

Questions and Answers

Q: Our little museum has a few scrapbooks of newspaper clippings that were pasted into a family's unwanted book. So there's glue, and ink on several levels. How can we preserve these?

This is a tough one! I am guessing that the “unwanted book” is a sewn or adhesive binding that was never intended to accommodate the extra swelling caused by affixing the newspaper clippings to the pages. So, if the book already suffers from a strained binding, the last thing you will want to do is interleave with buffered paper, which will only make the swelling worse. If the newspaper clippings are in good shape, and are firmly adhered to the pages, then I recommend digitizing or photocopying the pages and putting the original scrapbook in a box. However, if you are seeing lots of damage (darkening/yellowing paper, clippings falling off their supports, embrittlement), then you might consider disbinding; that is, cutting the binding off of the textblock, and then interleaving the individual supports (with their still-attached clippings) and putting the whole affair into a box. If you need to display pages as part of a museum exhibit, you might consider encapsulating whole pages in Mylar/Melinex. Bear in mind that cutting apart the binding is a very aggressive step. However, only you can determine what component is most important to save – the artifact as a whole? Or the clippings more than anything else?

Q: We've also got albums with little rings of babies' hair. How to store and preserve?

Q: is there a way to make your own "sized to fit the item" polyethylene or Mylar sleeves?

Q: What do you use to make you Mylar sleeves? Double sided tape?

Encapsulating items (such as locks of hair) in Mylar/Melinex film is a great choice, because you can still see the item without handling it directly. You can cut the Mylar/Melinex film to size with scissors or with an Exacto knife and ruler on a cutting board. We use an ultrasonic welder to create encapsulations, but this is a very expensive machine. We also have a Polyweld machine, which is more affordable, but uses heat to seal the Mylar together, and heat can often be a problem near fragile items of cultural heritage. A perfectly acceptable, low-tech solution is to use double-sided tape to seal the encapsulation shut. Leave a few small gaps in the tape to allow the packet to “breathe.” A wonderful suggestion from Conservator Beth Doyle at Duke University Libraries is to put a piece of unbleached, linen thread along the inner edges of the double sided tape. That way, if the lock of hair or other item shifts inside the encapsulation, you don't have to worry about it sticking to the tape.

Q: Wheat paste for glue?

In our lab, we use Zen Shofu Precipitated Wheat Starch Paste, which comes as a powder, and

which we cook with deionized water (you could also use distilled water). You can also purchase wheat starch paste that has been precooked, and then you can reconstitute it by mixing with distilled water. There should be a detailed note about this on the handout as well.

Q: If your whole scrapbook is filled with newsprint, would you advise interleaving every page?

Yes, as long as the binding can accommodate the swelling that this would cause.

Q: Is the deacidification spray alright to use on newspaper clippings exclusively?

Yes, with the caveat that these types of products have not been around long enough for us to truly understand how they impact the aging of acidic paper materials. The science behind the products appears to be sound, but because these products are patented and proprietary, there is a certain amount of trust in the vendor that is required. In our outreach work at ISU Library, we recommend them with caution. We also strongly recommend photocopying or scanning the newspaper clippings, if possible, as this is the best way to preserve the information they contain.

Q: Disassemble to me indicated that you'd take off the plastic overlays

If I were disassembling a magnetic scrapbook/photo album, then I would begin by removing the PVC overlays. If ephemera are fragile or are so strongly adhered to the supports that it would cause damage to remove them, then you can simply interleave with buffered or unbuffered paper. If the ephemera are robust and are already popping free of the supports, then I would disassemble the album entirely.

Q: If it were your personal book, what would be the best answer?

I'm not sure which scrapbook case study this question refers to, but the answer is almost always "it depends." What are your personal goals for the scrapbook? Does it have more meaning to you as a complete artifact, or do you value the individual items of ephemera more highly the book as a whole? Ultimately, only you can decide what is the best option for your item.

Q: Why not option 5, which would produce a digital copy that could be referred to in the future?

I'm not entirely sure which case study this question refers to, but I think digital copies are absolutely fantastic. The only reason we don't digitize all of our scrapbooks is staff time and funding restrictions. Quality digitization is a time-consuming process, but if the resources are available, then yes, I would strongly encourage making a digital copy (as long as the person doing the digitization knows how to handle fragile scrapbooks carefully).

Q: I missed a little bit - what material do you normally use to pad the scrapbook within an archival box?

To create a snugger fit for a scrapbook inside a larger archival box, we use a few different methods. We use Ethafoam blocks cut to size with a serrated knife. We use hollow, rectangular tubes which we custom cut and fold from sheets of acid-free, corrugated “e-flute” board, and which we then seal with double-sided tape or PVA adhesive. We also use four-flap wrappers or acid-free paper wrappers to contain individual scrapbooks when multiple scrapbooks are housed in the same archival box.

Q: Doesn't digitization generally decrease or abolish use of the original, therefore serving as a preservation option as well as an access option?

That was the expectation of most preservation professionals when digitization and online digital access became an option, but we have actually found the opposite to be true sometimes. Online access is great for folks who are too far away to travel to our Library, but for those who are nearby, we find that seeing the digital item online actually increases the desire to visit and view items in person. Our Special Collections Department reports a surprisingly high number of visitors who ask to view something that they originally found in the digital collection. Of course, if an item is particularly fragile, we can limit access to it by pointing to the digital copy.

Q: Scrapbook #4 - I would digitize, but that wasn't an option in the poll.

The poll technology allows five responses per question, and has strict character limits, so I wasn't always able to include the full range of options in the responses! Digitization would most certainly be an option, if the resources were available.

Q: None of the options are "wrong" are they?

Q: Sorry, for the 1st example, if it were your personal book, what would be the best answer?

That is absolutely correct. The “right” answer ultimately depends on your goals for the artifact, and your resources. After the webinar, my boss commented on the fact that I hadn't included “throw it away” as an option for any of the scrapbooks. In some cases, that might be the right solution, too!

Q: Any tips on how to make scrapbooks that will last long-term?

Elizabeth, check out the handout which should include a list of “safer” choices versus poor choices of materials. I also recommend choosing a binding style with some built-in flexibility for loosening/tightening, such as a laced style, a post-binding, or a scrapbook with stubs or spacers between pages. Avoid tape as much as possible, and use adhesives carefully and sparingly. The best adhesives or long-term aging are wheat starch paste (or rice starch paste) and PVA (polyvinyl acetate). Avoid rubber cement and other solvent-based adhesives at all costs! And if you are putting anything acidic into the scrapbook, such as pressed flowers or newspaper clippings, consider using a photocopy or digital reprint instead. If you must use the original, isolate it from the rest of the scrapbook materials using the Mylar encapsulation method described above.

Q: Would you please offer this again?

You are too kind! You should be able to find the webinar for viewing again on the ALCTS YouTube channel.

Q: Are you familiar with a paste with the brand "Yes"? Is this archive safe?

I am not familiar with this product, but my colleague Suzy Morgan says "Say no to Yes!" It is not an archivally sound product. Also, webinar participant Terry Collins commented: "Yes" paste is not archival, (unless they have reformulated). So consider it "No" paste. :)

Q: Is there any advantage to interleaving if the materials on both facing pages have the same inherent vice, e.g. acidic newsprint?

Yes, there is, because interleaving with a buffered paper will decrease the free acids available to deteriorate the paper. Left without interleaving, the acidic newsprint on facing pages will actually accelerate the deterioration of one another.

Q: I noticed bare hands handling in some photos; is that not an issue for skin oils?

One of the only times I recommend handling library and archival materials with gloves (cotton) is in the case of very glossy photographs which are being handled directly. I also recommend wearing nitrile or latex gloves in the case of contaminated materials, such as flood/sewage damaged materials or moldy items. However, in most other cases, gloves can decrease the sensitivity of fingers, and cotton gloves can snag on pages and cause tears. Instead, I recommend washing and thoroughly drying hands before handling materials.

Q: Do you have a digitization plan for your scrapbooks? What will you do with overlapping, two sided, and fold-out items?

Great question! We have been investigating various types of software (so far, all of which exceed our available resources) which can accommodate foldouts and booklets. Right now, one of the criteria we use for selecting scrapbooks for digitization is how easily and safely the item can be digitized. We'd love to digitize everything, but recognize we don't have the staffing required right now. We would also rather wait for better technology before attempting some of the more complex scrapbooks.

Q: Could you describe the interleaving foam you used a little more- such as the name and where to order it?

Q: Please spell etha (sp?) foam

The foam we use for interleaving around bulky items like buttons is called Volara. It comes in various thicknesses. Ethafoam is what we use for nestling around a scrapbook inside an enclosure to create a snugger fit. Both types of foam can be ordered from University Products or Conservation Resources.

Q: Does emotional value affect the choice of treatment?

Q: And similarly does family value affect the choice of conservation treatment?

Emotional value can absolutely affect the choice of treatment. Emotional value comes into play less for us in the lab, because as preservation professionals, we are expected to base our decisions on the research priorities of the University. However, as a private steward of a scrapbook, you would most certainly factor in emotional or “family history” value along with historic significance, available recourses, and goals for treatment.

Q: When building scrapbooks is it better to not have items facing each other on pages? So only attaching items to the front of pages?

This is a great question. It is ultimately a matter of opinion whether you prefer to interleave or to adhere ephemera only to one side of the support, but I personally would choose to adhere ephemera to only one side of the support. I consider this to be “building in” the interleaving from the beginning.

Q: How do you suggest keeping items that have fallen off of pages with the scrapbook if you don't know where it would reattach?

When this happens to our scrapbooks at ISU, we encapsulate the detached ephemera in Mylar or in a paper envelope, and we set them on top of the scrapbook inside a box, along with a note of explanation.

Q: is there any data on the long-term viability of using digital prints in scrapbooks?

Digital prints do seem to be more stable than historic photographic processes. The advantage of a digital print is also that a new print can be made from the digital file if the original printout becomes damaged. Two great resources on the care of photographs (historic and digital) are:

Wilhelm, H.G. and C. Brower (1993). The permanence and care of color photographs: traditional and digital color prints, color negatives, slides, and motion pictures. Grinnell, IA. Preservation Pub. Co.

Nadeau, L. (1994). Encyclopedia of printing, photographic, and photomechanical processes: containing invaluable information on over 1500 processes. Fredericton, N.B., Canada, Atelier L. Nadeau.

Q: What is a reasonable rough timeframe for interleaving process? For project planning purposes.

That depends on how nimble the fingers of the interleaver are, and how robust the scrapbook is or how carefully it must be handled. Our volunteer can interleave a typical scrapbook in about 15 minutes (which does not include the time it takes to cut down the interleaving to the appropriate size). It takes her about 30 minutes to interleave and make a four-flap wrapper.

Q: How would you store metals, like medals or pins/buttons?

The best thing you can do for metals is to keep the environment stable, particularly with regard to humidity.

Q: Our society has received a sewn binding 1800s store account book that was used to paste in cards. Any way to get the cards off and view the store info from the 1800s?

I hesitate to advise on this complex a problem without seeing the item in person. A lot of factors would need to be weighed: what type of paper are the supports? What type of ink was used to keep the accounts? What type of adhesive was used to adhere the cards? What type of paper are the cards? Are colored writing inks or printing inks involved? Depending particularly on the type of ink used to keep the account book and the adhesive used for the cards, this could be either a straightforward conservation treatment, or an extremely dangerous and complex one. Either way, I would recommend seeking the advice of a trained conservator who can examine the item in person.

Q: Do you have any sources, i. e. how-to for creating a new scrapbook?

I'm afraid I do not know of any resources specific to creating new scrapbooks, but I do strongly recommend getting familiar with good preservation practices for paper-based items, so those principles can be applied to creating new scrapbooks. Most of all, don't trust an item from the hobby store simply because it says "archival" on the packaging.

Q: If an album contains mainly original photos, would you digitize it to conserve it?

Digitization is a great first step, and a wonderful option for an "access copy." You would still want to keep the original, however, and store it in a stable environment inside an enclosure to protect it from light and humidity fluctuations.

Q: Can most of the of the materials for disbinding be found in archival catalogs like Gaylord?

Yes, Gaylord is a great source for enclosures, encapsulation materials, and so on. We maintain a list of suppliers (with links to their websites) online at our preservation blog:

<http://parkslibrarypreservation.wordpress.com/supplies-equipment/>

Q: What would you do with albums where the page supports are integral parts - decorated, with handwritten labels - but are also acidic and fragile?

This is one of our worst-case scenarios. Digitization can create a record of the original format, in case the supports become so fragile that they can no longer support the attached ephemera. One option for preserving the physical item would be to disbind and encapsulate each support page (with ephemera still attached) in Mylar. If you want the page to remain accessible – for instance, if it has a pamphlet attached to it that you might want to flip through – you can use an "L-sleeve" that is sealed on only two sides. Otherwise, I would recommend sealing on three side, leaving the top open for air exchange, or four side, with small gaps on each side to let the materials "breathe." You could also slip each support into a polyethylene sleeve that is open on one side. If you do use Mylar, then digitize first, because the reflectance of the Mylar will

interfere with capturing a good image.

Q: What do you do with scrapbook with full newspaper pages folded up?

This is a difficult problem, because the newspaper needs to flex at the fold line. If it is becoming brittle, then it can break along the fold line. Digitization or preservation photocopies are a good idea for preserving the information. As for the originals, again, it depends on what your goals for the scrapbook as an artifact are. One option would be to disbind the scrapbook and then rehouse the individual pages with the newspapers opened out flat in a large format newspaper folder, such as this one from Archival Products:

<http://www.archival.com/productcatalog/newspapermapfolder.shtml>.

Q: Thank you for this presentation. We have a spiral bound scrapbook--joy. The metal spiral is starting to oxidize and the support pages are of newsprint type. --gets better and better. Newspaper clippings and photos are on the same page--thanks random person. We would like to preserve this as some of it is unique.

Wow, talk about a challenge! There's no safe solution for reversing the oxidation on the spiral, but you can certainly slow down continued oxidation by putting the scrapbook in an enclosure and keeping it in an environment with a steady relative humidity of 50% or less. Digitize, even if that simply means snapping photos using a point-and-shoot camera or a smartphone. If you don't have access to photography lamps, then try taking photos in natural but indirect light.

Q: How would you deal with a corsage?

Q: Or with pressed flowers?

This would depend on a number of factors. Was the corsage pressed flat, or does it still maintain a significant dimensionality? Because a corsage is an organic, acidic material, I would probably choose to isolate it in some way, either in a buffered paper envelope or Mylar encapsulation (with breathing gaps) if flat, and perhaps surrounded by foam in a small wrapper or box if not flat.

Q: If we acknowledge Melissa and ALCTS, is it possible to use these slides for a presentation? Thanks.

Please contact me at tedone@iastate.edu to talk about this in greater detail. *(From ALCTS: The webinar is freely available on both the ALCTS website and our YouTube channel, so you are welcome to host public viewings or share the link to the video with whomever you wish.)*

Q: How about Tyvek as a support?

That is a fascinating question! I suppose it is possible, and it would certainly be flexible. I do know PVA will adhere to Tyvek, but I'm not as confident about wheat starch paste. My biggest concern with Tyvek would be the attachment method. It's possible that as one pages through the scrapbook, the Tyvek might flex so much that ephemera pop off of the supports. I would love to see someone give this a try and run some tests, however!

Q: If you only have a few days a year to work on preserving many decades of an institution's history, what do you do first?

I would determine which items are of highest priority from a collection perspective, and then consider the types/amount of damage, and the overall goal of the preservation project. Sometimes it is best simply to box an item requiring very time-consuming treatment to focus on preserving more items that require less attention. In other situations, it might be worth it to spend the majority of time on one prized item that is the jewel of a collection. Budget, staff time, project goals, collection priorities, and condition of the item must all be weighed against one another to come to the best decision.

Q: Any particular advice about post card albums? I have some on that soft black construction paper.

Some questions to consider are: Have the postcards been written on and gone through the post? If so, is this information you are concerned with preserving? Are the postcards strongly adhered to the supports? What type of adhesive was used to adhere the postcards? If removing the postcards from the supports to access the information on the back is not a concern, then interleaving with buffered paper and boxing the item might be the easiest step to take at this time.

Q: I thought that Mylar is a brand name for a product that is not actually archival.

Mylar-D (now often called Melinex) is an inert polyester film which is considered archivally sound for preservation purposes. We use the 3-mil. weight most often, and occasionally the heavier 5-mil. weight.

Q: One more question, please, we have some papers that are from the early 1920s and the only copy we have are the carbon copied. Recommendations for storage? Interleave and box? Again, many thanks

Interleaving and boxing is a great idea. With carbon copies, high humidity is one of the most serious risk factors, because it will cause the ink to halo and bleed, which can make legibility difficult. Make sure to keep these in as stable an environment as possible regarding temperature and humidity.

Q: What gsm is the phototex that you use most

I believe it is 40 gsm, but I'm not positive. Here's the link to what we use (Item 7-1185). <http://s390435715.onlinehome.us/home/categories/23>. We buy it in large sheets and cut it down to size as necessary.

Q: I have a stack of large photos (old graduation class pictures). I transferred them from a file cabinet to an archival box. I currently don't have them interleaved because they did well stacked for many decades. They are not sticking to each other. They seem very stable. Do

you think it's safe to keep them this way as long as I check on them year to year? The cost of the interleaving paper, the amount needed, and the time to do this are drawbacks in my opinion.

If they appear to be in stable condition, and are boxed, and are stored in an environmentally stable part of your home (not an attic, basement, or garage), then I think leaving them as they are and conducting an annual inspection should do the trick.

Q: I have about 15 photo albums from the 1920s & '30s - lace bound, containing snapshots mounted on black paper. Should I interleave or disassemble and remount (in the same format) on archival paper?

It depends on how important it is to you to retain the original artifact. You can remount the photos in the same format, but you are still changing the artifact. Are the paper supports crumbling? Are the photographs still adhered or are they popping off the supports? Are they glued directly to the supports, or held by photo corners? If they are glued directly to the supports, then removing the photographs might cause more harm than leaving them as they are. I tend to be conservative in my approach, so I would probably recommend loosening the laces, interleaving, and boxing.

Q: If you come across an important scrapbook in a donation that has traces of mold on it, what is your protocol?

That is a really tough question, because it depends on what materials are contained in the scrapbook. If the contents of the scrapbook can safely be frozen, then we would freeze it to force the mold to go dormant, and would then spot-vacuum with a HEPA vacuum (never an ordinary vacuum, which will just blow mold spores back into the air). After that, we would keep the scrapbook boxed and in a stable, cool, dry environment that does not allow the conditions mold needs to bloom again (less than 55% RH and 70 degrees F).

Q: Would newspaper clippings be worth digitizing if they are a focus within your research community?

Absolutely, although you might first do some research first to see if another organization has already digitized the materials in question.

Q: Uncoated Polyester films such as Hostophan 43SM or Meline516 seem to be the replacement according to Talas.

Thanks for the tip! I haven't used Hostophan yet, but I will check it out.

Q: Do you always keep organic material (plants, candy, hair, etc) in a scrapbook?

Q: You have mentioned candy a few times. Do you keep edible items with the material or do you remove them after documenting the original condition? If you leave them, is there a concern for pests?

Not always. If it seems to be in particularly bad condition and is causing a lot of problems

(melly, sticky candy comes to mind), then we also considering taking a photograph of the ephemera to place in the scrapbook and discard the original material.

Q: Is there a safe way to detach photos from acidic backing?

Q: How would you suggest removing items from a magnetic album safely? I've seen where they end up causing the photographs to curl.

This depends largely on how the photos were attached. Some adhesives “give” much more readily than others. You can test how strongly adhered the photos are with a microspatula or by gently sawing back and forth under the photo with a strand of waxed (unflavored) dental floss, but if the photograph was adhered overall to the support, you do risk damage to the photograph by doing so. If it’s possible to consult a trained conservator, I recommend it. Conservators are trained in various methods of backing removal, and can analyze the materials particular to your scrapbook to make the safest decisions. Conservator Kristi Westberg at NEDCC also commented: Smithsonian has a great video on removing items with dental floss.

Q: Is there any time you would remove a greeting card from acidic paper?

I have not yet come across a situation in which I felt the need to removed a greeting card from a support, but if you are seeing damage to the card (acid migration, e.g.), that might be a good reason.

Q: If you have both photographs and newsprint on the same page and want to interleave, do you favor buffered or unbuffered paper?

I would probably choose the type of paper based on whether there is a greater percentage of newsprint or photographs on a given page, and also on the condition of the photographs versus the newsprint.

Q: Tell us more about replacing staples with looped linen.

We carefully remove the staple with a microspatula or other appropriate tool with which we can bend up each arm of the staple, and then pull it out without damaging the paper. Then we thread a small needle with unbleached, linen thread (we often use Barbour’s 25/3 for this) and sew a small loop through the holes punched by the staple. We then tie the thread (not too tightly) with a square knot.

Q: What is the brand of two sided tape you recommend?

In our lab, we most often use 3M double-sided tape. Although I mention the specific brands that we use, I should clarify that I am not allowed to endorse any one product over another. I’m sure there are other brands which would work equally well; I am simply sharing what we stock in our lab.

Q: An observation. You seem to be placing the emphasis on preservation over use. This is understandable, since material which is not preserved cannot be used. But might the

priorities be changed a bit to place a higher priority on digitization, so researchers can use materials sooner and do not have to wait decades until the archives has funds for extensive conservation. It cannot be used if not preserved, but also if it is not used, why preserve it? This is an excellent point. Also keep in mind that digitization (the equipment, the process, and the digital preservation measures required for long-term, reliable storage) can also be very expensive and time-consuming. It depends on the resources at your institution. We have a well-equipped, in-house conservation lab, so it often makes more sense for us to treat the physical item rather than digitizing it. Our digitization unit is small, with limited staff and limited time to deal with the volume of materials in our Special Collections and University Archives. We do prioritize items which receive heavy use over those which are rarely used for digitization.

Q: How often do you come across candy in scrapbooks?

I've probably come across about a dozen scrapbooks or so that contain candy, candy wrappers, or food wrappers of some kind.

Q: I'm working with framed photo collages (tape & glue) with plastic covers (similar to a paint dropcloth) and paperboard/cardboard backs all held together with masking tape. Thinking about removing collage and rehousing. Advice?

Wow, that sounds like a lot of different materials to contend with. It's difficult to give reliable advice without seeing the item in person. However, if you think you can get the collage to release from the frame without damage, then rehousing it in an enclosure that protects it from light and humidity fluctuations is a good idea.

Q: What are your thoughts on the preservation quality of digital photo books from for example Shutterfly?

I'm not sure what quality of materials are used by Shutterfly or other vendors of digital photo books. It is possible that the adhesive used for the binding could break down and fail over time. The best way to prolong the life of this type of book is to follow best practices for preservation storage environments. Consider putting the book in an enclosure to protect it from light, and keep it in a steady, climate-controlled environment between 40-55% relative humidity and 55-70 degrees Fahrenheit. You could also check the individual book-maker websites to see if they list the types of paper they use for printing. Look for paper that is both acid-free and lignin-free for longevity. If the paper is glossy, then you will want to pay particular attention to humidity levels (and avoid high humidity).

Q: Thank you very much. Two suggestions for scanning: we recently at work, purchased a scanner on a stand to scan books without flattening them. For genealogists on the go, there is a phone app called Scanner Pro which would be helpful at the library or at grandmother's house to quickly scan photos.

Great suggestions – thank you!

Q: Our society has received a sewn binding store account book from the 1800s that was used as a scrapbook to save cards. Any way to get the cards off (or should we) to save the store account information?

Removing the cards from the paper supports would be a potentially complex conservation treatment. The paper(s), adhesives, and inks would all need to be tested for their water-solubility and solvent-solubility, and a treatment specific to the inks, papers, and adhesives used in your particular item would need to be devised in order to avoid damaging any part of the item. I recommend contacting a trained conservator if you decide that is a step you would like to take. You can find reputable conservators in private practice through the “Find A Conservator” Database on the website of the American Institute for Conservation of Historic and Artistic Works: <http://www.conservation-us.org/>.

Q: Thank you for a very informative Webinar. The hour passed so quickly. The presentation was thoughtful, covered the topic succinctly, with good supporting examples. I enjoyed the presentation and found the information to be relevant to the topic of creating, preserving and protecting scrapbooks. I wonder if the same approach could be used with Artist Books which often have many of the same issues in terms of construction, protrusions and disparate materials. So my question is, when attempting to preserve similar materials in a non book form, say a box with a selection of materials that acts as a scrapbook of sorts, would the same consideration for preservation be used? Thank you again for a wonderful Webinar.
What a great question! Yes, you can absolutely apply these same principles to artist books and paper-based materials in a non-book format.

Q: I have a question about scrapbook papers. Are most of the papers that are processed for scrapbooks alright to use? I believe they say acid free, so will they stay that way???? Thanks! I enjoyed the webinar!

Unfortunately, the paper that is sold for scrapbooks is not always a good choice just because it is being sold as a scrapbooking material. Look for not just the term “acid-free” but also the term “lignin-free.” Acid-free means the paper was not acidic when it was shipped from the manufacturer to the store. Lignin-free means that the paper will most likely stay acid-free for the long term.