**392E, Materials in Libraries, Archives, and Museums**

**UNIQUE # 28949**

**Fall, 2020**

**Class Meets:** *9-11:45, Wednesdays, UTA 1.506B*

**Course Mode:** *In person*

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| **Instructor: Karen L. Pavelka**  **Pronouns: she, her, hers**  **Email: pavelka@utexas.edu**  **Phone: 512-471-8269 (lab)** | **Office:** N/A  **Office Hours: By appointment, but welcome** |
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**Course Description**

**University Catalog Course Description**

Underlying factors in the physical nature of materials; concepts of permanence, durability, and deterioration; challenges of both traditional and modern collections; emphasis on print and photographic collections.

## What will I learn?

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.

### Main skills and attitudes to be developed

* Impart understanding of the materials frequently encountered in library, archives and museum collections through emphasis on common, underlying factors of stability and deterioration.
* Allow the student to gain an understanding of the conservation and preservation literature.
* Emphasize the importance of understanding classes of materials, similarities and differences.
* learn to identify and investigate components of objects and assess stability.
* Secondary emphasis will be placed on methods of fabrication, especially as they relate to durability or physical toughness of materials.
* 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.

### Learning Outcomes

1. Develop a framework to identify and assess the material composition of collection objects.
2. Understand the complex and unexpected nature of collection materials.
3. Understand some of the ethical issues related to collections.
4. Understand how to select appropriate storage environments for collection materials.
5. Develop some framework to assess relative risk and benefits of storage and handling protocols.
6. Understand how to lead a class discussion.

## How will I learn?

The course readings are designed to generate discussion. There will be some class time devoted to lecture, but most of the time will be spent either in discussion, or with students presenting articles or their own research.

## Pre-requisites for the course

None

## How to succeed in this course

## Come to class having read and understood, or at least formed questions about, all the readings on the syllabus. Be willing to speak and ask questions, but also supportive of students who are less comfortable participating.

**Course Requirements**

## Required Materials



There are no required texts for this class although some of the recommended texts may prove valuable over the course of your career.

## Required Devices

Nothing out of the ordinary. You’ll need a computer and internet access. If we are forced to meet remotely you will need Zoom.

**You may only write with pencil in the lab; no pens or liquid pencils.**

## Classroom expectations

Students are expected to participate fully in the class, but class participation is not class domination. We will speak openly, but respectfully. Some class sessions will involve discussions of ethics and these can produce an emotional response. You will be required to follow all rules relating to lab safety.

## Assignments

#### Assignment 1 *(Outcomes 1,2, and 3)*

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 8.** 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 8*. 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 October 31/Halloween**. 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 3 & 10** 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 3; 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**

#### Assignment 2 *(Outcomes 2,3,6)*

Article presentation “Journal Club” (20% of grade)

Each student is required to present one article to the rest of the class. Students will be assigned a date but you are welcome to trade dates. Please let me know if you are trading. The article should relate to either the class topic for the day, or the student's research topic. 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 will prepare a list of discussion questions. All class members are responsible for reading the 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 chosen, how well the information is presented and how the discussion is encouraged and moderated.

#### Assignment 3 *(Outcomes 2,4,5)*

Agents of deterioration (10% of grade)

The 10 agents of deterioration have become a standard tool for assessing preservation risks to heritage collections. The definition for each risk is fairly straight forward, but they may vary in practice. For instance, a small intaglio in a frame bolted to the wall is not a high risk for theft, but if that same print is stored as one of several hundred in a box, in a high use collection, theft becomes a different issue. You need to assess the material, as well as the environment and policies. Another complication occurs as we are (still) in a pandemic, and while institutions may be open to the public again, they were probably closed for some period of time. Staffing levels and routine maintenance and monitoring may have been interrupted and may have changed.

For this assignment, each student will contact someone who works with a specific collection and who will agree to be interviewed. It can be someone you know, or it can be a cold call, but you may not be your own informant, or the informant for anyone else in the class. No two students may interview the same person, so you will need to coordinate sources. The objective of the interview is to get a sense of which of the 10 agents were considered the biggest threats before the pandemic, and whether those concerns have changed.

This assignment has three parts:

Part I **Due September 22**

Create a list of interview questions. This will be done as a group and some class time will be allocated for this on September 15. It is important that you give your informant an idea of how many questions there will be, and how long you expect the interview to take. Each student must use the same set of questions for their interview.

Part II **Complete interview by Friday, October 8**

Select and informant and perform the interview. Organize the information. This step will be done individually.

Part III **Summary due October 15**

Compare the information each student has collected. Was there any change in attitude or planning? Can you identify trends? Do the attitudes reflect the size or type of institution? Does staff size have an impact on decisions? Did it differ if people had been working in the building, or working from home? We will discuss the results in class, after which, each student will write a summary of the trends they noticed.

#### Assignment 4 *(Outcomes 2,4,5)*

#### Quizzes (5% of grade, graded liberally)

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.

## Grading for this Course

The following table represents how you will demonstrate your learning and how we will assess the degree to which you have done so.

|  |  |  |
| --- | --- | --- |
| **Assignments** | **Points possible** | **Percent of Total Grade** |
| **1.** Research paper-Final paper | 20 | 20 |
| **2.** Research paper-Presentation | 10 | 10 |
| **3.** Research paper-Discussion | 10 (5 each session) | 10 |
| **4.** Article presentation "Journal Club" | 20 | 20 |
| **5.** Agents of deterioration summary | 10 | 10 |
| **6.** Quizzes | 5 | 5 |
| **7.** Attendance and participation\* | 15 | 15 |
| **8.** Lab protocol and safety\*\* | 10 | 10 |

\*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.

\*\*I will be enforcing safety protocols and will not tolerate any departure from them. New rules may be set in place as the semester progresses.

**Course Outline**

**Changes**to the schedule may be made at my discretion and if circumstances require. It is your responsibility to note these changes when announced (although I will do my best to ensure that you receive the changes with as much advanced notice as possible).

**Readings are found at the end of this document.**

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| --- | --- | --- | --- | --- | --- | --- | --- |
| Week | Date | Day | Class Topic | Out of class activities |  | Assignments due | |
| 1 | August 25 | Wed | Context and introduction | Have all readings complete before class. |  | | |
| 2 | September 1 | Wed | Preventive conservation and environmental control | Have all readings complete before class. Psychrometric charts will be distributed in class. |  | | |
| 3 | September 8 | Wed | Preventive conservation and environmental control | Have all readings complete before class. Class time will be devoted to interview questions | Topic for paper submitted to Canvas. | | |
| 4 | September 15 | Wed | Appreciation and aesthetics  Discuss interview questions | Have all readings complete before class. |  | | |
| 5 | September 22 | Wed | Basic concepts: Dyes and colorants; examination and analysis | Have all readings complete before class. | Interview questions due. | | |
| 6 | September 29 | Wed | Basic concepts: Polymers | Have all readings complete before class. |  | | |
| 7 | October 6 | Wed | Applying concepts: Paper and ink | Have all readings complete before class. | Interviews complete by October 8 | | |
| 8 | October 13 | Wed | Applying concepts: Printing processes and photo materials Discuss interviews  Article presentation: | Have all readings complete before class. | Summary of interviews due October 15 | | | |
| 9 | October 20 | Wed | Applying concepts: Photographic materials | Have all readings complete before class. |  | | | |
| 10 | October 27 | Wed | Applying concepts: Photographic materials (Photo display) | Have all readings complete before class. Review photo Powerpoint. | Draft including bibliography is Due Sunday, October 31, Midnight. | | | |
| 11 | November 3 | Wed | Discuss papers | A list of papers to read will be assigned before class. | Have read papers and prepared questions. | | | |
| 12 | November 10 | Wed | Discuss papers | A list of papers to read will be assigned before class. | Have read papers and prepared questions. | | | |
| 13 | November 17 | Wed | Discuss papers  Print and photo id quiz  DO NOT STUDY | All notes and references are allowed. Do not study; it’s not that kind of quiz. |  | | Photo quiz. DO NOT STUDY | |
| 14 | November 24 | Wed | Thanksgiving Break | Relax. Sort of. |  | |
| 15 | December 1 | Wed | Time based media; Future directions for conservation  Discussion of final papers | Be prepared to be asked for feedback. | Final paper due Friday, December 3. Midnight. | |

**ARTICLE PRESENTATION SCHEDULE**

**September 1**: Kathryn Senn; Ariantze Otto

**September 8 :** Natalia Kovalyova; Chloe Santiago

**September 15:** Kayleigh Voss; Amanda Shumate

**September 22:** Lacey Brooks: Carl Siegel

**September 29:** Rebecca Wells;Erin Coupal

**October 6**: Misha Coleman;Esteban Salinas

**October 13:** Marley Philips; Alixis Kiil

**October 20:** Madison Schimmel

**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.

**<<<<< Class 1 - 25 August >>>>>**

**Context and introduction**

Anderson, S. (2016, August 21). David's Ankles: How imperfections could bring down the world's most perfect statue. Retrieved August 5, 2021 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=high](https://www.nytimes.com/2016/08/21/magazine/davids-ankles-how-imperfections-could-bring-down-the-worlds-most-perfect-statue.html)

Brazil, R., & Chemistry World. (2014, June 28). Modern chemistry techniques save ancient art. Retrieved August 5, 2021, from <http://www.scientificamerican.com/article/modern-chemistry-techniques-save-ancient-art/?page=2>

Cirino, E. (2018). The environments new clothes: Biodegradable textiles grown from live organisms. Retrieved August 5, 2021 from <https://www.scientificamerican.com/article/the-environments-new-clothes-biodegradable-textiles-grown-from-live-organisms/>

Grann, David. (2010). The mark of a masterpiece. *The New Yorker,* July 12 – 19. Available on-line through UT Libraries. Or retrieved August 5, 2021 from <https://www.newyorker.com/magazine/2010/07/12/the-mark-of-a-masterpiece>

Hass, N. (2018). How one man is recreating lost colors. Retrieved August 5, 2021 from <https://www.nytimes.com/2018/09/05/t-magazine/pedro-da-costa-felgueiras-recreating-lost-colors.html>

Indiana University Bloomington; School of Education. (2005, September 7). How to recognize plagiarism. Retrieved August 4, 2021, from <https://plagiarism.iu.edu/tutorials/task1/activation.html>

Lambert, Simon. (2014). The early history of preventive conservation in Great Britain and the United States (1850-1950). Retrieved August 4, 2021, from <http://ceroart.revues.org/3765>

Mele, C. (August 2017). Museum visitors damage 800 year old coffin by putting child in it for photo. Retrieved August 4, 2021 from [https://www.nytimes.com/2017/08/24/arts/museum-coffin-kid-photo.html](mailto:https://www.nytimes.com/2017/08/24/arts/museum-coffin-kid-photo.html)

Noel, W. (April 2012). Revealing the lost codex of Archimedes. Retrieved August 4, 2021, from <http://www.ted.com/talks/william_noel_revealing_the_lost_codex_of_archimedes?language=en>

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>

Subramanian, S. (2018, June 15). How to spot a perfect fake: The world's top art forgery detective*.* Retrieved August 4, 2021 from <https://www.theguardian.com/news/2018/jun/15/how-to-spot-a-perfect-fake-the-worlds-top-art-forgery-detective>

Sweetnam, E., Henderson, J. (2021). Disruptive Conservation: Challenging Conservation Orthodoxy, Studies in Conservation, Retrieved August 4, 2021, DOI: [10.1080/00393630.2021.1947073](https://doi.org/10.1080/00393630.2021.1947073)

Valentine,J.; Li, J.; Zentgraf, T.; Bartal, G.; and Zhang, X. (2009). "An optical cloak made of dielectrics" Nature Materials, 8, 568. Retrieved August 4, 2021 from <https://www.nature.com/articles/nmat2461> **Read this for the conceptual picture only; you are not expected to understand the physics here.**

**<<<<< Class 2 - 1 September >>>>>**

**Preventive conservation and environmental control**

American Museum of Natural History. (nd.). (Risk Assessment. Retrieved August 4, 2021 from <https://www.amnh.org/research/natural-science-collections-conservation/general-conservation/documentation/risk-assessment>

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 Retrieved August 4, 2021 from <https://www.tandfonline.com/doi/full/10.1080/19455224.2015.1136463>

Canadian Conservation Institute. (n.d.). Ten agents of deterioration. Retrieved August 5, 2021, from <https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html>

Canadian Conservation Institute. (n.d.). Preventive conservation guidelines for collections. Retrieved August 4, 2021 from <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections.html>

Conservation Center for Art and Historic Artifacts. (2015.) Preservation resource materials. Retrieved August 4, 2021, from <http://ccaha.org/publications> Become familiar with the resources found here. Some pages are more populated than others.

C2CC. (2021). Choosing materials for collections storage. Retrieved August 4, 2021 from <http://www.connectingtocollections.org/museum-storage>

Horowitz, J. (2021). Send in the bugs. The Michelangelos need cleaning. Retrieved August 14, 2012 from <https://www.nytimes.com/2021/05/30/arts/bacteria-cleaning-michelangelo-medici-restoration.html?smid=fb-nytimes&smtyp=cur&fbclid=IwAR1llXT-nxcDJeCc7fL65kTYN8jn5ScDilw6RKIeJQmpCOf1tULj7vHyYDs>

Image Permanence Institute. (n.d.). Photographic activity test. Retrieved August 4, 2021, from <https://www.imagepermanenceinstitute.org/testing/pat> (Look over rest of website as well.)

International Council on Archives. (2016). *Archives damage atlas: A tool for assessing damage.* Retrieved August 5, 2021, from <http://www.heritageforpeace.org/wp-content/uploads/2013/03/archives_damage_atlas.pdf>

Kiefer, K. IMA conservation: The Oddy test. (2013) Retrieved August 4, 2021, 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. (PDF of entire text on Canvas.)

Manyanga, M., Chirikure, S. (Eds). (2017). *Archives, Objects, Places and Landscapes.* Mankon, Bamenda:Langaa Research & Publishing.

Read:

Munyaradzi, M. and Chirikure, S. Chapter 1, “Archives, objects, places and landscapes: the multidisciplinary and decolonizing imperative. pp. 1-14. (On Canvas)

Gurira, N. et al. Chapter 17, “The monument we deserve: authenticity and the conservation of dry-stone walls at Naletale National Monument, Zimbabwe, pp. 379-397. (On Canvas)

Sinamai, A. Chapter 18, “Myths as metaphors: understanding narratives in sustaining sacred landscapes in Zimbabwe and Australia, pp. 399-419. (On Canvas)

McLeod, D. I. (2014). Determining treatment priorities for ecclesiastical textiles using significance and conservation assessments. Retrieved August 4, 2021 through UT Libraries from <https://www.sciencedirect.com/science/article/pii/S1296207413002355>

Measday, D. (2017). A summary of ultra-violet fluorescent materials relevant to Conservation. Retrieved August 4, 2021 from <https://aiccm.org.au/national-news/summary-ultra-violet-fluorescent-materials-relevant-conservation>

Microscopy resource center. (2012). Retrieved June 28, 2018, from <https://www.olympus-lifescience.com/en/microscope-resource/primer/lightandcolor/> Look over all the sections. You will want to refer to this site from time to time. Good information about the physics of light.

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 August 5, 2021 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 August 5, 2021, 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)

**<<<<< Class 3 - 8 September >>>>>**

**Preventive conservation and environmental control**

**Using the psychrometric chart**

Engineering toolbox. (n.d.) Image of psychrometric chart. I will hand out paper copies in class. Retrieved August 4, 2021 from <https://www.engineeringtoolbox.com/docs/documents/816/psychrometric_chart_29inHg.pdf>

Getty Conservation Institute. (2014). Conservation perspectives. Retrieved August 4, 2021 from <http://www.getty.edu/conservation/publications_resources/newsletters/29_2/index.html> Read everything that comes before GCI news.

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 Retrieved August 4, 2021 from <https://www.tandfonline.com/doi/full/10.1080/19455224.2017.1422777>

Klein, J. (2019). *What termites can teach us about cooling our buildings.* Retrieved August 4, 2021 from <https://www.nytimes.com/2019/03/26/science/termite-nest-ventilation.html?action=click&module=RelatedLinks&pgtype=Article>

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 August 4, 2021 from <http://www.conservationphysics.org/airex/airexchange.php>

**<<<<< Class 4 - 15 September >>>>>**

**Appreciation and aesthetics**

**Discuss interview questions**

10 Colors that faded away. (nd.) Retrieved August 4, 2021, from <http://media.boingboing.net/wp-content/uploads/2011/10/listomania-1-1.jpg>

271 years before Pantone, an artist mixed and described every color imaginable in an 800-page book. (n.d.). Retrieved August 4, 2021, from <http://www.thisiscolossal.com/2014/05/color-book/>

Ash, N., Homolka, S., Lussier, S. (2014). Descriptive terminology for works of art on paper. Retrieved Auugust 5,, 2021, from <https://www.philamuseum.org/doc_downloads/conservation/DescriptiveTerminologyforArtonPaper.pdf>

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.

Niegal, N. (2028). Rembrandt’s Nightwatch to undergo years of restoration. Retrieved August 14, 2021 from <https://www.nytimes.com/2018/10/16/arts/design/rembrandt-night-watch-rijksmuseum.html>

Pigments through the ages. (2013). Retrieved August 4, 2021, from <http://www.webexhibits.org/pigments/intro/uv.html>

Rowlett, S. (2013, June 18). How to destroy a James Turrell. Retrieved August 4, 2021, from <http://hyperallergic.com/73609/how-to-destroy-a-james-turrell/>

Siegal, N. (2021). Rembrandt’s damaged masterpiece is whole again, with A.I.’s help. NYT. Retrieved August 14, 2021 from <https://www.nytimes.com/2021/06/23/arts/design/rembrandt-night-watch-artificial-intelligence.html?campaign_id=9&emc=edit_nn_20210623&instance_id=33644&nl=the-morning&regi_id=5704823&segment_id=61457&te=1&user_id=5b25f36c72d400bba4f1c8750c7e0db4>

Snow, C.P. (1961). The two cultures and the scientific revolution. New York: Cambridge University Press. Retrieved August 4, 2021, 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...)

Soloski, A. Theater is in the streets of New York if you listen. NY Times, 2021, July 9. Retrieved August 15, 2021 from <https://www.nytimes.com/2021/07/08/theater/new-york-city-audio-tours.html>

Sullivan, P. A painting or an NFT of it. NY Times, 2021 July 24. Retrieved August 15, 2021 from <https://www.nytimes.com/2021/07/23/your-money/nft-art-lebron-james-damien-hirst.html>

X-Rite Inc. (2013). Color test. Retrieved August 4, 2021 <http://www.xrite.com/custom_page.aspx?pageid=77&lang=en>

**<<<<< Class 5 - 22 September >>>>>**

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

Ball, P. (2001). In *Bright earth: Art and the invention of color* (pp. 24-71). New York: Farrar, Straus and Giroux. Available on line through HathiTrust/UT Libraries

Boersma, F. (2007). *Unravelling textiles: A Handbook for the preservation of textile collections.* London: Archetype. pp. 47-60. Available on line through HathiTrust/UT Libraries

Brazil, R. (2017). Coloring in the past. Retrieved August 4, 2021, 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**.

Cosentino, A. (2013, April 15). Multispectral image analysis for art. Retrieved August 4, 2021. 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.

Johnston, I. (2014, July 13). Blackest is the new black: Scientists develop a material so dark that you can't see it... Retrieved August 4, 2021, 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 August 4, 2021, 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 August 4, 2021, 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. (On Canvas)

**<<<<< Class 6 - 29 September >>>>>**

**Basic concepts: Polymers**

How to identify plastic materials using the burn test. (2014). Retrieved August 4, 2021, 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 Available on line through HathiTrust/UT Libraries

Chapman, C. and O'Connor, H. (1964). Magic molecule. Retrieved August 5, 2021, from <http://www.nfb.ca/film/magic_molecule>

Fenn, J. and Williams, R.S. (2020). Caring for plastics and rubbers. Retrieved August 14, 2021 from [https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections/caring-plastics-rubbers.html - a50](https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections/caring-plastics-rubbers.html#a50)

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Kean, S. (2009, July 1). Does plastic last forever? Slate. Retrieved August 4, 2021, from <http://www.slate.com/id/2221963/>

Lim, K. These cultural relics are made of plastic. Now they're falling apart. NY Times, 2018 August 28. Retrieved August 5, 2021 from <https://www.nytimes.com/2018/08/28/science/plastics-preservation-getty.html?action=click&module=Editors+Picks&pgtype=Homepage>

Microgalleria main directory. (2005). Retrieved August 4, 2021, from <http://pslc.ws/macrog/maindir.htm>

POPART: Preservation of plastic artefacts in museum collections. (n.d.). Retrieved August 4, 2021, from <http://popart-highlights.mnhn.fr/index.html> Look over site. The Damage Atlas under Collection Survey has some lovely images.

Plastics news Europe. Retrieved August 4, 2021, from <http://www.plasticsnewseurope.com/> Take a look around the site. It’s a trade publication with some interesting articles that change frequently.

Problem plastics, types of deterioration and where you find it. Retrieved August 14, 2021 from <https://mmics.files.wordpress.com/2008/04/problem-plastics-check-list.pdf>

Syracuse University Libraries. (2013). Plastics collection. Retrieved August 4, 2021, from <http://plastics.syr.edu/>

Tsanng, J. Same handling of plastics in a museum environment. WAAC, May, 2010. Retrieved August 14, 2021 from <https://cool.culturalheritage.org/waac/wn/wn32/wn32-2/wn32-204.pdf>

**<<<<< Class 7 - 6 October>>>>>**

**Applying concepts: Paper and ink**

Art of the photogravure. (n.d.) Retrieved August 4, 2021, from <http://www.photogravure.com/>

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Grossman, E. (2014). Why receipts and greasy fingers shouldn't mix. Retrieved August 4, 2021, from <http://time.com/3531776/bpa-receipts-fast-food/>

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Image Permanence Institute. (2014). Graphics atlas. Retrieved August 4, 2021, <http://www.graphicsatlas.org/>

Iron gall ink website. Retrieved August 4, 2021, from [http://irongallink.org/igi\_index.html](https://irongallink.org/)

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/>

What is a print? (n.d.). Retrieved August 4, 2021, from <http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

**<<<<< Class 8 - 13 October >>>>>**

**Applying concepts: Printing processes and photographic materials**

**Discuss interviews**

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

Clark, S. (2009). *Preservation of photographic material* (2009 ed.). London:   
British Library, Preservation Advisory Centre. Retrieved August 4, 2021, from <http://www.bl.uk/aboutus/stratpolprog/collectioncare/publications/booklets/preservation_of_photographic_material.pdf> There is a useful guide for photography under Preservation Guides, as well as many other resources.

Dewitz, A. (2015). Printwiki :The free encyclopedia of print. Retrieved August 4, 2021, from <http://printwiki.org/Front_Page> No longer updated, but useful terminology.

George Eastman House (2016). Retrieved August 4, 2021, 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 August 4, 2021, 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 August 4, 2021, 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. Available through HathiTrust/UT Libraries.

NEDCC. (n.d.) Creating long lasting ink jet prints. Retrieved August 4, 2021, from <https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.4-creating-long-lasting-inkjet-prints>

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 August 4, 2021, from <http://www.jstor.org/stable/27949228>

Weaver, G. (2008) *Guide to Fiber-Base Gelatin Silver Print Condition and deterioration*. New York: George Eastman House. Retrieved August 4, 2021 from <http://gawainweaver.com/library/>

**<<<<< Class 9 - 20 October >>>>>**

**Applying concepts: Photographic materials**

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 August 4, 2021, from <http://www.dp3project.org/>

Image Permanence Institute. (2016). Filmcare.org. Retrieved August 4, 2021, from <https://www.filmcare.org/>

Messier, P. (2015). Conservation of photographs and works on paper. Retrieved August 4, 2021, 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 August 4, 2021, from <http://www.getty.edu/conservation/publications_resources/pdf_publications/atlas.html>

Update on timeline of historical film colors. (n.d.). Retrieved August 4, 2021, from <http://filmcolors.org/>

Wilhelm Imaging Research. (n.d.) Retrieved August 4, 2021, from <http://www.wilhelm-research.com/index.html> This site is for reference. Take a look at what is found here.

**<<<<< Class 10 - 27 October >>>>>**

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

**Article presentation:**

**<<<<< Class 11 - 3 November >>>>>**

**Discuss papers**

**<<<<< Class 12 - 10 November >>>>>**

**Discuss papers**

**<<<<< Class 13 - 17 November >>>>>**

**Print and photo id quiz – DO NOT STUDY**

**<<<<< Class 14 - 24 November >>>>>**

**Thanksgiving**

**<<<<< Class 15 1 December >>>>>**

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

**Review; Discussion of final papers**

Brost, A. (2021). A documentation framework for sound in time-based media installation art. Journal of the American Institute for Conservation, DOI: [10.1080/01971360.2021.1919372](https://doi.org/10.1080/01971360.2021.1919372) (On Canvas)

Curatorial resource for upstart media bliss. (2013.) Retrieved August 4, 2021, 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>

**Policies**

**Classroom Policies**

**Statement on Learning Success**

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we’ll develop strategies to meet both your needs and the requirements of the course. I also encourage you to reach out to the student resources available through UT. Many are listed on this syllabus, but I am happy to connect you with a person or Center if you would like.

**Grading Policies**

|  |  |  |
| --- | --- | --- |
| Grade | Cutoff | Points needed |
| A | 94% | 94 |
| A- | 90% | 90 |
| B+ | 87% | 87 |
| B | 84% | 84 |
| B- | 80% | 80 |
| C+ | 77% | 77 |
| C | 74% | 74 |
| C- | 70% | 70 |
| D | 65% | 65 |
| F | <65% | <65 |

### Land Acknowledgment

(I) We would like to acknowledge that we are meeting on Indigenous land. Moreover, (I) We would like to acknowledge and pay our respects to the Carrizo & Comecrudo, Coahuiltecan, Caddo, Tonkawa, Comanche, Lipan Apache, Alabama-Coushatta, Kickapoo, Tigua Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas, here on Turtle Island. 

*Land Engagements and/or Commitments*

In recognition of the ongoing and cumulative challenges faced by Indigenous Peoples in Central Texas and globally, we call upon The University of Texas at Austin:

* To repatriate the ancestral remains held by the Texas Archeological Research Laboratory to their Indigenous descendant communities and Native lands.
* To commit to the active recruitment and material support of Native American and Indigenous students, who currently comprise fewer than 0.2% of UT Austin’s student body.
* To support the transition of the Program in Native American and Indigenous Studies into a Center.
* To establish a protocol of research and study on Tribal or Native lands, and to foster an ethics and practice of engaged scholarship, with and for Indigenous peoples and communities, locally and internationally.

### Online Instruction

All students must use a UT Zoom account in order to participate in classes, office hours, and any UT affiliated events.

### Class Recording Privacy

### Class recordings are reserved only for students in this class for educational purposes and are protected under FERPA. The recordings should not be shared outside the class in any form. Violation of this restriction by a student could lead to Student Misconduct proceedings.

### Sharing of Course Materials is Prohibited

No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (quizzes, exams, papers, projects, homework assignments), in-class materials, review sheets, and additional problem sets, may be shared online or with anyone outside of the class without explicit, written permission of the instructor. Unauthorized sharing of materials promotes cheating. It is a violation of the University’s Student Honor Code and an act of academic dishonesty. The University is well aware of the sites used for sharing materials, and any materials found on such sites that are associated with a specific student, or any suspected unauthorized sharing of materials, will be reported to [Student Conduct and Academic Integrity](http://deanofstudents.utexas.edu/conduct) in the [Office of the Dean of Students](https://deanofstudents.utexas.edu/). These reports can result in sanctions, including failure of the course.

### Personal Pronoun Preference

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name, unless they have added a “preferred name” with the Gender and Sexuality Center, which you can do so here: <http://diversity.utexas.edu/genderandsexuality/publications-and-resources/>. I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the gender pronouns you use (she/he/they/ze, etc). Please advise me of any changes early in the semester so that I may make appropriate updates to my records. For instructions on how to add your pronouns to Canvas, visit <https://utexas.instructure.com/courses/633028/pages/profile-pronouns>.

### **Student Rights & Responsibilities**

* You have a right to a learning environment that supports mental and physical wellness.
* You have a right to respect.
* You have a right to be assessed and graded fairly.
* You have a right to freedom of opinion and expression.
* You have a right to privacy and confidentiality.
* You have a right to meaningful and equal participation, to self-organize groups to improve your learning environment.
* You have a right to learn in an environment that is welcoming to all people. No student shall be isolated, excluded or diminished in any way.

With these rights come responsibilities:

* You are responsible for taking care of yourself, managing your time, and communicating with the teaching team and with others if things start to feel out of control or overwhelming.
* You are responsible for acting in a way that is worthy of respect and always respectful of others. • Your experience with this course is directly related to the quality of the energy that you bring to it, and your energy shapes the quality of your peers’ experiences.
* You are responsible for creating an inclusive environment and for speaking up when someone is excluded.
* You are responsible for holding yourself accountable to these standards, holding each other to these standards, and holding the teaching team accountable as well.

### Religious Holy Days

By [UT Austin policy](https://catalog.utexas.edu/general-information/academic-policies-and-procedures/attendance/), you must notify me of your pending absence as far in advance as possible 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.

### Services for Students with Disabilities

The university is committed to creating an accessible and inclusive learning environment consistent with university policy and federal and state law. Please let me know if you experience any barriers to learning so I can work with you to ensure you have equal opportunity to participate fully in this course. If you are a student with a disability, or think you may have a disability, and need accommodations please contact Services for Students with Disabilities (SSD). Please refer to SSD’s website for contact and more information: <http://diversity.utexas.edu/disability/>. If you are already registered with SSD, please deliver your Accommodation Letter to me as early as possible in the semester so we can discuss your approved accommodations and needs in this course.

### Counseling and Mental Health Center

The [Counseling and Mental Health Center](https://cmhc.utexas.edu/index.html) serves UT’s diverse campus community by providing high quality, innovative and culturally informed mental health programs and services that enhance and support students’ well-being, academic and life goals. To learn more about your counseling and mental health options, call CMHC at (512) 471-3515. If you are experiencing a mental health crisis, call the CMHC Crisis Line 24/7 at (512) 471-2255.

### The Sanger Learning Center

Did you know that more than one-third of UT undergraduate students use the Sanger Learning Center each year to improve their academic performance? All students are welcome to take advantage of Sanger Center’s classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit [Sanger Learning Center](https://ugs.utexas.edu/slc) or call 512-471-3614 (JES A332).

### Student Emergency Services

UT’s [Student Emergency Services](http://deanofstudents.utexas.edu/emergency/) provides assistance, intervention, and referrals to support students navigating challenging or unexpected issues that impact their well-being and academic success. If you need to be absent from class due to a family emergency, medical or mental health concern, or academic difficulty due to crisis or an emergency situation, please register with [Student Emergency Services](http://deanofstudents.utexas.edu/emergency/). SES will verify your situation and notify your professors.

### Classroom safety and covid-19

To help preserve our in-person learning environment, the university recommends the following.

* Adhere to university [mask guidance](https://t.e2ma.net/click/fuzy1f/7f70iib/3gdvdxc). Masks are strongly recommended inside university buildings for vaccinated and unvaccinated individuals, except when alone in a private office or single-occupant cubicle.
* [Vaccinations are widely available](https://t.e2ma.net/click/fuzy1f/7f70iib/j9dvdxc), free and not billed to health insurance. The vaccine will help protect against the transmission of the virus to others and reduce serious symptoms in those who are vaccinated.
* [Proactive Community Testing](https://t.e2ma.net/click/fuzy1f/7f70iib/z1evdxc) remains an important part of the university’s efforts to protect our community. Tests are fast and free.
* The university has determined that all students coming to campus for the fall semester must receive a viral COVID-19 test in their local community within 72 hours prior to arrival in Austin for move in. If they already reside in Austin, they must test within 72 hours of moving into the residence where they will reside for the academic semester. Finally, individuals who are already living in the residence in Austin where they will reside this academic semester should test within 72 hours (3 days) prior to the start of class on Aug. 25.
* We encourage the use of the  [Protect Texas App](https://protect.utexas.edu/app/) each day prior to coming to campus.
* If you develop COVID-19 symptoms or feel sick, stay home and contact the [University Health Services](https://www.healthyhorns.utexas.edu/)’ Nurse Advice Line at 512-475-6877. If you need to be absent from class, contact [Student Emergency Services](https://t.e2ma.net/click/l02i5z/dmu8psb/9yd5cm4) and they will notify your professors. In addition, to help understand what to do if you have been had close contact with someone who tested positive for COVID-19, see this [University Health Services link](https://healthyhorns.utexas.edu/coronavirus_exposure_action_chart.html).
* [Behavior Concerns and COVID-19 Advice Line](https://safety.utexas.edu/behavior-concerns-advice-line) (BCCAL) remains available as the primary tool to address questions or concerns from the university community about COVID-19.
* Students who test positive should contact [BCCAL](https://safety.utexas.edu/behavior-concerns-advice-line) or self-report (if tested off campus) to [University Health Services](https://healthyhorns.utexas.edu/coronavirus_self_report.html).
* Visit [Protect Texas Together](https://protect.utexas.edu/) for more information.

### Title IX Reporting

Title IX is a federal law that protects against sex and gender-based discrimination, sexual harassment, sexual assault, sexual misconduct, dating/domestic violence and stalking at federally funded educational institutions. UT Austin is committed to fostering a learning and working environment free from discrimination in all its forms. When sexual misconduct occurs in our community, the university can:

1. Intervene to prevent harmful behavior from continuing or escalating.
2. Provide support and remedies to students and employees who have experienced harm or have become involved in a Title IX investigation.
3. Investigate and discipline violations of the university’s [relevant policies](https://titleix.utexas.edu/policies).

Faculty members and certain staff members are considered “Responsible Employees” or “Mandatory Reporters,” which means that they are required to report violations of Title IX to the Title IX Coordinator. **I am a Responsible Employee and must report any Title IX-related incidents** that are disclosed in writing, discussion, or one-on-one. Before talking with me or with any faculty or staff member about a Title IX-related incident, be sure to ask whether they are a responsible employee. If you want to speak with someone for support or remedies without making an official report to the university, email [advocate@austin.utexas.edu](mailto:advocate@austin.utexas.edu) For more information about reporting options and resources, visit the [Title IX Office](https://titleix.utexas.edu) or email [titleix@austin.utexas.edu](mailto:titleix@austin.utexas.edu).

### Campus Safety

The following are recommendations regarding emergency evacuation from the [Office of Campus Safety and Security](https://financials.utexas.edu/about/leadership/avp-campus-safety), 512-471-5767,

* Occupants of buildings on The University of Texas at Austin campus must evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
* Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building.
* Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.
* In the event of an evacuation, follow the instruction of faculty or class instructors. Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.
* For more information, please visit [emergency preparedness](https://preparedness.utexas.edu/).