**SCHOOL OF INFORMATION**

**UNIVERSITY OF TEXAS AT AUSTIN**

**MATERIALS IN LIBRARIES, ARCHIVES AND MUSEUMS**

Lecturer: Karen Pavelka**,** UTA 5.422

Meeting time: Thursday, 9-12, UTA 1.506B

Office hours: TBD

Email: pavelka@ischool.utexas.edu

Lab phone: 471-8269 Office phone: 471-8286

Course Overview:

 Underlying factors in the physical nature of records materials; concepts of permanence and durability and their assessment; basic concepts of materials science; materials found in library, archive and museum collections, especially manuscripts, books and photographic processes. Context of conservation and preservation practice.

Objectives:

1. To impart understanding of the materials frequently encountered in library, archives and museum collections through emphasis on common, underlying factors of stability and deterioration.
2. To allow the student to gain an understanding of the conservation and preservation literature.
3. To emphasize the importance of understanding classes of materials, similarities and differences.
4. To learn to identify and investigate components of objects and assess stability.
5. Secondary emphasis will be placed on methods of fabrication, especially as they relate to durability or physical toughness of materials.
6. Historical development of materials will be discussed especially where it is relevant to understanding the range of materials likely to be encountered and where it bears on lasting qualities.

**Recommended texts: One copy of each will be kept in the lab for limited loans**

Benson, R. (2008). *The printed picture.* New York: Museum of Modern Art. The companion website to this book can be found at: <http://www.benson.readandnote.com/videos/woodcut-printing> Accessed July 17, 2018 when the text was there but the videos were not loading.

Boersma, F. (2007). *Unravelling textiles: A Handbook for the preservation of textile collections.* London: Archetype

Jurgens, M. (2009). *The digital print: Identification and preservation.* Los Angeles: Getty Conservation Institute.

Lavedrine, B. (2003). *A guide to the preventive conservation of photograph collections* . Los Angeles: Getty Conservation Institute.

**Required readings**

Students are responsible to have read all the readings listed on the syllabus before class and are expected to come to class prepared to discuss them. Every week in class we will review the readings for the next week and I will let you know which are the most important, which are trivial and just for fun, and which will be over your heads. There are many more books, journals, samples etc. in UTA 1.506 and you are welcome to use any of the materials in that room. Please do not remove anything from 1.506 without my specific permission for each item.

**Assignments**

Research Paper

 A research paper is required for this class. The objective of the paper is to provide you with experience in framing a question about the nature of materials, becoming familiar with the resources available for conservation and preservation technology, evaluating citations critically, and communicating with colleagues. It is an opportunity to read about something that interests you. **The topic must be approved by the instructor.**  Selected papers from previous classes are stored in manuscript boxes in 1.506 and may provide inspiration if you are looking for a topic.

The paper will be submitted in four stages:

* **The topic will be chosen by September 13.** Students will post their thesis question or statement to Canvas where it will be shared with other class members. Post the file in the folder titled *Paper topics due September 13*. Title the file: Yourlastname\_topic using a one word summary for your paper and no spaces in the title. (For instance, if I were writing a paper on the subtleties of deterioration of gum bichromate prints I would title it: Pavelka\_gumprints) I will **only** accept assignments as a **Word doc**.
* **A complete paper including the bibliography is due** **SUNDAY November 4**. You must identify which bibliographic style you are using at the top of your bibliography. This version of the paper is to be posted on Canvas in the folder titled *Draft research papers* where it will be accessible to the rest of the class. This version will not be graded but I will offer comments on the draft; it is intended to promote an exchange of ideas and observations. Title the file Yourlastname\_draft
* **November 9 & 16** Each student will be assigned a time to lead a discussion about his or her research. The discussion might include a brief summary of the work; impediments or successes encountered, especially if you found a useful research technique or source; suggested areas for further research; others areas as appropriate. You should prepare questions for discussion. The point is not merely to present your work, but to get feedback from your colleagues. The discussion format may vary according to class size.
* **The final paper is due Friday, December 7; please post directly to Canvas.**  *The final version will be graded.* Post the file on Canvas in the folder titled *Final Research Paper*. Title the file Yourlastname\_finalpaper. Selected paper copies will be kept on file in UTA 1.506 (Lab Ante Room) for reference for future students. **Please let me know if you do not want your paper included in this group**.
* Again, please **submit all assignments as a Word doc** so I can use Comments and Track Changes to give feedback. **I will not accept PDF files or any format other than Word**.

­Article presentation "Journal Club"

Each student is required to present one article to the rest of the class. Students will be assigned a date to present and the article should relate to either the class topic for the day, or the student's research paper. You should select a peer reviewed article rather than something from the popular press. Each student will select an article and distribute copies to the class **at least one week before** the assigned presentation date. You may use the folder provided on Canvas or use another method of distribution as you like as long as everyone has easy access to the article. The student will then lead a discussion of the article focusing on the significant points, successful arguments or flawed assumptions, how the article contributes to the existing body of literature, etc. The presenter should prepare a list of discussion questions. All class members are responsible for reading each article, but the presenter will read much more carefully and critically than other class members. The presentation will be graded on the quality of the article, how well the information is presented and the level of discussion that is generated.

Agents of deterioration observation

You will be reading about the agents of deterioration for class on September 6. For each agent select one object on display at the Blanton that exhibits either evidence of or vulnerability to that threat. For instance, if you found a print with a charred edge on display you could site evidence of fire damage, and if you saw a person removing a framed object from the wall and putting it in their backpack, you could site vulnerability to theft. (This will not happen: framed objects are screwed to the wall and backpacks are not allowed.) Your justification for the threat should be realistic, i.e. while paper can burn easily, a framed object on a museum wall is not really vulnerable to the threat of fire. The risk of fire is very small, and if one did occur, the sprinkler system would likely extinguish it quickly. Neither space aliens nor zombies will not be considered a plausible threat.

Identify each object by title, artist and location. Use the visitor map available at the front desk at the Blanton to identify the room where the object is located. Using the CCI guidelines, identify the specific agent and either how the damage is likely to have occurred or how you think it might occur. Organize your paper with the greatest threat being described first, and then proceed in descending order.

We will be visiting the Blanton Museum on Thursday September 21 for a behind the scenes tour of the institutional activities. While we will not be going through all the galleries as a group, you may be able to use the time after class to view the collections. Your examples must be taken from objects on display, not anything we see in storage on our tours. You may want to review the 10 agents of deterioration before we visit the Blanton on September 21. Students may exchange ideas and observations with each other, but the papers must be written individually. You may use any object on display whether or not someone else is using it. The assignment is due September 28 and should be submitted under *Agents of Deterioration Observation* in Assignments on Canvas.

Depending on how the tours progress, I will try to set aside 10 minutes or so at some time on the 21st to discuss this assignment, and of course, please feel free to ask questions at any time.

Quizzes

There will be at least one quiz for printing process and photo process identification. There may be others including "pop" quizzes. All quizzes combined only count for 5% your grade and they are graded very liberally. I give them to help me know what people are understanding or misunderstanding.

Useful dates to remember

September 13: Research proposal due; post directly to Canvas. Students are strongly advised to speak with the instructor before submitting a proposal. *Please note there are only 8 ½ weeks until the draft is submitted.*

September 27: Agents of deterioration paper due. Email the Word document to pavelka@utexas.edu

November 4: SUNDAY Written paper, bibliography and discussion questions are due. Please post directly to Canvas. Students are expected to read all papers before the class discussion and be prepared to offer comments and suggestions. DUE AT MIDNIGHT SUNDAY

November 8 & 15: Discussion of class papers. Collegial. Food provided.

December 6: Photo and print process identification quiz.

December 7: Final papers due; post directly to Canvas.

To be assigned: Individual article presentations.

Grading

Grade points will be distributed as follows:

Research paper 20 points 20%

Research paper presentation 10 points

Participation in paper discussions 10 points (5 points each session)

Article presentation "Journal Club" 20 points

Agents of deterioration summary 15 points

Quizzes 5 points

Attendance and \*participation 20 points

\*Participation is mandatory and defined by the amount of meaningful content each student contributes to the class. That said, participation is not dominance, rather open and welcoming discussion that includes everyone. If you never open your mouth in class, other than when you are presenting, you will not get a grade higher than a B for the class and more likely a C. On the other hand, if you tend to dominate every discussion, especially with personal anecdotes, expect a low grade.

Course Policies

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>

Students are expected to adhere to the University Honor Code. <http://registrar.utexas.edu/catalogs/gi09-10/ch01/index.html>

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

**<<<<< Class 1 - 30 August >>>>>**

**Context and introduction**

Anderson, S. (2016, August 21). David's Ankles: How imperfections could bring down the world's most perfect statue. Retrieved 6/28/18 from [http://www.nytimes.com/2016/08/21/magazine/davids-ankles-how-imperfections-could-bring-down-the-worlds-most-perfect-statue.html?rref=collection%2Fsectioncollection%2Fmagazine&action=click&contentCollection=magazine&region=rank&module=package&version=highlights&contentPlacement=3&pgtype=sectionfront](Anderson%2C%20S.)

Brazil, R., & ChemistryWorld. (2014, June 28). Modern chemistry techniques save ancient art. Retrieved June 28, 2018, from <http://www.scientificamerican.com/article/modern-chemistry-techniques-save-ancient-art/?page=2>

Grann, David. (2010). The mark of a masterpiece. *The New Yorker,* July 12 – 19. Available on-line through UT Libraries.

Greene, V. (2006). Using case studies to examine the decision-making process for cleaning ethnographic objects. *Journal of the American Institute for Conservation, 45*, 183-199. Available through JSTOR through UT libraries. Under subheading Digital Preservation.

Indiana University Bloomington; School of Education. (2005, September 7). How to recognize plagiarism. Retrieved June 28, 2018, from <https://www.indiana.edu/~istd/definition.html>

Lambert, Simon. (2014). The early history of preventive conservation in Great Britain and the United States (1850-1950). Retrieved June 28, 2018, from <http://ceroart.revues.org/3765>

Magnified movements: Using Eularian video magnification with cultural heritage objects. (2016) Retrieved June 18, 2018, from <http://www.magnifiedmovements.com/> Read narrative and look at video library.

Mele, C. (August 2017). Museum visitors damage 800 year old coffin by putting child in it for photo. Retrieved June 28, 2018 from https://www.nytimes.com/2017/08/24/arts/museum-coffin-kid-photo.html

Noel, W. (April 2012). Revealing the lost codex of Archimedes. Retrieved June 28, 2018, from <http://www.ted.com/talks/william_noel_revealing_the_lost_codex_of_archimedes?language=en>

Olsen, E. (2013, February 27). Scientists uncover invisible motion in video. Retrieved June 28, 2018 from <http://bits.blogs.nytimes.com/2013/02/27/scientists-uncover-invisible-motion-in-video/?_r=0>

Owens, T.J. (2017). Getting beyond digital hyperbole and tools for looking ahead. Retrieved June 28, 2018 from <http://www.trevorowens.org/2017/06/getting-beyond-digital-hyperbole-tools-for-looking-forward/>

Panagiaris, G., Mertzani, M.; Malea, E.; and Maniatis, N. (2008). Towards a binding code of ethics for the conservation and display of human remains. In *15th triennial conference, New Delhi, 22-26 September 2008: preprints/ICOM Committee for Conservation.* Bridgland, Janet (Editor). ICOM Committee for Conservation pp. 364-369. (On Canvas)

Povoledo, E. (2018, January 13). *Authenticity of Modigliani works questioned.* New York Times. Retrieved July 11, 2018 from <https://www.nytimes.com/2018/01/12/arts/design/modigliani-paintings-authenticity-questioned-genoa.html>

Princeton University. (August 2016). When to cite sources. Retrieved June 28, 2018 from <https://www.princeton.edu/pr/pub/integrity/pages/cite/>

Subramanian, S. (2018, June 15). How to spot a perfect fake: The world's top art forgery detective*.* Retrieved July 3, 2018, from <https://www.theguardian.com/news/2018/jun/15/how-to-spot-a-perfect-fake-the-worlds-top-art-forgery-detective>

Valentine,J.; Li, J.; Zentgraf, T.; Bartal, G.; and Zhang, X. (2009). "An optical cloak made of dielectrics" Nature Materials, 8, 568. Available through Google Scholar. **Read this for the conceptual picture only; you are not expected to understand the physics here.**

**<<<<< Class 2 - 6 September >>>>>**

**Preventive conservation and environmental control**

**Article presentation:**

**Article presentation:**

Boersma, F. (2007). *Unravelling textiles: A Handbook for the preservation of textile collections.* London: Archetype. pp. 31-46; 81-100

Boersma, F. (2016). Preventive conservation--more than "dusting objects"? An overview of the development of the preventive conservation profession. *Journal of the Institute of Conservation* 39, no. 1 (2016), pp. 3-17 Paper copy in lab.

Canadian Conservation Institute. (n.d.). Ten agents of deterioration. Retrieved June 28, 2018, from <http://canada.pch.gc.ca/eng/1444330943476>

Conservation Center for Art and Historic Artifacts. (2015.) Preservation resource materials. Retrieved June 28, 2018, from <http://ccaha.org/publications> Become familiar with the resources found here. Some pages are more populated than others.

Henderson, J. (2018). Reflections on the psychological basis for suboptimal environmental practices in conservation. *Journal of the Institute of Conservation* 41, no. 1 pp. 32-45 DOI:  10.1080/19455224.2017.1422777 Retrieved July 19, 2019 from <https://www.tandfonline.com/doi/full/10.1080/19455224.2017.1422777>

International Council on Archives. (2016). [*Archives damage atlas: A tool for assessing damage*.](https://www.ica.org/en/archives-damage-atlas-tool-assessing-damage) Retrieved June 28, 2018, from <http://www.nationaalarchief.nl/sites/default/files/docs/nieuws/archives_damage_atlas.pdf>

Kiefer, K. IMA conservation: The Oddy test. (2013) Retrieved June 28, 2018, from <https://www.youtube.com/watch?v=HKDM6kLgdys>

Lavedrine, B. (2009). From mass-produced artefacts to mass treatments: the impact of industrial development on the museum field. *Incredible Industry: Preserving the Evidence of Industrial Society*, pp. 15-24. The digital version of this volume is available at: <http://www.nkf-dk.dk> Retrieved June 28, 2018. You will have to navigate the site in Dutch, but the icons are fairly straight forward. There is a link at the bottom of the first screen labeled *Publikationer* that takes you to the publication.

Library of Congress. (2014). Evaluating storage materials: Alternatives to the Oddy test. Retrieved June 28, 2018, from <http://www.loc.gov/preservation/outreach/tops/breitung/index.html>

Measday, D. (2017). A summary of ultra-violet fluorescent materials relevant to Conservation. Retrieved June 28, 2018, from <https://aiccm.org.au/national-news/summary-ultra-violet-fluorescent-materials-relevant-conservation>

Microscopy resource center. (2012). Retrieved June 28, 2018, from <http://www.olympusmicro.com/> Read (at least) the following sections:

 Home page > Physics of Light and Color > Sources of Physical Light > Introduction to Visible Light Sources

 Home page > Physics of Light and Color > Primary Colors > Introduction to Primary Colors

 Home page > Microscopy Basic Concepts > Introduction > Anatomy of the Microscope

 Home page > Special Techniques > Polarized Light Microscopy > Polarization of Light

National Archives of Australia. (2013). About the photographic activity test. Retrieved June 28, 2018, from <http://www.naa.gov.au/records-management/agency/preserve/physical-preservation/pat.aspx>

Taylor, J. (2018). In the quest for certainty: tensions from cause and effect deductions in preventive conservation. *Journal of the Institute of Conservation* 41, no. 1 pp. 16-31 Retrieved July 19, 2018 from <https://www.tandfonline.com/doi/full/10.1080/19455224.2017.1416649?scroll=top&needAccess=true>

Tetreault, Jean. (2018). Products used in preventive conservation. Retrieved July 3, 2018, from [https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/technical-bulletins/products-used-preventive-conservation.html - a2b](https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/technical-bulletins/products-used-preventive-conservation.html#a2b)

Waller, R. (1994). Conservation risk assessment: A Strategy for managing resources for preventive conservation. Retrieved June 28, 2018, from <http://www.museum-sos.org/docs/WallerOttawa1994.pdf>

**<<<<< Class 3 - 13 September >>>>>**

**Preventive conservation and environmental control**

**Using the psychrometric chart**

**Article presentation:**

**Article presentation:**

Bickersteth, J. (2014). Environmental conditions for safeguarding collections: What should our set points be? *Studies in Conservation*, *59*(4), 218-224. Available through UT Libraries

Bichlmair, S., Holl, K., & Kilian, R. (2012). The moving fluctuation range - a new analytical method for evaluation of climate fluctuations in historic buildings. In J. Ashley-Smith, A. Burmester, & M. Eibl (Eds.), *Climate for Collections: Standards and Uncertainties* (pp. 439-450). London: Archetype. (On Canvas.)

Carrier. (n.d.). Retrieved June 28, 2018, from <http://www.greenbuildingadvisor.com/sites/default/files/psychrometric-chart-quantities-carrier.jpg> This is an image of the psychrometric chart. I will hand out paper copies to use in class.

Getty Conservation Institute. (2014). Conservation perspectives. Retrieved from <http://www.getty.edu/conservation/publications_resources/newsletters/29_2/index.html> Read everything that comes before GCI news.

Image Permanence Institute. (n.d.). Sustainable preservation practices for managing storage environments. Retrieved from <http://www.ipisustainability.org/workshop-presentations/> Skim the various articles.

The National Archives. *PAS 198:2012 Specification for managing environmental conditions for cultural collections.* London: British Standards Institution. (On Canvas.)

Padfield, T. (2014) *Air exchange between an enclosure and its surroundings.* Retrieved from <http://www.conservationphysics.org/airex/airexchange.php>

**<<<<< Class 4 - 20 September >>>>>**

**Basic concepts: Polymers**

**Article presentation:**

**Article presentation:**

How to identify plastic materials using the burn test. (2014). Retrieved June 28, 2018, from <http://www.boedeker.com/burntest.htm>

Boersma, F. (2007). *Unravelling textiles: A Handbook for the preservation of textile collections.* London: Archetype. pp. 1-12

Chapman, C. and O'Connor, H. (1964). Magic molecule. Retrieved June 28, 2018, from <http://www.nfb.ca/film/magic_molecule>

Plastics news Europe. Retrieved June 28, 2018, from <http://www.plasticsnewseurope.com/>

Haude, M. E., O'Hern, R., and Nunberg, S. "Plastics are forever: Wraps, tools, films, and containers usd in conservation." AIC News, September 2011. Retrieved June 28, 2018, from <http://www.conservation-us.org/docs/default-source/aic-news/2011-05-Sept-AICNews.pdf>

Kean, S. (2009, July 1). Does plastic last forever? Slate. Retrieved June 28, 2018, from <http://www.slate.com/id/2221963/>

Knowledge network. Science 360. Retrieved June 28, 2018, from <http://science360.gov/topic/Chemistry/> This site often has interesting research on polymers but the segments change frequently.

Microgalleria main directory. (2005). Retrieved June 28, 2018, from <http://pslc.ws/macrog/maindir.htm>

Smithsonian Institution Scholarly Press. (2017). *The Age of Plastic: Ingenuity and Responsibility. Proceedings of the 2012 MCI Symposium.* Retrieved June 28, 2018, from <http://opensi.si.edu/index.php/smithsonian/catalog/book/155> Read: Preserving plastic: Challenges in the conservation of modern art objects by Thea van Oosten and anything else of interest.

POPART: Preservation of plastic artefacts in museum collections. (n.d.). Retrieved July 3, 2018, from <http://popart-highlights.mnhn.fr/index.html> Look over site.

Snow, C.P. (1961). The two cultures and the scientific revolution. New York: Cambridge University Press. Retrieved June 28, 2018, from <http://sciencepolicy.colorado.edu/students/envs_5110/snow_1959.pdf> (This is one of those articles that everyone in the field of information says they've read, but...)

Syracuse University Libraries. (2013). Plastics colllection. Retrieved June 28, 2018, from <http://plastics.syr.edu/>

**<<<<< Class 5 - 27 September >>>>>**

**Appreciation and aesthetics**

**HVAC We will be touring the basement of the building. Dress appropriately. No sandals.**

**Meet at Blanton at 8:55**

**Guest speakers: Ralph Perez, Gabriela Truly, Jeongho Park, Jessica Kulow**

Ash, N., Homolka, S., Lussier, S. (2014). Descriptive terminology for works of art on paper. Retrieved June 28, 2018, from <https://www.philamuseum.org/doc_downloads/conservation/DescriptiveTerminologyforArtonPaper.pdf>

Color IQ test. (n.d.) Retrieved June 28, 2018, from <http://xritephoto.com/cool-tools>

Hoffman, C., Hartl, A., Ahn, K. et. al. (2015). Studies on the conservation of verdigris on paper. *Restaurator, 36(2)*, 147-182. Available on-line through UT Libraries.

Pigments through the ages. (2013). Retrieved June 28, 2018, from <http://www.webexhibits.org/pigments/intro/uv.html>

Rowlett, S. (2013, June 18). How to destroy a James Turrell. Retrieved June 28, 2018, from <http://hyperallergic.com/73609/how-to-destroy-a-james-turrell/>

10 Colors that faded away. (nd.) Retrieved June 28, 2018, from <http://media.boingboing.net/wp-content/uploads/2011/10/listomania-1-1.jpg>

X-Rite Inc. (2013). Color test. Retrieved <http://www.xrite.com/custom_page.aspx?pageid=77&lang=en>

271 years before Pantone, an artist mixed and described every color imaginable in an 800-page book. (n.d.). Retrieved June 28, 2018, from <http://www.thisiscolossal.com/2014/05/color-book/>

**<<<<< Class 6 - 4 October >>>>>**

**Basic concepts: Dyes and colorants; examination and analysis**

**Article presentation:**

**Article presentation:**

Ball, P. (2001). In *Bright earth: Art and the invention of color* (pp. 24-71). New York: Farrar, Straus and Giroux. Personal copy located in Paper Lab.

Boersma, F. (2007). *Unravelling textiles: A Handbook for the preservation of textile collections.* London: Archetype. pp. 47-60.

Brazil, R. (2017). Coloring in the past. Retrieved June 28, 2018, from <https://www.chemistryworld.com/feature/raiders-of-the-lost-pigments/3007237.article>

*Conservation science for the cultural heritage: Applications of instrumental*
     *analysis*. (2013). Berlin, Heidelberg: Springer Berlin Heidelberg. This is available electronically from UT libraries. Read the **table of contents only** before class.

Cosentino, A. (2013, April 15). Multispectral image analysis for art. Retrieved June 28, 2018. from <http://chsopensource.org/2013/04/15/multispectral-image-analysis-for-art-examination-multispec/>

Giesbrecht, J. (2015, August 28). How the ballpoint pen killed cursive. *Atlantic*. Available through UT Libraries.

Image Permanence Institute. (n.d.). Photographic activity test. Retrieved June 28, 2018, from <https://www.imagepermanenceinstitute.org/testing/pat> (Look over rest of website as well.)

Johnston, I. (2014, July 13). Blackest is the new black: Scientists develop a material so dark that you can't see it... Retrieved June 28, 2018, from <http://www.independent.co.uk/news/science/blackest-is-the-new-black-scientists-have-developed-a-material-so-dark-that-you-cant-see-it-9602504.html>

Small world image gallery. (2017). Retrieved June 28, 2018, from <https://www.nikonsmallworld.com/galleries/photomicrography-competition>

Spring, M., Liang, H., Peric, B., Saunders, D., & Podoleanu, A. (2008). Optical coherence tomography – a tool for high resolution non-invasive 3D-imaging of the subsurface structure of paintings. *ICOM Committee for Conservation Graphic Documents*, pp. 633-640. On Canvas.

Smithsonian X3D. (2014). Retrieved June 28, 2018, from, <http://3d.si.edu/> Fun site. Look around.

Warren, S. (2009). Hazards in industrial collections of the Canada Science and Technology Museum Corporation Ottawa, Canada. *Incredible Industry: Preserving the Evidence of Industrial Society*, pp. 225-232. The digital version of this volume is available at: <http://www.nkf-dk.dk> (Retrieved June 28, 2018). You will have to navigate the site in Dutch, but the icons are fairly straight forward. There is a link at the bottom of each screen labeled *Publikationer* that takes you to the publication.

**<<<<< Class 7 - 11 October>>>>>**

**Applying concepts: Paper and ink**

**Article presentation:**

**Article presentation:**

Art of the photogravure. (n.d.) Retrieved June 28, 2018, from <http://www.photogravure.com/>

Baty, J.W., Maitland, C., Minter, W., Hubbe, M. and Jordan-Mowery, S.(2010). “Deacidification for conservation,” ***BioResources*** 5(3), 1955-2023. Search the title and journal and the PDF is available. Part of this article is dense, but just take the chemistry on faith.

Grossman, E. (2014). Why receipts and greasy fingers shouldn't mix. Retrieved June 28, 2018, from <http://time.com/3531776/bpa-receipts-fast-food/>

Hubbe, M. A. , and Bowden, C. (2009). Handmade paper, review, *BioResources*4(4), 1736-1792. Search the title and journal and the PDF is available.

Image Permanence Institute. (2014). Graphics atlas. Retrieved June 28, 2018, <http://www.graphicsatlas.org/>

Iron gall ink website. Retrieved June 28, 2018, from <http://irongallink.org/igi_index.html>

Krill, J. (2002). Introduction. In *English artists’ paper: Renaissance to regency* (pp. 1-41). Winterthur, Delaware: Oak Knoll. (In lab.)

Schweidler, M. (2007). Paper manufacture. In R. Perkinson (Ed. & Trans.), *The restoration of engravings, drawings, books and other works of paper* (pp. 41-45). Los Angeles: Getty. (Hard copy in lab.)

Stephens, C. H., Barrett, T., Whitmore, P.M., Wade, J., Mazurek, J., & Schilling, M. (2009). Composition and condition of naturally aged papers. *Journal of the American Institute for Conservation, 47*, 201-216. Available through JSTOR

Stephens, C. H.; Whitmore, P. M.; Morris, H. R.; and Bier, M. E. Hydrolysis of the amorphous cellulose in cotton-based paper. *Biomacromolecules* 9, no. 4 (2008), pp. 1093-1099 (Read the abstract only unless you have a strong chemistry background.) PDF available by searching title at <http://scholar.google.com/>

Strlic, M., Cassar, M., & Kolar, J. (2008). NIR/Chemometrics approach to characterisation of historical paper and surveying of paper-based collections. *ICOM Committee for Conservation Graphic Documents*, pp. 293-300. On Canvas.

What is a print? (n.d.). Retrieved June 28, 2018, from <http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

**<<<<< Class 8 - 18 October >>>>>**

**Applying concepts: Photographic materials**

**Article presentation:**

**Article presentation:**

Aardenberg Imaging and Archives. (2016). Light fade test results. Retrieved June 28, 2018, from <http://www.aardenburg-imaging.com/>

Benson, R. (2008). *The printed picture.* New York: Museum of Modern Art. (Required text) Skim the entire text.

Clark, S. (2009). *Preservation of photographic material* (2009 ed.). London:
British Library, Preservation Advisory Centre. Retrieved June 28, 2018, from <http://www.bl.uk/aboutus/stratpolprog/collectioncare/publications/booklets/preservation_of_photographic_material.pdf> There are other useful resources on the site: <http://www.bl.uk/blpac/publicationsleaf.html>

Dewitz, A. (2015). Printwiki :The free encyclopedia of print. Retrieved June 28, 2018, from <http://printwiki.org/Front_Page>

George Eastman House (2016). Retrieved June 28, 2018, from <https://www.eastman.org/> Look around the site. It has useful information but changes frequently.

Griffiths, A. (2016). Luminous-lint. Photography: History, evolution and analysis. Retrieved June 28, 2018, from <http://www.luminous-lint.com/app/home/> This has become a website that requires a subscription but there is some useful information available for free.

Jürgens, M. (2017). The eye. Retrieved June 28, 2018, from <http://the-eye.nl/> This is a useful reference site.

Lavedrine, B. (2003). In *A guide to the preventive conservation of photograph collections* (pp. 3-142). Los Angeles: Getty. (Required text)

NEDCC. (n.d.) Creating long lasting ink jet prints. Retrieved June 28, 2018, from <https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.4-creating-long-lasting-inkjet-prints>

Photoseed collection. (n.d.). Retrieved June 28, 2018, from <http://photoseed.com/>

Van Roessel, Annemarie. "Through a Glass, Brightly: Re-viewing a Lost Architectural and Pedagogical Landscape Through Historic Lantern Slides." Art Documentation: Journal of the Art Libraries Society of North America 22, no. 1 (2003): 4-8. Retrieved June 28, 2018, from [http://www.jstor.org/stable/27949228](http://www.jstor.org/stable/27949228%22%20%5Ct%20%22_blank)

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved from <http://gawainweaver.com/library/>

Weaver, G. (2013). Updated photo id. chart. Retrieved June 28, 2018, from [http://gawainweaver.com/images/uploads/Process ID Chart\_19th Century Photo.pdf](http://gawainweaver.com/images/uploads/Process%20ID%20Chart_19th%20Century%20Photo.pdf)

**<<<<< Class 9 - 25 October >>>>>**

**Applying concepts: Photographic materials**

**Article presentation:**

**Article presentation:**

Digital print identification (2004). Retrieved June 28, 2018, from <http://aic.stanford.edu/sg/emg/juergens/>

Frey, F., Heller, D., Kushel, D., Vitale, T., Warda, J., & Weaver, G. (2008). *The AIC guide to digital photography and conservation documentation* (J. Warda, Ed.). Washington, DC: AIC. Copies of first and second editions in lab.

Image Permanence Institute. (2016). Digital print preservation portal. Retrieved June 28, 2018, from <http://www.dp3project.org/>

Image Permanence Institute. (2016). Filmcare.org. Retrieved June 28, 2018, from <https://www.filmcare.org/>

Messier, P. (2015). Conservation of photographs and works on paper. Retrieved June 28, 2018, from <http://www.paulmessier.com/> Good site to know about.

Stulik, D. and Kaplan, A. (2013). The Atlas of Analytical Signatures of Photographic Processes. Retrieved June 28, 2018, from <http://www.getty.edu/conservation/publications_resources/pdf_publications/atlas.html>

Update on timeline of historical film colors. (n.d.). Retrieved June 28, 2018, from <http://filmcolors.org/>

Wilhelm Imaging Research. (n.d.) Retrieved June 28, 2018, from <http://www.wilhelm-research.com/index.html> This site is for reference. Take a look at what is found here.

**<<<<< Class 10 - 1 November >>>>>**

**Applying concepts: Photographic materials (Photo display)**

**<<<<< Class 11 - 8 November >>>>>**

**Discuss papers**

**<<<<< Class 12 - 15 November >>>>>**

**Discuss papers**

**<<<<< Class 13 - 22 November >>>>>**

**Thanksgiving**

**<<<<< Class 14 - 29 November >>>>>**

**Applying concepts: Sound**

**Guest speaker: Sarah Norris**

Audio Engineering Society. (2016). An audio timeline. Retrieved June 28, 2018, from <http://www.aes.org/aeshc/docs/audio.history.timeline.html>

Bigourdan, J.L., Reilly, J. et al. (2006). The preservation of magnetic tape collections: A perspective. Final report to National Endowment for the Humanities, Division of Preservation and Access. Retrieved June 28, 2018, from <https://www.imagepermanenceinstitute.org/webfm_send/303>

Friedlander, A., Flecker, D., Romano, F., Lyman, P., Brylawski, S., Ide, M., et al. (2002). Building a national strategy for digital preservation: Issues in digital media archiving. Retrieved June 28, 2018, from <http://www.clir.org/pubs/reports/pub106/contents.html>

Frost, H., (Ed.). (2008). *Audio preservation*. Retrieved June 28, 2018, from <http://palimpsest.stanford.edu/bytopic/audio/>

Ghosh, P. (2012, December 20). Curators discover first recordings of Christmas Day. [Newsgroup post]. Retrieved June 28, 2018,from BBC News website: <http://www.bbc.co.uk/news/science-environment-20772246>

Gray, C. (2013, May). We had no idea what Alexander Graham Bell sounded like. Until now. *Smithsonian*. Retrieved June 28, 2018, from <http://www.smithsonianmag.com/history-archaeology/We-Had-No-Idea-What-Alexander-Graham-Bell-Sounded-Like-Until-Now-204137471.html>

Hall, K. (2013, July 22). Music historian unlocks sounds from 1889 record engraving. *Indianapolis Star*. Retrieved June 28, 2018, from <https://www.usatoday.com/story/news/nation/2013/07/22/professor-plays-photo-vintage-vinyl/2574615/>

Listen as Albert Einstein reads ‘The common language of science’ (1941). (2013, March 21). Retrieved June 28, 2018, from <http://www.openculture.com/2013/03/listen_as_albert_einstein_reads_the_common_language_of_science_1941.html>

Media Preservation. (2012, June 20). Extracting audio from pictures. Retrieved June 28, 2018, from <http://mediapreservation.wordpress.com/2012/06/20/extracting-audio-from-pictures/>

NEDCC. (2014, January 10). IRENE/3D Seeing soundblog. Retrieved June 28, 2018, from <http://www.nedcc.org/audio-preservation/irene-blog/>

Online audio collections presentations. (2012, November 27). Recorded sound reference center database. Retrieved June 28, 2018,from [http://www.loc.gov/rr/record/onlinecollections.html](http://www.loc.gov/rr/record/onlinecollections.html%22%20%5Ct%20%22_blank)

Science Museum Group Journal. (2017). Sound and vision. Retrieved June 28, 2018, from <http://journal.sciencemuseum.org.uk/issues/spring-2017/> Read or skim the articles associated with sound. There is good information for photographic images as well.

**<<<<< Class 15 6 December >>>>>**

**Time based media; Future directions for conservation**

**Print and photo id quiz**

Curatorial resource for upstart media bliss. (2013.) Retrieved June 28, 2018, from <http://www.crumbweb.org/>

Electronic Media Group. (2010, September 1-2). Tech focus: Caring for video art. Retrieved June 28, 2018, from <http://resources.conservation-us.org/techfocus/tech-i-speakers-tw/>

Guggenheim. (2014). Time based media. Retrieved June 28, 2018, from <http://www.guggenheim.org/new-york/collections/conservation/time-based-media>

Jonas, J. (2010, January 13). Joan Jonas discusses Mirage. Retrieved June 28, 2018, from <http://youtu.be/yiYsGBMHNqI>

Richmond, A., & Bracker, A. (Eds.). (2009). *Conservation: Principles, dilemmas and uncomfortable truths*. Amsterdam: Elsevier. Available electronically through UT libraries.

Smithsonian. (n.d.) Time based media art. Retrieved June 28, 2018, from <http://www.si.edu/tbma/majorprojects>