

DANA VALENCIA 2024

FIRST AID GUIDE FOR SAVING VALUABLE OBJECTS

SIMPLE INSTRUCTIONS FOR PROVIDING GUIDANCE ON
HOW TO HANDLE THE INITIAL RECOVERY OF VALUABLE
OBJECTS DAMAGED BY WATER, MUD, AND SLUDGE.



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This document has been prepared based on the practice taught in the subject of Preventive Conservation, entitled “How to act in the event of a flood”, aimed at students of the Degree in Conservation and Restoration of Cultural Heritage at the Universitat Politècnica de València (UPV).

It has been developed by the Department of Conservation and Restoration of Cultural Assets of the UPV, in collaboration with the University Institute of Heritage Restoration UPV, the UNESCO Forum University and Cultural Heritage Chair of the UPV, and with the valuable participation of current and graduate students of Bachelor’s and Master’s degrees, PhD students and young researchers, who will be our messengers.



PROLOGUE



VICTORIA VIVANCOS RAMÓN

Director of the UNESCO Forum Chair University and Cultural Heritage. University Institute of Restoration of Heritage. Polytechnic University of Valencia.

As director of the UNESCO Forum University and Cultural Heritage Chair at the Universitat Politècnica de València (UPV), it is a great responsibility for me to present this First Aid Guide to save precious objects, a tool designed with the firm purpose of helping to protect and safeguard the invaluable legacy that their precious goods or objects constitute for citizens.

By 'valuable objects' we mean those material goods that, beyond their economic value, have a strong affective, symbolic, or identity value for the people or communities that possess them and are usually loaded with personal memories, family ties, spiritual beliefs, or deep-rooted cultural meanings. They can be old photographs of family members or loved ones who are no longer with us, affectionate letters, a birth certificate, a sports jersey of the favorite team, coins, a wedding dress, jewelry, art, or family heirlooms in all their different forms.

We live in a world in constant transformation, where extreme natural phenomena, conflicts, accidental negligence or the simple lack of preparation can put at risk cultural assets that are irreplaceable witnesses of our history, identity and diversity. In the face of these challenges, early and well-targeted action can make the difference between the irreversible loss of a precious object and its effective recovery.

Aware that climate change seriously endangers the cultural and natural heritage of humanity, UNESCO is promoting emergency actions that combine the active protection of assets at risk, building resilience in communities, education for disaster prevention and response, and the mobilization of international resources through initiatives such as the Heritage Emergency Fund, reafirmando que salvaguardar la memoria colectiva es también salvaguardar la dignidad,



la identidad y la esperanza de los pueblos, reaffirming that safeguarding collective memory is also safeguarding the dignity, identity and hope of peoples.

Inspired by UNESCO's principles, and in particular its commitment to the protection of world heritage, this guide responds to the urgent need for accessible, clear and operational protocols that enable professionals, volunteers, local authorities and sensitized citizens to act effectively in emergency situations. It is not simply a matter of preserving objects: it is a matter of protecting the stories, values and memories that they embody.

In emergency situations, precious objects take on an even deeper meaning. They are not simply material things: they are custodians of memories, identities and affections that give meaning and belonging to people and communities. In times of loss and uprooting, these goods offer emotional comfort, act as spiritual anchors, and contribute to inner resilience. Protecting precious heritage in crisis situations is also protecting the invisible fabric that sustains societies: their memories, their shared values, their dignity. Each object saved is an act of resistance in the face of oblivion and a promise of continuity for those who find in their legacy a source of strength and hope.

From the UNESCO Forum University and Cultural Heritage Chair of the UPV, we understand cultural heritage not only as a tangible or intangible legacy, but as an engine of peace, intercultural dialogue and social resilience. Therefore, educating, empowering and resourcing individuals and communities, even if only in the form of a simple first aid guide, to protect their cherished cultural and personal heritage is a profound act of ethical responsibility.



This guide, through simple but rigorous procedures, aims to provide a first line of defence for rescuing these personal treasures. It has been developed by combining the experience of teachers from the Department of Conservation and Restoration of Cultural Heritage at the Polytechnic University of Valencia (DCRBC) and expert conservation researchers from the University Institute of Heritage Restoration (IRP) at the UPV, also incorporating lessons learned from real cases. And, of course, it has an ingredient that I consider essential and that I constantly repeat to my students in class: common sense.

My sincere thanks to all those who have contributed their knowledge, dedication and commitment to the preparation of this document. Their work embodies the spirit of collaboration that defines the UNESCO Forum Chair, the DCRBC and the IRP family at the Polytechnic University of Valencia, and reaffirms our collective duty to protect humanity's common heritage.

Victoria Vivancos Ramón

Director of the UNESCO Forum
Chair University and Cultural Heritage.

Polytechnic University of Valencia.



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OBJECTIVES



WHAT IS A VALUABLE OBJECT?



**IMPORTANT ASPECTS
YOU SHOULD KNOW
BEFORE YOU START**



**KEYS OF SECURITY
AND PROCEDURES**



GUIDES



ADDITIONAL RESOURCES



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AL ÍNDICE

OBJECTIVES OF THE FIRST AID GUIDE FOR SAVING VALUABLE OBJECTS

Aware of the current situation and with the aim of contributing in some way, we have created this document as a simple first aid guide. It is aimed at our students, so that they can help those affected by the DANA in Valencia (2024), who, due to current communication problems, are unable to access restoration professionals. The purpose of this manual is to help them recover their valuable objects or family heirlooms. Even with limited resources, it is possible to do something to preserve these assets.

This is not a technical document, but rather a practical and accessible guide that provides guidelines so that, as far as possible and as long as resources allow, objects of material or sentimental value can be rescued. The intention is that these belongings can continue to accompany their owners for the rest of their lives.

It is important to be aware of the severity of the damage suffered. Unfortunately, there will be items that are unrecoverable, so careful selection of what you want to try to save first will be essential.

We would like to thank all the students from the Department of Conservation and Restoration of Cultural Assets at the Polytechnic University of Valencia, as well as our doctoral students and young researchers, who, from the very beginning, have been involved in charitable work, either on-site or in our workshops, advising and helping to recover these precious personal treasures.



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MUD

Sediments carried by a floodbed are composed of clay, silt, sand, and gravel. These materials impact objects, erode them, and adhere to their surfaces.

In addition, the mud may contain hazardous household waste, such as oils and pesticides; construction debris; industrial chemicals; recyclable and electronic waste; and decomposing organic matter. It may also include human waste, medical and industrial residues that can be dangerous (chemical, biological, and radioactive), as well as coal ash, which could contain carcinogenic compounds such as arsenic, chromium, and mercury.

Furthermore, it may be contaminated with microbes and other pathogens that pose health risks, in addition to physical objects such as wood, vehicles, debris, and wild or stray animals.



Mud on furniture piled up on a street in Massanasa. DANA Valencia 2024.

Photos ©María Castell.

MOHO-HONGOS

Leaving objects exposed to moisture for extended periods is not recommended, as they accumulate decomposing organic matter, which is the primary food source for mold. Mold can begin to appear within 24 to 48 hours.

To remove it completely, a thorough cleaning and proper drying process are necessary. It is also strongly advised not to keep such objects in close contact.

For highly porous objects, complete removal of residues is extremely difficult, which can result in latent contamination. It is essential to carefully assess this situation.



Mold on the back of a canvas painting. DANA Valencia 2024.

Photo ©José Esteban Adam.



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KEYS

OF SECURITY AND PROCEDURES



Have adequate personal protective equipment that complies with the Ministry of Health's recommendations.

VIEW RECOMMENDATIONS

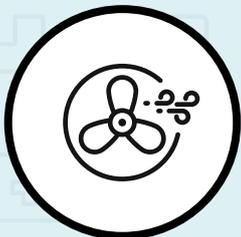


Structure the work in three fundamental stages:

- **Selection:** conduct a thorough assessment to identify and select the objects.
- **Purge and discard:** carry out a purification process to optimize the available material resources.
- **Inventory:** meticulously record the selected items to prevent the risk of dissociation and ensure the coherence and accessibility of the collected collection.



Store objects in ventilated locations, dry and isolated areas, if possible, outside the home.



Address key issues of the process:

- **Inspection:** conduct an initial inspection and take preventive measures to protect the material.
- **Drying:** carry out a controlled drying process, avoiding direct sunlight at all times to protect the integrity of the elements.
- **Cross ventilation:** implement cross ventilation by using fans directed toward windows and doors, thus facilitating proper air circulation.



Contact a professional in the Conservation and Restoration of Cultural Assets to proceed with the intervention.



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GUIDES

CLICK ON THE OBJECT YOU NEED TO INTERVENE TO DIRECTLY ACCESS THE CORRESPONDING GUIDE.



CERAMICS



MAGNETIC TAPE



DISC



DOCUMENT



SCULPTURE



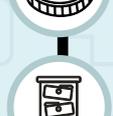
PHOTOGRAPHY



BOOK



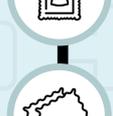
METAL



WOODEN FURNITURE



FILM



PAINTING ON CANVAS



TEXTILE



GLASS



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CERAMICS
CONTAMINATED WITH MUD OR SLUDGE



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CERAMICS CONTAMINATED WITH MUD OR SLUDGE



Private collection of 20th-century porcelain, damaged at the DANA in Valencia 2024.

Photos ©UNESCO Chair Forum UPV.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully collect ceramic objects and place them on a table, container, or ventilated bag.

3.



If they're very weak or old, let them dry and contact a professional restorer. There'll be time to clean them better later.



If the object is new, cleanable, and dry, clean the sediment with a soft brush or a slightly damp cloth with a few drops of isopropyl alcohol.

If the object is still wet, rinse it carefully and quickly with water, or with a cloth or sponge moistened with a few drops of isopropyl alcohol. There will be time for a better cleaning later.

4.



Dry with a soft, clean cloth or paper towel. Never place in direct sunlight. Always place in a well-ventilated area.

5.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

6.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

CONTACT:



[DEPARTMENT OF CONSERVATION AND RESTORATION OF CULTURAL ASSETS](#)



[HERITAGE RESTORATION INSTITUTE \(UPV\)](#)



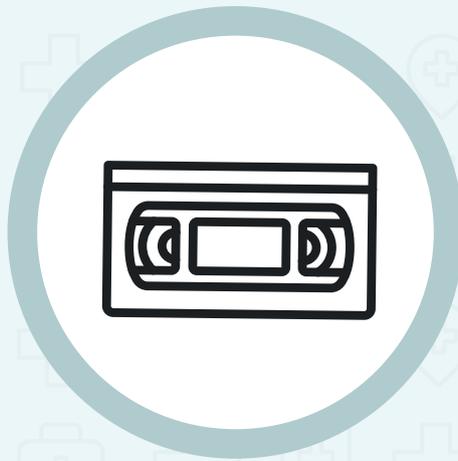
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MAGNETIC TAPE
CONTAMINATED WITH MUD OR SLUDGE



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MAGNETIC TAPE CONTAMINATED WITH MUD OR SLUDGE



Private collection of magnetic tapes affected by mud. Valencia Film Library. Photos©UNESCO Chair Forum UPV.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Keep in mind two key issues:

- It's a very water-sensitive material.
- Mold is a problem, as is the possibility of the binder part of the tape breaking down.

3.



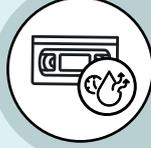
Carefully collect the items and place them in a ventilated container or bag while waiting for clean water.

4.



Rinse the object with the cleanest water available, preferably bottled or distilled.

5.



Dry in a cool place upside down to allow any water inside to drain. Do not freeze.

6.



Do not attempt to reproduce.

7.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

8.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

CONTACT:



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DISCS

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Images of the flooding practice with students of the “Preventive Conservation” subject, taught in the Conservation and Restoration of Cultural Assets degree at the UPV.

Foto ©DCRBC.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully pick up the discs by the edges and place them on a flat surface, face up, on an absorbent surface, such as paper or cloth, which will absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

3.



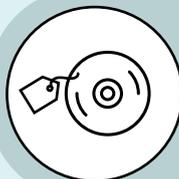
Once water is available, rinse carefully and quickly in a basin, holding the disc by the edges. Never rub. There will be time to clean it more thoroughly later.

4.



Air dry vertically if possible. Never in direct sunlight. Always keep the area ventilated and cool.

5.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

6.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

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Images of the flooding practice with students of the "Preventive Conservation" subject, taught in the Conservation and Restoration of Cultural Assets degree at the UPV.

Fotos ©DCRBC.

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1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully pick up documents and hold them by sturdy surfaces, using both hands or using cloth, cardboard, or a cardboard tray.

3.



Place them on a table on an absorbent surface, such as paper or cloth, that will absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

4.



Si están muy débiles o son antiguos, dejar secar y contactar con un restaurador profesional.



If they are very weak or old, let them dry and contact a professional restorer.

5.



Let it air dry.
Never in direct sunlight.
Always in a well-ventilated area.

6.



Make sure all objects are clearly labeled.
Mark in pencil to prevent ink from staining the object.

7.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.



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SCULPTURES CONTAMINATED WITH MUD OR SLUDGE



Sculptures from the Church of Algemesi affected by the DANA. Valencia 2024.

Photo ©Esmeralda.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Collect the sculptures carefully and isolate them in sturdy areas, taking care in case the joints have come loose.

3.



Place them on a table on an absorbent surface, such as paper or cloth, to absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

4.



If they are very weak or old, let them dry in a ventilated area and contact a professional restorer.



If it's new and allows it, let it dry and remove the mud superficially with a slightly damp brush or sponge. There will be time to clean it better later.

5.



Keep two key points in mind:

- Wood is a very hygroscopic material. To prevent cracking, it is very important to dry it slowly and progressively.
- Gypsum is very sensitive to moisture: be careful when handling it.

6.



Let it air dry.
Never in direct sunlight.
Always in a well-ventilated area.

7.



Make sure all objects are clearly labeled.
Mark in pencil to prevent ink from staining the object.

8.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

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Private collection of photographs affected by the 2024 Valencia Flood Damage (DANA). Guadassuar, Valencia.

Photos ©Julia Osca.



Images of the flooding practice with students of the "Preventive Conservation" subject, taught in the Conservation and Restoration of Cultural Assets degree program at the UPV.

Photos ©DCRBC.

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1.



Make sure you have the appropriate personal protective equipment:

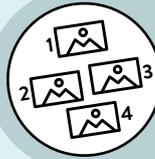
- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully pick up the photographs by their edges and place them face up on a flat surface, on an absorbent surface such as paper or cloth, which will absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

3.



Select and decide which photographs to start with and whether to discard.

4.



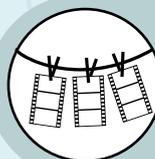
If they are very weak or old, let them dry in a ventilated area and contact a professional restorer.



If they are recent and can withstand it, photographs can be washed very carefully and quickly in a basin with cold water without touching the image.



If they can stand it, hang it on a line with a clothespin, and if it is very weak, let it dry horizontally on paper or cloth, which will be replaced periodically to speed up drying and prevent the appearance of mold.



The wet negatives are removed from the plastic sleeves by the edges, rinsed, and dried by hanging them with a clothespin.



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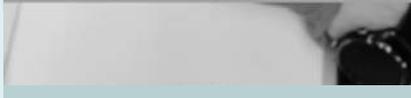
PHOTOGRAPHIES CONTAMINATED WITH MUD OR SLUDGE



COM RECUPERAR LES FOTOS DANYADES PER LA DANA



CÓMO RECUPERAR LAS FOTOS DAÑADAS POR LA DANA



1.- Si trobes fotos entre les escombraries, NO LES TIRES! Moltes podran ser recuperades per experts.



1.- Si encuentras fotos entre los escombros, ¡NO LAS TIRES! Muchas podrán ser recuperadas por expertos.

The collaborative initiative "Save the Photos" seeks to preserve the photographic heritage of those affected by the DANA in Valencia 2024.

5.



Let it air dry.
Never in direct sunlight.
Always in a well-ventilated area.

6.



If the photographs are framed and glued to the glass, do not force them to be removed: either try to soften the bond with water, or let them air dry slowly, glass-side down for scanning or further processing.

7.



Make sure all photographs are clearly labeled.
Mark with a pencil to prevent ink from staining the objects.

8.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.



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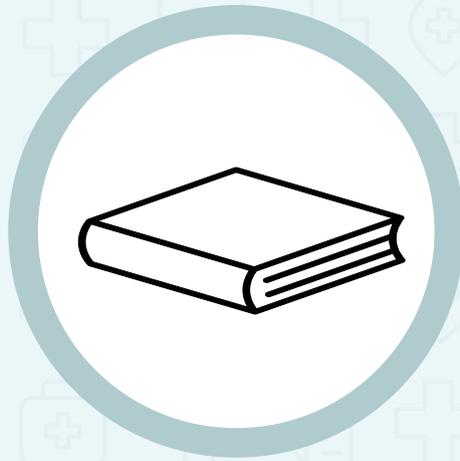
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Recuperación de 3000 ejemplares dañados por la rotura de una tubería en la Biblioteca de la Facultad de Bellas Artes. Estudiantes del Grado en Conservación y Restauración de Bienes Culturales UPV.

Foto ©DCRBC

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1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Recoger los libros embarrados con cuidado y aislarlos en zonas resistentes.

3.



Depositarlos en una mesa sobre una superficie absorbente, papel o tela, que vaya absorbiendo la humedad y acelerando el secado. Renovar la base cada pocas horas para evitar la aparición de moho.

4.



Ecurrir suavemente ayudándonos de paños e intercalar papeles absorbentes (de cocina) entre las páginas para que absorban el exceso de humedad. Renovar los papeles cada pocas horas para evitar la aparición de moho.

5.



Si están muy débiles o son antiguos, dejar secar en una zona ventilada y contactar con un restaurador profesional. Opción: congelar.



Si son modernos y resisten, eliminar el barro que se pueda con un papel/esponja humedecida y unas gotas de alcohol isopropílico, sin restregar. Ya habrá tiempo de limpiar mejor.

6.



Si el libro puede sostenerse de manera segura sin ejercer presión sobre el lomo, abrir en posición abanico las páginas y dejar secar.

7.



Dejar secar al aire. Nunca bajo el sol directo. Siempre en zona ventilada.

8.



Asegurarse de que todos los libros estén bien identificados. Realizar el marcado a lápiz para evitar que la tinta manche la superficie.

9.



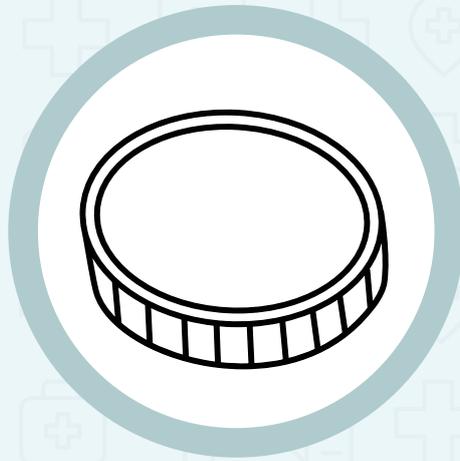
If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.



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METALS

CONTAMINATED WITH MUD OR SLUDGE



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METALS CONTAMINATED WITH MUD OR SLUDGE



Private coin collection damaged at the 2024 Valencia DANA.
Photo ©UNESCO Chair Forum UPV

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully collect metal objects and place them on a table, container, or ventilated bag.

3.



Place items on a tabletop on an absorbent surface, such as paper or cloth, to absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

4.



If they're very weak or old, let them dry and contact a professional restorer. There'll be time to clean them better later.



If the object is new, cleanable, and dry, clean the sediment with a soft brush or a slightly damp cloth with a few drops of isopropyl alcohol.
If the object is still wet, rinse very carefully and quickly with water, or with a cloth or sponge moistened with a few drops of isopropyl alcohol. There will be time for a better cleaning later.

5.



Dry with a soft, clean cloth or paper towel. Never place in direct sunlight. Always in a well-ventilated area.

6.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

7.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

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WOODEN FURNITURE

CONTAMINATED WITH MUD OR SLUDGE



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WOODEN FURNITURE CONTAMINATED WITH MUD OR SLUDGE



Furniture affected by the 2024 Valencia Flood Damage in Alfafar.

Photo ©María Castell.



Valencia Museum of the Algemésí Festival. DANA from Valencia 2024.

Photo ©Eva Gomis.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Collect furniture carefully and isolate it in sturdy areas. Handle carefully in case the joints have come loose. Seek help.

3.



Store them in a ventilated area, preferably on insulated pads. Be careful with removable parts such as drawers: remove them.

4.



If they are very weak or old, let them dry in a ventilated area and contact a professional restorer.



If they're new and allow it, remove as much mud as possible with a damp sponge/paper towel and a few drops of isopropyl alcohol, absorbing the mud without scrubbing. There'll be time to clean more thoroughly later.

5.



Keep in mind one key point:

- Wood is a very hygroscopic material. To prevent cracking, it is very important to dry it slowly and progressively.

6.



Maintain a stable and moderate environment, ventilating the space but avoiding direct exposure to extreme temperatures or drafts. Air dry, never in direct sunlight.

7.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

8.



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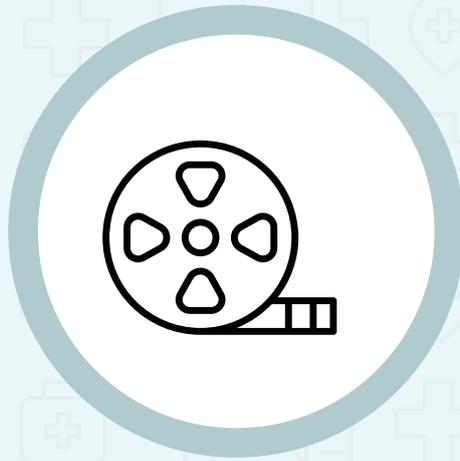
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MOVIES

CONTAMINATED WITH MUD OR SLUDGE



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MOVIES CONTAMINATED WITH MUD OR SLUDGE



Private collection of films affected by mud.
Valencia Film Library.

Photos ©UNESCO Chair Forum UPV.

1.



Make sure you have the appropriate personal protective equipment:

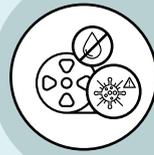
- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Collect the objects carefully and place them in a ventilated container or bag. If they are very weak or old, let them dry in a ventilated area and contact a conservator.

3.



Keep two key points in mind:

- This material is very sensitive to water.
- The biggest threat to film affected by flooding is mold and bacteria.

4.



If they're very weak or old, let them dry and contact a professional restorer. There'll be time to clean them better later.

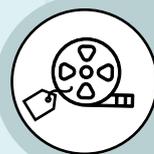


If possible, rinse the film with the cleanest water available to remove any loose dirt or mud. If possible, use bottled or distilled water. Label the object after rinsing.



If you have access to a freezer, place the film in a plastic bag, remove as much air as possible, and seal the bag tightly. Label the bag.

5.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

6.



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PAINTINGS ON CANVAS

CONTAMINATED WITH MUD OR SLUDGE



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PAINTINGS ON CANVAS CONTAMINATED WITH MUD OR SLUDGE



Artworks by artist Toni Talens García. The situation of the paintings in his studio in Algemesí after the 2024 Valencia DANA. Photos ©Toni Talens García.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully collect the paintings and place them in a dry area, separated from the ground by blocks.

3.



Remove the frame, if possible.

4.



If the paint layer shows cracks, peeling, or other signs of instability, do not attempt to clean it. Let it dry horizontally with the paint facing up, in a ventilated area, with four weights at the corners, and consult a professional restorer. If there is not enough space, let it dry vertically.



If the painting is stable, clean the surface of the mud with a sponge or spatula and gently dry the back of the canvas with a towel or paper towel, avoiding distorting the canvas with pressure. There will be time to clean it more thoroughly later. Carefully place absorbent paper between the frame and the canvas and renew it.



Let it dry horizontally with the painting facing upwards, in a ventilated area, with four weights at the corners, and consult a professional restorer. If there is no space, let it dry vertically.

6.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the object.

7.



If necessary, contact a professional in the Conservation and Restoration of Cultural Assets as soon as possible to proceed with the intervention.

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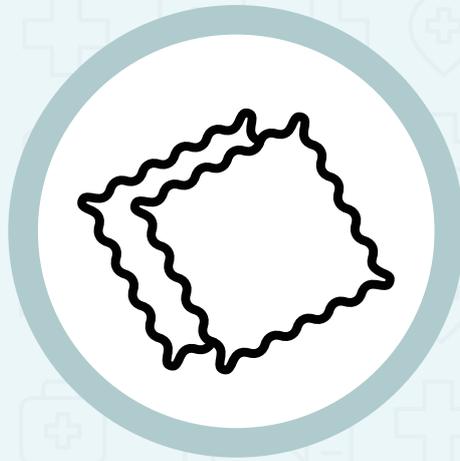
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TEXTILES

CONTAMINATED WITH MUD OR SLUDGE



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TEXTILES CONTAMINATED WITH MUD OR SLUDGE



Chiva Church. Valencia DANA 2024.
Photo © Toni Colomina



Church of Algemesí affected by DANA in Valencia 2024
Video ©Salut Reyes

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1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



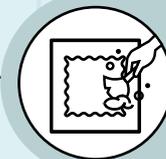
Collect textiles carefully and insulate them in sturdy areas, using both hands or using cloth, cardboard, or cardboard as a tray.

3.



Place them on a table on an absorbent surface, such as paper or cloth, that will absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

4.



If they're very weak or old, let them dry.

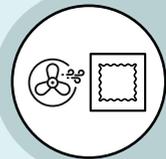
And when the clay is dry, use a brush to remove as much of the clay as possible. There'll be time to clean it up later.



If they're new and sturdy, once water is available, you can give them a light soak, without wringing, and place them on an absorbent bed, gently spreading the fabric. Change the base every few hours to prevent mold growth. There will be time to clean them more thoroughly later.

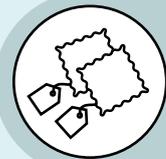


5.



Air dry, never in direct sunlight. Always dry in a well-ventilated area or use a fan or hairdryer, if possible.

6.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from staining the surface.

7.



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GLASS

CONTAMINATED WITH MUD OR SLUDGE



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GLASS CONTAMINATED WITH MUD OR SLUDGE



Private collection of antique glass cups damaged at the DANA in Valencia 2024.
Photos©Cátedra UNESCO Forum UPV.

1.



Make sure you have the appropriate personal protective equipment:

- Clothing that completely covers arms and legs.
- Mask + Gloves + Goggles.

2.



Carefully collect items and place them on a table, container, or ventilated bag.

3.



Place them on a table on an absorbent surface, such as paper or cloth, which will absorb moisture and speed up drying. Change the base every few hours to prevent mold growth.

4.



If they're very weak or old, let them dry and contact a professional restorer. There'll be time to clean them better later.



If the object is new, stable, and dry, clean the sediment with a soft brush or a cloth moistened with a few drops of isopropyl alcohol.

If the object is still wet, rinse it thoroughly and quickly with water, or with a cloth or sponge moistened with a few drops of isopropyl alcohol. There will be time for a better cleaning later.

5.



Dry with a soft, clean cloth or paper towel. Never place in direct sunlight. Always in a well-ventilated area.

6.



Make sure all objects are clearly labeled. Mark in pencil to prevent ink from tainting the surface.

7.



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RISK MANAGEMENT GUIDE FOR MUSEOLOGICAL HERITAGE
ICCROM



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OEPAC



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EMERGENCY PROCEDURES MANUAL
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**THREATENED HERITAGE. EMERGENCY EVACUATION FOR
HERITAGE COLLECTIONS**
UNESCO, ICCROM.



THE ABC RISK MANAGEMENT SYSTEM FOR CULTURAL HERITAGE
CANADIAN CONSERVATION INSTITUTE



**RISK PREPAREDNESS: A MANAGEMENT MANUAL
FOR WORLD CULTURAL HERITAGE**
ICCROM-UNESCO-ICOMOS-WHC.



**CARING FOR YOUR COLLECTIONS: RESCUE OF WATER-DAMAGED
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SALVAGING DAMAGED COLLECTIONS
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EMERGENCY TREATMENT OF WATER-DAMAGED CANVAS PAINTINGS
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SALVAGING PHOTOGRAPHS AFTER A FLOOD
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SALVAGING WATER-DAMAGED FAMILY VALUABLES AND HEIRLOOMS
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WHAT TO DO WHEN COLLECTIONS GET WET
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**HOW TO EASILY DRY WET BOOKS
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EXTRAORDINARY CLASS

SUBJECT

PREVENTIVE CONSERVATION

TEACHER

MARÍA VICTORIA VIVANCOS

DEGREE

CONSERVATION AND RESTORATION OF CULTURAL ASSETS
UNIVERSITAT POLITÈCNICA DE VALÈNCIA

DATE

NOVEMBER 7, 2024



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REMEMBER

In these difficult situations, it is necessary to act calmly and patiently. Disaster environments can be hectic and sometimes emotionally demanding. Maintaining serenity will not only allow better decision-making, but it will also help create an environment of trust and empathy with the people who are facing this loss. It's important to remember that this work requires not only technical skills, but also special sensitivity and professionalism in the face of the situation. For many people, these assets are invaluable, and in some cases, they may be the only thing they have left, filled with personal stories and memories. Therefore, the work must be guided by a deep respect for each piece and for the emotional connection the owners have with them.



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