Holes from insect damage.	Good	Keep one and deaccession the other or deaccession both if there are other similar items in better
YO1-155-02	Attic Storage - Box A3 - Baby Items	Cream colored flannel blanket, donated by Gertrude Harris, duplicate of item YO1-155-01. Size of textile exceeds dimensions of box, creating hard folds and creases. Holes from insect damage.	Good	Keep one and deaccession the other or deaccession both if there are other similar items in better
YO1-025-212A	Attic Storage - Box A3 - Baby Items	Baby's bib. Almost identical to item YO1-025-212B. Fraying of material, some yellow stains.	Fair	Deaccession candidate?

YO1-025-212B	Attic Storage - Box A3 - Baby Items	Baby's bib. Almost identical to item YO1-025-212A. Fraying of material, some yellow stains.	Good	
YO1-025-212D	Attic Storage - Box A3 - Baby Items	Baby's bib. Heavy yellowing, brown stains, fraying of material.	Fair	
YO1-C297-01	Attic Storage - Framed Picture Rack	Wood framed colored photograph. Non-archival framing materials. Scratches on frame.	Very good	
YO1-891-173	Attic Storage - Framed Picture Rack	Wood framed black and white photograph. Non-archival framing materials. Some dust and dirt, image has tears and buckling throughout. Frame has water stains on reverse, and scratches and	Frame is good, photograph is fair	
YO1-C14-06.	Attic Storage - Framed Picture Rack	Wood framed print. Non-archival framing materials. Image has some brown stains. Fly specks on frame, scratches and gouges, opening	Print is very good, frame is good	
YO1-2011.10.01-01	Attic Storage - Framed Picture Rack	Wood framed purse (cotton body and crochet). Non-archival framing materials. Brown discolorations on purse. Frame is new, modern.	Frame is very good, purse is	
YO1-891-129	Attic Storage - Framed Picture Rack	Wood framed paper document. Non-archival framing materials. Paper mildly yellowed along edges, some brown spots. Minor scratches and losses to black finish at frame.	Very good	
YO1-C44-18	Attic Storage - Framed Picture Rack	Two black and white photographs in gilded frame (a couple). Non-archival framing materials. Tears in photograph, chips and losses to gilding.	Fair	
YO1-891-177	Attic Storage - Framed Picture Rack	Wood framed paper document. Dust and dirt on frame, with some loss to edges and backing paper. Slight yellowing at edges of paper, with low-lying ripples.	Paper document is very good, frame is good	
YO1-2006.8.5-08	Attic Storage - Framed Picture Rack	Wood gilded frame with colored photographs, couple. Non-archival framing materials. Slight opening of joints, loss of backing paper, dulling of surface from dirt.	Very good to excellent	
YO1-23-66	Attic Storage - Framed Picture Rack	Wood gilt framed watercolor. Non-archival framing materials. Watercolor of Woodland's old water tower. Low ripples of paper throughout. Frame has damage to gilt, as though it has been improperly cleaned, scrubbed. Staining on back.	Watercolor is very good, frame is poor	
YO1-C444-17	Attic Storage - Framed Picture Rack	Wood framed black and white photograph. Non-archival framing materials. Dirt and soiling overall. Some fly specks, loss to ornate gilding, tearing of backing board.	Photograph is very good, frame is good	

YO1-273-02	Attic Storage - Framed Picture Rack	Wood gilt frame large-format black and white photograph. Non-archival framing materials. Portrait of Elizabeth Sachaumloffel Richie, 1847-1924. Some dirt accretions, frame has some loss	Very good	
YO1-C213-01	Attic Storage - Framed Picture Rack	Wood frame painting, appears to be on a masonite board. Non-archival framing materials. Heavy dirt and soiling, damages at corners of frame with other nicks throughout, dulling of the	Good	
YO1-025-040	Attic Storage - Framed Picture Rack	Wood gilt frame oil portrait painting. Oil on canvas. Frame has considerable losses to ornate gilt work. Painting exhibits paint loss and craquelure pattern. Name of person tacked on with thumb tacks and non-archival material, directly on the frame. No dust cover.	Painting is fair and frame is poor	
YO1-025-035	Attic Storage - Framed Picture Rack	Wood frame drawing. Cracking, loss of finishes, opening of joints on frame. Abrasions, losses, and insect damage to drawing. Vertical cracking of wood. Non-archival framing materials.	Fair	
YO1-788-02	Attic Storage - Framed Picture Rack	Wood gilt frame with portrait drawing. Non-archival framing materials. Yellowing of the paper, especially along edges. Frame has loss of gilding, especially along bottom edge. Open joints. Non-archival framing materials.	Drawing is good, frame is fair to poor	
YO1-C284-16	Attic Storage - Framed Picture Rack	Wood entrance coat rack with mirror. Mirror has silvering out, tarnishing of brass hooks, opening of joints. Non-archival framing materials of mirror.	Good	
YO1-C187-01	Attic Storage - Framed Picture Rack	Wood frame blown-up black and white photograph on foam core. Bleaching/fading of image. Gene Stille Holy Rosary School. Non-archival framing materials.	Good	Deaccession candidate? Does not appear to be a significant artifact of
YO1-2012.8.03-01	Attic Storage - Framed Picture Rack	Large stained glass window in wood frame. Hotel Julian written in leaded coming and glass. Overall dust and dirt. No apparent structural damage. Large artifact placed leaning against an exterior wall. Might have a second component.	Very good	
YO1-025-30	Attic Storage - Framed Picture Rack	Wood frame drawing. Non-archival framing materials. Numerous tears to image. Overall soiling. Some minor losses to finish of frame, with some fly specks. Annie Blowers drawing.	Drawing is poor, frame is good	
YO1-025-31	Attic Storage - Framed Picture Rack	Wood frame drawing. Losses to drawing due to insect activity, with considerable ripples. Some losses and scratches to finishes of frame. Dust and dirt. Non-archival framing materials.	Fair	

YO1-186-01	Attic Storage - Framed Picture Rack	Upholstered wood frame photograph. Crushing and matting of the piling of textile, fading of textile and photograph. Non-archival framing	Photograph is good, frame is fair	
YO1-10X49-05	Attic Storage - Framed Picture Rack	Wood frame drawing. Non-archival framing materials. Abrasions to frame with loss of finishes. Brown foxing to image.	Drawing is very good, frame is good to fair	
YO1-397-105	Art Nouveau/Mission Arts and Crafts Room	Book, Works of Ralph Waldo Emerson. Cover is torn off, with spine cover partially torn. Losses.	Poor	Requires removal from display, or a potential for deaccession.
YO1-307-43	Art Nouveau/Mission Arts and Crafts Room	Book, The World's Greatest Classics. Some scratches and abrasions to covering material. Some stains. Part of a set, not clear if complete.	Fair	
YO1-307-36	Art Nouveau/Mission Arts and Crafts Room	Book, The World's Greatest Classics. Some abrasions, scratches, staining to covering material. Part of a set, not clear if complete.	Fair	
YO1-C338-93	Art Nouveau/Mission Arts and Crafts Room	Book, A System of Physical Culture. Abrasions and loss to spine. Typical library accession number with tape on cover.	Good	
YO1-307-02	Art Nouveau/Mission Arts and Crafts Room	Book, History of the United Netherlands, part of a set (not clear if complete). Some abrasions and scratches to cover, some staining and wear.	Good	
YO1-307-01	Art Nouveau/Mission Arts and Crafts Room	Book, History of the United Netherlands, part of a set (not clear if complete). Some abrasions and scratches to cover, with a water stain.	Good	
YO1-397-115	Art Nouveau/Mission Arts and Crafts Room	Book, The Light of Asia. Some minor soiling, staining, abrasions.	Good	
YO1-307-16	Art Nouveau/Mission Arts and Crafts Room	Book, History of American Art, Volume II. Part of a set. Some light scratches and abrasions.	Very good	
YO1-307-15	Art Nouveau/Mission Arts and Crafts Room	Book, History of American Art, Volume I. Part of a set. Some light scratches and abrasions.	Very good	

YO1-C284-82I	Art Nouveu/Mission Arts and Crafts Room	Book, Stoddard's Lectures IX, part of a set. Not clear if complete. Some abrasions and wear to the leather and marble cover. Fading of spine (faces the sun).	Good	
YO1-C284-82J	Art Nouveu/Mission Arts and Crafts Room	Book, Stoddard's Lectures X, part of a set. Not clear if complete. Some abrasions and wear to the leather and marble cover. Some loss of material. Fading of the spine (faces the sun).	Fair	
YO1-893-47C	Art Nouveu/Mission Arts and Crafts Room	Case of stereographic photographs, "Tour of the World," Volumes III and IV. Part of a set, not clear if complete. Case has some abrasions, staining. Fabric case.	Photographs are very good, case is good	
YO1-C284-85	Art Nouveu/Mission Arts and Crafts Room	Book, "Poetical Works of Longfellow." Cover is fully detached from binding. Some abrasions, light soiling.	Poor	Requires removal from display, or a potential for deaccession.
YO1-638-05A,B	Attic Storage - Box B21 - Razors and Shaving Items	Razor and box set. Loss to razor, with surface abrasions. Plastic handle. Cardboard naugahyde case, dusty and dirty.	Case is very good, razor is good	
YO1-638-06A,B	Attic Storage - Box B21 - Razors and Shaving Items	Razor and box set. Cellulose nitrate handle has a loss, abrasions, and yellowing. Box has abrasions and wear.	Fair	
YO1-638-07A,B	Attic Storage - Box B21 - Razors and Shaving Items	Razor and box set. Slightly more ornate, with inlay metal work. Appears to be a Bakelite plastic handle, which has some smudges and accretions. Box is soiled with some wear.	Good to very good	Unique in design - more decorative.
YO1-661-32A,B	Attic Storage - Box B21 - Razors and Shaving Items	Whetstone with original printed cardboard box. Stone has heavier scratches and abrasions due to use, with some oil stains. Box exhibits considerable wear and loss of material, with tears	Stone is good to fair, box is poor	Deaccession candidate?
YO1-661-33A,B	Attic Storage - Box B21 - Razors and Shaving Items	Whetstone within original cardboard case and paper labeling. Minor use, with scratches and smudges. Case has soiling, discoloration, and loss.	Stone is very good, box is fair	
YO1-900-19B,C	Attic Storage - Box B21 - Razors and Shaving Items	Razor and box set. Plastic handle and stainless steel blade. Plastic is possibly Bakelite. Mild corrosion on blade. Box is dusty, with abrasions.	Fair	
YO1-C210-18A,B	Attic Storage - Box B21 - Razors and Shaving Items	Razor and box set. Plastic handle and stainless steel blade. Minor corrosion, abrasions to razor. Box has minor wear and soiling.	Good	

YO1-C370-03	Attic Storage - Box D14 - Child's Clothing	Cotton pique child's coat, similar in concept to YO1-002-14. Donated by Sue Ann Jackson. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Light soiling overall, more apparent on collar line and bottom edge of garment. Brown stains.	Good	Deaccession candidate? One donated by Gibson in better condition.
YO1-002-14	Attic Storage - Box D14 - Child's Clothing	Cotton pique child's coat, similar in concept to YO1-C370-03. Donated by Coloma Gibson Snavelly. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Mild soiling at jacket cuffs and edges, a few brown	Very good	
YO1-697-15	Attic Storage - Box D14 - Child's Clothing	Dress, donated by Thea L. Wiedenroth, similar in concept to YO1-697-16. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Has more brown stains than YO1-697-16.	Good	Deaccession candidate?
YO1-697-16	Attic Storage - Box D14 - Child's Clothing	Dress, donated by Thea L. Wiedenroth, similar in concept to YO1-697-15. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Brown stains.	Very good	
YO1-022-06B	Attic Storage - Box D14 - Child's Clothing	Child's petticoat, cotton, similar in concept to YO1-025-70-04. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Sewn-on tag with "Leila Hecke" at waistline. Slight fraying of seams, minor pulling of crochet, light yellowing of textile with brown	Very good	
YO1-025-70-04	Attic Storage - Box D14 - Child's Clothing	Child's petticoat, cotton, similar in concept to YO1-022-06B. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Numerous tears and holes, some very severe. Heavy pulling in the crochet, with some losses. Slight yellowing of fabric, some brown spots.	Poor	Deaccession candidate? One in better condition with identification of owner.
YO1-YO1-352-14	Attic Storage - Box 16 - Christening Dresses	Infant's Christening Dress. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Some wear with material loss. Hand-inked laundry stamp that has faded. Brown spots and holes.	Fair	
YO1-525-17	Attic Storage - Box 16 - Christening Dresses	Infant's Christening Dress. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Yellowing, brown stains, holes, missing one sleeve.	Poor	
YO1-664-28	Attic Storage - Box 16 - Christening Dresses	Infant's Christening Dress. Size of garment exceeds the dimensions of the box, creating hard folds and creases.	Very good to excellent	

YO1-470-30	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Men's dress shirt. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Some brown stains, slight yellowing of fabric, ink marks in collar (possibly laundry stamp), large ink spot on back, few small holes.	Fair	
YO1-C421-05A,b	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Collar, part of a set donated by Tommie Welts. General soiling overall, brown stains, ink stamp on inside with what appears to be laundry marks.	Good	
YO1-C421-06	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Tuxedo jacket, part of a set donated by Tommie Welts. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Wear to buttons, with loss of fabric. Some light soiling.	Good to very good	
YO1-C421-02	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Tuxedo pants, part of a set donated by Tommie Welts. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Light soiling and slight discoloration of fabric in	Very good	
YO1-C421-04	Attic Storage - Box 75 - Men's Tuxedo, Shirts, Misc.	Formal men's shirt, part of a set donated by Tommie Welts. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Slight yellowing of material, brown	Fair	
YO1-C161-02	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Men's vest, similar in concept to YO1-C437-03. Hard folds and creases. Some soiling, very minor. One cracked button.	Very good	
YO1-C437-03	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Men's vest, similar in concept to YO1-C161-02. Hard folds and creases.	Excellent	
YO1-338-03A-C	Attic Storage - Box 77 - Men's Tuxedo, Shirts, Misc.	Tuxedo jacket, pants, and vest, donated by Paula Johnson. Size of garments exceeds the dimensions of the box, creating hard folds and creases. Light wear on buttons, some slight discolorations that are very faint and localized,	Very good	
YO1-586-04	Attic Storage - Box 75 - Men's Clothing	Men's formal shirt. Slight yellowing of material, brown spots.	Good	
YO1-060-13	Attic Storage - Box 75 - Men's Clothing	Men's military pants. Size of garments exceeds the dimensions of the box, creating hard folds and creases. Slight soiling.	Excellent	Does it go with a jacket?

YO1-642-1B	Attic Storage - Box 75 - Men's Clothing	Men's tuxedo jacket. Size of garments exceeds the dimensions of the box, creating hard folds and creases. Light soiling, some damage to material at arm. Insect damage. Similar to jacket of YO1-C421-06 (Tommie Welts collection).	Good	Deaccession candidate? Similar to another jacket that is a full collection. Does this one have the other pieces?
YO1-025-070-56A,B,C	Attic Storage - Box 75 - Men's Clothing	Men's tuxedo jacket, vest, and pants. Size of garments exceeds the dimensions of the box, creating hard folds and creases. Manufacturer's tag on jacket. Insect holes (mainly on jacket), slight soiling from dust, minor wear of material. Pants do not appear to go with vest and jacket.	Good	
YO1-060-05	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Black in color. A few holes.	Very good	Unique because of color (black), but not so
YO1-025-076-10	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Rayon and/or silk material, blue and lavender, dome closures. Holes and tears, bleach mark.	Good	Unique because of color and style.
YO1-025-073-09	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton flannel, colder weather petticoat. Few brown spots.	Very good	
YO1-246-01	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating folds and creases. Thick white cotton yarn, colder weather petticoat. Some soiling at waistband, few brown stains.	Very good	Unique as a colder weather petticoat.
YO1-021-028	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton petticoat. Some tears and repairs.	Good to fair	Deaccession candidate?
YO1-C338-42	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. Off-white cotton. Brown staining and tidging. Few small holes.	Very good	
YO1-025-073-08	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton petticoat. Some brown stains, minimal.	Very good	

YO1-2011.01-06	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton petticoat, slightly more ornate than other samples. Some brown staining, a few loose threads.	Very good	
YO1-C349-01	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton petticoat. Brown stains.	Very good	Deaccession candidate?
YO1-025-076-15	Attic Storage - Box 51 - Petticoats	Women's petticoat. Size of garment exceeds the dimensions of the box, creating hard folds and creases. White cotton petticoat. Sewing pin holds waistband together to ease handling of garment. Several faint brown stains.	Very good	
YO1-C063-07	Attic Storage - Box 08 - Men's Chinese Robes	Throw. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Heavy frays, tears, unraveling edges, repairs, soiling (all heavy). Box with active insect infestation. Donated by Mrs. Susan Ryan.	Poor	Deaccession candidate? Quarantine items from rest of collection.
YO1-C063-09	Attic Storage - Box 08 - Men's Chinese Robes	Tablecloth. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Holes and repairs, fraying, tears. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Poor	Deaccession candidate? Quarantine items from rest of collection.
YO1-C063-08	Attic Storage - Box 08 - Men's Chinese Robes	Throw. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Tears, holes, fraying, loss, repairs. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Poor	Deaccession candidate? Quarantine items from rest of collection.
YO1-C063-01	Attic Storage - Box 08 - Men's Chinese Robes	Throw. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Tears, holes, fraying edges, large losses, repairs, soiling. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Poor	Deaccession candidate? Quarantine items from rest of collection.
YO1-C063-05	Attic Storage - Box 08 - Men's Chinese Robes	Men's robe. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Fading and stains. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Fair	Quarantine items from rest of collection.
YO1-C063-03	Attic Storage - Box 08 - Men's Chinese Robes	Men's robe. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Fraying of materials and fading, stains, some localized bleaching. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Fair to poor	Quarantine items from rest of collection.
YO1-C063-02	Attic Storage - Box 08 - Men's Chinese Robes	Men's robe. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Some tears and fraying, staining, a few small holes. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Fair	Quarantine items from rest of collection.

YO1-C063-04	Attic Storage - Box 08 - Men's Chinese Robes	Men's robe. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Small amount of fraying at corners, some holes and staining. Box with active insect infestation. Donated by Mrs. Susan Ryan.	Very good	Quarantine items from rest of collection.
YO1-C063-06	Attic Storage - Box 08 - Men's Chinese Robes	Men's robe. Size of textile exceeds the dimensions of the box, creating hard folds and creases. Frays, tears, opening of seams, brown staining, holes, tiding. Collar is loose. Box with active insect infestation. Donated by Mrs. Susan	Fair to poor	Quarantine items from rest of collection.
YO1-408-01A,B	Attic Storage - Box Hair Ornaments, Shoe and Belt	Shoe buckles. Missing one rhinestone. Some wear of the material.	Good	
YO1-893-22A,B	Attic Storage - Box Hair Ornaments, Shoe and Belt	Shoe buckles. Dust and dirt. Slight deformation of one. Donated by Margaret Harper.	Good to very good	
YO1-893-21A,b	Attic Storage - Box Hair Ornaments, Shoe and Belt	Shoe buckles. Some surface abrasions to onxy and dulling of metal. Donated by Margaret Harper.	Very good	
YO1-893-20A,B	Attic Storage - Box Hair Ornaments, Shoe and Belt	Shoe buckles. Metal deformation, some corrosion, dull and tarnishing of metal. Donated by Margaret Harper.	Good	
YO1-C284-73A-C	Attic Storage - Box Hair Ornaments, Shoe and Belt	Three buckles. Dorothy Bigelow collection. Tarnishing of metal, surface scratches and abrasions. One has metal deformation.	Good	
YO1-025-070-55A,B	Attic Storage - Box Hair Ornaments, Shoe and Belt	Belt buckle set. Scratches and abrasions, soiling, wear, tarnishing of metal.	Fair	
YO1-929-10A,B	Attic Storage - Box Hair Ornaments, Shoe and Belt	Belt buckle set. Scratches and abrasions. Some blooming on back. Donated by Margaret Harper.	Good	
YO1-929-11	Attic Storage - Box Hair Ornaments, Shoe and Belt	Belt buckle. Surface scratches and abrasions. Some disruption of the surface. Donated by Margaret Harper.	Good	
YO1-C320-02A,B	Attic Storage - Box Tintypes	Tintype. Scratches and abrasions to both. Some localized scratching to enhance the images. Colorization to checks.	Good to fair	
YO1-C235-29	Attic Storage - Box Tintypes	Tintype. Some deformation and surface abrasions. Some localized scratching to enhance	Good to fair	

YO1-397-1285-07	Attic Storage - Box Tintypes	Tintype. More prominent deformation. Some scratches and abrasions.	Good to fair	
YO1-219-31	Attic Storage - Box Tintypes	Tintype. Has its original housing of paper and thin cardboard. Scratches and abrasions and associated image loss, not severe. Finger prints and deformation. Housing paper has tears, losses, and soiling.	Good to fair	
YO1-119-16-04	Attic Storage - Box Tintypes	Tintype. Scratches and abrasions. Blister in the center. Fingerprints. Some loss along the edges, appears to be active.	Good to fair	
YO1-470-27	Attic Storage - Box Tintypes	Tintype. Hand-applied color, appears to have had an oval frame that is missing. Image appears to be silvering out. Scratches and dull overall appearance. Some deformation. Tintype is larger than box dimensions.	Fair	
YO1-119-16-01	Attic Storage - Box Tintypes	Tintype. Some deformation, mild scratches and abrasions.	Good	
YO1-C289-215	Attic Storage - Box Tintypes	Tintype. On a wood block. Scratches and ink residues, loss of surface material due to abrasion and perhaps corrosion. Stored in box with other tintypes, place on top without any cushioning.	Fair	
YO1-352-03	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's belt. Has cellulose nitrate buckle, should be separated from item. Dimensions of object exceed the box, with light creases and fold lines. Buckle has yellowing, most apparent on	Very good	
YO1-123-10	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's belt. Dimensions of object exceed the box, with light creases and fold lines.	Very good	
YO1-021-282C	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's cummerbund. Dimensions of object exceed the box, with light creases and fold lines. Fraying, tears, holes, loose stitches, corrosion of metal, soiling, ink stains.	Poor	Deaccession candidate due to condition?
YO1-025-70-48	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's cummebund. Fits well within box, but still heavily creased. Rolled over onto itself.	Good	
YO1-C333-08	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's belt. Mild brown staining, light yellowing of material. Folded over onto itself.	Very good	
YO1-310-28	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's belt. Folded over onto itself. Slightly yellowed from age.	Very good	
YO1-525-11	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's sash. Soiling, brown staining. Folded over onto itself.	Very good	

YO1-10X52-05B	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's belt or cummerbund. Light soiling, opening of seams, fraying, holes. Unknown donor.	Fair	Deaccession candidate? In fair condition, unknown donor.
YO1-542-44	Attic Storage - Box B6A - Belts, Cumberbunds	Woman's cummerbund with sequins. Loose threads, tears, holes, slight discoloration, soiling. Wrapped up onto itself.	Fair	
YO1-396-06-13	Attic Storage - Box B24 - Men's Stiff Collars	Men's stiff collars, collection of eight, identical. They have various degrees of soiling, some severe, others mild.	Good to fair	Is it necessary to keep this as a collection? Or deaccession all if have other good examples of men's stiff collars.
YO1-113-07-09	Attic Storage - Box B24 - Men's Stiff Collars	Men's stiff collars, collection of three, almost identical (two white and one with blue stripes). Soiling, brown spots.	Very good (blue stripes) to	
YO1-310-58	Attic Storage - Box B24 - Men's Stiff Collars	Men's stiff collar. Soiling and scratches. Donated by Gerda Faye (several similar items donated by G. Faye).	Very good	
YO1-310-54	Attic Storage - Box B24 - Men's Stiff Collars	Men's stiff collar. Heavy soiling and staining, tarnishing of metal. Donated by Gerda Faye (several similar items donated by G. Faye).	Fair	Deaccession candidate? There are many collars donated by Gerda Faye.
YO1-310-53A,B	Attic Storage - Box B24 - Men's Stiff Collars	Men's shirt cuff. Heavy soiling and accretions, pencil marks. Donated by Gerda Faye. Accession number appears to be written directly on the	Fair	
YO1-25-70-38	Attic Storage - Box B25 - Men's Neckware	Tie. Garment exceeds dimensions of box, creating heavy folds and creases. Stains, light soiling, fraying.	Fair	
YO1-25-70-39	Attic Storage - Box B25 - Men's Neckware	Tie. Garment exceeds dimensions of box, creating heavy folds and creases. Soiling and pulled threads.	Good	
YO1-690-72A	Attic Storage - Box B25 - Men's Neckware	Tie. Garment exceeds dimensions of box, creating heavy folds and creases. Loose threads.	Very good	
YO1-690-72B	Attic Storage - Box B25 - Men's Neckware	Tie. Folded onto itself. Slight opening of seam, hard creases.	Very good	
YO1-702-12	Attic Storage - Box B25 - Men's Neckware	Men's scarf. Accession label number on the artifact is "YO1-703-13." Rayon (and not silk, as written in description). Folded over onto itself, with hard folds and creases. Soiling, small pink	Good	

YO1-875-10	Attic Storage - Box B25 - Men's Neckware	Tie. Folded onto itself. Light staining.	Good	
YO1-C335-01	Attic Storage - Box Hat Box 1	Black top hat. Fraying of material, loss, insect damage, loose component, soiling, tearing.	Fair to poor	
YO1-2009.5.2-01	Attic Storage - Box Hat Box 1	Women's hat. Some fraying of materials, opening of seams. Stored in non-supported method, causing collapsing and deformation of the hat. Loss of beads, not extensive. Deterioration of	Fair to poor	
YO1-022-17	Attic Storage - Box Hat Box 1	Women's hat. Fraying of materials, some deformation, loose feathers. Stored upsidedown and unsupported.	Good	
YO1-C338-47	Attic Storage - Box Hat Box 1	Women's hat. Hat is deformed, exceeds dimensions of box, led to feathers being broken	Fair to poor	
YO1-2010.1-01	Attic Storage - Box Hat Box 2	Woman's hat. Fraying and tearing of material. Not in a supported storage condition, creating a lot of deformation and crushing.	Poor	
YO1-C045-01	Attic Storage - Box Hat Box 2	Woman's hat. Not in a supported storage condition, creating a lot of deformation and crushing. Multiple tears, holes, loss of materials, discoloration, staining, tiding, wear. Deterioration is active. Bits of material found in tissue	Poor	Deaccession candidate because of condition?
YO1-C128-2	Attic Storage - stored on top of shelf of middle shelving unit	Hat box, similar in concept to YO1-C62-3. Heavy dust and dirt. Leather red rot, edges are worn, material loss.	Fair	
YO1-C62-3	Attic Storage - stored on top of shelf of middle shelving unit	Hat box, similar in concept to YO1-C128-2. Heavy dust and dirt. Leather red rot, not as severe as YO1-C128-2. Some loss, cracking, and tearing of leather, notable on the handle and top edges of	Fair	
YO1-2007.09.02-14	Attic Storage - Box B1b - Headwear, Women	Scarf, black lace. Exceeds dimension of box, folded onto itself. Few minor pulls.	Excellent	
YO1-849.33	Attic Storage - Box B1b - Headwear, Women	Scarf. Exceeds dimension of box, folded onto itself.	Very good	
YO1-690-12	Attic Storage - Box B1b - Headwear, Women	Sun bonnet, donated by Jane V. Zakarian, similar in concept to YO1-690-11. General yellowing of material, some fraying. Stored in a flat crushed position.	Good	
YO1-690-11	Attic Storage - Box B1b - Headwear, Women	Sun bonnet, donated by Jane V. Zakarian, similar in concept to YO1-690-12. Soiling and brown stains. Few loose threads. Stored in a flat crushed position.	Fair	

YO1-25-72-12	Attic Storage - Box B1b - Headwear, Women	Sun bonnet. Light soiling, fading, prominent hole, brown stains. Stored in flat crushed position.	Poor	
YO1-10X45-01	Attic Storage - Box B1b - Headwear, Women	Handband, similar to YO1-10X45-02. Stored folded in box, hard fold down the center, crushing of bows, and flattening of ruffles. Faint yellowing and fraying of ribbon. Has a tear.	Poor	Deaccession candidate?
YO1-10X45-02	Attic Storage - Box B1b - Headwear, Women	Handband, similar to YO1-10X45-01. Stored folded in box, hard fold down the center, crushing of bows, and flattening of ruffles. Faint yellowing and fraying of ribbon.	Fair	
YO1-10X45-04	Attic Storage - Box B1b - Headwear, Women	Handband, continuous, similar in concept to YO1-037-05. Stored in a flattened position, should be better supported. Loose thread.	Very good	
YO1-037-05	Attic Storage - Box B1b - Headwear, Women	Handband, similar in concept to YO1-10X45-04. Stored in a folded position. Stretching of material along fold line, promoting breakage of threads. Flattening of natural ruffle.	Good	
YO1-10X45-29	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, loose crochet work (pink). Several holes.	Poor	
YO1-690-17	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, stored in flattened position. Ribbon roses, edging is crushed. Has hard creases and folds. Some general soiling.	Good	
YO1-891-54	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, stored in flattened position. Hard folds, creases. Yellowing of white cotton, with some brown stains. Blue bow is flattened.	Good to fair	
YO1-690-15	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, stored in flattened position. General yellowing of material, small brown spots, crushing of applied ribbon flowers.	Good	
YO1-697-14	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, stored in flattened position. Light soiling. Tearing of material.	Good to fair	
YO1-690-16	Attic Storage - Box B1b - Headwear, Women	Boudoir cap, stored in flattened position. Flattened, brown stains, heavy folds and creases.	Fair	

YO1-896-02	Attic Storage - Box B1b - Headwear, Women	Bonnet, stored in a flattened position. Overall yellowing of material. Fraying, tear, some brown stains.	Fair	
YO1-555-012A,B	Attic Storage - Sewing Accessories	Sewing tool, tracing/markings wheel, donated by Richard Henigan. Abrasions, mild corrosion.	Good	
YO1-C099-03	Attic Storage - Sewing Accessories	Pin cushion. Decorative ceramic doll. Folds and creases in fabric, glass head pins still attached, yellowing of lace component. Remove pins and store separately.	Good	
YO1-929-08	Attic Storage - Sewing Accessories	Sewing tool, donated by Margaret Harper. Hand-held cloth cutting tool. Some corrosion, light grime, wear of finishes.	Good	
YO1-893-043	Attic Storage - Sewing Accessories	Sewing tool, donated by Margaret Harper. Tracing wheel. Some wear and loss to finishes, tarnishing of metal.	Good	
YO1-555-011	Attic Storage - Sewing Accessories	Sewing tool, donated by Richard Henigan. Sewing awl.	Good	
YO1-C284-133	Attic Storage - Sewing Accessories	Scissors, donated by Dorothy Bigelow. One pair. Brass and steel. Tarnishing of the metal, some corrosion. In a plastic gab with YO1-555-08, not padded with tissue.	Good	Unique pair of scissors.
YO1-555-08	Attic Storage - Sewing Accessories	Scissors, donated by Richard Henigan. Appears to be steel, plain (when compared with YO1-C284-13a-d). In a plastic bag with YO1-C284-133, not padded with tissue.	Very good	Deaccession candidate?
YO1-C251-04	Attic Storage - Sewing Accessories	Case with sewing items, donated by Bethel Griffith. Mild wear and fading of case, heavy fraying of ribbon, soiling.	Fair	
YO1-021-317	Attic Storage - Sewing Accessories	Traveling case with sewing items, donated by Elizabeth L. Graeser. Tears, some soiling, mild corrosion of pins.	Fair	
YO1-369-05	Attic Storage - Sewing Accessories	Darning egg. Scratches, smudges.	Very good	
YO1-C255-03	Attic Storage - Sewing Accessories	Darning egg. Loss of finish, cracking, repair around the neck, light soiling.	Good	Not as good condition, but more unique (folk art) than YO1-369-05.

YO1-C284-134a-d	Attic Storage - Sewing Accessories	Scissors, all donated by Dorothy Bigelow. There are four. Two metals, appears to be silver and brass/steel. Dulling of metal, with tarnishing of silver. Grouped together in a plastic bag, not padded with tissue.	Very good	All four are ornamental and unique. May want to keep together as a collection to show breadth of
YO1-929-18A-D	Attic Storage - Box Toys Games	Toy, large set of toy dishes, flatware, and cooking equipment. Aluminum. Dents, wear, abrasion, deformation, scratches. Mild corrosion on one item. Stored in box that is overpacked with items, no compartmentalization.	Good	Large set, should be kept together.
YO1-10X73-01	Attic Storage - Box Toys Games	Toy, iron. Unknown donor. Some scratches, tarnishing of metals, abrasions. Has plastic handle, indicating it might be of a later date. Stored in box that is overpacked with items, no compartmentalization.	Good	
YO1-10X73-03	Attic Storage - Box Toys Games	Toy, iron. Unknown donor. Flat iron, wooden spool for handle. Dusty and dirty, minor abrasions. Stored in box that is overpacked with items, no compartmentalization.	Good	
YO1-C274-029A,B	Attic Storage - Box Toys Games	Toy, iron. Donated by Lucille Mittag and Ted and David Shrader. Metal and wood, with broken wood handle (has been repaired). Mild corrosion of metal, dust and dirt. Stored in box that is overpacked with items, no compartmentalization.	Good	
YO1-310-02-04	Attic Storage - Box Toys Games	Toy, doll furniture, bed and two chairs. Broken and missing components, soiling. Stored in box that is overpacked with items, no compartmentalization.	Fair	Deaccession candidate? Is it part of a larger set?
YO1-172-01	Attic Storage - Box Toys Games	Toy, kewpie doll. More of an ornament, donated by Faye Gerda. Free-swinging arms. Losses of finishes, skirt material is fraying and torn with losses, deformation of clothing material, soiling.	Fair to poor	
YO1-172-02	Attic Storage - Box Toys Games	Toy, kewpie doll. More of an ornament, donated by Faye Gerda. Losses of finishes, deformation of clothing material, soiling.	Fair	
YO1-172-03	Attic Storage - Box Toys Games	Toy, kewpie doll. More of an ornament, donated by Faye Gerda. Losses of finishes, deformation of clothing material, soiling.	Fair	
YO1-C201-20	Attic Storage - Box Toys Games	Toy, stuffed animal. Some wear, abrasion, tearing, soiling. Fibers are readily lost from the body (coming off).	Fair	
YO1-2007.07.02-04A-G	Attic Storage - Box Toys Games	Toy, Tru-View viewer, inside box. Wear and abrasion to box. Dust, tears, some component loss. Film would benefit from cooler storage	Good	

YO1-849-3A,B	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Hot water bottle. Aluminum container with flannel drawstring bag. Bag is yellowed with heavy brown discoloration. Some deformation, pronounced. Scratches, abrasions. There are three additional items inside box without any numbers (three mortars, no pestles). No	Good	
YO1-569-43	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Jug, ceramic. Heavy soiling, some accretions and abrasions. Cracking at bottom may be original to piece. There are three additional items inside box without any numbers (three mortars, no pestles). No cushioning/wrapping in box.	Very good	
YO1-678-01	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Horn, animal. Roughed out to look like a powder horn. Fly specks, insect damage, holes, chips, fraying string (for hanging). There are three additional items inside box without any numbers (three mortars, no pestles). No	Fair	
YO1-600-02	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Horn, powder. With brass, wood, leather, and fiber. Tarnish, broken components, soiling, discoloration, insect damage, corrosion. There are three additional items inside box without any numbers (three mortars, no pestles). No	Good to fair	
YO1-119-01	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Horn, powder. With wood, leather, iron. Large impact damage, scratches, abrasions, soiling. Leather is deteriorated and old. Some corrosion, splitting of wood. There are three additional items inside box without any numbers (three mortars, no pestles). No cushioning/wrapping in	Poor	
YO1-326-09	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Horn, animal (decorative). Donated by John R. McDermott. Similar to YO1-236-10, but has more elaborate paint scheme. Chips and losses to horn, cracks, minor loss to paint scheme throughout, scratches and abrasions, insect damage. There are three additional items inside box without any numbers (three mortars, no pestles). No cushioning/wrapping in box.	Fair	May want to keep together with YO1-236-10.
YO1-236-10	Attic Storage - Box Animal Horns, Water Jug, Canteen, Mortars	Horn, animal (decorative). Donated by John R. McDermott. Similar to YO1-236-09, but less elaborate paint scheme. Some wear, scratches and abrasions, some insect damage, minor loss to paint. There are three additional items inside box without any numbers (three mortars, no pestles). No cushioning/wrapping in box.	Good to fair	May want to keep together with YO1-236-09.
YO1-10X39-01	Attic Storage - Box B3b - Purses	Evening bag, silver beaded. Unknown donor. Tarnishing of metal, soiling, tears (liner and edge of purse), losses of beads. Brass pin inside purse, should be removed.	Fair to poor	

YO1-847-04	Attic Storage - Box B3b - Purses	Evening bag, silver beaded. Heavy accretions, dulling of metal, loss of material (liner, beadwork), active loss of beads. Two items with	Poor	Deaccession candidate?
YO1-847-04	Attic Storage - Box B3b - Purses	Evening bag, silver beaded. Dirt, tarnish, polish residues, some accretions, loose threads. Clasp closure is missing. Two items with same number YO1-847-04.	Fair	Matches description in inventory database.
YO1-021-009	Attic Storage - Box B3b - Purses	Purse. Suede leather drawstring purse with what appears to be plastic beads sewn on it. Mild wear, loose beadwork and threads. Beads actively falling off.	Poor	Deaccession candidate?
YO1-639-07	Attic Storage - Box B3b - Purses	Purse, leather with metal frame and handle. Similar in concept to items YO1-629-08 and YO1-189-04. Some abrasions, light soiling, wear of leather at edges, tarnishing of metal.	Good	
YO1-629-08	Attic Storage - Box B3b - Purses	Purse, leather with metal frame and handle. Similar in concept to items YO1-639-07 and YO1-189-04. Some wear of metal, active corrosion, wear to leather with active loss, scratches and	Fair	
YO1-189-04	Attic Storage - Box B3b - Purses	Purse, leather with metal frame and handle. Similar in concept to items YO1-639-07 and YO1-629-08. Scratches and abrasions, tarnishing of metal, wear to leather, red rot, tears to leather.	Poor	
YO1-C232-11	Attic Storage - Box B3b - Purses	Snap purse (small coin purse). Leather with metal frame. Mild wear to leather, abrasions, soiling, corrosion, tarnishing.	Fair	
YO1-566-09	Attic Storage - Box Newspapers,	Newspaper. Appears complete. Dates from 1946. Hard creases and folds, tears, dog ears, some losses, yellowing. Ink stamp for delivery on it.	Fair	
YO1-718-07	Attic Storage - Box Newspapers,	Newspaper. Appears complete. Dates from 1944 with headline "Nazi Bulge Threatened!" Hard folds and creases, yellowing of paper, small tears,	Good	
YO1-578-18	Attic Storage - Box Newspapers, Box 1	Newspaper. Appears complete. Dates from 1903. Yellowing, brown spots, several deliberate cut outs from paper, dog ears, minor tears. Hard folds and creases.	Fair	Cut outs.
YO1-566-11	Attic Storage - Box Newspapers, Box 1	Newspaper. Incomplete. Dates from 1946. Yellowing, dog ears, hard folds and creases, slightly crumpled. Tears and loss.	Poor	Deaccession candidate? In poor condition and date is not relevant.
YO1-025-66-03	Attic Storage - Box B19 - Knights of Pythias	Epaulets for uniform, pair, part of a collection donated by Charles Hardy. Holes and fraying of fabric, tarnishing of metal (especially metallic threads). Some fabric wear, more apparent on	Good	Should be kept with collection items.

YO1-025-66-04	Attic Storage - Box B19 - Knights of	Belt buckle, part of a collection donated by Charles Hardy. Metal tarnishing, minor corrosion.	Good	Should be kept with collection items.
YO1-025-66-05A-D	Attic Storage - Box B19 - Knights of	Helmet, part of a collection donated by Charles Hardy.		Should be kept with collection items.
YO1-025-66-06-08	Attic Storage - Box B19 - Knights of	Belt and chains, part of a collection donated by Charles Hardy. Soiling, some minor wear of materials, tarnishing, fraying.	Good to fair	Should be kept with collection items.
YO1-025-66-09	Attic Storage - Box B19 - Knights of Pythias	Helmet, part of a collection donated by Charles Hardy. Stored with collection items inside helmet. Not properly cushioned and supported. Crushed to fit inside box. Deformation, soiling, breakage, loss of material, missing component (finial). Tarnish of silver metal threads for creast.	Fair to poor	Should be kept with collection items.
YO1-025-66-10	Attic Storage - Box B19 - Knights of Pythias	Belt, part of a collection donated by Charles Hardy. Metal belt with fabric liner. Soiling of fabric with ink-type stains, metal has wear and abrasions, some corrosion.	Fair	Should be kept with collection items.
YO1-002-23	Attic Storage - Box 11 - Woman's Outerwear	Jacket, donated by Coloma Gibson Snavelly. Loose threads, light soiling overall. Cramped conditions have caused creasing and folding of the material, especially at collar line.	Very good	Retain?
YO1-C229-17	Attic Storage - Box 11 - Woman's Outerwear	Cape. Short with intricate beading. Tears and loose beadwork. Active loss. Heavy and delicate item. Garment exceeds dimensions of box.	Fair	
YO1-C229-14	Attic Storage - Box 11 - Woman's Outerwear	Dress, long with beadwork. Garment exceeds dimensions of box, creating heavy folds and creases. Slight opening of seam, belt loosely hung.	Very good to good	
YO1-C229-13	Attic Storage - Box 11 - Woman's Outerwear	Dress with beadwork. Garment exceeds dimensions of box, creating heavy folds and creases. Tears, losses to fabric, opening of seams. Might be missing a component.	Poor	Deaccession candidate?
YO1-C432-04	Attic Storage - Box 11 - Woman's Outerwear	Dress, flapper style with beadwork. Garment exceeds dimensions of box, creating heavy folds and creases. Missing components, some spots, few bead losses, some minor holes. Dress shows alternations by owner.	Good	
YO1-C432-07	Attic Storage - Box 11 - Woman's Outerwear	Dress with beadwork and embroidery. Garment exceeds dimensions of box, creating heavy folds and creases. Small holes. Some loose beadwork.	Good	

YO1-C432-03	Attic Storage - Box 11 - Woman's Outerwear	Collar (black shawl collar). Missing sections of crochet work, with some loose sections. Hard folds and creases, one bleach stain on inside.	Good	
YO1-879-03	Attic Storage - Box B3e - Purses	Purse, beaded evening. Similar in concept to YO1- 893-34. Missing a few beads, but does not detract from the aesthetic of the purse. Would benefit from additional cushioning.	Excellent	Retain.
YO1-893-34	Attic Storage - Box B3e - Purses	Purse, beaded evening. Similar in concept to YO1- 879-03. Base crochet material has shifting of color or bleaching out of color. Dusty. Would benefit from additional cushioning.	Very good	Deaccession candidate?
YO1-021-004	Attic Storage - Box B3e - Purses	Purse, evening. Hole in velvet, some opening up of seams, interior lining completely torn with considerable fraying. Some dust and dirt. Would benefit from additional cushioning.	Exterior is good and interior is poor	
YO1-C210-14	Attic Storage - Box B3e - Purses	Purse, evening. Loose threads with loss of beadwork, very minor, does not detract from aesthetic of purse. Some tarnishing of handle. Would benefit from additional cushioning.	Very good to excellent	
YO1-725- 14A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. Similar style to YO1-025-053- 02A,B, but different material. Off-white leather. Deformation, soiling. Some wear and abrasion, due to use. No tissue stuffing in toe area.	Good	
YO1-025-053- 02A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. Similar style to YO1-725-14A,B, but different material. Some holes and insoles are missing. Leather shows wear and cracking. Soiling, smudges, discoloration from dust and dirt. No tissue stuffing in toe area.	Fair to poor	
YO1-C361- 01A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. Similar in style to YO1-725- 14A,B and YO1-025-053-02A,B. Brown leather. Stuffed with tissue in toe area. Wear on toes and edges, separation between heel and sole.	Fair	
YO1-488- 01A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Pumps. Stored with other shoes in overcrowded box. Some minor wear, scuffs, abrasion. Dust and dirt in buckle. Similar in style to YO1-690-73A,B. No tissue stuffing in toe area.	Very good	
YO1-690- 73A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Pumps, open toe. Stored with other shoes in overcrowded box. Some scuffs and abrasions (most likely from use). One dirt accretion. Similar in style to YO1-488-01A,B. No tissue stuffing in toe area.	Very good	

YO1-983-01A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. Ankle boot, lace up. Similar in concept to YO1-525-16A,B. Ankle portion has been stuffed with tissue, but foot area has not, has started collapsing inward. Leather red rot, tears in the leather, some heavy nicks.	Fair	
YO1-525-16A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. 3/4 boot, lace up. Similar in concept to YO1-983-01A,B. No tissue cushioning on the inside, collapsing of the boots. Deformation of the upper. Some abrasions, heavy wear at toe, sole has losses and tears at edges.	Good to fair	
YO1-2006.12.02-02A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Stored with other shoes in overcrowded box. No tissue padding on the inside, causing deformation of shoe. Leather ankle boots, button down. Cracking of leather, scratches and abrasions, unknown residues (white spotting), general wear.	Good	
YO1-312-03A,B	Attic Storage - Box Shoe Box 3	Shoes, men's. Black high top leather, button down closure. Stored with other shoes in overcrowded box. No tissue padding on the inside, causing deformation of shoe. Red rot, hole and tear in leather, general abrasions and wear	Fair to poor	
YO1-491-01A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Ankle boot, lace up. Stored with other shoes in overcrowded box. No tissue padding on the inside, causing deformation of shoe. Similar in concept to boots in Shoe Boxes 3 and 4. Heavy cracking and lifting of some of the leather. Laces are dirty, frayed, and broken.	Poor	
YO1-983-02A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Ankle boot, button down. Stored with other shoes in overcrowded box. Minimal tissue padding on the inside, causing deformation of shoe. Similar in concept to boots in Shoe Boxes 3 and 4. Scratches and abrasion to toe area, with some loss of leather. Section of leather along the back exhibiting initial signs of	Fair	
YO1-817A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. Ankle boot, button down. Leather and fabric. Stored with other shoes in overcrowded box. No tissue padding on the inside, collapsing and folding onto itself. Similar in concept to boots in Shoe Boxes 3 and 4. Wear, abrasions, and surface loss to leather. One tear to fabric, some soiling, red rot on internal ankle	Poor	Deaccession candidate?

YO1-C346-01A,B	Attic Storage - Box Shoe Box 3	Shoes, women's. 3/4 boot, button down. Two-tone leather. Stored with other shoes in overcrowded box. No tissue padding on the inside, collapsing and folding onto itself. Similar in concept to boots in Shoe Boxes 3 and 4. Has alteration, buttons removed and reset to allow for wider ankle. Some wear, particularly at the toes,	Good to very good	
YO1-C320-02	Attic Storage - on shelving unit with no protection, stored with	Bible, leather bound. Failure of binding material, loose pages, tears, losses, tide lines, yellowing of paper. Sheets are out of alignment. Structurally unstable.	Poor	
No number - could be YO1-397-1451 or YO1-397-1431.	Attic Storage - on shelving unit with no protection, stored with other similar	Bible, leather bound. Torn cover board, loose pages, tears, losses, wear of leather, yellowing of paper. Structurally unstable. Greeting card and other paper ephemera items tucked inside. Accession number written on newspaper clipping YO1-397-1451 or 1431.	Poor	
YO1-C338-02	Attic Storage - Box 73 - Wedding Dresses	Wedding dress. Dimensions of garment exceed size of box, creating heavy folds and creases. Dates from 1950. General discoloration overall, staining under the arm pits, dark brown spots along buttons indicating iron corrosion, some	Good to fair	Deaccession candidate, dates from 1950s.
YO1-652-01	Attic Storage - Box 73 - Wedding Dresses	Wedding dress. Dimensions of garment exceed size of box, creating heavy folds and creases. Heavy staining at hemline, opening of stitchwork, fraying of material, tearing in collarwork and other areas. One of the stays is popping out (ribbing for the corset). Stay has insect damage. Multiple frays and tears.	Poor	Deaccession candidate? Because of condition. Need to check significance of owner/bride and relationship to the Gibson
YO1-C386-02A	Attic Storage - Box 73 - Wedding Dresses	Wedding dress, part of a multi-piece wedding dress set donated by Betty Mae Haines. Dimensions of garment exceed size of box, creating heavy folds and creases. Sweat marks under the arms, folded under and over itself,	Good	Set should be kept together.
YO1-C386-02B01-03	Attic Storage - Box 73 - Wedding Dresses	Veil, part of a multi-piece wedding dress set donated by Betty Mae Haines. Dimensions of garment exceed size of box, creating heavy folds and creases. Veil is in three pieces, head dress and two veil sections, front and back. Crinolin fabric is completely bunched up and head dress is deformed, framing is bent. There is a safety pin on head dress. Original hat pin holding plastic		Set should be kept together.

YO1-C386-02C	Attic Storage - Box 73 - Wedding Dresses	Petticoat, part of a multi-piece wedding dress set donated by Betty Mae Haines. Dimensions of garment exceed size of box, creating heavy folds and creases.	Very good	Set should be kept together.
YO1-C386-02D,E	Attic Storage - Box 73 - Wedding Dresses	Sleeves, part of a multi-piece wedding dress set donated by Betty Mae Haines. Dimensions of garment exceed size of box, creating heavy folds and creases. Soiling on sleeves and brown staining on buttons and button loops.	Fair	Set should be kept together.
YO1-006-21	Attic Storage - Box 72A - Wedding Dress, Zella Gibson Elberg	Wedding dress, donated by Mary Isabelle Wright. Dress worn by Zella Gibson for her marriage to Dr. Henry Elberg (1910). Dimensions of garment exceed size of box, creating heavy folds and creases. Wool liner has holes from insect activity. All silk materials are significantly tearing and fraying. Beadwork is in relatively good condition. Brown staining.	Poor	Consider retaining due to association with Gibson family. However, the piece is in poor condition and requires considerable effort to make
YO1-C384-02A,B	Attic Storage - Box 72A - Wedding Dress, Zella Gibson Elberg	Gloves, donated by Alma Friedman. Gloves folded in thirds onto themselves. Heavily soiled, holes and tears.	Poor	Does not seem to be part of collection with dress. If so, deaccession candidate?
YO1-C384-04A,B	Attic Storage - Box 72A - Wedding Dress, Zella Gibson Elberg	Stockings, donated by Alma Friedman. Stockings folded in fourths onto themselves. Some soiling, multiple holes and tears.	Poor	Does not seem to be part of collection with dress. If so, deaccession candidate?
YO1-095-21	Attic Storage - Box B11E-1 Albums	Photograph album. Non-original piece of paper tucked inside with description of Mary Griggs. Leather album with brass closures, photographs inside. Spine cover is almost completely lost. Could tin types or albumins. Wear, abrasions, clasp is non-functioning, some staining.	Fair	
YO1-251-01	Attic Storage - Box B11E-1 Albums	Photograph album. Donated by Gladys Owens. Empty, no photographs inside. Velvet material. Papers inside with names. Some tearing of back cover that has resulted in the separation of the back cover and spine from the binding. Cupping of the cover boards. Missing a closure.	Poor	Deaccession candidate?

YO1-C164-04	Attic Storage - Box B11E-1 Albums	Autograph album. Failure of binding material, back cover board and spine cover are missing. Tears, losses, abrasions, wear to front cover. Slight yellowing of paper, several loose sheets.	Poor	Deaccession candidate? Check relationship to site.
YO1-247-01	Attic Storage - Box B11E-1 Albums	Autograph album. Several blank pages. Wear, soiling.	Good	
YO1-559-10	Attic Storage - Box B11E-1 Albums	Autograph album. Velvet binding, sound. Missing pages, discoloration, repair to section, tiding (water damage), cockling. Paper is yellowed, fabric cover has faded (most apparent along all	Fair	
YO1-C284-124	Attic Storage - Box B11E-1 Albums	Photograph album. Leather with high embossing, gilt work and brass closure. No photographs inside. Donated by Dorothy Bigelow. Wear, scratches, abrasions, loss of gilt, discolorations.	Fair	Where are photographs? Are they stored separately?
YO1-900-01	Attic Storage - Box B11E-1 Albums	Photograph album. Embossed leather with brass closures with engravings of letter and date 1865. Photographs inside. Tin types. Detached cover board and spine. Newspaper clippings tucked inside. Wear of leather.	Good	
YO1-C362-01	Attic Storage - Box B11E-1 Albums	Autograph album, donated by Yolanda Swanson. Velvet and plastic cover with photo-imprint on plastic. Browning of plastic material, some tide lines, losses to plastic, wear of the material cover, yellow of paper with tide lines. Autographs inside.	Fair	Donated by same person but not necessarily a set.
YO1-C362-02	Attic Storage - Box B11E-1 Albums	Autograph album, donated by Yolanda Swanson. Velvet cover with decorative brass metal name. Triangular shape. Has several autographs. Wear to material, tarnish of metal (pronounced), some dust, slight yellowing of paper, some soiling.	Good to fair	Donated by same person but not necessarily a set.
YO1-397-1283	Attic Storage - Box B11E-1 Albums	Photograph album. Leather embossed and gilded cover. Red silk fabric on cherries. Loss of gilding and silk material, wear of leather with holes, losses, and scratches. Missing clasps to close the album. Spine is detached from binding. Cover board is held in place by the cover sheet. Yellowing of paper, many of the photographs	Fair	
YO1-25-2	Attic Storage - Hanging Closet 1	Bucksin coat with fur intact, men's. Animal skin, wood, fabric (cotton cordage loops and fabric lining). Tears, holes, general wear, previous repairs, hard folds and creases. Vermiculite in pockets. There is one very noticeable hole in proper left front shoulder area. Hanging on rack outside of closet, inside a muslin garment bag. Jacket is not properly supported in its hanging storage due to its weight. Arms and jacket would	Fair	

YO1-C130-5A,B	Attic Storage - Box C4	Quilt-style top and skirt, women's. Linen and cotton sewn together, quilt-style. Inside box is a framed quilt-square sample of the same fabric, item YO1-C130-4. Size of garments exceeds dimensions of box, creating hard folds and creases. Some minor holes, soiling throughout, staining, fraying of the material, mildew. Framed piece has non-archival framing materials, some tide lines and brown staining on the fabric. Historic fabric used to create modern clothing	Good for garments, fair for framed piece	Deaccession candidate?
YO1-340-01	Attic Storage - Stored on the ground, leaning against wall/shelves	Wood framed oil on canvas painting. Wood frame has a golden paint finish. The tension in the canvas is loose. There is a wear mark in the canvas, almost a hole. One of the stretcher keys is missing. Non-archival museum mounting materials, largely includes a lack of stronger hanging hardware (I hooks as opposed to D hooks). Looseness of canvas has created impression marks on the canvas from the	Poor	Deaccession candidate? What is the history of this piece?
YO1-811-1	Attic Storage - Stored on the ground, leaning against wall/shelves	Framed oil on canvas painting. Wood and gesso frame, painted gold. Frame has opening of joints, losses to gesso, non-archival framing materials. Losses to frame have been disguised by what appears to be a spray paint application. Painting has shifted slightly in its frame (no lining of the rabbet). Soiling. Appears to need cleaning and revarnishing. Seems to have a pair, similar in style with same framing, no. YO1-811-2 (more or	Fair	Deaccession candidate? What is the history of this piece?
YO1-C271-7	Attic Storage - Stored on the ground, leaning against wall/shelves	Framed oil-on-canvas painting. Wood gilt frame. Frame has some open joints, losses, paint accretions, cracking (marring the gilt decorative work), dirt, tide lines. Painting has numerous holes, paint exhibits craquelure with flaking, yellowing of varnish. Non-archival framing materials. Hanging mount should be removed, might scratch the painting and frame. Appears to	Poor	Deaccession candidate?
YO1-1-11A	Gibson House - Living Room Display Case	Photograph. Copy and not original, in Plexiglas display stand with YO1-104-340.	Very good	Where are the original photographs?
YO1-104-340	Gibson House - Living Room Display Case	Photograph. Copy and not original, in Plexiglas display stand with YO1-1-11A.	Very good	Where are the original photographs?
YO1-910-12	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. Collection of 108 black and white photographs inside a manila file folder. Photographs depict Sacramento River Bridge (Tower Bridge, M Street Bridge).	Excellent	Subject matter in question.

YO1-578-200	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. Photograph of cemetery marker, "Eckhardt Coll." Yellowing of photograph, brown stain goes through paper. Faint adhesive residue on back.	Good	
YO1-321-217-29	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. "Watts-Moore Amarillo Texas" ink stamp on back. Yellowing of paper.	Very good	Shows farm equipment, but perhaps in different location.
YO1-104-226	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. Nearly same view of same house as photograph YO1-104-225.	Very good	Although in Yolo, CA, house not identified.
YO1-104-225	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. Nearly same view of same house as photograph YO1-104-226. Has a vertical crease down the right	Fair	Although in Yolo, CA, house not identified.
YO1-C289-58	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. Identical to YO1-C289-59. Date June 1956, roadside display sign for Cranston Brothes Hardware and Appliances, Woodland.	Very good to excellent	Relevance to interpretive theme?
YO1-C289-59	Gibson West Barn - Storage Area	Photograph, stored in metal file cabinet with collection of photographs. In a plastic sleeve. Identical to YO1-C289-58. Date June 1956, roadside display sign for Cranston Brothes Hardware and Appliances, Woodland.	Very good to excellent	Relevance to interpretive theme?
No number	Barn Storage - West-Side Room	Silver-metal plated brass tuba inside velvet lined wooden case with naughahyde material. Tuba: select wear and loss of silver plating due to use, scratches and abrasions, multiple dents, polishing compound residues in recessed areas, fingerprint smudges. Case: staining of fabric, open seams on the case and fabric, wear of naughahyde with tears and losses, stickers on the exterior.	Tuba is fair, case is poor	Deaccession candidate?
YO1-C73-1	Barn Storage - West-Side Room	Large tooth hand saw for tree cutting. Wood handle and iron blade. Similar item displayed in Barn and in Blacksmith Shop. Corrosion of metal (most pronounced at tip of blade), scratches, accretions, wear of wood finishes.	Fair	Deaccession candidate? Similar items on display in better
YO1-C23-2	Barn Storage - West-Side Room	Wooden bowl with copper and iron wire ties. Ties are corroding and staining the wood. The bowl has several cracks, and the ties have been inserted to stablize the bowl. General soiling, accummulation of dust and dirt, scratches and	Poor	Deaccession candidate?

YO1-25-77A,B,C	Barn Storage - West-Side Room	Wooden rectangular butter mold with lid and plunger. Poor repair, with adhesive spread over one side of mold. Appears to be non-historic.	Good to fair	Deaccession candidate?
YO1-182-01	Barn Storage - West-Side Room	Milk bottle, molded glass with fluting and raised letters. Dust, some abrasion on fluted ribs, insipid spill at mouth, chip on front rib.	Good to fair	
YO1-995-A,B	Barn Storage - West-Side Room	Set of two milk bottles, identical. Printed signage on glass. Soiling, with staining on inside. Loss of decal letters to abrasion and wear (on one bottle only, A bottle). Mineral stains and tiding on B	Good	
YO1-231-15	Barn Storage - West-Side Room	Framed gouache painting. Plaster gilded frame, decorative. Paper tag reads "1 of 3 pictures." Frame has losses, abrasions, non-archival framing. Improperly stored, with several paintings leaning against each other, with minimal non-archival cardboard as separating layer.	Frame is fair to poor, painting is very good	Deaccession candidate? What is the history of this piece? Relevance to Yolo County?
YO1-C51-2	Barn Storage - West-Side Room	Framed oil-on-canvas painting. Wood and plastic frame. Non-archival framing materials, linear abrasions on painted surface, depressions in canvas (perhaps from other framed artworks pressing against the painting). Improperly stored, with several paintings leaning against each other, with minimal non-archival cardboard as separating layer. Dated 1964 on back.	Fair	Deaccession candidate? Modern painting.
YO1-756-4	Barn Storage - West-Side Room	Framed oil on board painting. No proper archival framing at back. Gold finished wood frame. Some losses, abrasions to frame. Nicks at painted surface with fly specks. Improperly stored, with several paintings leaning against each other, with minimal non-archival cardboard as separating	Good	Deaccession candidate? Appears to be modern.
YO1-392-2	Barn Storage - West-Side Room	Wood gilt framed oil-on-canvas painting. Considerable dust and dirt, heavy accretions, tear and several holes of canvas, loss of gilt work. Small bulge on canvas from something pushing against it on back side. Improperly stored, with several paintings leaning against each other, with minimal non-archival cardboard as separating layer.	Poor	Deaccession candidate? Although date appears to be 1889, condition is poor. Need more history on it.
YO1-C12-2	Barn Storage - West-Side Room	Wood gilt framed oil-on-canvas painting with velvet decorative border on frame. Frame, heavy fading and loss to velvet, multiple losses in heavy ornate gesso gilt work, dust and dirt. Painting has craquelure, some overall soiling, with flaking and losses of paint. Improperly stored, with several paintings leaning against each other, with minimal non-archival cardboard as separating layer.	Poor	Deaccession candidate? Need more history on this piece.

YO1-23-34	Art Noveau - Mission Arts and Crafts Room	Shoe accessory. Wood with leather, leather around heel largely lost. Broken component. On display in the Art Noveau - Mission Arts and Crafts Room. Should be repaired if on display. Evidence of insect activity, not active. Soiling, dust and dirt.	Poor	Deaccession candidate? Need more information on this piece.
YO1-C104A,B	Art Noveau - Mission Arts and Crafts Room	Shoes, men's. Leather boots. General wear, somewhat mishapen due to lack of proper support. The leather is extremely hardened, soles are well worn. There is a hole in one, some cracking in the leather. Dust and dirt. Tearing of	Fair to poor	Is there a pair in better condition that can be displayed?
YO1-C338-15	Renaissance Revival Room	Hat, women's. On display in the Renaissance Revival Room. Felt hat with feather fringe, ribbon trim and bow. Dusty.	Very good	There are quite a few women's hats. Need to consider deaccessioning some.
YO1-711-3	Renaissance Revival Room Closet	Framed print. Backing board is loose, insect damage, tide lines, opening of joints, losses to frame, cracking. Slight fold lines and rippling in the paper. Non-archival framing materials. Stored inside closet of room, leaning against other artwork, with non-archival cardboard used as a	Fair to poor	Deaccession candidate?
YO1-561-1	Renaissance Revival Room Closet	Painting, acrylic or oil on canvas, wood frame with white and gold paint. Portrait of Jack Marvin, founder of Marvin Landplane. Minor dust. Non-archival framing materials. Stored inside closet of room, leaning against other artwork, with non-archival cardboard used as a separating layer.	Very good to excellent	Deaccession candidate?
YO1-80-5A,B	Renaissance Revival Room	Hand-held brush and mirror silver set. Tarnishing, heavy polishing compound residues in recessed areas. Mirror has slipped slightly from its frame. The handle of the brush is bent and there is sheering of the metal. Displayed in the Renaissance Revival Room.	Mirror is fair, brush is poor	There are similar sets in better condition in Attic Storage. May want to consider switching items. Is this one displayed for any particular reason? If not, it might be a good

YO1-478	Cottage Room	Quilt. On display in the Cottage Room, folded on top of bed. Has a sleeve sewn onto one edge for hanging display. Fading, fraying of the material, tears, some losses, folds and creases. Made by Mrs. Gibson circa 1910.	Fair	May need to switch out from active display.
YO1-336-31A,B	Cottage Room	Boudoir cap (or bonnet). Rayon or silk panel with crochet edging and center. B has painted iron component to provide rigidity for clasping. A is very similar, but with no iron component. Fading of the material, soiling (especially at edges), fraying, some tears and holes. Displayed in a collapsed/flattened position directly on a leather trunk in the Cottage Room.	Fair to poor	May want to switch them, there are some cleaner examples.
YO1-2-1	Eastlake Room	Quilt. Displayed on top of bed in Eastlake Room. Has a sleeve for hanging sewn to the reverse of one edge. Crazy quilt, velvet border with various materials. Disintegration of silk materials, with evidence of loss, fraying, and tearing. Wear of the	Fair	Check on association with Gibson family.
YO1-860A,B	Eastlake Room	Shoes, women's. Button-down leather ankle boots. Displayed on top of dresser in Eastlake Room without internal support to keep and help with the shape. Some cracking to the leather, wear and abrasions due to use. They have been altered by the buttons being repositioned to allow for more room. Artifact found inside shoe, YO1-C331-01 (appears to be a shoe accessory). Should be removed and displayed or stored.	Fair to poor	There might be better samples in Attic Storage. Deaccession candidate?
YO1-659	Eastlake Room	Framed print reproducing, displayed hanging in the Eastlake Room. Wood gessoed frame with gold paint. Print does not appear to be original to the frame. Significant loss of the gesso material. Print has water stains, tide lines, black mold (not active), some ripples. Non-archival framing materials. Fly specks, scratches, dirt and dust, opening of joints. Not seismically hung in the	Poor, especially the frame	May want to switch out with another framed artwork.
YO1-800-12A-G	Eastlake Room Closet	Proctoscope (early sigmoidoscopy), multiple components, stored inside cardboard box. Steel, plastic, glass. Fingerprints and smudges, box has some stains (may not be original to the set). Stored in closet of Eastlake Room with a large collection of medical-related artifacts. "E. S. I. Co.	Excellent	What is the date of this piece?

YO1-812-1A	Eastlake Room Closet	High-speed rotating anode, stored inside felt-lined wooden box with naugahyde cover (original box). Steel, brass, electrical cord, paint finishes. Dust and dirt, smudges, moderate corrosion (breaking through paint finish and causing flaking of the finish). Card inside reads "Modern type high vacuum, high speed rotating anode, oil cooled tube, Woodland Clinic 1980, Clinic Collection." Stored in closet of Eastlake Room with a large collection of medical-related artifacts. Dates from	Fair	
YO1-951	Eastlake Room Closet	Collection of viles with various pills and powders stored inside a folding leather case. One missing vile, some are empty, all have cork stoppers. Pills are starting to crumble (responding to humidity), no leaks. A few abrasions and some wear to leather. Stored in closet of Eastlake Room with a large collection of medical-related artifacts. Name written on leather in gold, "Dr. Ruth C.	Good	
YO1-905-21	Root Cellar	Glass bottle stored in non-archival cardboard box, wrapped in newspaper, along with a collection of glass bottles for various purposes. Donated by Suzie Grant of Woodland, California. Dirty, sediment inside bottle.	Good	
YO1-793-18A,B	Root Cellar	Medical equipment. Fixed anode, set of two. Glass, steel, fabric. Stored inside non-archival cardboard box and foam padding. Minimal surface corrosion. Card inside reads "Early gas X-Ray tube, from the office of Frank P. McManus, M.D., Esparto, circa 1920, W.J. Blevins collection."	Very good	
YO1-556	Root Cellar	Invalid chair (wheelchair). There are three stored in the Root Cellar. Iron (finished and unfinished), wood, rubber, wickerwork (fiber). Dusty and dirty, puncture holes in the wickerwork, opening of joints in the wood, corrosion of the metal, loss of paint finishes on the iron, general overall wear	Good to fair	
No number	Root Cellar	Medical equipment. Oxygen regulator for operation room. Chrome-plated metal, painted iron, glass, paper labels, electrical cord, plastic, rubber. Dust and dirt, stored unprotected behind	Very good	
Not accessioned	Administrative Site Office	Oil on canvas painting with wood gilt frame. Donated with another painting by Elizabeth Monroe, not yet accessioned (in temporary custody). Frame is painted gesso (not the traditional gilt work). Multiple losses of gesso and wood on frame, with dust and dirt. Painting exhibits craquelure with considerable nictone staining (also seen on frame). Slight opening of	Poor	Recommendation is not to accession due to condition.

Not accessioned	Administrative Site Office	Oil on canvas painting with a finished wood frame. Donated with another painting by Elizabeth Monroe, not yet accessioned (in temporary custody). Frame is dirty, dusty, opening of mitar joints. Painting is actively flaking, with noticeable loss, has soom whitish bloom noticeable in the darker colors, bulging of the canvas material (tension problem), craquelure, puncture marks. Iron nail at back of canvas has corroded, corrosion activity is breaking through the canvas, causing staining, loss, and	Poor	Recommendation is not to accession due to condition.
Y01-C205-1	East Barn Storage Area	Pram. Painted wickerwork, painted iron, finished wood. The pram is lined with fabric. Soiling of the wicker material, with nicks and loss of paint. (Loose component in storage may corrolate with this piece.) Minor wear of finishes on wood and metal. There is another one very similar to this one in the same storage location.	Very good	There are two prams, may want to consider deaccessioning at least one.
Y01-2006.9.02	East Barn Storage Area	Push broom floor sweeper. There are three of these in East Barn storage and one displayed in the main house. Finished wood, painted iron, bristles, rubber. Wear of finishes, gathering of dust, dirt, and other materials in bristles, chips and losses to wood, hardening and loss of rubber	Good to fair	May consider deaccessioning one or more of these.
Y01-10X67-1	East Barn	Phonograph, manufactured by Brunswick. There is one displayed inside the house. Has records stored inside (should be stored separately). Finished wood, brass with chrome or nickle plate, iron, plastic. Minor tarnishing and corrosion of metals. Broken and loose components inside. Scratches, dents, and gouges in the wood. The veneer on the inside of the wood lid is cracking and lifting off the surface. Wear of finishes. Fabric cover for the speaker is highly deteriorated.	Good	
No number	East Barn	Official map of the County of Yolo, California, 1908. Displayed in an oak frame and Plexiglass cover. Yellowing, folds and creases, rippling throughout, tears, staining, tide lines, losses.	Fair to poor	Would benefit from different display.
No number	East Barn	Telephone switchboard. "Bell System made by Western Electric." Bakelite plastic, glass, painted iron, finished wood, cables, paper. Soiling, dust and dirt, wear of finishes, tiding and streaking on wood. Dings and gouges. Appears to date from circa 1950s, recently accepted into the collection (is it in temporary custody?). Given by a communications company.	Good	Deaccession candidate due to date - not of interpretive period.

YO1-C118-3	Workshop	Mortar, loosely wrapped in plastic with YO1-C118-6. Stored with other mortars and pestles at the bottom of a metal shelving unit. Stone, with a hole in it. Scratches and abrasions, dirt and dust, blaking in the center.	Good	
YO1-C118-6	Workshop	Pestle, loosely wrapped in plastic with YO1-C118-3. Stored with other mortars and pestles at the bottom of a metal shelving unit. Stone, has cracking, considerable soiling, lichen growth, chips and losses, newer abrasions and scratches.	Fair	
no number	Workshop	Box filled with dirt and items excavated on the grounds of the Gibson House property. Types of items, locations of excavation, and dates are all unknown at this time. Scraps of various types of items, typically associated with a refuse pit.	Poor	
YO1-258-4	100 items	Art nouveau-style vase with silver holder. Tarnishing of silver, heavy in some areas. Some abrasion to glass, localized loss of ornate detail.	Vase is very good and holder is good	
YO1-343-59	100 items	Ceramic and metal pitcher. Tarnishing of the metal, some light scratches to body of the ceramic. Handle and mouth portion is a little off	Very good to excellent	
YO1-420-3	100 items	Brass and glass table lamp, "Le Lever du Jour," by Aug. Moreau. Was an electrified lamp, cord has been cut. Tarnishing of metal with minor corrosion, fly specks, polishing compound residues in crevices, wear, scratches and	Good	
YO1-238	100 items	Possibly an oil lamp. Iron with greasy wick inside. Dust, dirt, mild corrosion. Greasy residues confined to interior space.	Very good	Is it YO1-238-01?
YO1-343-49	100 items	Decorative light fixture/table sconce, ceramic (earthenware or stoneware). Art nouveau with initials "KG" at the base. Above the "KG" is a diamond shape with the letter "C" in it. Missing components (glass insert, light bulb, electric cord). Prominent losses to corner of base and figure's face, has removed glazing material.	Fair	
YO1-640-03 U	100 items	Native American woven basket. Stored in ziplock bag. Has a large section of rim that is torn and falling inward. Unsupported. Slight deformation in the circumference (oblong instead of round). Dust and dirt. Bottom is slightly torn. In spite of damage to rim, it still has good structure and losses are not significant.	Fair to poor	

YO1-282-5 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Small plate, with coil form. Has some insect damage, light discoloration that appears to be dirt. All very mild. Has good shape.	Very good	
YO1-173-03 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support.	Very good	
YO1-173-02 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Circular basket with a repeating "S" pattern. Some minor soiling, slight fading of materials, minimal deformation of rim of the basket that has	Very good	
YO1-282-4 PA	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Has a ziplock bag with beads tucked inside basket. These are beads that have fallen off from the decorative trim at the rim. Mild deformation.	Fair	
YO1-282-07 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Basket with lid, decorative. Lid and basket stored together in ziplock bag.	Excellent	
YO1-282-3 K	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Decorative, edges have decorative frills. Some	Very good	
YO1-282-01 K	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Basket barely fits inside ziplock bag. Deformation (oblong instead of round). Collapsing of basket, loss at rim, some small holes. Use of juncus grass.	Fair to poor	
YO1-282-02 K	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Bowl with scalloped edge, where extra material has been sewn to the rim to make it more ornamental (rather than utilitarian). Broken stiches at rim. Slight elongation of the shape	Good	
YO1-649-01 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Bowl, slight deformation and fading. Dust and	Very good	

YO1-649-02 U	100 items	Native American woven basket, in ziplock bags stored inside box packed with several other baskets, without proper cushioning and support. Bowl. Dust and dirt, light faint stains on inside bottom. Has retained its shape (unlike some of	Excellent	
YO1-1.95-7	100 items	Stone with a ridge line goes around the entire stone. Could be part of a weapon. Some soiling. Stored in plastic bag.	Very good	Is it Native American?
YO1-C21-1	100 items	Duck decoy, stored inside box with three others. Join at neck has opened up slightly, wear to finishes, dents and nicks in wood, light soiling. Possible oxidation of black finish. Slight loss at	Good	
YO1-21-2	100 items	Duck decoy, stored inside box with three others. Opening of join at neck with cracks (several). Gouges in the surface, wear of finishes and wood with loss of wood. White spots on top. Keel is wood with what appears to be a lead strip (acts as a counter weight). Missing one eye.	Poor	
YO1-C21-3	100 items	Duck decoy, stored inside box with three others. Keel has three nails (used to hold it to the underside of duck). Opening of join at neck, dust and dirt, paint loss, wood loss (non aggressive), heavy soiling. Has glass eyes.	Poor	
YO1-C21-4	100 items	Duck decoy, stored inside box with three others. Has glass eyes. Keel. Has some minor wear, a few gouges, some abrasions and scratches. Appears to be new.	Very good	
YO1-258-2A,B	100 items	Decorative urn, possibly bronze or brass with patina finish. YO1-258-3A,B is a duplicate item. Dust and dirt. Casting residues in recessed areas. Some accretions. Finial on lid (foo dog) is broken off. Wax sealant at bottom of urn, on the inside.	Very good	Should be kept as a pair.
YO1-258-3A,B	100 items	Decorative urn, possibly bronze or brass with patina finish. YO1-258-2A,B is a duplicate item. Dust and dirt. Casting residues in recessed areas. Some accretions. Finial on lid (the foo dog) slightly loose. There are some small holes in the urn. Wax sealant at bottom of urn, on the inside.	Very good	Should be kept as a pair.
YO1-C23-3	100 items	Wooden dough bowl. Dusty and dirty. Black specks on interior of bowl, staining from use and possible mold staining (non active). Oil residues, surface scratches. Crack running through thickness of bowl and check on one edge.	Good	

YO1-C210-16A,B	100 items	Sword, ceremonial. Combination of materials, including leather, steel, brass, perhaps silver. Sword blade has decorative work (etchings in the metal). Small dents in the scath, scratches and abrasions, old polishing compound residues in the handle of the sword, some dirt and dust.	Very good	
YO1-470-44A,B	100 items	Sword, ceremonial. Combination of materials, including bone, steel, painted finishes, leather, possibly plated metal. Smudges from handling, tarnishing of metals, some wear of finishes.	Very good	
YO1-259-7	100 items	Chinese, painted ivory decorative figurine on a wooden base with silver wire inlay. Cracks in the ivory, filigrine wire is loose and detached. Dust and dirt.	Good	
YO1-13-34	100 items	Chinese, porcelain decorative figurine. Dust and	Excellent	
YO1-173-1	100 items	Woven basket (uncertain if Native American). Dust and dirt, some staining, some breakage and insect damage.	Very good	
YO1-470-47	100 items	Leather sham with fabric and painted finishes on a pillow. Wood burning techniques. Similar to YO1-470-48. Loss of leather material and fabric applique work. Some wear, light soiling, tears. Woodland based.	Poor	Should be kept as a pair.
YO1-470-48	100 items	Leather sham with fabric and painted finishes on a pillow. Wood burning techniques. Similar to YO1-470-47. Loss of leather material and fabric applique work. Some wear, light soiling, tears. Woodland based.	Poor	Should be kept as a pair.
YO1-54-37A-	100 items	Vanity set, multiple pieces inside velour box. Decorative work on box is plastic. Missing one foot. Corner applique is cracked, lifting, with a deep brown discoloration. Velour is matted and worn in areas, due to use. Some of the plastic applique decorative work is missing and other areas are lifting. Inside, some fraying and tearing of material. Appears to be a complete set.	Set is very good and box is good	
YO1-603-2A,B	100 items	Shoes, satin with embroidery. Losses, holes, fraying of material, discoloration of lining, loss of an insole (A), some staining. Chinese.	Poor	
YO1-247-05	100 items	Book, "The Christian Minister's Advice to a Married Couple." Fabric binding, some fraying, loss, wear, staining. Insect damage to paper, with	Fair	

YO1-566-8	100 items	Book, The Holy Bible. Leather binding with brass closure, green fabric ribbon page holder. Ribbon with beginnings of needlepoint work, incomplete, tucked inside book. Closure has "Jennie Martin" engraved onto the buckle. Some wear on edges, surface scratches and abrasions. Ribbon has frayed (needlepoint work).	Very good, ribbon with needlepoint work is poor	
YO1-966-01	100 items	Handpainted porcelain bowl, chinese. Has various painted themes. Some abrasion and wear to the design and finishes. Dusty, dirt, discoloration at bottom.	Very good	
YO1-258-05	100 items	Table screen, two component, chinese. Polished with engravings that are filled with gold paint. Finished wood frame. Dust and dirt, open joints.	Very good to good	
YO1-167-1	100 items	Carved wood box with lacquer finish, chinese. Embedded dirt in relief carving. Mottling on inside of base, some scratches.	Excellent	Could be YO1-161-1?
YO1-007-04A,B	100 items	Urn with lid, chinese. Hand-painted porcelain. Material loss, staining on inside of lid and urn, cracks in the handle components (on shoulders of urn). Abrasion and loss to decorative glazing.	Good to fair	
YO1-10X8-1	100 items	Set of multiple items, chinese. Lacquered box, upholstered covered with tassels, painted porcelain dish set inside. Bottom portion of box is cracking around perimeter, indicating an opening of the joint. Fraying and loss of fabric, with fading. Crack in the lid of the box. Tarnishing of bronze finial component. Small losses to finishes on porcelain. Central dish has a small chip. Sticker on bottom of box reads "Gump's, 268 Post	Box is poor and porcelain dishes are very good	
YO1-542-1	100 items	Apothecary box, chinese. Wood, brass, veneer, possibly silver. Decorative metal panels at the main doors, corners, and lock plate. Wear of wood and finishes, scratches and abrasions, tarnishing of metals, broken hinges (one loose hinge found in box), small losses. Fibers from dusting cloths caught in raised edges. Opening of joins and loss of wood at base (back side).	Good to fair	

YO1-258-1A, B	100 items	Two-part decorative altar ivory goddess. Finished wood base with ivory top. Ivory top has wooden component inside. Base is two pieces of wood joined together, top is contoured and meets profile of ivory. Some wear at the back, where the join has opened has caused some cracking. Felt-lined bottom with insect damage. Ivory top, a large crack on the proper left side with some loss, widest at the base. Two loose components in the crown portion, appears to be associated with the loss. Heavy dirt and dust, settled into interior portion. Some light loss to decorative inking. Ivory might have a missing component. Artifact does not fit properly in box storage.	Base is very good, ivory is good	
YO1-133-62	100 items	Carved wooden box, chinese. Wood is unfinished, greyed and dirty, some open joints, losses to high relief carving of top lid (minor). Velvet-lined trays on the interior. Hinges and locking mechanisms are brass, also a brass component inside. Tarnishing of brass.	Very good	
YO1-33-1	100 items	Book, Webster's Dictionary (unabridged). Embossed leather binding. Tears and losses to binding and cover boards. Accretions, soiling, general wear. Cover is unstable. Yellowing of	Fair to poor	
YO1-2007.5.01-04A	100 items	Paper artifact, marriage certificate, Frederick Leroy Peterson, Jr. and Marie Alberta Peterson, September 25, 1920. Originally folded, some hard creases. Cockling of paper, localized staining at two corners (one looks greasy). Slight peripheral yellowing and some fading of inks. Bleeding of ink on names.	Good	Is paper enclosure acid free? Enclosure also has cockling, most likely not stored in a flattened
YO1-10X62-4	100 items	Paper artifact, marriage certificate, November 29, 1888, Will Knaum of Woodland and Carrie Harding of Sacramento. Yellowing, insect grazing throughout (prominently at bottom signature mark), insect specks (confined to back), one minor tear, some tide rings, hole.	Good to fair	
YO1-C370-10	100 items	Paper artifact, marriage certificate. Color copy, not original. September 27, 1899.	Very good (for a copy)	Where is the original document? Why is the copy accessioned as

YO1-932-147	100 items	Paper artifact, marriage certificate. Mounted on a foam core board. November 16, 1865. Fading. Hard folds, tears, low-lying creases, browning of paper, tide marks.	Fair	
YO1-C234-75	100 items	Paper artifact, marriage certificate. June 16, 1895, C. Burdette Bigelow and Corneolia V. Woodard. Yellowing of paper, some tears. In archival storage folder.	Very good	
YO1-C69-10	100 items	Paper artifact, deed of land (Letters Patent from the State of California), dating from 1869, to Elias Knaur. Was folded, now with hard folds and creases. Some fading of inks, yellowing of paper, dog ears. Overall crinkling and creasing of thin tissue-like paper. In archival storage folder.	Good	
YO1-1-95-19	100 items	Rocks, beads, shells, arrow heads associated with ethnographic Native American items. Stored inside various plastic bags inside plastic container. Not compartmentalized, loose, and subject to damage. Some of the fragments appear to be crushing each other. There are several small ziplock bags in same box with nothing inside.	Good	Need to change storage conditions.
YO1-C164-1	100 items - Postcards Box Inside box with sorted.	Postcard, unused. Leather with burnt dedication and some painting, fabric decoration. Stored inside archival box in plastic sleeve, with other postcards.	Excellent	
YO1-123-22-10	100 items - Postcards Box Inside box with sorted.	Postcard, unused. Paper, slight yellowing, stamp with property of Yolo County Historical Museum. Stored inside archival box in plastic sleeve, with other postcards.	Very good	
YO1-123-22-4	100 items - Postcards Box Inside box with sorted.	Postcard, unused. Paper, scratches, some loss at edge. Stored inside archival box in plastic sleeve, with other postcards.	Good	
YO1-2008.5.01-24	100 items - Postcards Box Inside box with sorted.	Postcard, unused. Photograph, fading at edges (might be part of the print process). Accretions from handling. Stored inside archival box in plastic sleeve, with other postcards.	Good	
YO1-891-75-99	100 items - Postcards Box Inside box with sorted.	Postcard, used (to Ms. Leila Hecke). Photograph. Heavy soiling, slight yellowing of paper, postal inkmarks. Stored inside archival box in plastic sleeve, with other postcards.	Good	
YO1-891-74-31	100 items - Postcards Box Inside box "Greeting Cards - New Years', Xmas, etc."	Greeting card (post card), used. January 1, 1914. General yellowing of paper, soiling, slight fading of pen inks, postal ink. Stored inside archival box in plastic sleeve, with other postcards.	Very good	

YO1-C284-78-110	100 items - Postcards Box Inside box "Greeting Cards - New Years', Xmas, etc."	Greeting card (post card), used, addressed to Dorothy Bigelow. Birthday greetings. Has flower component that is loose and could be lost. Some staining, several brown speckles, some distortion, yellowing. Stored inside archival box in plastic sleeve, with other postcards.	Fair to poor	
YO1-891-75-81	100 items - Postcards Box Inside box "Greeting Cards - New Years', Xmas, etc."	Greeting card (post card), used, addressed to Lela Hecke. August 11, 1908. Slight yellowing overall with brown staining at corners (very minimal). Stored inside archival box in plastic sleeve, with other postcards.	Very good	
YO1-270-2	100 items	Tool. Seed sower, "Cyclone." Canvas bag with print, wood and iron trough and crank handle. Printed paper label on bottom. Canvas has tears with holes and material loss, considerable soiling with brown stains, general wear. Corrosion present on the iron. Wood has streaking patterns from water damage. Paper label exhibits mold and insect damage. Mold is not active. Heavy dirt and accretions in gears and underside of the seed	Fair to poor	
YO1-270-1	100 items	Tool. Feed bag, canvas with leather trim and brass iron buckles and close hooks. "Wenatchee Bag" ink printed on bag. Soiling and heavy dirt discoloration overall, some iron stains, tear and hole at backside bottom, light corrosion of iron, some fading. Leather is worn. "JONV" faintly written on bag (the first letter is hard to	Fair to poor	Is it a feed bag for horse? Or manual seed sowing bag?
YO1-919-5	100 items	Tool. Threading tool, iron. (For creating a threaded end on a pipe.) Soiled, discolored, greasy residues in the central chamber.	Good to very good	
YO1-63-6-7	100 items	Tool. Hammer, wood and iron. Dust and dirt, fly specks, wood handle has splinters and loss, minor corrosion of the iron head.	Good to fair	Could be YO1-63-6-9?
YO1-936-3	100 items	Tool. Spoke shave, wood and iron. Dust and dirt, wood handles have cracks and loss, one handle appears to have been replaced, minimal corrosion of iron.	Good to fair	
YO1-648-8	100 items	Tool. Punch, iron. Dirt and dust, some overall moderate corrosion.	Good	
YO1-252-2	100 items	Tool. Shears, steel. Light corrosion, some greasy residues.	Good to very good	
YO1-924-4	100 items	Tool. Clamp, iron. Some corrosion.	Good to very good	
YO1-63-2	100 items	Tool. Wrench, iron. Dirt and dust, compact layer of bulky corrosion. Accession number on a sticker, needs to be relabeled because sticker	Good to fair	

YO1-206.6.3-04	100 items	Tool. Plane, wood. Heavy dirt and dust, some loss of black paint finish, accretions, moderate	Fair	
YO1-65-4	100 items	Tool. For cutting or scoring? Iron and wood. Moderate corrosion of iron, heavy discoloration and soiling of wooden handle. Number is on a sticker, should be relabeled, since sticker could fall off the artifact. Dust and dirt, especially in	Good to fair	Number could be YO1-68-4.
YO1-C16-5	100 items	Tool. Large shears, iron. Moderate corrosion, dirt and dust, fly specks.	Good	
YO1-842-1	100 items	Part of harness set for horse, yolk. Leather with iron buckles. Considerable wear of the leather with heavy cracking, some breakage to stitches, white bloom indicative of mildew/mold, soiling. Corrosion of iron. Buckle component is loose (currently kept on the strap).	Fair to poor	Buckle should be tied with string on the artifact so that it is not lost.
YO1-569-5	100 items	Glass bottle inside a cardboard canister and steel lid. Animal bait bottle, canister does not appear to be original to the bottle. Bottle has residues and crystals in interior (liquid inside dried up). Slight discoloration and soiling of label on bottle. Cardboard tube is soiled and stained, has some loss to outer wraps of paper, tiding. Has label for	Bottle is fair, case is poor	
YO1-628-10	100 items	Leather straps stored in a cedar wood cigar box with card. This item is the box, which has light cracking in the wood, heavy soiling, loss of paper covering throughout. Abrasions, tears.	Poor	
YO1-628-11	100 items	Leather straps stored in a cedar wood cigar box with card. These are the leather straps, there are 7 total. Varying widths, colors, thicknesses. They are all coiled with string. Whitening of the leather, could be from leather dressing. Loss of	Fair	Should not be stored inside cedar box.
YO1-628-prop	100 items	Leather straps stored in a cedar wood cigar box with card. This item is the card, which exhibits discoloration, tape adhesive along top edge, slight yellowing, minor rippling.	Fair	Is this item a prop?
YO1-6203	100 items - Living Room next to Dining Room	Furniture. Wood chair with needlepoint upholstery. Fading of upholstery, with tide marks. Woodwork has painted finishes throughout. Backrest exhibits crackalure. Layer of dust on piece. Abrasions and losses to finishes, scratches, crack in proper right arm at backside. Opening of joints is allowing movement of the chair.	Good to fair	

YO1-C2-1	100 items - Living Room next to Dining Room	Furniture. Wood console with iron decorative work. Embossed leather top with localized paint application. Displayed in living room next to dining room. Considerable dust and dirt with cobwebs. Leather is cracked throughout. Depression from weight of items displayed directly on table. Leather might be naugahyde. Some wear to finishes on leather, very minor. Wood has some scratches, one linear scratch on the side, minor abrasions, cracking of the wood at one post, accretions. Iron has painted finishes, in good condition. Yellowed paper label on	Good	Should not display heavy items on top of leather. They cause depressions and one is not well balanced.
YO1-C2-5	100 items - Living Room next to Dining Room	Chair, wood and leather. Brass upholstery tacks. Leather has localized paint application. Leather exhibits general wear, with some cracking in the seat area, linear scratches, a hole, opening of seams (stiching for the armrest), discoloration on back. Wood has painted finishes. Wood exhibits wear of finishes, nicks and dings. Overall dust and dirt with cobwebs.	Good to fair	
YO1-C1-3	100 items - Living Room next to Dining Room	Secretary desk. Wood and leather top. Decorative painted finishes on both wood and leather. Top has the shape of a traveling trunk. Brass fasteners as upholstery tacks. A few scratches of the leather. Small paint splatters on wood, minor wear of finishes. Considerable dust	Very good	
YO1-C284-5	100 items - Dining Room	Dining room chair, collection of 5. Is one missing? Wood chair with velvet seat and backrest. Upholstery may not be original. Dust and dirt, most pronounced in recesses. Some accretions, scratches to wood. Structurally sound. Wood exhibits minor wear. Dings and nicks at side edges of back of legs (possibly from vacumming and hitting the chairs). Loose upholstery threads. Remaining chairs appear to be in similar condition, except for one, which has its edging	Very good	

YO1-C156-30	100 items - Dining Room	Plate, porcelain with gold trim. Part of a dining set displayed on the dining room table. The collection consists of plates and soup bowls. There is a separate small bowl and small plate set, which is similar but a different collection. Minor dulling of gold, small accretion, mild abrasions and scratches from previous use. Remaining collection appears to be in similar condition.	Very good to excellent	Is the set complete? Not all items have accession numbers on them. The plate is displayed with the soup bowl on top, no interleaving between plate
YO1-2010.6	100 items - Dining Room	Glass, part of a collection of 6 wine glasses displayed on dining room table. Dust and water spots. Remaining is in similar condition, except for one, which has a small chip at the edge of the	Very good to excellent	
YO1-979-1A,B	100 items - Dining Room	Set of sterling silver candlesticks, displayed on dining room table. Mild tarnishing of silver with fingerprints. Some slight deformation. Wax residues inside. Monogrammed with KSC.	Very good	
YO1-310-36	100 items - Dining Room	Table runner, lace and crochet work with linen. Displayed on side table in dining room with a silver teapot on top. Crumpled, multiple tears and losses, deep brown stains (appears to be blood).	Poor	Replace with another one, unless there is a reason for displaying this one.
YO1-30-5	100 items - Music Room	Ladie's fan. Pink/peach feathers on wood handle, iron wire to tie it together. On display on top of fireplace mantle. Almost identical to another fan in Attic Storage. Some insect damage, feathers are slightly askew, not aligned and laced together.	Very good	May want to consider deaccessioning one of these.
YO1-900-2	100 items - Music Room	Photograph album, displayed on side table between couch and chair. Similar to YO1-C318-2, displayed in same room. Displayed in an open position, creating stress on the binding, which has failed. Book and cover boards are separate from each other, and two loose pages in the back. Plastic cover with finishes, velvet back and spine, cardboard or wood pages, brass detailing (closure and edging). Not structurally stable. Dirt, smudges, scatches on album. Loss and damage of	Album is poor, photographs are very good	Display is promoting worsening of condition, since it is in an unsupported position.

YO1-C318-2	100 items - Music Room	Photograph album, displayed upside down on a marble and wood table next to window. Similar to YO1-900-2, displayed in same room. Velvet back and spine, cardboard or wood coverboards, brass decorative edging and closure, decoupage cover, cardboard pages, photographs. Crushing of velvet, losses to brass decorative edging, soiling of decoupage with tiding. Photographs inside.	Album is good to fair, photographs are very good	
No number	100 items - Music Room	Trumpet, brass. Displayed in cabinet with glass shelves along with other musical items. Held in place by a painted metal bracket. Tarnishing and corrosion. There is advanced localized corrosion with bright green spots. Polishing residues lodged in recesses. Deformation. May have been repaired at one point in time. Heavy wear,	Fair to poor	
No number	100 items - Music Room	Side table, wood with marble top. Not clear if marble top is original to wood base. Table is somewhat unstable, slight shifting of marble on top. Considerable dust and dirt with cobwebs. Loss to wood, some abrasion and wear on high points, open joints. Marble has accretions, scratches, some discoloration.	Good to fair	
YO1-10X73-2	100 items - Kitchen	Small iron, wood and steel. Handle detaches. There is a similar item in Attic Storage (the one in storage appears to be missing a component). Minor soiling, corrosion, dents and stain to the	Very good	Is this a toy? If so, should not be displayed in kitchen.
No number	100 items - Gibson House Grounds	Two-component yellow wagon. Wood and iron with paint finishes of yellow and black. Finishes non-original, shows evidence of multiple painting campaigns. Displayed outdoors directly on the grounds, underneath a tree. Collecting a large amount of detritus in crevices and elsewhere. Obscured by tree. Directly on ground, no proper base pad or foundation (a good pitch for water drainage). Wood has dry rot, losses of wood, deterioration of finishes with loss, open joints, rims are coming off some of the wheels, biological growth, bottom portions of wheels covered with dirt and getting embedded into the soil, iron staining on paint. Iron components exhibit corrosion, paint loss, holes and losses to iron. There are rubber break shoes, old and cracked. Easily accessible to the public, and children can climb onto it, creating a potential hazard. The	Poor	

No number	100 items - Gibson House Grounds	Three-component tiller. Displayed outdoors, elevated off the soil on concrete pavers. Probably has missing components. Broken component, general corrosion (mild and compact), indications of a paint finish that is largely lost. There has been some shifting of the pieces from their pavers, probably need repositioned so not touching the soil. Trimming of plant growth is	Good	
YO1-656	100 items - Blacksmith Shop	Manual crank drill press, displayed in Blacksmith Shop. Iron with blue paint in select areas, has a wooden grip on the crank handle. There might be one missing component. Heavy dust and dirt. Minor loss of paint finishes, wear of wood handle, minor corrosion of metal. There is a similar tool displayed in same area.	Good	
No number	100 items - Blacksmith Shop	Manual crank drill press, displayed in Blacksmith Shop. Iron and brass, wooden grip on crank handle. Black paint finish on some sections, with losses. Considerable dust and dirt with cobwebs, greasy accretions. Surface loss and wear near the end of wood handle.	Good	
YO1-C143-4	100 items - Blacksmith Shop	License plate, stamped iron with paint finishes. Some deformation, corrosion, loss and cracking of paint finishes.	Fair to poor	What is the date of this piece?
YO1-830-2	100 items - Laundry Room	Laundry kettle, cast iron. Displayed inside laundry room with other laundry equipment. Dust and dirt with cobwebs, corrosion, pencil graffiti, scatches and abrasions. Missing its pull.	Good	
YO1-14-1	100 items - Laundry Room	Manual washing machine, wood and iron. Displayed inside laundry room with other laundry equipment. Dust and dirt with cobwebs, corrosion of metal, weathering of wood finishes, stains on backside. Decorative paint stencil work	Good to very good	
YO1-13-42	100 items - Laundry Room	Electric ringer washer, possibly tin-lined copper. Rubber rollers and painted iron framework and base support structure. Motor is also painted black. Corrosion of the metal, dents and deformation, scratches and abrasion, oil accretions. Rubber is degraded and cracked. Minor loss of black paint finishes. Heavy dust and	Good	
YO1-74-6	100 items - Laundry Room	Washing board, wood and metal. Several similar items in this room (at least one is a prop). Water damage to wood, some wear of the metal. Corrosion, loose components. Heavy amounts of dust and dirt with cobwebs. Insect activity on the top edge of board with what appears to be frass, possibly termite.	Poor	

YO1-599-8A-C	Attic Storage - Handing Closet 1	Jacket, skirt, and collar, women's. Considerable tears, losses, fraying.	Poor	Deaccession candidate? Because of poor condition cannot be displayed in its current state. Would require considerable efforts to repair/conserv
YO1-006-18	Attic Storage - Box 50 - Women's Dresses	Jacket, owned by Elnora Gibson, who was married to Robert James Gibson. Part of a set with item YO1-006-19. Fraying of the material, with holes/material loss, soiling around cuff materials, brown stains, yellowing. Garment exceeds dimensions of storage box, creating hard folds	Fair to poor	Although not in good condition, should retain due to direct relationship to Gibson family.
YO1-006-19	Attic Storage - Box 50 - Women's Dresses	Skirt, owned by Elnora Gibson, who was married to Robert James Gibson. Part of a set with item YO1-006-18. Fraying of the material, with holes, material loss (particularly in the waistband area), some general yellowing of some of the fabrics. Garment exceeds dimensions of storage box, creating some hard folds and creases.	Fair to poor	Although not in good condition, should retain due to direct relationship to Gibson family.
YO1-10X-17-1	Attic Storage - Box 50 - Women's Dresses	Skirt/bodice (2 pieces), women's. Fraying, holes, losses, dirt and soiling (particularly at hem line). Some brown spotting. Insect casings from carpenter beetles. Garment exceeds dimensions of storage box, creating some hard folds and creases. Several repairs to jacket. Heavy staining,	Fair to poor	Deaccession candidate? What is the history of this piece?