

Register Now

[NCPC Preservation Grant](#)

[Writing Workshop](#)

November 19, 2015

1:30-4:30 p.m.

Chapel Hill Public Library

Upcoming 2015 Events and Deadlines

November 20, 2015	NCPC Annual Conference
December 1, 2015	Sustaining Cultural Heritage Grants (NEH) deadline
May 3, 2016	Preservation Assistance Grants (NEH) deadline
May 3, 2016	Preservation & Access Training (NEH) deadline
March 15, 2016	NCPC Preservation Grant Apps deadline

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NCPC Annual Conference: Monuments & Memorials



Monuments and Memorials—Preserving, Protecting, and Documenting Our Collective Memory
William and Ida Friday Center for Continuing Education
University of North Carolina at Chapel Hill
November 20, 2015 — 8:00 a.m. to 4 p.m.

Monuments and memorials allow people to personally engage in maintaining our collective memory through organized public ceremonies and quiet personal reflections. They surround many of our public buildings and the landscapes of historic sites, battlefields, cemeteries, and parks across our state. Made from many materials in various forms, preserving and protecting them can be a challenge. Some institutions are also charged with preserving offerings placed at monuments and memorials including letters, photographs, and mementoes of all sizes and shapes. Speakers will cover basic and advanced strategies and techniques for preserving monuments and memorials, including spontaneous collections of offerings.

Keynote Speakers



Jason Church. Photo courtesy NCPTT website.

Jason Church is a Materials Conservator in the Materials Conservation Program at the National Center for Preservation Technology and Training in Natchitoches, Louisiana. He earned his M.F.A. in Historic Preservation from Savannah College of Art and Design. Mr. Church will address the basic maintenance needed for stone and masonry monuments and gravestones.

Patricia Miller is a conservator with over twenty years of experience in the assessment and treatment of outdoor sculpture, monuments, historic structures, fountains, and industrial artifacts. She holds a Master of Science in Historic Preservation from Columbia University and is a Professional Associate of the American Institute for Conservation (AIC). Ms. Miller will

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2015 NCPC Annual Conference, continued from page 1

address the conservation treatment of metals commonly incorporated into monuments and memorials, and in particular discuss conditions that warrant the involvement of a professional conservator.

Laura Anderson is the Museum Curator for the National Mall and Memorial Parks in Washington, DC, a unit of the National Park Service. She holds a BA and MA in History from San Francisco State University and a CMS from the Harvard University Extension School. Of the seven museum collections managed by the National Mall, the Vietnam Veterans Memorial Collection poses the most complex curatorial challenges. The collection consists entirely of public offerings left at the Memorial, also known as *The Wall*. Ms. Anderson will discuss the nature of these offerings, their preservation and curation challenges, and issues to consider when developing a collection plan to address long-term management decisions.

Lightning Session Speakers

Kara Deadmon is Head of Collections and Exhibitions for the North Carolina State Capitol, a North Carolina State Historic Site in downtown Raleigh. Ms. Deadmon will discuss the historic monuments on Capitol Square and how public perceptions of - and interactions with - these types of artifacts are changing.

W. Fitzhugh Brundage is the William B. Umstead Professor of History at the University of North Carolina at Chapel Hill. Dr. Brundage will discuss the *Commemorative Landscapes of North Carolina*, a digital archive and inventory devoted to the state's monuments and commemorative landscapes.

Debbie Ivester is the Assistant Director of the City of Asheville Parks and Recreation Department, where she manages the maintenance and repair of the city's public art collection including the Vance Monument, constructed in 1897 as a memorial to Asheville native and former North Carolina governor Zebulon Vance. Ms. Ivester will provide an overview of the recent restoration of the 118 year old Vance Monument, an obelisk composed of rusticated granite blocks at a height of 75 feet.

To register for the NCPC Annual Conference visit our [Conferences website](#).

Share Your Family Stories with the North Carolina Civil War History Center

The North Carolina Civil War History Center is seeking submissions of family stories from the Civil War and Reconstruction eras, with the goal of gathering 100 stories from each of the state's 100 counties. The Center's mission is to promote understanding of the antebellum, Civil War, and Reconstruction periods through the lives, words, and work of North Carolinians from all walks of life.

The North Carolina Civil War History Center will be the first museum in the nation to tackle the difficult topics of the Civil War and Reconstruction from the perspective of a single state and its people. North Carolina's stories of the war were less about the battles than about the home front. Ours are stories of division and reconciliation, freedom and institutional oppression, opportunity and economic devastation. To submit your family story, visit <http://www.nccivilwarcenter.org/share-a-story/>.

The N.C. Civil War History Center is affiliated with the Museum of the Cape Fear Historical Complex, a branch of the North Carolina Division of History Museums. The History Center is proposed to be located at the site of the remains of the Fayetteville Arsenal.

Upcoming NCPC Workshops—Register Now!

Basic Book Repair Workshop

November 6, 2015

9:30 a.m. – 4:30 p.m.

Western Office of Archives & History

Asheville, NC

Registration fee:

\$50 (NCPC member)

\$75 (Non-member)

REGISTRATION IS FULL. [Email the NCPC Director](#) to be added to the wait list.

Books are often damaged by improper handling, poor storage conditions, book drops, vandalism, and normal wear and tear. The manufacturing process is also a factor in deterioration. Proper repair techniques can prolong the life of books and reduce replacement and rebinding costs. Improper procedures can do more harm and may render books unusable.

This hands-on workshop will teach you how to assess damages early, evaluate treatment processes, and perform simple, economical, basic book repair techniques. Recommendations for setting up a basic book repair work station, purchasing affordable tools and supplies, and documenting repairs will also be provided.

For complete information and directions on how to register, visit our [Workshops website](#).

Preserving Photograph Collections

November 18, 2015

9:00 a.m. – 4:00 p.m.

Cape Fear Museum
Wilmington, NC

Registration fee:

\$50 (NCPC member)

\$75 (Non-member)

Historical and fine art photographs can be found in many libraries, archives, museums, and historic sites. Preserving these collections requires a deep knowledge of the various types of photographic media, chemical photographic processes, causes of deterioration of photographic materials, and photograph conservation science. This workshop is an introduction to identifying and preserving 19th and 20th century photographs: daguerreotypes, ambrotypes, tintypes, hand-colored silver gelatin prints, contemporary color, and digital photographs. Strategies for preservation and best practices for proper handling, exhibition, and storage will be presented. Participants are encouraged to bring photographic items of interest.

For complete information and directions on how to register, visit our [Workshops website](#).

Grant Writing

November 19, 2015

1:30 p.m. – 4:30 p.m.

Chapel Hill Public Library
Chapel Hill, NC

Registration fee: **\$5.00**

RSVP by November 1st

[Preservation Grants](#) from the North Carolina Preservation Consortium (NCPC) provide modest financial support for projects that promote preservation. NCPC institutional members are eligible to apply for a maximum award of \$2,000 to support projects including preservation assessments, conservation treatment, purchasing equipment and supplies, education and training, and preservation projects.

This half-day workshop will give you an overview of the NCPC Preservation Grant Program, explain the general rules for applying for grants, review the NCPC Preservation Grant application form, and discuss what the grant committee looks for in a successful application. We will also hear from past awardees about their successful project and their experience with the NCPC grant process.

For complete information and directions on how to register, visit our [Workshops website](#).

Removing Graffiti From Historic Masonry

The following is excerpted from the National Park Service Preservation Brief 38, "[Removing Graffiti from Historic Masonry](#)" by Martin E. Weaver. Join us for more on the preservation of monuments and memorials at the NCPC Annual Conference (see page 1).

Successful graffiti removal from historic masonry depends on achieving a balance between breaking the bond between the graffiti and the masonry surface without damaging the masonry. This generally requires knowledge both of the materials used to make the graffiti and the masonry on which the graffiti has been executed, as well as knowledge of cleaning methods and materials. Without this, masonry surfaces can be badly disfigured or damaged during graffiti removal.

Most graffiti is made with spray paints. Although a number of solvents and paint strippers are capable of dissolving or breaking down these paints, some may permanently discolor or stain the masonry surface if not used correctly. As a result, the remaining paint may become more difficult, or even impossible, to remove. Poorly thought-out and generally hasty attempts to remove graffiti using harsh chemicals or abrasives can also cause permanent damage to the masonry that may be worse than the graffiti.

The ability to identify the graffiti material is an important step in successful removal. Numerous kinds of spray paint (polyurethanes, lacquers, and enamels), and brush-applied paints (oils and synthetic resins such as vinyls, acrylics, acetates, methacrylates, or alkyds), as well as permanent felt markers are the materials most often used to make graffiti. But other materials are also used for graffiti, including water-soluble felt markers, ballpoint pens, chalk, graphite and colored pencils, pastels, wax and oil crayons, liquid shoe polish, and lipstick. The range of materials adopted by graffiti artists continues to expand.



Poultice to remove pig graffiti. Photo: NPS files.



Painting over graffiti on stone is not a recommended maintenance treatment. Photo: NPS files.

Paints are composed of pigments that provide color and hiding power; binder that holds the pigments together and to the substrate; and a solvent that allows the pigment/binder mixture to flow. Some spray paints and markers may contain dyes instead of pigments. Paints are applied wet. Generally, as the solvent evaporates, the binder solidifies. The greater the solvent content of the paint, the greater the flow rate, and thus, the greater the ability of the paint to penetrate into masonry pores.

The two primary components contained in most graffiti materials—pigment or dye, and binder—may simply remain on the masonry surface, or penetrate into the masonry to varying depths depending on a number of factors, including the surface tension of the substrate and viscosity of the solvent or vehicle. Thus, even the

total removal of the pigment or the binder may leave residues of the other component actually in, or below, the surface of the stone. Residual stains, or graffiti "ghosts," such as those from any kind of red paint or the fine black pigments used in spray paints, may be particularly difficult to remove.

With painted graffiti, it is helpful to establish how long it has been on the surface. For most paints that have been on the surface for several weeks or months, hardening processes are likely to be complete or well-advanced; the solubility of the paint is proportionately reduced and it will be more difficult to remove.

Although rapid graffiti removal is the most effective weapon in eliminating graffiti and preventing its recurrence in the same location, hasty, untested removal attempts can disfigure and cause harm to historic masonry.

2015 NCPC Preservation Grant Recipients

\$1,950.00 to High Point Museum for the project, “Digitizing and Providing Access to the High Point Enterprise Negative Collection.” The *High Point Enterprise* negative collection was donated to the High Point Historical Society in 1988. It is a portion of the news photographs taken by *High Point Enterprise* staff photographers between 1949 and 1960. There are approximately 7,620 negatives in the collection.

\$1,228.00 to Historic Jamestown Society, Inc./Mendenhall Homeplace for “Mendenhall Conservation Project.” This award supports the conservation of two volumes from the Mendenhall collection. The first is an 1818 edition of Adam Smith’s “Wealth of Nations,” inscribed by Delphina Mendenhall, and early Quaker abolitionist in Jamestown. The second is an 1817 edition of Charles Bell’s “Bell’s Anatomy” inscribed by Dr. Marmaduke Mendenhall, an early Quaker physician in Jamestown.

\$681.00 to Bienenstock Furniture Library for the project “Rare Book Room—Thomas Chippendale.” This award is for the conservation of a first edition of “The Gentleman and the Cabinet-maker’s Director” (c. 1754) by Thomas Chippendale. This book is of great value to the Bienenstock’s mission and collection, is heavily used by patrons, and is at risk due to its condition.

See our website for more information on our [NCPC Preservation Grants](#) and upcoming [grant writing workshop](#).

NCPC Website & Listservs Are Moving

At the August board meeting the NCPC Board of Directors approved the move of our website to Wordpress. Wordpress is a popular blogging platform that allows site administrators to quickly and easily update information in an intuitive and user-friendly format. Wordpress makes creating and updating a website easy for the average person.

Over the next few months we will complete the transfer of the information from our old site to the new one. This change will allow our web presence to be more flexible and the information to be kept more current. We hope you will find it more useful and engaging as well.

Another upcoming change will be to our listservs. We are transitioning these to Google Groups. This format will be slightly different from the old format, but it offers us more flexibility and easier administration of the lists.

Thank you for your patience during these transitions. If you have any questions, feel free to contact [Robert James, NCPC Executive Director](#).

ncpc | North Carolina Preservation Consortium
Preserving collections in libraries, museums, archives, and historic sites

NC Preserves is published quarterly in January, April, July and October. If you would like to submit preservation news from your organization, please send content to the [Editor](#). Text should be in a Microsoft Word document. Images should be jpeg with a printable quality of 250dpi or more, please include a caption and photo credit. Submission does not guarantee publication. Submissions may be edited for length/content at the discretion of the editor. **Submissions for the January 2016 issue should be sent to the Editor by December 15, 2015.**

ncpreserves
an electronic newsletter from the north carolina preservation consortium

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