



The Document below is to be Printed and Attached to the WSRHT Emergency Plan(s)
for the (1) for the Gauge Museum Bishops Lydeard and (2) for the Gauge Museum Blue
Anchor.

Emergency Plan Documentation.

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Emergency Response Team, Contact Details.

Overall Co-ordinator

Name: The Curator, for the Gauge Museum Bishops Lydeard and the Gauge Museum Blue Anchor

WSRHT Office Tel: 01823 618180

Mobile: 07961 001291

Specific Responsibility in Case of Emergency:

- Contacts the WSR Duty Officer.
- Contacts the WSRHT Insurers.
- Stays in one place and is available to make decisions.
- Undertakes continuous risk assessments.
- Supports team leaders.
- Records events or delegates.

Media Contact

Name: WSRHT Chairman.

Home Tel: 01823 412032.

Mobile: 07384 307813.

Specific Responsibility in Case of Emergency:

- Draft press releases.
- Liaise with media.

Emergency Services Liaison

Name: The WSR Duty Officer and the WSRHT Safety Officer.

Office Tel: 01643 704996 (Office MD), 01823 618180 (Office BL).

Mobile (WSR Duty Officer): 07961 001291/07525 761791

Specific Responsibility in Case of Emergency:

- Liaison with the WSR Duty Officer.
- Liaison with the Emergency Services Co-ordinator and Salvage Co-ordinator.
- Responsible for security of site.
- Responsible for control of access to the museum (Internally).
- Supports in Overall Coordinator in writing risk assessments.

Chief Administrator

Specific Responsibility in Case of Emergency:

Name: WSRHT Company Secretary: Home Tel: 01823 462898 Mobile: 07748 637209

Name: WSRHT Treasurer: Home Tel: 01884 259374 Mobile: 07724 602958

- Contacts the WSR PLC.
- Contacts the Insurance Company.
- Oversees resources.
- Obtains materials/equipment on advice of others.
- Liaison with lenders.

Documentation/IT

Name: (Documentation/IT – WSRHT Chairman at present.)

Home Tel: 01823 618180.

Mobile: 07384 307813.

Specific Responsibilities in Case of Emergency:

- Object identification.
- Documentation.
- Allocating destination (wet/dry treatment).
- Deals with IT recovery and ensures collections databases are accessible for Recovery Team.

Lead Technical Object Salvage/Recovery Co-ordinator (Internal)

Name: Recovery Co-ordinator.

Home Tel: 01823 618180.

Mobile: 07856 065032.

Specific Responsibility in Case of Emergency:

- Leads salvage of objects requiring specialist handling and/or equipment.
- Advising on all conservation matters.
- Monitor Health and Safety of Recovery Teams.
- Supervises recovery team.

Volunteer Response Team (Volunteers or paid staff available at the time) – Insert names and Contact Numbers as they become available.

Contact Details

Volunteer 1.

Name: (Insert name here)

Work Tel: (Insert number here)

Home Tel: (Insert number here)

Mobile: (Insert number here)

Volunteer 2.

Name: *(Insert name here)*

Work Tel: *(Insert number here)*

Home Tel: *(Insert number here)*

Mobile: *(Insert number here)*

Any specialist knowledge/ skills/ contacts that may be used in the case of an emergency?

Any specialist knowledge/ skills/ contacts that may be used in the case of an emergency?

Please Note: The WSRHT is a Small Charity, the Volunteer Response Team will be Recruited from the Staff List of Those Available at the time.

What to do in case of:

1. Accident/Illness

Staff members who are currently trained in First Aid:

Ian Coleby – WSRHT Trustee and WSR Heritage Officer

Tel: 01823 618180

Mob: 07707 451466

Level of First Aid Training: QNUK Level 3 Award in Emergency First Aid at Work (RQF). Certificate No. QN0292802

Renewal Date: 12/09/25

Alan Tilley – Museum Steward

Tel: 01823 618180

Mob: 07899994395

Level of First Aid Qualification: QNUK Level 3 Award in Emergency First Aid at Work (RQF). Certificate No.

Renewal Date: 23/3/2026

Michael G Boyce – Museum Steward

Tel: 01823 618180

Mob: 07786 197 699

Level of First Aid Training: FAA Level 3 Award in Emergency First Aid at Work (RQF). Certificate No.

Renewal Date. 22/3/2026

John Robinson – Museum Steward/Education Assistant

Tel: 01823 618180

Mob: 07707 697159

Level of First Aid Qualification: QNV1 Level Award in Emergency First Aid at Work.

Renewal Date: 09/2024

Helen Anson – WSRHT Education and Learning Officer

Tel: 01643 851616

Mob: 07856 065032

Level of First Aid Training: QNUK Level 3 Award in Emergency First Aid at Work (RFQ)

Renewal Date: 23/06/22

Geoff Evens – WSRHT Trustee

Tel: 01823 618180

Mob: 07742 655339

Level of First Aid Training: FAA Level 3 Award in Emergency First Aid at Work (RQF). Certificate No. NCP91851093

Renewal Date: 22/03/2026

First aid kits are situated in the Museum Office (Platform 1) and Station Mess Room (Platform 1) at Bishops Lydeard. On the station at Blue Anchor.

Defibrillators are situated; the main station building at Minehead; at Williton Station Yard; outside the Signal Box at Bishops Lydeard.

In the Case of an Emergency, or as advised by a First Aider contact the Emergency Services: DIAL 999

Do not forget to fill in the Accident Book in the Station Mess Room (Platform 1).

What to do in case of:

2. **Fire** (Volunteers on museum duty at the time, internal area of the museum building and its environs only; all external areas are the responsibility of the WSR and volunteers on duty at the time).
- There are no mechanical/electrical Fire Alarms internally in the museum at Blue Anchor.

Basic Procedures:

On Discovering a Fire, the Duty Steward will follow procedures as below – Always remember '**People First**':

- **Raise the alarm by shouting 'FIRE, FIRE'**. Ensure ALL persons/visitors in attendance are leaving/have left the building immediately.
- **Make your way to a Fire Exit**; (closing doors behind you if possible.). It is the responsibility of the duty steward at the time to ensure safe evacuation of persons/visitors.
- **Do not take personal risks.**
- **Contact the WSR Duty Officer** and/or the Signaller at Bishops Lydeard.
- **Do not attempt to rescue any objects**; whilst leaving the building, either from display or storage areas. Salvage should only commence once the Fire Brigade have the situation under control.
- **Do not attempt to use Fire-Fighting equipment** (e.g., extinguishers), unless specifically asked to do so and only if you have been **specifically trained** and feel confident to do so.
- **Go to the designated assembly point**. This should be on Platform One (Bishops Lydeard and Blue Anchor).

On hearing the Fire Alarm:

- **Make your way to a Fire Exit**, ensuring that ALL persons/visitors in attendance are leaving/have left the building immediately. If possible close all doors behind you. Go to the designated assembly point on Platform One.
- **Ensure contact has been made with the WSR Duty Officer** and/or the Signaller at Bishops Lydeard.
- **Do not attempt to rescue any objects** whilst leaving the building, either from display or storage areas. Salvage should only commence once the person in charge has undertaken a risk assessment.
- **Ensure the WSR Controller is contacted.**

Do re-enter the Fire Area until told that is safe to do so by the Fire Officer.

Risks to objects:

In the event of a Fire, objects are at risk from the following:

- Being completely destroyed.
- Being partially burnt.
- Suffering from soot deposits.
- Being water damaged from the Fire Fighting.

Water damage resulting from Firefighting:

- Assess the objects that are most at risk / badly damaged. Take into consideration any that are on the 'Priority for salvage list'.

Where are you going to move objects to (i.e., treatment areas to assess their condition):

- Any of the following:
 - i) If there is no obvious treatment area evacuate the damaged artifact to the Gauge Museum at BL.

- ii) The Meeting Room (onto floor or table, both to be padded with blankets or foam, then covered in tissue if objects are dry OR blankets or foam and polythene if objects are damp/wet).
- iii) Archive Container (onto floor or table, both to be padded with blankets or foam, then covered in tissue if objects are dry OR blankets or foam and polythene if objects are damp/wet)
- iv) It is important to think about any local authority, other museum, friends or neighbour's buildings that you may be able to arrange to use in the event of a major emergency where you need to move collections off site.

IMPORTANT: Dry objects must be kept away from damp/wet objects. This needs to be assessed as objects are taken to treatment areas. Ideally there should be two areas: dry treatment area and damp/wet treatment area.

What do you need to move the objects:

- Security screw drivers/ display case keys. Cases should remain closed until you are ready to remove the objects.
- Latex/ nitrile gloves should be worn at all times when handling objects.
- Scalpel/small scissors (to remove objects that are tied onto mounts). Do all objects need to be removed from mounts or can they be moved as they are?
- Trolleys for moving boxes/crates.
- Storage boxes/ crates for moving smaller objects. If there are not enough, objects will have to be unpacked at the treatment area and the boxes re-used.

IMPORTANT: Wet/ damp organic materials (e.g., wood, leather, paper, textile) are at risk from mould growth.

Objects should be air-dried within 48 hours to prevent mould growth. If there is a large volume of materials that cannot be dried within this time, undertake freezing (not suitable for all materials).

Contact a conservator (as recommended on your contacts list) who will advise on this.

Follow the salvage notes for materials in this emergency pack, to see how materials should be treated after

Smoke damage:

- Ensure that a Conservator removes any soot as soon as possible as it is acidic.
- Loose Soot: remove carefully with a conservation vacuum (do not use a normal domestic vacuum cleaner), used at a lower suction power (fitted with gauze on the nozzle).
- Ingrained soot: attempt to use a soot sponge (under the supervision of a conservator).
- If the object is wet: rinse with clear water.
- If objects are dry: send to the dry object treatment area. If damp / wet, send to the relevant treatment area.
- A conservator will advise on further treatments.

Documentation during salvage:

- Keeping track of objects as they move is very important.
- Digital photos can be taken to aid identification.
- Use the Recovery Sheet to record basic information about each object.
- Labelling objects will help identify them.
- Keep any detached labels with the objects (if possible). Paper labels can be tied to objects whilst they are in the treatment areas.

3a. Flood/ Water leak (As a Consequence from the procedures Above).

Basic procedures Basic procedures (If there is no obvious treatment area evacuate the damaged artifact to the Gauge Museum Bishops Lydeard):

- On discovering a flood/water leak, speak to (WSR Duty manager) who will isolate water source and stop the ingress of water.

If water is dripping onto Objects/Display Cases:

Assess the severity of the leak and do either of the following:

- Protect (cover) the case with a large sheet of polythene and ensure that the water does not pool near the case base.
- Remove the object(s) from the case but you must have all the equipment needed to hand before removing the case lid / opening the door of the case.

If objects need to be moved:

- Are some objects more at risk than others? (i.e., on a lower shelf or nearer the source of the leak)
- Are any of the objects at risk/affected on the Priority for salvage floor plan?
- Where are you going to move objects (i.e., treatment areas to assess their condition):

3b. Flood (Rising Water)

Basic procedures:

- On discovering a flood, speak to (WSR Duty Officer), who will ensure that the water source is isolated or stop the ingress of water.

Rising water:

- Assess the severity of the flood:
- How deep is the water?
- Is the water level still rising? If so, how fast?

If objects need to be moved:

- Are some objects more at risk than others? (i.e., on a lower shelf or nearer the source of the flood).
- Are any of the objects at risk/affected on the Priority for salvage floor plan?

Where are you going to move objects (i.e., treatment areas to assess their condition).

To the following (if unaffected/likely to be unaffected by flooding):

- Cordon off area, so people coming into room are kept away from objects.
- Onto floor or a table, which should be padded with blankets or foam, covered with acid-free tissue if objects are dry or blankets and polythene if objects are damp/wet.
- Prepare treatment areas before objects are removed from cases.

What do you need to move the objects?

- Wellington boots (in correct size, otherwise tripping when handling objects is a risk).
- Security screw drivers/ display case keys Important: case lids to be left on / doors to remain closed until objects are ready to be removed.
- Latex/ nitrile gloves to be worn when handling objects.

- Scalpel/ small scissors (to remove objects that are tied onto mounts). Do all objects need to be removed from mounts or can they be moved safely still attached to the mounts?
- Boxes/ crates for moving smaller objects. If there are not enough, objects will have to be unpacked at the treatment area and the boxes re-used.

If the Flood is Serious:

- The person in charge must check Health and Safety procedures and undertake risk assessments.
- The area may have to be pumped out by the Fire Brigade and salvage may not be able to start until the area is deemed safe. If this is the case, use the time to prepare salvage/treatment areas.
- Form a human chain (if enough people are available) to move crates/objects. This saves person time and prevents congestion in tight areas.

IMPORTANT: Dry objects must be kept away from damp/wet objects. This needs to be assessed as objects are taken to treatment areas. Ideally there should be two areas: dry treatment area and damp/wet treatment area.

4. Theft/Burglary.

Theft from Museum Collection:

If Theft is Currently Occurring: DIAL 999 and ask for the Police.

When you suspect an object has been stolen:

- Report the loss to the Museum Curator or person delegated to be Curator and who is in charge of security at the Museum.
- Report to the WSR Duty Officer.
- The Museum Curator or person delegated to be Curator should contact the staff from different departments / sections of the Museum, to ensure that the object has not been removed from its usual position for another reason (such as conservation treatment etc.).

If it is determined that the object has been stolen:

- The Museum Curator or person delegated to be Curator must call the local Police to report the incident.
- Do not move anything from the area until the police have been to the museum.
- Telephone the Trust insurers to inform them of the loss.

Insurance Company: Wrightsure Insurance – contact the PLC for details.

Contact name: *(Insert details here).*

Telephone number: *(Insert details here.)*

- If the object is on loan to your museum or does not belong to the museum, contact the lenders to tell them of the situation.

To help with enquiries:

- Provide any photographs of the object to aid identification; also provide dimensions and any other information that you think is relevant.
- Provide the Police with CCTV footage, if possible.

If the building has been damaged by the thief:

- Make the building secure temporarily, until proper repairs can be undertaken.

5. Vandalism of Museum Building and/or Collection:

If Vandalism is Currently Occurring: DIAL 999 and ask for the Police.

Building:

When you notice that vandalism has occurred:

- Report the damage to the Museum Curator or person delegated to be Curator and who is in charge of security at the Museum.
- Report to the WSR Duty Officer.
- Call the local Police to report the incident.
- If relevant, telephone your insurers to inform them of the damage.

If it is determined that the object has been stolen:

- The Museum Curator or person delegated to be Curator must call the local Police to report the incident.
- Do not move anything from the area until the police have been to the museum.
- Telephone the Trust insurers to inform them of the loss.

Insurance company: Wrightsure Insurance.

Contact name: Darren Curd (Kerry Noble in the first instance).

Telephone number: Darren Curd 07713 484061; Kerry Noble 07719 046975.

- If the object is on loan to your museum or does not belong to the museum, contact the lenders to tell them of the situation.

To help with enquiries:

- Provide the Police with CCTV footage, if possible.

If the building has been damaged by the vandal(s):

- Make the building secure temporarily, until proper repairs can be undertaken.

Collections:

If Vandalism is Currently Occurring DIAL 999 and ask for the Police.

When you notice that vandalism has occurred:

- Report the damage to the Museum Curator or person delegated to be Curator and who is in charge of security at the Museum.
- Report to the WSR Duty Officer.
- Call the local Police to report the incident.
- If relevant, telephone your insurers to inform them of the damage.

Insurance company: Wrightsure Insurance.

Contact name: Darren Curd (Kerry Noble in the first instance).

Telephone number: Darren Curd 07713 484061; Kerry Noble 07719 046975.

To help with enquiries:

- Provide the Police with CCTV footage, if possible.
- Contact a conservator and arrange for them to assess the condition of the object.
- Do not move the object until the Police have been to the museum.

6. Security Threats to the Museum.

These security threats could include the following:

- A threatening call directly to the building.
- A threatening call received elsewhere and notified to you by the police.
- The discovery of a suspicious item in the building.
- The discovery of a suspicious item or vehicle outside your building.
- The discovery of a suspicious item elsewhere notified to you by neighbours or the Police.

The decision to evacuate your building will usually be undertaken by the museum concerned, but the Police will also advise you.

The evacuation procedures for this situation will differ to those required for a fire:

- Your assembly point needs to be much further away than that for a fire, at least 500 metres from the building (but car parks should not be used).
- Your evacuation route will have to be flexible, depending on where the threat is.

You can minimise the risks of these threats by undertaking the following:

- Consider displaying notices for staff and visitors, reminding them not to leave bags or personal belongings unattended.
- Think about anything in your buildings or collections that may cause offence or be controversial to some people.

7. Mould Infestation.

Basic procedures:

- On discovering a mould infestation in your collections, follow these procedures. Isolate the affected object(s) from the rest of the collection; if the object is on loan to your institution or does not belong to your museum, contact the lender or owner before any further treatment is undertaken.

Checking for Mould:

- Wear nitrile / latex gloves when handling objects. Wear a facemask that is suitable for use with mould spores and particulates.
- Check if the material feels damp and/or there is a mouldy smell.
- In the early stages of growth, mould appears as a fine web of filaments (hyphae), often easily confused with dust, dirt and cobwebs. This is a general rule, but there are exceptions.
- In the later stages, mould develops a bushy appearance, and fruiting bodies containing spores can be seen under magnification.

This is a general rule, but there are exceptions.

Testing for Mould:

- Brush the mould with a fine natural hairbrush (not a brush with synthetic bristles) to see if the mould is dormant (dry and powdery) or active (soft and smeary). Active mould will continue to grow and damage collections. This is a general rule, but there are exceptions.
- Dormant mould will cause no further damage unless relative humidity increases to 70-75% or more, when spores germinate, and mould becomes active. This is a general rule, but there are exceptions.
- Foxing on paper can be confused with mould. Foxing involves various agents of bio-deterioration, including mould. It appears as red-brown stains in discrete spots or irregular splotches, usually with no visible hyphae or mould structure. It appears in susceptible papers exposed to high relative humidity.

Mould Infestation:

- These guidelines are to be used if evidence of mould has been found on or around the object. Isolate the object(s) from others around them. This will prevent any infestation from spreading.

Stopping Mould Growth:

- Reduce humidity: Mould can form at 65% relative humidity (RH) if there is poor ventilation. At 70-75% RH and above, mould will grow and remain active.
- Do not turn up the heat. This will make it grow faster.
- Dry or freeze wet collections. This will not kill the mould, but it will stop it growing until it can undergo conservation (not all objects can be frozen; check the materials list in this plan or ask the advice of a conservator).
- Do not use bleach or domestic products. These will cause additional damage and will not keep the mould from recurring.

To Isolate Objects:

Small Objects (small enough to be placed in a bag):

- Wear nitrile/ latex gloves when handling objects with a mould infestation. Also wear a facemask, which is suitable for mould spores and particulates.
- Place individual objects inside a polyethylene bag, squeeze out as much air as possible and seal up the opening of the bag with parcel tape.
- Label the bag with the object details (name and object number), the date of when it was placed in the bag and a sign saying, 'Do not open- mould infestation'.
- Place somewhere cool. The object should not remain in the bag for a long time as this will encourage further mould growth and damage, so contact your Museum Development Officer or conservator as soon as possible.

Large Objects (too large to be placed in a bag):

- Wear nitrile/ latex gloves when handling objects with a mould infestation. Also wear a facemask, which is suitable for mould spores and particulates.
- Place each object on a large sheet of polyethylene and 'wrap' the object, so that it is completely enclosed and sealed with parcel tape. Ensure that the edges of the polyethylene are folded over several times before they are securely taped. Try to remove as much air as possible from the package.
- Label the package with the object details (name and object number), the date of when it was placed in the package and a sign saying, 'Do not open- mould infestation'.
- Place somewhere cool. The object should not remain in the bag for a long time as this will encourage further mould growth and damage, so contact your Museum Development Officer or conservator as soon as possible.

8. Insect Infestation (actual or suspected)

Basic procedures:

On discovering a suspected or actual insect infestation in your collections, follow these procedures. Isolate the affected object(s) from the rest of the collection; if the object is on loan to your institution or does not belong to your museum, contact the lender or owner before any further treatment is undertaken.

Suspected insect infestation

These guidelines are to be used if evidence of insects has been found on or around the object, such as moth cases or woolly bear skins, and / or there is damage to the object itself, but it is uncertain if it is fresh. Isolate the object(s), suspected as having a problem, from others around them. This will:

- Prevent any potential infestation from spreading.
- Allow you to monitor the object to see if an infestation is present.

To isolate objects:

Small objects (small enough to be placed in a bag).

- Place individual objects inside a polyethylene bag, squeeze out as much air as possible and seal up the opening of the bag with parcel tape.
- Label the bag with the object details (name and object number), the date of when it was placed in the bag and a sign saying, 'Do not open - monitoring for insect infestation'.

Large objects (too large to be placed in a bag).

- Place each object on a large sheet of polyethylene and 'wrap' the object, so that it is completely enclosed and seal with parcel tape. Ensure that the edges of the polyethylene are folded over several times before they are securely taped. Try to remove as much air as possible from the package.
- Label the package with the object details (name and object number), the date of when it was placed in the package and a sign saying, 'Do not open- monitoring for insect infestation'. Monitor the object.
- If there are signs of an active infestation contact your Museums Development Officer, who will be able to advise you on treating the object.

Actual insect infestation:

These guidelines are to be used if insects have been found on the object or fresh damage is seen. Isolate the object(s) from others around them. This will prevent the infestation from spreading.

To isolate objects:

Small objects (small enough to be placed in a bag)

- Place individual objects inside a polyethylene bag, squeeze out as much air as possible and seal up the opening of the bag with parcel tape.
- Label the bag with the object details (name and object number), the date of when it was placed in the bag and a sign saying, 'Do not open- insect infestation'.

Large objects (too large to be placed in a bag):

- Place each object on a large sheet of polyethylene and 'wrap' the object, so that it is completely enclosed and sealed with parcel tape. Ensure that the edges of the polyethylene are folded over several times before they are securely taped. Try to remove as much air as possible from the package.
- Label the package with the object details (name and object number), the date of when it was placed in the package and a sign saying, 'Do not open- insect infestation'.
- Contact your Museums Development Officer, who will be able to advise you on treating the object.

9. Resources

Within the Museum:

First Aid Kit (Gauge Museum Bishops Lydeard)

The first aid kit is located in the museum office (marked on the plans with green cross)

Trained first aiders are:

Geoff Evens; Ian Coleby; Alan Tilley; Mike Boyce; John Robinson

Helen Anson – Waiting to renew.

The nearest defibrillator is either at Minehead Station building, Williton Yard or at Bishops Lydeard outside the Signal Box.

In the case of an Emergency, or as advised by a First Aider contact the Emergency Services: DIAL 999

Collections Salvage Kit

The salvage kit is a collection of resources that can be used in an emergency to administer first aid to your collections. Acting fast in an emergency can make a huge difference in preventing further damage to your collection and stabilising objects until they can be looked at by a qualified conservator.

Wet Recovery Materials

Mop

Bucket (square ones better for scooping up water)

Dustpan

Brush

Absorbent materials (e.g., squeegees, booms, plain newsprint, no-dye paper towels,

Kitchen roll, blotting paper)

Plastic trays and crates

Recording materials

Salvage recovery sheet

Clipboard

Pencils

Waterproof pens

Notebook

Waterproof (Tyvek) labels

String

Scissors

Tools and equipment

Torch (windup or with spare batteries)

Extension lead

Screwdrivers

Stanley knife

Parcel tape

Claw hammer

Pliers
Crowbar
Holepunch
Webbing tape
Carrying straps

Materials

Polythene sheeting
Bubble wrap
Acid free tissue
Dust sheets
Fire blankets
Freezer bags
Bin bags

Protective clothing

Waterproof coveralls
Gloves (variety)
Goggles
Masks
Wellington boots
Hard Hats
Hi visibility jackets or waistcoats with identification.

Location of Salvage Kit: In the storage container next to the portacabins.

Location of key: Key holders have copies.

Person responsible for upkeep of kit: Gauge Museum Curator/Helen Anson.

Date last Checked:

Date:

Items needing replacing:

Objects replaced when:

Date next due (One year from above):

Museum Collections Documentation:

All museum collections documentation for both the Gauge Museum Bishops Lydeard and the Gauge Museum Blue Anchor recorded on MODES software. A copy of this information is also kept on a dedicated laptop/ computer. All information is backed up onto Dropbox and a portable hard drive.

Resources Outside the Museum:

Building Maintenance / Repairs.

Builders: The West Somerset Railway PLC is responsible for the upkeep of the outside of the buildings.

Electricians: The West Somerset Railway PLC is responsible for the electricity supply.

For museums internally contact Tim Bridges (01485 251144 for Blue Anchor) or James Ross (01278 455464 for Bishops Lydeard).

Conservation Organisations (Record contact details, once known, here): ??

Drying equipment (Record contact details, once known, here): ??

Conservators (Record contact details, once known, here): ??

Specific materials relevant to our collections (Record contact details, once known, here): ??

Local and specialists further afield (Record contact details, once known, here): ??

Conservation and Salvage Supplies (Record contact details, once known, here): ??

Crate Hire (Record contact details, once known, here): ??

Dehumidifier suppliers (Record contact details, once known, here): ??

Essential Services (Record contact details, once known, here): ??

Electricity Company (Record contact details, once known, here): ??

Telephone company (Record contact details, once known, here): ??

Fire alarms, smoke detectors, lights, break glass call points, control panel: H and H Alarms Ltd. Tel: 01934 631 509

Security/Burglar alarms, CCTV, security sensors: A and S Security Alarms Ltd., Tel: 01460 221 137

Locksmith/Keys: TLS Security Systems Ltd., Tel: 01823 323666

Fire Extinguishers: Walker Fire (UK) Ltd. Tel: 01249 658580

Storage.

Check 'On Line' directories.

Insurance Company: Wrightsure Insurance – contact the PLC for details.

Pump Hire.

Check 'On Line' directories.

Skip Hire.

Check 'On Line' directories.

Temporary Accommodation / Storage.

Check 'On Line' directories.

Local schools, town or village halls, sports centres (Record contact details, once known, here):

Blue Anchor has no Village Hall or suitable hall within the vicinity of the Gauge Museum.

Bishops Lydeard Church School – Bath and Wells Academy

Tel: 01823 432582

E-mail enquiries@bishopslydeard.bwmat.org

Dunkirk Memorial House, Royal British Legion

Tel: 0808 802 8080, 01823 432407

Greenway Community Hall

Tel: 01823 432771

Bishops Lydeard Village Hall

Tel: 01823 430421

Derby Way Hall

Marquee hire (Record contact details, once known, here):

Party Equipment Hire.

6 Withiel Dr, Cannington, Bridgwater TA5 2LY.

Tel: 07756 978904.

Covered Marquees

Bywater Barn, Lydeard St Lawrence, Taunton TA4 3SE

Tel: 01984 667376.

Minehead Marquees
Stewart Ford, Taunton TA4 4AW
Tel: 07960 858146

Organisations.

Name	What they can provide	Who to contact
South West Museum Development (SWMD)	Advice Conservation Equipment	Rachel Bellamy Helena Jaeschke
Arts Council England	Advice Accreditation Funding	Jenny White, Officer, Accreditation and Designation.

10. Dealing with the Aftermath: Collections Care

After the emergency has been dealt with and people and the building are safe, you may need to deal with objects which are damaged or at risk. At this stage you are aiming to prevent:

- Further damage to the objects,
- The loss of objects or parts of objects and
- The loss of information.

Basic Procedures

You will need:

- A clean, dry, secure area to work, preferably with tables and chairs and lighting.
- Personal protective equipment such as gloves, overalls/housecoat, dust mask.
- Documentation materials such as paper, HB or B pencils (NOT pens), a camera, labels (Tyvek labels are waterproof).
- Packing materials – trays, boxes, polythene sheeting.
- Paper towels and rubbish bags (for the dirty paper towels).
- A vacuum cleaner, hand brush and pan to keep the area clean.
- Bin bags for disposal of old packaging materials and debris.
- Advice from a conservator – call one as soon as possible, especially if objects were wet.

Recording

- If possible, photograph objects in situ before they are moved. Even a sketch may help.
- Label each object with an emergency number, again, if possible while in situ.
- Photograph each object with its emergency number.
- Write a description of the item (noting its emergency number and any other identification).
- Attach the label to the object with cotton tape or string or place it in a tray or box with the object.
- Do not use staples, paperclips, pins or sticky tape on the objects.
- Do not use pens.

Handling:

- Handle the objects with extra care. They may have been damaged during the emergency and may be more fragile or more hazardous to handling than before (e.g., sharp edges, poisonous substances).
- Pick objects up from underneath using both hands.
- Do not attempt to clean the objects, unless instructed by a conservator.
- Do not rub, wipe or brush the surface of the object.
- Pad or support dry objects with acid-free tissue or polythene foam.

Keep wet objects separate:

- Wet material may need to be wrapped and frozen rapidly to prevent mould growth.
- Keep them cold and call a conservator.
- Handle wet objects with great care – they will be heavier and less able to support themselves.
- Do not open wet books.
- Place wet items on clean paper towel to absorb moisture. Change it frequently.
- Do not attempt to dry items with heat.

11. Object First Aid: Specific Guidance:

How you treat an object in an emergency, very much depends on the materials that it is made from. After an emergency, you need to assess the damage carefully and identify key objects (using the list) for priority care. Once this is done, use the notes below to guide you through the treatment process.

Baskets (vegetable fibres):

- Rinse with clear water if dirty.
- Drain and blot to remove excess water.
- Stuff with clean, undyed paper towels or cotton sheeting to retain the shape and to absorb stains.
- Cover with clean paper towels. Air dry slowly.
- Change blotting material regularly.

Books:

- Flood or fire present serious problems: burning, charring, smoke, soot and water damage (from firefighting as well as flood).
- Most of these require the services of a conservator, but first aid in situ may be needed.

Wet books:

- Do rinse wet books if dirty, but keep the book closed.
- Clean gently with undyed cotton cloths or paper towels before opening the book, then allow it to air dry in cool air (never force-dry a wet or damp book using heat).
- If possible, air dry; stand up books that are strong enough on one end with pages fanned out to provide air circulation.
- For other books, interleave every few inches with blotting paper, change when wet.
- Do not try to force apart the pages of a drying book. They will separate as they dry out.
- Do not try to shut books that are found open.
- Very wet: wrap in freezer paper or waxed paper (not in acid free tissue paper), pack in crates spine down and freeze.
- Shiny 'art' paper (e.g., used for printing illustrations) is heavily 'loaded' with China clay, and if left to dry the pages will settle into a solid mass. Try to separate sheets of art paper from each other and from text paper as they dry, using polyethylene sheets or silicone release paper as interleaving.
- Wet books can be heavy; handle with extreme care to prevent damage.
- Create a drying tunnel if there are large amounts of books that need drying (see separate section on air-drying). If used, ensure that electric fans blow cold and do not ruffle or disturb the pages.
- During drying, check books for signs of mould growth. If they cannot be dried within 48 hours, a conservator will arrange freeze drying.

During an Emergency, salvage books from shelving in the following order:

- Take books from the bottom shelf first, but if the shelves are unstable, then work from the top shelf down.
- Pack in separate categories of dry, damp and wet (dry books need to be prevented from becoming damp/ wet).

Books should be treated in the following order:

- weak and wet books.
- Weak and damp books.
- Strong and wet books.
- Strong and damp books.

Ceramics and Glass:

- More susceptible to damage from heat than from water.
- Identify the ceramic type and consult a conservator on drying procedures.
- If broken, cracked, has mineral deposits or old repairs, the ceramic should be placed in a clean, transparent polythene bag until it can be treated. Seal the bag and monitor for mould.
- If ceramic or glass is dry, never wet unglazed ceramics, damaged glazed earthenware or soft paste, repaired or restored areas, gilded decoration or painted glass, or early (pre-1700) glass.

Clocks and Watches:

- The metal movements of clocks and watches will be very badly damaged if they get wet.
- Quick treatment is essential. If objects are very wet, only carry out gentle blotting where accessible. Do not attempt to clean.
- Contact horological conservator as soon as possible for further advice.

Furniture:

- Care must be taken when moving furniture as glues on joints and veneers will loosen and gesso can dissolve.
- Blot dry all accessible areas (Do not rub or wipe), changing the blotting material regularly.
- Areas of marquetry, lacquer and painted surfaces are particularly fragile.
- Do not blot gilded areas, as these surfaces are extremely fragile.
- Remove drawers, open doors and let the furniture Air dry slowly. Damp/wet furniture: Do not freeze.
- Use an electric fan (set to cool) to improve the ventilation during the drying process, but do not allow the air to blow directly on any objects.
- If larger pieces of furniture cannot be moved, cover them with polyethylene sheeting, removing the sheeting when there is no longer a risk from water damage.
- If floors are wet, stand the furniture on blocks of wood wrapped in polyethylene (blocks should measure 4 x 4 x 3 inches), which will prevent the water from travelling through the wooden blocks into the furniture.

Leather:

- Rinse/ sponge with clear water to remove mud (if present).
- Drain and blot to remove excess water.
- Pad with towelling or newsprint (unprinted) to maintain the shape of the object.
- Air dry. Manipulate tanned fur skins during drying to keep them flexible.

Metals:

Moisture can seriously damage metals.

- Wear latex / nitrile gloves when handling.
- Salvage areas should be warm and dry, in contrast to conditions normally required for other objects.
- Damp/wet: Do not freeze.
- If suitable, rinse / sponge and blot the metal object. Pay particular attention to decorative areas.
- If an object has an applied finish (e.g., gilding or paint), Do not clean.
- Air dry objects as quickly as possible (e.g., with an air tunnel), unless the object has an organic component (i.e., made from a material of animal or plant origin, such as leather or cotton), then dry slowly.
- Keep flaking surfaces horizontal.

Paintings on Canvas.

Wet:

- Require urgent attention. Wet paint and ground layers: there is a great risk of flaking. Contact a conservator.
- Wet paint and gilded frames: handle with care as surface is easily removed when touched
- Carry the painted surface away from the body, to minimise the risk of clothes rubbing against the painting's surface.
- Remove the canvases from frames in a safe, dry place. Do not separate canvases from their stretchers (wooden bars).
- Place paintings on blocks to lift them off the surface (this allows air to circulate); keep paintings horizontal and paint-side up, with nothing touching the surface. Avoid direct sunlight.
- Do not stack wet paintings / frames against each other.
- Wet paintings may turn white: this can be reversed by a paintings conservator, if the damage is mainly to the varnish layers.

Dry:

- Torn or scratched paintings can be treated at a later date.
- Place framed and glazed paintings in a sturdy crate and put padding between items before they are moved (e.g., acid-free tissue covered rolls of bubble wrap).
- Can be stacked vertically, with no more than four similarly sized paintings in each stack. Stack front-to-front, back-to-back. Never lean a frame against the canvas of another painting.
- Do not rest directly on the floor; use foam blocks or similar.

Paintings (General):

- Paintings and their frames are delicate and should be handled with care.
- Both fire and water can cause damage.
- Unglazed works are at risk from scratching and abrasion. Keep away from sharp objects (e.g., belt buckles and key fobs) and do not place pressure on the canvas.
- If moulding detaches from a frame, place in a sealable polythene bag and label it (which frame it came from).
- Large paintings, however important, may have a lower priority for salvage because of the difficulty in moving them.
- Protecting in situ: Use polythene sheeting to protect painting from smoke and water damage, when it is impractical to remove them.
- Glazed works: many of the works will be very heavy. Use two people to carry / move them (very large works require more people).
- Lift pictures by their frames and not their stretchers.

Paper/ Prints (see separate section for Books).

Paper is very susceptible to damage and should be considered a priority item for attention.

Wet:

- Handle with care, as wet paper can be weaker and heavier. Use support for moving, if necessary, e.g., Melinex (polyester).
- Lay out separately on blotting paper (do not stack as they may stick to each other). Change blotting paper every 2-3 hours.
- Air dry using a good cool air circulation, do not add heat.
- Contact a Conservator as soon as possible.
- Monitor for mould growth (see separate section in this emergency plan on preventing mould).
- Do not attempt to separate or unfold sheets that are stuck together.

- Do not attempt to pick pieces up unsupported; use Melinex sheets for sliding under paper items floating in water. The paper will stick to the Melinex, which then acts as a support.
- Do not place next to dry objects or water.
- If air-drying is not possible, freeze or pack in polythene bag and store in cool dark place and contact conservator immediately.

Photographs:

- The emulsion of a photograph will become sticky and may stick to other objects.
- Mould grows very quickly on photographs, particularly if gelatine is present; inform a conservator immediately if mould growth occurs.
- Do not freeze.
- If wet and contaminated with dirt, rinse in a bowl of clean, cold water; Do not rub or wipe the surface.
- If wet, separate from each other carefully, spread out and Air dry as quickly as possible (lay flat, image side up, on blotting paper).
- Do not dry with a hairdryer / with other heat source.

Plastics:

- Fire/ heat: thermal stress can cause physical damage to a plastic material.
- Handle with care to avoid scratches.
- Contact a conservator for advice.

Stone, Sculpture and Plasterwork:

- Marble, stone, scagliola and plaster are porous and will absorb water and dirt. Alabaster will dissolve in water. Do not attempt to remove soot or smoke damage.
- Damp /wet stone: Do not freeze.
- Use trolleys to move smaller pieces (reduces the risk of damage through dropping).
- Smooth-surfaced stone should be blotted gently, but not if there is an applied surface (e.g., paint).
- Rough-surfaced stone / stone with a surface finish: Do not blot dry. Put on a plastic sheet or in a bread crate (air can circulate).
- Check for efflorescence of salts (salts appearing on the surface as the stone dries), contact conservator if this occurs.
- Sculpture may be too heavy to remove. Cover in situ with polythene to protect from water damage (do not use any covering where the dye can transfer to the object).
- Wooden blocks (measuring 4 x 4 x 3 inches) covered in polythene can be placed under objects that cannot be moved, to raise them off the ground and prevent the absorption of water.

Textiles:

- Damp / wet textiles can be easily torn, or dyes can run to other areas of the object (they are heavier and weaker when wet).
- Do not unfold delicate fabrics.
- Do not stack; allow for a large area to lay out textiles when drying.
- Drain and blot with clean towels, kitchen roll etc to remove excess water (never wring out a textile).
- Shape and pad out items to their original forms using nylon netting as padding.
- If possible, isolate metal fixings to prevent corrosion by using acid-free tissue.
- Air dry objects or freeze (but do not freeze if object is of composite materials e.g. with wood, metal etc without further advice).
-

Wood:

- Damp/wet: remove excess moisture from surface by blotting gently using kitchen roll.

- Air dry slowly to prevent warping and shrinkage.
- Check painted surfaces for blistering/flaking. Contact a conservator if this is a problem.

Appendix A to E are on the Following Pages.



WSRHT Museums - Collections Care and Conservation,
Bishops Lydeard.

Monitoring Museum Buildings – Checklist/Record Sheet.



Gauge Museum Bishops Lydeard

Object or Collection type	Need or Vulnerability	Required actions
No 9038 Sleeping Carriage.	Unique object (only one in existence) Important to GWR story Valuable Working object – subject to associated risks Compound object – combines multiple materials with conflicting collection care needs.	Monitor regularly for: Damp/cold/heat, Signs of rust/corrosion, Paintwork/varnish/surface coverings damage, Insect pests, Light damage, Damage caused by visitors.
King Henry II nameplate.	Very rare object (only two existing) with links to constitutional history. Very valuable.	Monitor regularly for: Signs of rust/corrosion, security of fastenings. Also monitor security (Theft, vandalism).
Broad gauge track gauge, Bristol & Exeter railway.	Very rare object and one of few B&ER artefacts dating from before 1876.	Monitor regularly for: Signs of rust/corrosion, Damage to paintwork, Damage caused by visitors. Also monitor security and fixtures.
Bristol & Exeter Railway milepost.	Rare object (few remain in existence), local to line. Part of WSR story.	Monitor regularly for: Signs of rust/corrosion, Damage to paintwork, Damage caused by visitors. Also monitor security and fixtures.
Length of West Somerset Mineral Railway cast iron rail.	Very rare object, lightweight rail with unusual cross section. Local significance.	Monitor regularly for: Signs of rust/ corrosion. Also monitor security and fixtures.
GWR Fire Pump.	Rare item, wooden, from Exeter St Davids parcels depot. Several attachments.	Monitor regularly for: Damp/cold/heat, Insect Pests, Degradation of wooden construction materials, Degradation of paintwork,

		loss of accessories, Vulnerable to fire damage. Also monitor security and fixtures.
BR Totem signs for Taunton and Minehead.	Enamel signs for either end of the line. Strong local interest, with few examples remaining. Part of WSR story.	Monitor regularly for: Signs of rust/corrosion, Degradation of paintwork, damage by visitors/careless handling. Also monitor security and fixtures.
Box of documents relating to first five years of WSR as a preserved railway.	Paper documents of publicity material relating the early days of the line in preservation. Not rare, but valuable as a comprehensive collection relating to the early years. Core part of WSR story.	Monitor regularly for: Damp/cold/heat Insect Pests Light damage Ideally requires temperature and humidity-controlled conditions. Vulnerable to fire damage.
Braille measuring steel tape for use in tunnels.	Steel tape with raised braille markings in feet. Thought to be rare, and unusual and interesting item to show early engineering ingenuity.	Monitor regularly for: Signs of rust/Corrosion, Degradation of paintwork, damage by visitors/careless handling. Also monitor security and fixtures.
GWR Hallade portable track recording machine.	Clockwork track recorder used for measuring track irregularities, with paper tape output dating from 1967. Several in existence.	Monitor regularly for: Dust; Damp/cold/heat; Light damage; Insect pests. This is a delicate scientific instrument. Needs secure storage or display.

Gauge Museum Blue Anchor

Object or Collection type	Need or Vulnerability	Required actions

Appendix B: Building Check List – Bishops Lydeard and Blue Anchor



**WSRHT Museums - Collections Care and Conservation
Monitoring Museum Buildings – Checklist/Record Sheet**



Inspection carried out by:

Date:

Location: Bishops Lydeard/Blue Anchor

Location	Monitor For:	Condition			Comments/Actions Required
		Red	Amber	Green	
Rainwater: gutters, channels and hopper heads	<ul style="list-style-type: none"> Inspect and clear any debris at least every autumn and preferably more often. Are there any leaking joints? Does rainfall cascade over the gutter from the roof? Does the water pool in any one area? Do the gutters slope correctly towards outlets? If gutters are fixed to timber fascia boards, check the condition of fascia boards and at the same time soffit and barge boards. 				

Rainwater Pipes	<ul style="list-style-type: none"> • Inspect when it is raining and note leakages. • Clear any blockages. • Check rear side of pipes with a mirror and look for cracks and corrosion. • Are pipes securely fixed to the wall? • Are there any signs of staining or algae growth, or any washed-out mortar joints, on the wall behind the pipe? 				
Pitched Roof Coverings	<ul style="list-style-type: none"> • Inspections should be carried out twice a year and after storms or high wind. • Debris on the ground will give an indication of roof problems. • Are there any loose, slipped, broken or missing slates or tiles? • Is there a lot of moss? This could block gutters and damage slates and tiles. • Look for signs of dampness on ceilings as a possible indication of roof leaks. 				
Flat Roof Coverings	<ul style="list-style-type: none"> • Inspections should be carried out twice a year. • Are there any splits, tears, cracks or holes in the roof coverings? • Look for signs of dampness on ceilings as a possible indication of roof leaks. 				

Ridge tiles	<ul style="list-style-type: none"> • Are any of the ridge tiles missing? • Check to see if there are any gaps between each ridge tile and arrange for close inspection if necessary. 				
Flashings	<ul style="list-style-type: none"> • Are all flashings fixed into the wall? • Check to ensure that the joints, where they are fixed, are in good condition. • Ensure that flashings are dressed down and have not been blown or moved away from the surface of the wall. 				
Drainage Gullies	<ul style="list-style-type: none"> • Inspections should be carried out every autumn and preferably more often. • Check that drainage gullies are free from silt, debris, vegetation and other objects. • Make sure that all gully inlets are covered by a grating. 				
Exterior walls	<ul style="list-style-type: none"> • Is there deep erosion or missing pointing in the joints? • Are there any cracks? • Look for defects in stonework, brickwork and rendering. 				
Base of wall	<ul style="list-style-type: none"> • Check to ensure that ground levels are at least 150mm below the level of any known damp-proof course or 150mm below internal floor levels. 				

	<ul style="list-style-type: none"> • Ensure that vents are not obstructed. • Remove plants and vegetation abutting and growing on the building. 				
Windows and doors	<ul style="list-style-type: none"> • If made of timber or metal, is the paintwork in good condition and is there any decay? • Check for bare timber, especially on thresholds, sills and lower and underside areas of window sashes. 				
Interior building services, pipes and flues	<ul style="list-style-type: none"> • Check water and heating systems for leaks. • Ensure that pipes are lagged. • Electrical and gas installations should be regularly inspected by certified experts. • Inspect chimney flues and ensure that they are clear from obstruction and do not leak. 				

NOTE: All outside maintenance to the building are the responsibility of the WSR, no outside work is to be carried out without the express permission of the WSR. The WSRHT is responsible for the interior only.

Appendix C: Incident Log – Location: Bishops Lydeard and Blue Anchor



**WSRHT Museums - Collections Care and Conservation
Gauge Museum Incident – Bishops Lydeard**



Incident	Damage	Cause	Reported by	Date and Duration	Action
Example: Leak in storeroom No 2.	Cardboard boxes on top shelf rack A, contents undamaged.	Blocked gutter causing overflow.	HA	20.11.20 2 hours.	Gutters unblocked. Annual maintenance programme put in place – gutters cleared every autumn. Objects re-boxed. Priority object moved to less vulnerable position. Polythene to protect top shelves.

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Appendix D: Quick Sheet -Bishops Lydeard and Blue Anchor



WSRHT Museums - Collections Care and Conservation

Gauge Museum Incident – Bishops Lydeard



<p>Museum Salvage:</p>		<p>Paintings:</p>	
<p>Contacts: (To be completed as known)</p>	<ul style="list-style-type: none"> • Get overview first - don't just dive in Photograph and record everything. • Keep areas secure. • Identify helpers, challenge strangers. • Agree team roles. • Set up work area and keep it clean. • Use trays, crates, boxes. Number and list. • Use bubble wrap to pad crates and boxes. • Identify priority or risk items. • Lift one object at a time. • Separate wet and dry items. • Get dry items out of wet boxes. • Ziplock bags for broken pieces of item. • Place wet items on paper towel. • NEVER WIPE WET SURFACE. • Cleaning comes later! • Keep everything cool. 	<ul style="list-style-type: none"> • If wet, lay flat, paint upwards. • Don't touch wet gilding or any paint. • Check for loose joints or glass. • Stack dry frames back-to-back, interleave with sheets of card, bubble wrap or Jiffy foam. • Do not stack unframed paintings. Keep flat. 	<p>Books and Paper:</p> <ul style="list-style-type: none"> • Wet: keep books shut and spine down, pack in zip lock bags in crate/box. • Damp: If binding strong enough, stand books on table with pages fanned to air dry, interleave damp papers with paper towel. Protect papers with card. • Dry: Pack books flat, protect papers with card folders.
<p>Don't Panic:</p>		<p>Textiles:</p>	
<ul style="list-style-type: none"> • Safety first, your own and others. • Don't take risks or overstretch. • Always wear waterproof gloves. • Floodwater may be contaminated. • Take rests, stop when tired. • Look out for broken pieces, sharp edges. • Don't work alone - ask for help. • Record everything you do, share information. • Get Emergency Plan and Kit. 		<ul style="list-style-type: none"> • Lay flat and air dry if possible. • Use plastic drainpipe to roll large items. • Carry large items supported on polythene, bubble wrap or Tyvek sheet. • Avoid folding. Pad folds with rolls of tissue (dry) or bubble wrap (if wet). • Dyes, metalwork at special risk. 	<p>Furniture and Wood</p> <ul style="list-style-type: none"> • Joints, veneers may be weak/soften. • Remove drawers, secure doors, loose parts with cotton tape. • Lift under strongest part, e.g., under seat, not by arms, handles, edges.

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<p>Photographs:</p> <ul style="list-style-type: none"> • Separate: dry, damp, wet. • Keep area clean. • Handle by edges only. • If safe, rinse in clean water while wet to remove loose dirt. • Hang wet/damp prints online or lay face-up on paper towel or silicone release paper. • Will curl when drying. • Be careful of drafts when dry. • Colour photos are especially sensitive. 	<p>Metals:</p> <ul style="list-style-type: none"> • Blot wet metals with a paper towel. • Air dry on tables if possible. • Pack in polythene box with big bags of silica gel to keep dry. • Fire damage may cause rapid corrosion - get help. <hr/> <p>Ceramic (Glass)</p> <hr/> <p>Pad between items with bubble wrap or Jiffy foam.</p> <ul style="list-style-type: none"> • Stack plates vertically in crates. • Old glass or glazes may be unstable after wetting. 	<p>Stone and Plaster:</p> <ul style="list-style-type: none"> • May be very soft, easily stained. • Keep statuary upright. • Carry and store large sheets of stone (e.g., marble tabletops) on edge, NOT flat. Be careful when turning them. • Pad supports with bubble wrap, Jiffy foam. • Pad trolleys, use webbing straps or cotton tape to secure. 	<ul style="list-style-type: none"> • Lay paper towel on wet areas to soak up water, then lift off, don't wipe. • Try not to touch upholstery. <hr/> <p>Organic Materials:</p> <ul style="list-style-type: none"> • May need support while drying. • Leather may shrink or warp - get specialist help. • Other materials may cause staining. <hr/> <p>Miscellaneous:</p> <ul style="list-style-type: none"> • Keeping assemblages together may be vital (e.g., box of archaeological pottery or bone). • Be aware of hazards from the objects - mercury, old pesticides, pigments, radioactivity.
<ul style="list-style-type: none"> • Be prepared for further changes, especially mould, corrosion, weakened joins. • Use dehumidifiers, fans to air dry and keep cool. • Cut rectangles of bubble wrap or Jiffy foam to interleave, line zip-lock bags. • Don't seal damp material in polythene - let it breathe. 	<ul style="list-style-type: none"> • If items can't be moved, photo and protect from further damage, e.g., Tyvek sheet or polythene. • Get specialist help asap, e.g., clocks, musical instruments, natural history. • Number all boxes, keep a copy of all box lists. 		

Appendix E: Museum Salvage Form – Bishops Lydeard and Blue Anchor



WSRHT Museums: Collections Care and Management



Gauge Museum Salvage Form

Box No:	Comments and Instructions:			
Object Number:	Priority Object Yes/No:	Name:	Brief Description:	Condition:

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